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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 23, 2002



Geffen's Counting Crows Prepare Fourth Studio Album

BY WES ORSHOSKI
 LOS ANGELES—Brow furrowed, Adam Duritz is staring at the ceiling of the Counting Crows' hilltop studio. It's mid-December 2001. He and his handmates are putting the final touches on their new Geffen studio

album, tentatively titled *Hard Candy*. With producer Steve Lillywhite and multi-instrumentalist Charlie Gillingham looking on, Duritz is silently dissecting the latter's work on a tiny stretch of the keyboard-laden intro
(Continued on page 77)

Heartland Music's TV Success

Infomercials, Time Life Alliance Help Sell Vintage Records

BY JIM BESSMAN
 NEW YORK—Even Regis Philbin can't change the channel when he sees a Heartland Music mega-compilation infomercial. "I'll be in some remote place late



at night and come across it in a hotel room and stay with it just to hear the snatches of the songs," says the popular morning-TV/game-show host, who recorded an album of pop
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NARM Debates Burning Issues

Legal Copying Vs. Digital Piracy Is Prime Topic At Convention

BY BRIAN GARRITY and ED CHRISTMAN
 SAN FRANCISCO—With music sales down and digital piracy via file sharing and CD burning at an all-time high last year, support for copy-protected CDs gathered momentum at the 2002 National Assn. of Recording Merchandisers (NARM) convention, held March 8-12 at the San Francisco Marriott.

But as labels, retailers, and technology companies debate the pros and cons of controlling it and how consumers can play back and manage music on their computers, it is quickly becoming unclear whether such an initiative would actually stem the rising tide of digital copy-

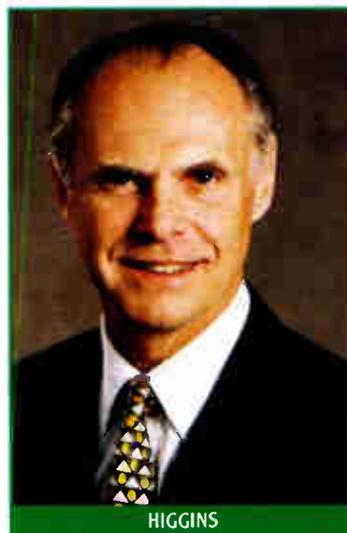


HOROVITZ

based Newbury Comics CEO Mike Dreese could be right. Dreese estimates that album sales "may be down by as much as 13% by year end," taking into account all the households that will acquire CD burners throughout the year.

That fact is creating a somewhat precarious position for NARM, as it attempts to balance the desires of both its constituents and the consumer. NARM president Pam Horovitz is on record as being pro "copy management" rather than in favor of copy prevention (see story, page 78).

On the opening day of business at the annual confab, the trade
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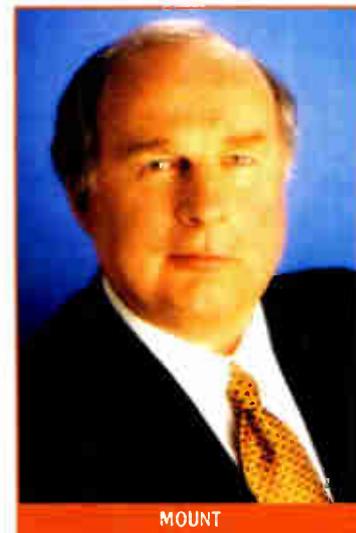


HIGGINS

ing occurring inside the homes of average consumers. Also unknown is how such an initiative would affect the industry's already fragile relationship with young consumers, who are being raised on PC-based music consumption.

This much is certain: The practice of CD burning—not mass, anonymous Internet file sharing—has become public enemy No. 1 for many in the music industry, even as labels continue to experiment with the concept of burning and retailers sell an increasing number of blank CDs.

So far this year, album sales are down 9.5%, and some fear that a projection by Brighton, Mass -



MOUNT

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BritList
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CCE Europe Comes Under Fire

BY JULIANA KORANTENG

LONDON—Among Michael Rapino's first words at the 14th International Live Music Conference March 9 at London's Royal Gardens Hotel was the following statement: "Going forward, the industry needs to work together to get rid of some of the in-fighting."

As Rapino, CEO of Clear Channel Entertainment (CCE) Europe's music division, was chairing a panel called "A Five-Year Plan for the Industry," his forward-looking sentiments were appropriate. What he couldn't have known was that the "in-fighting" reference was more than apt for some promoters in the audience. Chief among them was Artiste Management Productions owner Harvey Goldsmith, the outspoken booker behind Live Aid. What followed was a verbal boxing match, with Goldsmith and numerous indie promoters in one corner and CCE Europe in the other.

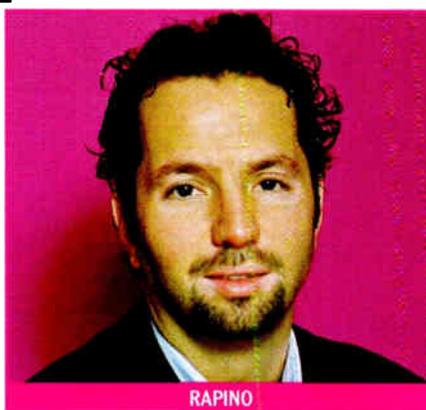
CCE Europe—which aspires to offer artists Pan-European services by acquiring local promoters and venues—operates 30 live-entertainment venues; has acquired promotion companies and talent agencies in the U.K., Italy, Scandinavia, the Netherlands, and Belgium; and has appointed Ticketmaster to control most of its U.K. ticket-distribution systems.

Goldsmith directed his vitriol at Peter Jackson, Ticketmaster U.K. and Ireland group managing director. "While the system [that Ticketmaster] provides works and is efficient, why must you control every territory?" Goldsmith asked. "My difficulty as a promoter—the person who ultimately pays for that service—is this: Why can't I have a choice of how, where, and when I distribute my tickets? Ticketmaster wants to control everything. And the deal with Clear Channel can't help our business at all."

Jackson, who was also on Rapino's panel, replied that Ticketmaster's online infrastructure provides a reliable framework: "It means you don't have [ticket] inventory scattered from hell to breakfast. Online is better for sales."

Goldsmith wasn't satisfied, replying, "You are a service agent. Why do I have to be beholden to you? We know what [CCE does] in America. It's complete madness. In order to keep volumes up, you need to give tickets away. God help us if that happens here."

Rapino attempted to explain the relationship with Ticketmaster in the U.K. and Ireland. "We believe we are concert promoters. Because it's a huge risk business, we decided we can't afford to be in the ticket business." He admitted that his company had already been involved in talks with



RAPINO

the Concert Promoters Assn. about similar concerns. "We agreed to listen to their needs, because it's in our interest to get as many promoters as possible wanting to come into our buildings."

CCE Europe head of European touring John Giddings (also on the panel) added:

"Before, there were individual cowboys in each country who didn't even pay the artists for some time. This is the last industry to be rationalized."

Rapino said CCE felt this rationalization was crucial at a time of rising ticket prices and falling sales. But Goldsmith continued to repeat his dissatisfaction. Addressing Goldsmith directly, CCE CEO Brian Becker stated, "We're all connected here by the concept that the artist comes up with an incredible vision. But we are also here to make a living. There are basic realities. You either adjust to them or you die."

Becker urged the industry to accept that times are changing. "Clear Channel is a symptom of the change. There is [less] new talent, artists' deals have changed, record companies have stopped putting money behind tours, TV produces artists that can have immediate success, and venues now cost \$200 million-\$500 million. So let's deal with realities and move forward."

Integrity Music Strikes Global Marketing, Distribution Deal

BY DEBORAH EVANS PRICE

NASHVILLE—Integrity Music, Epic Records, and Sony Music Entertainment have forged a global marketing and distribution agreement that stands to create new opportunities for Integrity to expand the audience for its Christian product and for Sony to take releases to the growing Christian/gospel audience.

Among the first projects to be worked under the deal will be an April 14 gospel release by Destiny's Child member Michelle Williams titled *Heart to Yours*. Mary

Mary will issue a follow-up to its platinum debut in June that will be worked jointly by Sony and Integrity.

Integrity will also take children's product from Sony Wonder to the Christian Booksellers Assn. (CBA) market, and Sony will reciprocate by taking Integrity children's product, such as Integrity's "Shout to the Lord Kids!" series, to the general marketplace. Sony Discos will market and distribute key Integrity Spanish releases.

Epic will give a mainstream push to upcoming Integrity releases by Darlene

Zschech, Kara, and Rock and Roll Worship Circus. Epic will market releases from a wide array of Integrity-owned and associated labels in the U.S., the U.K. and Europe, Australia, New Zealand, Latin America, and Asia.

Integrity is distributed to the CBA market through an agreement with Word Entertainment, which was sold at the end of last year to Warner Music Group (WGM). Prior to the sale, Epic had been Word's general-market distribution partner—meaning that Integrity has been working with Epic since 1997.

Following WGM's purchase of Word, several companies courted Integrity, as the Mobile, Ala.-based company is the largest Christian independent and a leader in the praise-and-worship music genre. Integrity chief marketing officer Daniel McGuffey says of the new arrangement, "It's pretty all-encompassing in terms of a partnership that allows both companies full access to a global marketing and sales system for both sides of the equation."



Radio One Promotion Deal Raises Questions

BY DANA HALL

NEW YORK—Several weeks after *Billboard* sister publication *Airplay Monitor* reported the furor surrounding Radio One's independent promotion deal with Jody Williams' Ventura Media Group, Radio One COO Mary Catherine Sneed accelerated the controversy when she told the *Los Angeles Times* in the edition published March 7, "The way it works now at [R&B] radio is that [independent promoters] give cash under the table to the program director at the station and then kick back money to the vice president of pro-

motion at the record label. It's not legal. We can't operate like that. Radio One intends to clean up this mess."

But not everyone that the *Los Angeles Times* contacted believes that Radio One's exclusivity deal represents an improvement. The *Times* reports that Rep. Howard Berman (D-Calif.) has added Radio One to the list of radio conglomerates he wants the Department of Justice to investigate; the newspaper also includes a quote condemning the practice from Rep. John Conyers Jr. (D-Mich.), the keynoter at the Billboard/Airplay Monitor Radio Seminar

March 15.

Radio One's R&B programmers were called to a company meeting March 9 and instructed not to speak to label promotion representatives. They were told that labels should communicate through Radio One corporate and Ventura instead.

In addition, eight recently appointed VPs of programming for Radio One were informed that their titles were being stripped. Those programmers will continue to oversee their respective stations. No public explanation has been given regarding why their titles were removed.

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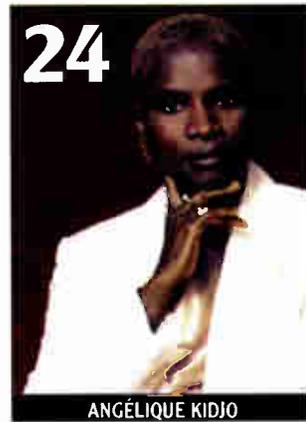
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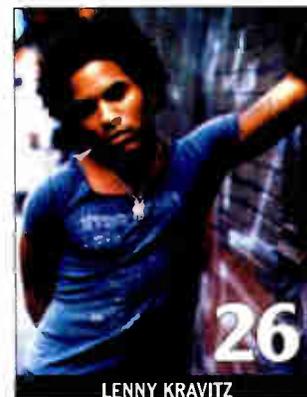
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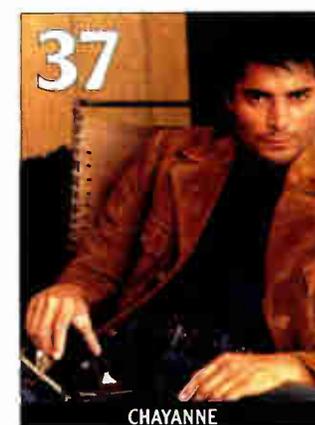
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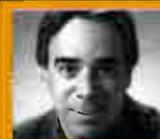


Chart Beat by Fred Bronson

TO THOSE WHO WAIT: In its 63rd chart week, the soundtrack to *O Brother, Where Art Thou?* (Lost Highway/Mercury) slips into pole position on The Billboard 200 (see *Over the Counter*, page 65). It's the second-longest trip to the top in the history of this chart. The album that took the longest time to reach the summit only took one more week than *O Brother*: In October 1989, Paula Abdul's *Forever Your Girl* advanced to No. 1 in its 64th chart week.

Two albums arrived at the chart zenith later than *Forever Your Girl*—if you include the weeks they were off the survey. Roberta Flack's *First Take* went to No. 1 in its second chart run. If you include the 91 weeks it was off the chart, it led the list in its 118th week. Jim Croce's *You Don't Mess Around With Jim* also went to No. 1 during its second run. If you count the 34 weeks it was off the chart, it moved to the top in its 81st week.

Of all the soundtracks to lead the Top Country Albums chart, *O Brother* is the first to also dominate The Billboard 200. The two that have come the closest are *Urban Cowboy*, which peaked at No. 3 in 1980, and *Hope Floats*, which reached No. 4 in 1998.

It's been a while since a soundtrack has been No. 1 on The Billboard 200. It was almost four years ago that *Armageddon—The Album* went to No. 1, in July 1998. That's the longest break between No. 1 soundtracks since the gap between *Dirty Dancin'* in 1987 and *Wayne's World* in 1992.

TRACKING 'TRAIN': Elton John always does well on the Adult Contemporary chart, so it's no surprise that "This Train Don't Stop There Anymore" (Rocket/Universal) jumps 15-10 in its seventh chart week.

"Train" is John's 35th top 10 AC hit, putting him into a tie with Barbra Streisand for second place among artists with the most top 10 hits on the AC chart. The leader is Neil Diamond, who has 36 top 10 AC hits to his credit.

HAT TRICK: The last time an act had its first three chart entries in the top 10 at the same time was 38 years ago this issue, when the Beatles' first three A-sides were Nos. 1, 2, and 3 on the Hot 100. Ashanti just missed duplicating that feat this issue but seems certain to pull it off next week. Her solo "Foolish" (Murder Inc./Def Jam) moves up to No. 11, while "Always on Time" (Murder Inc./Def Jam), recorded with Ja Rule, holds at No. 2, and "What's Luv?" (Terror Squad/Atlantic), recorded with Fat Joe, bullets 12-8.

OR NOT OZ: Last issue I mentioned that Meredith Brooks was an Australian artist. I was close, as she was born in Oregon. It's Merril Bainbridge who is from Australia, and she had nothing to do with what I was writing about. As Gilda Radner used to say, "Never mind."

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



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BMG Restructures In North America

BY MATTHEW BENZ

NEW YORK—Expressing satisfaction with its streamlining efforts, BMG Entertainment has eliminated its BMG North America structure. As part of the realignment, Jack Rovner is out as RCA Records president and Bob Jamieson is chairman of the newly re-formed RCA Music Group.

"At the time, the company needed



a lot of reorganization, and that was a structure that helped facilitate" it, BMG COO Michael Smellie says of the North America structure that chairman/CEO Rolf Schmidt-Holtz instituted in January 2001. BMG went on to lay off 600 employees last fall. "Looking forward, we see our challenges not so much as back-office reorganization but more as focusing and growing our creative structures."

Rovner had been RCA president since February 2001. Earlier, he had served as the label's executive VP/GM since 1995. Prior to that, he was Arista senior VP for marketing, artist development, publicity, and video.

BMG's new structure, which takes effect immediately, is similar to one that was in place under former president/CEO Strauss Zelnick.

Jamieson, whose title had been president/CEO of BMG North Ameri-

ca, becomes chairman of RCA Music Group, which includes RCA, RCA Label Group Nashville, and RCA Victor Group. He will also be responsible for creating new labels. Richard Sanders continues as RCA executive VP/GM.

Jamieson and Arista president/CEO Antonio "L.A." Reid—who had been reporting to Jamieson—now report to Schmidt-Holtz. BMG Distribution president/CEO Pete Jones, who had reported to Jamieson, now reports to Smellie. J Records head Clive Davis continues to report to Schmidt-Holtz "insofar as he reports to anyone," Smellie says. No staff cuts are planned.

Meanwhile, Schmidt-Holtz told German business daily *Handelsblatt* that he expects BMG to produce earnings before interest, taxes, depreciation, and amortization this year of about 137 million euros (\$120 million), vs. a loss last year of 293 million euros (\$255.6 million). Schmidt-Holtz also indicated BMG will be more acquisitive.

Smellie says restructuring has helped, but "the other part of it is obviously the fact that J Records started to produce some hits and Arista has started [as well]."

Brooks & Dunn, Keith Top ACM Nominations

BY PHYLLIS STARK

NASHVILLE—Toby Keith and Brooks & Dunn are the top nominees in the 37th annual Academy of Country Music (ACM) Awards, announced March 14 in Universal City, Calif.

Both Keith and Brooks & Dunn are nominated in the entertainer of the year category, and both scored nods in the best album, best song, best single, and best video categories. Keith is also up for male vocalist of the year, and Brooks & Dunn for top vocal duo.

Alan Jackson, Tim McGraw, and Travis Tritt earned four nominations each, including top male vocalist. This year's three-time nominees are Diamond Rio and Tammy Cochran.

Earning two nominations apiece are Garth Brooks, George Jones, Nickel Creek, Trick Pony, and the *O Brother, Where Art Thou?* soundtrack.

In addition to Keith and Brooks & Dunn, nominees in the entertainer of the year category are Garth Brooks, Alan Jackson, and Tim McGraw.

Top female vocalist nominees are Sara Evans, Faith Hill, Martina McBride, Lee Ann Womack, and Trisha Yearwood.

Top male vocalist nominees are Kenny Chesney, Jackson, Keith, McGraw, and Tritt.

Top vocal group nominees are

Diamond Rio, Dixie Chicks, Lonestar, Nickel Creek, and Trick Pony.

In the album of the year category, the nominees are Tritt's *Down the Road I Go*, Keith's *Pull My Chain*, McGraw's *Set This Circus Down*, Brooks & Dunn's *Steers & Stripes*, and *O Brother, Where Art Thou?*

Single of the year nominees are Brooks & Dunn's "Ain't Nothing 'Bout You," Keith's "I Wanna Talk About Me," Tritt's "It's a Great Day to Be Alive," Diamond Rio's "One More Day," and Jackson's "Where Were You (When the World Stopped Turning)."

The ACM Awards will be broadcast live from Los Angeles May 22 on CBS-TV in the U.S. Nominees and winners are voted on by Academy members.

During the broadcast, the Pioneer Award will be given to a surprise recipient who has been deemed a pioneer in the field of country music. That award is determined by the ACM board of directors. In addition, the ACM has teamed with Home Depot to present the first Home Depot Humanitarian Award during the broadcast. It is the first fan-voted category in the history of the ACM Awards. Fans will be able to vote online at the Home Depot Web site beginning in April.

A complete list of nominees is available at billboard.com.



Human Touch. Spearhead frontman Michael Franti performed live Feb. 15 during KCRW Los Angeles' morning show, *Morning Becomes Eclectic*. Later that day, Franti—whose band's set *Stay Human* is out on Six Degrees Records—played his first Sno Core Icicle Ball tour date at L.A.'s Wiltern Theater. The trek continues through the end of this month. Pictured, from left, are Franti and KCRW MD/*Morning Becomes Eclectic* host Nic Harcourt.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

| | 2001 | 2002 | |
|---------|-------------|-------------|-----------|
| Total | 142,456,000 | 125,254,000 | (↘ 12.1%) |
| Albums | 135,112,000 | 122,240,000 | (↘ 9.5%) |
| Singles | 7,344,000 | 3,014,000 | (↘ 59.0%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 2001 | 2002 | |
|----------|-------------|-------------|-----------|
| CD | 124,602,000 | 114,970,000 | (↘ 7.7%) |
| Cassette | 10,249,000 | 6,977,000 | (↘ 31.9%) |
| Other | 261,000 | 293,000 | (↗ 12.3%) |

OVERALL UNIT SALES

| | This Week | This Week 2001 | |
|-----------|------------|----------------|---------|
| This Week | 12,155,000 | 14,008,000 | |
| Last Week | 12,545,000 | Change | ↘ 13.2% |
| Change | ↘ 3.1% | | |

ALBUM SALES

| | This Week | This Week 2001 | |
|-----------|------------|----------------|---------|
| This Week | 11,860,000 | 13,284,000 | |
| Last Week | 12,254,000 | Change | ↘ 10.7% |
| Change | ↘ 3.2% | | |

SINGLES SALES

| | This Week | This Week 2001 | |
|-----------|-----------|----------------|---------|
| This Week | 295,000 | 724,000 | |
| Last Week | 291,000 | Change | ↘ 59.3% |
| Change | ↗ 1.4% | | |

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

| | 2001 | 2002 | |
|--------------------|------------|------------|-----------|
| Northeast | 6,767,000 | 6,073,000 | (↘ 10.3%) |
| Middle Atlantic | 17,693,000 | 15,385,000 | (↘ 13.0%) |
| East North Central | 19,008,000 | 17,376,000 | (↘ 8.6%) |
| West North Central | 7,737,000 | 7,074,000 | (↘ 8.6%) |
| South Atlantic | 23,486,000 | 21,978,000 | (↘ 6.4%) |
| South Central | 18,187,000 | 17,322,000 | (↘ 4.8%) |
| Mountain | 9,115,000 | 8,529,000 | (↘ 6.4%) |
| Pacific | 22,611,000 | 21,232,000 | (↘ 6.1%) |

ROUNDED FIGURES

FOR WEEK ENDING 3/10/02

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

On Grammy night, you broke the envelope.



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D.J. Sheats • Enya • Carlos Vives

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NARM Honors Billboard

Billboard and *Billboard Bulletin* won top honors in their respective categories at the National Assn. of Recording Merchandisers' (NARM) Merchandiser and Supplier of the Year Awards March 12, presented at the close of the trade group's 44th annual convention in San Francisco. Both publications were honored in the category of related products and services—*Billboard* in the medium division and *Billboard Bulletin* in the small division.

This is the first time that both publications have been honored by NARM in the same year. *Billboard* won in its category for four of the past five years; for *Billboard Bulletin*, it is the second consecutive victory. The awards are based on votes by the NARM membership, which includes retailers, distributors, labels, and service suppliers.

Billboard editor in chief Timothy White says, "We are deeply honored and humbled to have both *Billboard* and *Bill-*

board Bulletin win such prestigious recognition in the same year. These awards remind us of our enormous responsibilities in covering our industry, and reinforce our resolve to show proper respect for this level of trust and belief with even better work in the future."

Case Logic won honors in the large division of related products and services. Winners in retail categories included Borders Books & Music (large), Austin's Waterloo Records & Video (medium), and Denver's Twist & Shout (small). Wholesaler honors went to Handleman (large), Music Network (medium), and Electric Fetus (small). Distributor winners were Universal Music & Video Distribution (large), Ryko Distribution Partners (medium), and Big Daddy Music Distribution (small). Entertainment software supplier honors went to Rhino Entertainment (large), J Records (medium), and Six Degrees Records (small).

Executive Turntable



SHERLOCK



SAMMIS



FRIEDMAN

RECORD COMPANIES: Eamon Sherlock is promoted to senior VP of international for MCA Records in Santa Monica, Calif. He was director of international.

Tye-V Turman is named VP of A&R for Arista Records in New York. She was VP of A&R in the urban music department for RCA Records.

Gregory C. Gibson is named counsel for Sony Music Entertainment in New York. He was director of legal and business affairs for BMG Entertainment.

Robert Perkins is named senior director of management development for BMG Entertainment in New York. He was corporate director of management development and human resources for AOL Time Warner.

Andy Nelson is named national director of sales and field marketing for Lost Highway Records in Nashville. He was senior director of artist development for Universal Music & Video Distribution.

Joy Gilbert Monfried is named director of Sony Music Direct in New York. She was marketing director for Clear Channel's Star 101.3FM San Francisco.

Shawn Moseley is named director of regional promotion and mar-

keting for the Southeast for Artemis Records in Atlanta. He was Atlanta regional manager of promotion for the Island Def Jam Music Group.

Essential Records promotes **Brenda Allanson** to tour-promotion manager, **Michelle Pearson** to director of production, **David Perry** to multimedia coordinator, and **Brandy Bogle** to marketing coordinator in Nashville. They were, respectively, promotions coordinator, production manager, marketing assistant, and assistant to Essential Records president Robert Beeson.

PUBLISHERS: Michael J. Sammis is promoted to executive VP/CFO of Universal Music Publishing in Los Angeles. He was CFO.

ASCAP promotes **Ava Turner** to VP of marketplace research and analysis in New York. ASCAP also names **Seth Saltzman** VP of member management in New York. They were, respectively, VP of member management and COO of International Music Joint Venture.

RELATED FIELDS: Adam Friedman is promoted to executive VP of House of Blues Concerts in Hollywood. He was senior VP of new business development.

IAAM Focuses On Public Safety

Security Issues Dominate Arena Managers' Meeting

BY LINDA DECKARD

SAN DIEGO—Six months after the Sept. 11, 2001, terrorist attacks, arena managers are aggressively analyzing and communicating what they are doing to provide a safe and secure environment at public events.

As more than 300 facility managers and industry suppliers met here March 9-12 for a regional districts confab of the International Assn. of Assembly Managers (IAAM), its major topics included disaster preparedness and public safety. The IAAM's Safety and Security Task Force, formed last October, will roll out its initial best-practices report for stadiums and arenas in a month, according to Cory Meredith, president/CEO of Staffpro and a member of the task force. He noted that two-day workshops and seminars for facility staffs will be part of the recommended action.

Meredith reported that IAAM lobbyist Turner Madden is working with the Homeland Defense Department in Washington, D.C., to coordinate alert systems. IAAM president Lionel Dubay, manager of O'Connell Center in Gainesville, Fla., said this is "the first time I have seen such an aggressive approach to get our message out," referring to the IAAM's public-relations campaign to address the issue of safety and security at such public gatherings as concerts and sports events.

One breakout session dealt with facial-recognition security systems. The E Center in West Valley City, Utah, had

The E Center in West Valley City, Utah, will start using a facial-recognition security system to identify event attendees who could be anyone from terrorists to missing kids.

a \$300,000 facial-recognition system installed that was made possible through grants. E Center manager Kevin Bruder said it was installed Feb. 5 but was not used during the Olympics because the installing company was not an Olympics sponsor; he plans to begin using it "within the next month" at special events. He has Blink-182, Kid Rock, and the World Wrestling Federation booked in April, and those will be the likely system-test events.

The goal is to identify the faces of attendees who could be anyone from terrorists to missing kids and notify the appropriate authorities if there is a match. Bruder does not anticipate any negative public or promoter reaction, because his aim is to "provide a secure environment."

Another safety issue that grabbed the

attention of arena managers here was rigging at concerts. Panelists in a session titled "As the Show Goes up, Why Doesn't the Roof Come Down?" sought to initiate a dialog among riggers, engineers, and building operators that might eventually lead to a certification program for riggers. This is not a new issue, but during each touring season, a show comes along with an exceptionally heavy load (defined as one that is more than 100,000 pounds). Currently, N Sync is touring with 113,000 pounds of production to hang.

Panelist Rocky Paulson—president of Stagerigging—noted that in the '70s, production loads were 20,000 pounds. The weight has grown at an alarming rate, and those shows are being set up in some of the same arenas. "When it was 30,000 pounds, there was room for error," he said. Today, it's becoming an exact science, and too often, accurate engineering specs are not available. Wear and tear is another factor for old arenas, and even new arenas don't have a standard way of presenting specs.

Bob Jordan of American Airlines Center in Dallas, who organized the arena managers session here, said it is time to intensify dialog between the production side of touring and the operations side of arena management to set standards and protect the public.

Paulson observed, "The potential mistake is way more catastrophic today than it was years ago, when I started doing this."

Wainwright, Parton Take Indie Awards

BY CHRIS MORRIS

SAN FRANCISCO—Five labels drew two nods apiece to lead the 2002 Assn. for Independent Music (AFIM) Indie Awards winners.

Host Loudon Wainwright III—who was himself cited in the contemporary folk category for his Red House album *Last Man on Earth*—announced the recipients during a March 11 reception at the trade group's convention at the Marriott here. The awards are determined by ballots from AFIM members.

Sugar Hill scored with Rodney Crowell's *The Houston Kid* (Americana) and Dolly Parton's *Little Sparrow* (bluegrass). Palm Pictures won for Baaba Maal's *Missing You (Mi Yeewnii)* (contemporary world) and the boxed set *American Roots Music* (historical). Rounder Select earned nods for *All Wound Up!* by Cathy Fink and Marcy Marxer with Brave Combo (children's music and storytelling) and the late John Hartford's *Hamilton Ironworks* (traditional folk). Evidence Music collected awards for Kid Ramos'

Greasy Kid Stuff (electric blues) and Phil Upchurch's *Tell the Truth* (contemporary jazz). Red House was honored for the Wainwright release and Lucy Kaplansky's *Every Single Day* (pop).

Other winners included:

Acoustic blues: Maria Muldaur, *Richland Woman Blues* (Stony Plain).



Acoustic instrumental: Pierre Bensusan, *Intuite* (Favored Nations).

Contemporary Christian: Brian Free & Assurance, *Lovin' This Livin' for the Lord* (Daywind).

Country: Shaver, *The Earth Rolls On* (New West).

Dance album: DJ Krush, *Zen* (Red Ink).

Ensemble classical: Barbara Westphal/Jeffrey Swann, *Viola Sonatas* (Bridge).

Extreme rock: Shirt, *Homicide* (Latticesphere).

Gospel: the Campbell Brothers, *Sacred Steel on Tour* (Arhoolie).

Hip-hop: Michael Franti & Spearhead, *Stay Human* (Six Degrees).

Jazz & cabaret vocals: Rene Marie, *Vertigo* (MaxJazz).

Mainstream jazz: the Chick Corea New Trio, *Past, Presents & Futures* (Stretch).

Orchestral classical: Eiji Oue/Minnesota Orchestra, *Respighi: Belkis, Queen of Sheba* (Reference).

R&B: Phil Perry, *Magic* (Peak).

Rap album: Aceylone, *Accepted Electric* (Ground Control).

Reggae: Sugar Minott, *Rare Gems* (Easy Star).

Rock: Fugazi, *Argument* (Dischord).

Rock alternative: Steve Wynn, *Here Come the Miracles* (Innerstate).

Seasonal music: the December People, *Sounds Like Christmas* (Magna Carta).

Soundtrack/cast recordings: Original motion picture soundtrack, *That Darn Punk* (Kung Fu).

Traditional world music: Lalezar, *Music of the Sultans, Sufis and Seraglio* (Traditional Crossroads).

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LATIN MUSIC SIX-PACK II - Issue Date: May 11 • Ad Close: Apr 16

ASIA PACIFIC QUARTERLY II - Issue Date: May 25 • Ad Close: Apr 30

BLACK MUSIC MONTH - Issue Date: Jun 1 • Ad Close: May 7

JAZZ - Issue Date: Jun 8 • Ad Close: May 13

MUSIC PUBLISHING - Issue Date: Jun 15 • Ad Close: May 20

INDEPENDENT MUSIC

Billboard's annual Independent Music Spotlight is back! This time, we focus on the indie labels specializing in rock music, recap the past year's independent charts, provide a complete guide to indie distribution and much, much more! Don't be left out of this special indie report!

issue date: may 4
ad close: april 9

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ARTISTS & MUSIC

Johnstone's 'Coming Of Age'

Famed Songwriter Makes Personal Statement On BoJak Label

BY DEBORAH EVANS PRICE

NASHVILLE—Songs rarely sound so potent as when they are delivered by the songwriter who penned them. After years of having her songs cut by the likes of Trisha Yearwood, Stevie Nicks, Johnny Cash, Jennifer Warnes, and Bette Midler, Jude Johnstone breathes life into her own compositions with her debut disc, *Coming of Age*.

The BoJak Records collection showcases Johnstone's intimate vocal style and finely crafted compositions. On the 11-song set, she reprises some of her best-known cuts, including "Cry Wolf," previously recorded by Nicks; "Unchained," the title of Cash's Grammy Award-winning 1997 album; and "The Nightingale" and "Hearts in Armor," which are among her Yearwood cuts. The album also features special guest appearances by Warnes, Yearwood, Jackson Browne, and Bonnie Raitt, who recently cut Johnstone's "Wounded Heart."

Coming of Age was executive-produced by Garth Fundis. He became familiar with the California-based songwriter's work as a result of the Johnstone songs he produced for Yearwood, including the hit single "The Woman Before Me." Johnstone recorded the album in several locations, including Fundis' Sound Emporium in Nashville; Browne's studio in Santa Monica, Calif.; and her farmhouse in Cambria, Calif., where she worked with her husband, Charles Duncan. "It's great to get a big break when you are 20," she says, "but I'm really grateful that I never did get to do it until now. It's nice to have a large body of work to choose from when you are going to do a record for the first time."

A native of coastal Maine, Johnstone struck out for Los Angeles in her late teens, where she met Bruce Springsteen's saxophonist, Clarence Clemons. "That was a strange beginning," she recalls. "He just sort of picked me out of nowhere. I met him on an airplane. I sent him a tape when I was about 19, and he sent me back a telegram and said, 'Call immediately.' I was thrilled."

Johnstone recorded some demos, played gigs on the West Coast, and began getting songs cut, but gradually backed away from the spotlight. "I started getting cuts with other artists and was making a decent living just doing that," she says. "I got married and had kids. I really enjoy that life, but the bug never really goes away."

She credits longtime manager Bob Burton with helping wake that beast. When Johnstone had been signed to Bug Music for a few years, Burton launched Sajak Music with partner Pat Sajak and entered a co-publishing agreement with Johnstone, a BMI-affiliated writer. "That was five years ago now," she says, "and we've had some good success."

Buoyed by the publishing company's success, Burton created BoJak Records specifically to work Johnstone's debut album. *Coming of Age* finds her unafraid to dive into deep emotional waters. "Cry Wolf" is the first single. It is already garnering support at such stations as triple-A KOTR San Luis Obispo, Calif., and Americana WYYB (the Phoenix) Nashville. "I enjoy the heart and soul of her singing voice and these wonderful songs she's written," says Rik James, Americana music director at non-commercial KGLT Bozeman, Mont. "It's a terrific album." Burton is currently servicing retail and marketing the CD via BoJakrecords.com, and retained Philadelphia-based radio promoter Biff Kennedy to work the record.

"I just wanted something that doesn't sound like it's riding a trend," Johnstone says. "It's just true to the writing."



JOHNSTONE

Big Records' Big Head Todd Basks In New Life On 'Riviera'

BY WES ORSHOSKI

NEW YORK—When the head of your record label gives you an ultimatum to either co-write with Los Angeles' current crop of hitmakers or see your career come to a screeching halt, artistic and economic freedoms don't exactly seem too near on the horizon. But in a unique twist of fate, Big Head Todd & the Monsters now have both, roughly two years after facing such an ultimatum from ex-Giant Records boss Larry Jacobson.

After the band's lone songwriter, singer/guitarist Todd Park Mohr, rejected Jacobson's order—handed down after sales of the two sets that followed *Sister Sweetly*, the group's platinum 1993 album, failed to meet Giant's expectations—the trio was virtually out of public view (except for a handful of shows) for two years.

"They were like, 'We're not gonna pay for your record, and we're not gonna put it out,' basically. They just sat on us," says Mohr (whose act issues *Riviera*, its first studio album in five years, March 26).

After the creative stalemate, the band learned that if it wanted to leave Giant, it was going to cost the group a heap of cash. And things were further complicated when the Monsters learned that Giant founder Irving Azoff was trying to sell the label.

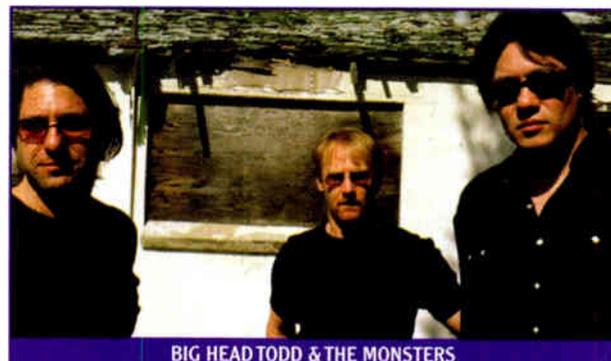
Instructed to sit tight, the band eventually saw the label become absorbed by its parent company, Warner Bros., before being closed in April 2001. And in the end, the band was freed of its Giant contract with no strings attached—clearing it to release *Riviera* on its own Big Records label, through which the Colorado act issued its first two sets, 1989's *Another Mayberry* and 1991's *Midnight Radio*.

Though he continued to write during Giant's gradual demise—some of the songs that appear on *Riviera* were written during the act's waiting period and shortly before the album was finished—Mohr says he found it hard to keep the band's career going without any new songs out. But he says that, strangely, that has emerged as a positive of sorts. "In a way, it's kind of exciting [to return after all this time off], because when you're a new band and starting out, there's just a lot of wonderful energy—you've been working so long being in a band, and it's just starting to break—and then it seems like, after a while, you lose that energy. And we're kind of in a situation where we're starting over again. It's a lot easier for me to feel like I have something to offer than when there's a ton of hype for stuff that we've been doing for years."

Mark Keefe, PD at noncommercial WNCW—which serves the Charlotte, N.C., area—says the band will most likely have a difficult time returning after five years: "Five years is a long time to be gone—just ask Joan Osborne. While people like us at radio stations might think it's awful—what's happened to them—the people who are just listening, they could care less. For them, it's like, 'Where ya been?'"

For help in financing the record, Mohr, bassist Rob Squires, and drummer Brian Nevin—who are managed by Denver-based Mark Bliesener and booked by Chip Hooper at Monterey Peninsula Artists—turned to fan and pro hockey player Shjon Podein. "So, now, if our record doesn't do well, we won't be held up for years and years on a label: We'll just get our thumbs broken," Mohr says with a laugh.

Ironically, *Riviera* is being manufactured and distributed by Warner. Mohr says that the group (whose songs are published by BMI) is already starting to reap the rewards of its new-found label freedom: "We've already seen more money from our pre-orders for this record than I can remember ever receiving for having sold 2 million records under Giant."



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An R&B Newcomer From Canada?

Remy Shand Comes Straight Outta Winnipeg Via Motown's 'The Way I Feel'

BY RASHAUN HALL

NEW YORK—Canada is known for many things, but R&B music isn't one of them. To that end, when listeners hear Remy Shand—one of Winnipeg's native sons—they might be taken aback. He brings his soulful sound to the U.S. on *The Way I Feel* (March 19, Motown).

Shand's parents introduced the singer/songwriter to soul music at an early age. His father, a construction worker, salvaged a crate of classic albums from a club his crew was remodeling. Through the find, Shand became a fan of acts like Marvin Gaye, the Isley Brothers, Steely Dan, and Stevie Wonder, among others. This early "education" sparked the artist's love for music.

After briefly dabbling in jazz, Shand began penning the songs featured on *The Way I Feel* at the age of 19. Although he had the material, Shand wasn't sure that anyone would ever hear it because of his location.

"I wanted to be a producer first, but coming from Winnipeg I couldn't find anyone to sing my songs who was into soul music," says Shand, whose songs are published by Mortay Music, SOCAN. "So I put my best foot forward, grabbed my Earth, Wind & Fire record and said,

'That's my range.' I could do the falsetto like Philip Bailey. So I began studying the vocal stuff just like I studied the bass guitar and everything else."

It was Universal Music Canada president/CEO Randy Lennox who discovered Shand through the singer's manager, Steve Warden of Toronto-based Panic Media & Communications, who was a good friend of the executive.

"Steve played me a demo of [lead single] 'Take a Message' and several other early compositions, and my mind was blown on the spot," Lennox says. "At that moment I knew I wanted to sign this artist, and we did so in short order. It was a competitive situation. Eventually, we went to Winnipeg and his condition to signing was that he be allowed to work on his own from Winnipeg without a massive amount of intervention."

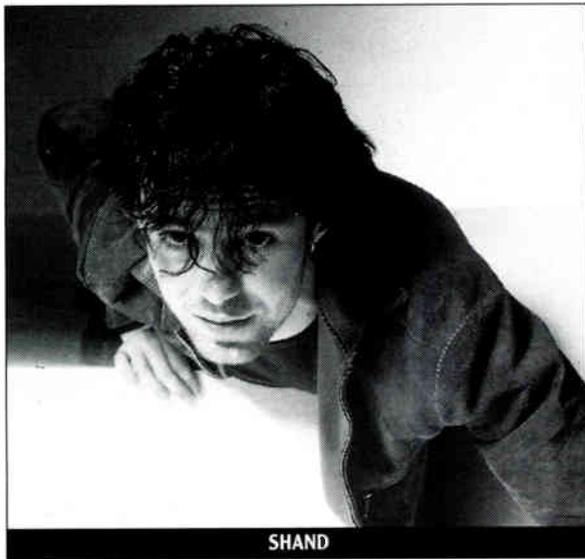
Shand says of his need to record the album by himself, "I'll always be grounded, because I was right there through the making of it; there were no politics during the making of it."

He wrote and produced all 11 tracks on *The Way I Feel*. As a result, the tempo on the album is pretty consistent. "It doesn't get into dance-floor territory, which is funny because, growing up, I would always skip the slow songs because I want-

ed to hear the fast tracks," he says. "My mom was laughing at me, because when I finished the record, she said, 'For a guy who loves party jams, you've got a slow record.'"

According to Shand, choosing "Take a Message" as the album's lead single was a no-brainer. "That was almost a unanimous decision. Even a couple of focus groups that listened to the album picked [that song]. Everyone walked away with that hook."

Other album highlights include "The Mind's Eye," which Shand describes as "kind of a half and half. It has vocals on the first half, and it is instrumental on the second half—



SHAND

where it goes into a guitar jam. It's a cross between Al Jarreau and Steely Dan."

Shand describes "The Colour of Day," another strong moment on the set, as his "experimenting with the Stax sound and really studying Willie Mitchell."

Though signed to Universal Canada (which is issuing the album there March 19), *The Way I Feel* found its way to Motown after Lennox sent Motown president/CEO Kedar Massenburg a copy of the album.

"As soon as I finished listening to it I called him," says Massenburg. "I asked Randy who was handling the album in the U.S. and he said no one. I told him I'd love to have it and we began negotiating. Randy said, 'There's only one thing—he's white.' I said, 'Even better. Let's go!'"

"Soul music is universal," Massenburg adds. "The Beatles used to listen to Motown catalog before you had the British invasion. Soul music has always been the head of pop culture."

BREAKING IN THE U.S.

Shand was first introduced to the U.S. market via the Motown Lounge tour. "It was something that [Motown senior VP of promotions and marketing] Michael Johnson wanted to do when he came over here,"

Massenburg says of the tour.

Johnson says, "I thought, 'What better way to jump-start everything than to take advantage of what is normally a sluggish period in the fourth quarter than with a campaign [like this]. Rather than do industry showcases, we decided to invite radio to give away passes and put these acts out there in front of the consumers in 15 to 18 cities."

For Shand, Motown Lounge was a dream come true. "It's so great as a new artist to go out with the Motown brand," he says.

Johnson adds, "What better way to introduce Remy as a legitimate R&B artist than to put him into some of the tougher markets and present him. That was instrumental in getting the second phase of buzz on Remy."

According to Johnson, the first phase focused on a lifestyle campaign that centered on the sampler and the album.

Following the lifestyle campaign and the Motown Lounge tour, Motown then went to video markets with the clip for "Take a Message." "VH1 embraced it and made Remy their darling. And MTV2 soon followed suit," Johnson says of the Kedar Massenburg-directed clip. "The video has been the third ingredi-

ent in this cake and helped propel the momentum of this project."

"Take a Message" went to radio in Canada in early February and closed the panel in its first week at both top 40 and AC. According to Lennox, it usually takes several weeks to get a No. 1 position, but both of those radio panels were closed in a week. "MuchMusic has not only added 'Take a Message,' but they charted it, which is huge," Lennox says.

Although Canadian radio and video outlets have been quick to embrace Shand, U.S. radio has not been as accepting.

"We thought that crossover and top 40 would be on board, but they haven't [been] yet," Johnson says. "Adult R&B has championed this project. We recently took a huge jump in rotation. In the major markets, we're getting the adult stations—if not the mainstream stations—to embrace Remy."

Despite radio's reluctance, there is interest growing at retail, partly as a result of the success of the video.

"From the moment the video started airing, people started requesting the album," says Violet Brown, director of urban music for Torrance, Calif.-based Warehouse Entertainment. "I think Kedar has another strong artist on his hands. Remy is going to pop."



by Melinda Newman

The Beat™

LARGER THAN LIFE: Despite near-constant rumors of a pending breakup, **Backstreet Boys** are headed back into the studio to record their Jive follow-up to *Black & Blue*.

"We'll probably record for the next three or four months and put out the album at the end of the third quarter," the group's **Howie Dorough** says. "We're in the early stages. I've been out [in Los Angeles] this last month doing a lot of writing, as have **Kevin [Richardson]** and **A.J. [McLean]**. We'll get together and probably work



BACKSTREET BOYS

with **Jermaine Dupri**, we're going to do some writing with **Glen Ballard** as well and just experiment. We're going to go out there and be a little more organic and, I don't know, re-create ourselves, hopefully.

The band is also interviewing prospective new managers after its recent split with the Firm. However, its connections with the company remain strong: The Firm manages the solo career of the band's **Nick Carter**, who's working on his own record, as well as continuing to represent Dorough and Richardson in their acting efforts. Additionally, the band and the Firm have their jointly owned label that is distributed through Interscope. (Incidentally, label signee **Krystal** is working on a new project.)

"We're seeking interviews with different management companies to see if there's a possibility of another home to go to," Dorough says, "but the Firm has done a lot of great work for us, and it's not ruled out that we won't be staying there."

Dorough is also producing an album by his sister, **Pollyanna**.

WILL THEY PLAY AFRICA? In June, **Toto** will embark on a 25th-anniversary worldwide tour starting in Europe. The outing will be accompanied by a new album, according to guitarist **Steve Lukather**. After being signed to Sony for 24 years, Lukather says this CD will

be different: "We're going to license the album, but own it all ourselves."

He says the album came together very easily. "We're just doing it for fun. We started playing together again and we said, 'Let's record.' So we put together 11 tunes in a month, and we had a ball doing it."

BUSY, BUSY BOY: As if recording for Capitol Records, hosting both KTWV (the Wave) Los Angeles' morning show and a weekly syndicated radio program aren't enough, saxophonist **Dave Koz** is now starting a record company with partners **Frank Cody** and **Hyman Katz**.

"We're launching the label with a project called *Golden Slumbers: Fathers' Lullabies*," Koz says. "It features **Rick Braun**, **Peter White**, **David Benoit**, and **Norman Brown**." Koz and his brother, **Jeff**, are also on the album. "My brother and I came up with the concept [because] my brother's wife wanted to have music that the father could put the baby to sleep to."

The album is slated for release around Father's Day (June 16). Koz expects to finalize a distribution deal shortly. He is also starting to write material for his next album, but will undertake the second annual **Dave Koz & Friends: A Smooth Summer Night** tour before the record's release. Joining Koz for this year's outing, booked by APA, are **James Ingram** and last year's vets, **Brown** and **Brian Culbertson**.

STUFF: **Diana Krall**, whose latest album, *The Look of Love*, has just been certified platinum, is working on a Christmas album for release this fall on Verve Records... **Ross Robinson** has taken his I AM imprint over to ArtistDirect Records. The first release from the new deal will be a fall set from hardcore act **the Blood Brothers** (*Billboard Bulletin*, March 12)... Sports-wear company Vans has launched Vans Records, a new label that will be headed by **Pennywise's Jim Lindberg**. The label, which will release its first two projects later this spring, will put out compilations, as well as complete albums from artists signed directly to Vans Records. The label is an outgrowth of the company's Vans Warped Tour. Initially, the albums will be distributed through Vans' 158 stores, skate and surf shops, online, and at Vans-sponsored events... After seven years, **Barbara Shelley** is closing her Los Angeles-based public relations office March 27. Staffers **Liese Rugo** and **Jennifer Sloan**, both of whom are looking for other opportunities, can be reached at 323-653-1588, the Shelley office number, which will remain active for six months.

Hut's Gomez Takes Break, Returns Rejuvenated

BY PAUL SEXTON

LONDON—It may be true that the band that plays together stays together, but taking a break from each other can work, too. Just ask the members of U.K. modern rock act Gomez, who return March 26 with their third Hut/Virgin set, *In Our Gun*, feeling refreshed after their first substantial break since emerging in Britain in 1998.

The break was not only deserved by the five-piece outfit—which had worked relentlessly since signing its label deal in the summer of 1997—but it was also essential. After three years of intensive work and winning the Mercury Music Prize in 1998—the critics award that pushed the band's debut album, *Bring It On*—the pressure and workload were non-stop.

Band member Tom Gray says, "We maybe had a week off here and there, but really, if we weren't on tour we were in the studio."

His colleague, Olly Peacock, interjects, "It would have been seriously detrimental to have carried on like that."

Gray adds, "I think you can hear on the new record that we just went away and came back fresh."

In Our Gun, which streets March 18 in the U.K., again features Go-

mez's distinctive, eclectic, and sometimes idiosyncratic style—which makes the group an automatic favorite with key media supporters. Andrew Phillips, programme controller at London modern-rock station Xfm, added the set's first single, "Shot Shot," in late January. He says



GOMEZ

that by early March, the track had amassed 196 plays. "Gomez stand for creativity, and that's a good thing for music. The new album is a brilliant, honest piece of work."

Regarding *In Our Gun*, Gray says, that "when we did *Liquid Skin* [the band's 1999 sophomore set], it was kind of done on-the-run. Although we were happy with it, we went a bit too far down the road. We wanted [*In Our Gun*] to be a lot more direct, with a lot more energy."

Gomez has built its following with-

out a top 10 U.K. single. Its best chart showing to date is No. 18 with "Rhythm & Blues Alibi," from *Liquid Skin*. But "Shot Shot," commercially released March 4 as the lead track from the new album in Britain, is poised to become the act's latest top 30 entry.

The group's first live show in two years—March 12 at London's Scala—is expected to sell out. The gig is part of British rock weekly *New Musical Express*' 50th birthday celebration. Gomez begins a 20-date tour of the U.K. and Ireland April 5. The jaunt runs throughout the month.

Ahead of that, Gomez has been promoting *In Our Gun* around the U.K. A visit to the States is forthcoming.

While a full-on U.S. breakthrough has yet to happen, SoundScan data show a burgeoning audience for Gomez, with sales of 57,000 for *Bring It On* and 73,000 for *Liquid Skin*. *Abandoned Shopping Trolley Hotline*, a collection of B-sides and rarities issued in 2000, sold 25,000 in the U.S.

Gomez is booked in the U.S. by Marty Diamond at Little Big Man and in the U.K. and Europe by Steve Strange at Helter Skelter; the band is managed by Steve Fellows, and its songs are published by Warner-Chappell, ASCAP.

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He Might Sing About Them, But ATO's Kweller Is Hardly A Slacker

BY ANDREW KATCHEN

BOSTON—"It's a slacker's lifestyle that we do so well," folk-popster Ben Kweller muses on "Commerce, TX," a song from his new album and solo debut, *Sha Sha* (ATO, March 26).

Yet it's hard to believe that Kweller is writing from his own vantage point when offering lyrics on unmotivated youth. After wrapping up

recording sessions for *Sha Sha*, Kweller enjoyed little-to-no downtime. Rather, he busied himself with laboring over the album's artwork and gathering together his band for a string of preparatory rehearsals. And on March 1, after a quick jaunt to London to play a show, the fresh-faced 20-year-old set out on the road for more than a month, accepting

the opening slot for Florida's forlorn acoustic sweetheart, Dashboard Confessional.

While discussing all the hard work and late nights he's put into finishing this release and getting ready for his tour, Kweller—a native Texan and unashamed fan of Garth Brooks, scuba diving, and baseball cards—sounds like a young papa beaming over a newborn.

"I've been completely involved with a lot of the visual aspects [of the album]," he says. "I've been up at RCA almost every day for the past three weeks. Tomorrow, my friend Luke and I are going to do a big Web site overhaul, and then the band starts rehearsals on Monday." Considering all that's been accomplished during the past year and throughout his young life, it seems as though Kweller is intimate with anything but a sedentary, unproductive existence.

Sha Sha, which was produced by Steven Harris and recorded in 2001 during the months of August and November, is an 11-song collection of tunes that Kweller began writing soon after he and his girlfriend, Liz, relocated to Brooklyn, N.Y., after a stint in Connecticut.

Mining territory that relies on the fuzzy, garage-pop sentimentality of early Weezer, the piano-driven earnestness of Ben Folds, and the cut-and-paste folk idiosyncrasies of Beck, Kweller's sound treads familiar territory. However, his ear for simple and clean melodies combined with his ability to turn a catchy hook baits the listener despite all obvious reference points.

Similarly, his unfettered sincerity and geekish charm are entirely convincing throughout *Sha Sha*. And while it isn't a wholly groundbreaking release, Kweller shows accelerated promise for his age. For now, though, he can relish and delight in the fact that he's crafted an incredibly likable and hum-worthy album.

"It was definitely an easy album to make," he says. "One thing Steven and I talked about before going in and making the record was about less being more. We decided on one drum set and one piano, instead of doubling everything and making it huge."

By favoring a stripped-down approach, Harris and Kweller created an album that sounds altogether intimate and spontaneous, as if Kweller had been captured in his bedroom or at a school dance with the most top-notch, lo-fi equipment money can buy.

"Wasted and Ready," which is the first single from the album and which will be serviced to college radio at the time of *Sha Sha*'s release, balances delicate guitar strumming with a buoyant, sing-along chorus that is playfully nonsensical: "She goes above and be-

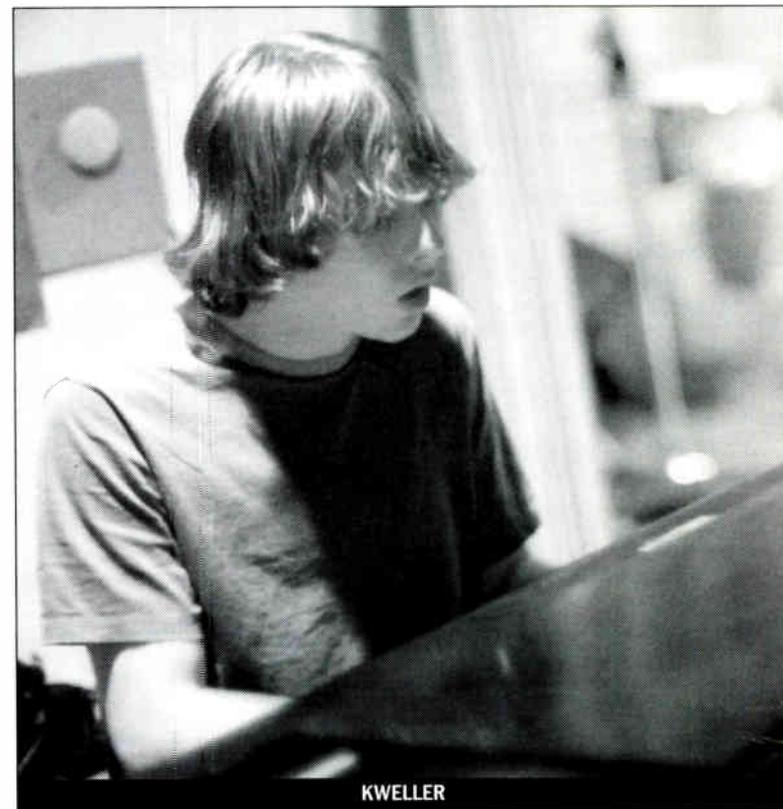
yond the call of duty/Sex reminds her of eating spaghetti/I am wasted but I'm ready." Here, Kweller's voice is almost a dead ringer for Rivers Cuomo's signature croon.

While "Family Tree" is a cool and mild-mannered acoustic ditty, "In Other Words" is a remarkably touching and somber piano ballad that is reminiscent of both Folds and Carole King. The song works itself into a feverish climax, enabling Kweller to showcase his proficiency with the keyed instrument.

According to Kweller—who is managed by Dalton Sim for Dalton

blown away," McDonald says. "It turned out that a friend of mine was managing him, and he mentioned that Ben was getting dropped from his past label [Island]. I was just blown away by his talent and his stage presence and, most importantly, just hanging out with him and finding out what an amazing person he is. When he was dropped, we started pursuing signing him, and we had the full support of everyone at ATO. We were happy to have access to him."

No stranger to major-label triumphs and pitfalls—as the front-



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Sim Management in New York and whose songs are published by Twelve Sided Die—he never really intended for *Sha Sha* (a title which his former, now-defunct band, Radish, had planned to use as the title for its third album) to be released on a major label. "Basically, the second I moved to New York, I started writing songs for the album. I just figured I would record it on the computer and sell it myself at shows. When I signed [to ATO], I was pretty much ready to go, and I had about 10 songs ready."

Certainly, it is easy to be amazed by the youthful Kweller's seeming abundance of good fortune and accomplishment in the music business. By way of friend John Moore, his music managed to fall into the hands of Michael McDonald, president of Dave Matthews' ATO Records, which counts David Gray, Chris Whitley, and Gov't Mule among its artists. According to McDonald, Kweller's infectious musical charm and personality drew him to the artist.

"I was out seeing music one night, and I saw him play and was

man and guitarist of Radish, a band Kweller formed at the near-infantile stage of 11—Kweller witnessed firsthand everything from a much-touted bidding war to a subsequent label dropping after time spent leapfrogging from Mercury to Universal to Island Def Jam. At this point in his career, Kweller sounds wholly refreshed and unconcerned with things like high album sales.

"I'm just gonna do what I always do," he says. "I have faith in my record company. I know they are in it for the long haul. If we sell a few thousand and that's it, then I'll still keep going and building that fan base. My [astrological] chart said, 'You must do art or you will crumble.' So, I cannot *not* do music."

President of the Coalition of Independent Music Stores Don VanCleave says, "The record is outstanding for a kid that young. If you look at a guy like Ryan Adams, who is also young and writing on an amazing level, Ben Kweller—his writing and the way he's arranged the songs—is on the same level. He's managed to take a lot of influences and affect his own style."

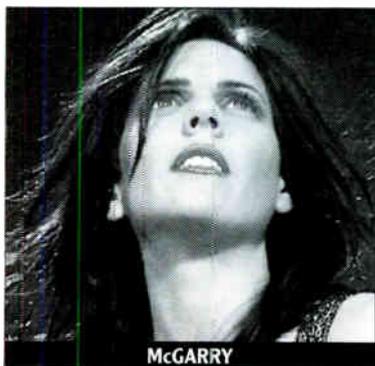
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by Larry Flick

SWEET'N'JAZZY: Being a jazz/pop singer who largely relies on the material of others for repertoire can be tricky.

All too often, many a talented young vocalist (particularly among women) succumbs to the temptation to camp it up, reducing herself to cabaret-confined parodies while others strain to be so "serious" that they stumble over hackneyed Sarah Vaughan and Ella Fitzgerald references. To that end, discovering a performer like **Kate McGarry**, a true stylist with a fresh perspective, is all the more exciting.



McGARRY

The New York-rooted artist makes a fine impression with *Show Me*, a sterling collection on which she dares to combine a reverence for the jazz form with a decidedly alternative approach to her material.

Sharp ears might recall McGarry from the 1996 Sony Classics film release, *Caught*. She can also be seen (and heard) singing the title cut in the 1993 Wesley Snipes/Dennis Hopper movie *Boiling Point*. She has also performed on the soundtracks to a number of IMAX films, including *The Living Sea* and *The Discoverers*.

Though McGarry was on a career roll, she decided to focus on her personal well-being by taking a three-year hiatus from work to live in a meditation ashram. She relocated to New York in 1999 to continue singing. *Show Me* is her first major musical venture since returning to the industry.

Working under the studio guidance of producer **Steve Santoro**, McGarry occasionally triggers fond comparisons to **Björk** and **Suzanne Vega**, as she breathily swims through lush arrangements of songs that include the **Fredrick Lowe/Alan Jay Lerner** title composition, as well as **Cole Porter's** "Get Out of Town" and **Brook Bowman's** "East of the Sun."

McGarry is joined by the cream of the New York jazz musicians crop on the set—**Scott Colley**, **Kenny Wollesen**, **Steve Cardenas**, and **Bill McHenry**. Adding a bit of Los Angeles

spice is pianist **Karen Hammack**.

In terms of material, when she's not dabbling in pop standards, McGarry dips her toe in Brazilian waters, effectively taking on such challenging fare as **Toninho Horta** and **Fernando Brant's** gently percussive "Aqui O" and **Djavan's** dreamy "Oceano."

The icing on the proverbial cake is the set-closing "One Eye Laughs, One Eye Weeps," on which she adds her own delicate prose to the late **Eric Von Essen's** haunting melody. It's the perfect conclusion to a CD that is not designed to burn up the charts. Rather, it exists to remind listeners that in a sea of dross, true vocal artistry and imagination lives on—even if it's sadly becoming increasingly rare.

For further information, contact music@katemcgarry.com or visit the artist's Web site, katemcgarry.com.

ANTI-FOLK HERO: After countless years as one of the staples of the New York underground rock circuit, **Lach** is inching toward an international breakthrough.

His fine current CD, *Kids Fly Free*, has caught the attention of the Agency Group (which also handles **the Strokes** and **Moldy Peaches**) for booking. Since inking the deal, Lach has confirmed a month-long tour of the U.K. in April.

It's the latest step forward in a career that started in the mid-'80s, when Lach started playing around the New York folk-club circuit.

In 1990, Lach put out his debut CD, *Contender*, produced by **Tom Goodkind**. Though the set earned critical praise, it didn't set retail racks on fire. So, Lach moved to San Francisco for a little fresh perspective. He also issued an EP, *Family Values Pack*.

In 1993, Lach returned to New York and hit the clubs again. By '97, he was operating his own label, Fortified Records, and he had issued *Lach's Antihoot: Live From the Fort*. In 1999, Lach released *Blang!*, a 14-song album produced by **Richard Barone** of **the Bongos** and featuring such guests as **Billy Ficca** of **Television** and **Deni Bonet** of **Robyn Hitchcock's** band.

Kids Fly Free sees Lach teamed again with Barone, offering a radiant set of tunes that deftly teeter between classic folk and rockabilly. It's his strongest, most assured set, and it demands the attention of anyone who has ever embraced music that's smarter than your average three-chord rock.

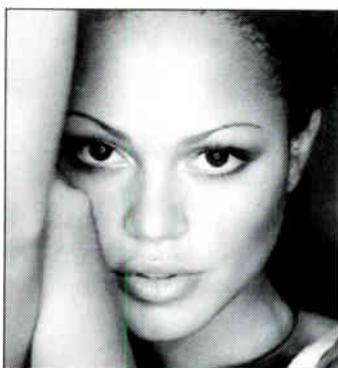
For more information, contact folkbro@aol.com.

In The Works

• Epic's latest rock offering, Highway 9, offers its full-length debut, *What in Samhill?*, May 14. The New Jersey-based band is earning critical praise for a sound that has accurately been described as embracing the harmonies of the Eagles and the roots-rock style of Counting Crows and the Wallflowers. The set was produced by Peter Collins (Indigo Girls, Shawn Mullins, Jewel). Highway 9 will be on the road throughout the spring and summer.

• On June 4, David Byrne's Luaka Bop label releases *Cuisine Non-Stop: Introduction to the French Nouvelle Generation*. The 13-track collection explores France's rich, yet underdocumented "neo-realist" music scene—a movement that has revolutionized the traditional *chanson française* songwriting style. Among the featured acts are Lo'Jo, Les Tete Raides, Louise Attaque, Arthur H, and La Tordue.

• Los Lobos have just completed their 11th studio collection. *Good Morning Aztlan* is due June 4 on Mammoth Records. The label is planning an elaborate send-off for the project, which is being issued during the famed band's 25th anniversary. "[This album] is where we're at in our lives as songwriters and musicians," band member Louie Perez says. "What really amazes me after this long is that we've not only become stronger as a band, but we've [also] been able to maintain a sense of enthusiasm and discovery about ourselves and our music."



Jade Gets Deep. Pop/R&B ingénue Jade Anderson is starting to make inroads at radio with "Sugar High," the first single from her Columbia debut, *Dive Deeper*. The London-rooted artist is the daughter of Yes luminary Jon Anderson, which she says made for an "incredible, but surreal" childhood: "I grew up among many different types of people, and that made me very open. I tend to see the similarities we share, not the differences. I try to connect—rather than separate—with my music." The artist is set to begin a promotion tour shortly.



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Medeski, Martin & Wood: Blue Note's 'Uninvisible' Trio

BY MAGGIE STEIN

NEW YORK—According to Chris Wood, bassist for Medeski, Martin & Wood, the title of the trio's 10th album, *Uninvisible* (Blue Note, April 9), is "a bit like a Rorschach test—it means different things to different people."

"In the same way, our music is on the fringe of a lot of categories," Wood continues. "People judge it in their own way, depending on where



they are coming from."

Without a doubt a diverse group of music fans has found appeal in the music of Medeski, Martin & Wood. The band's music is beloved by fans of avant-garde jazz, hip-hop, jam bands, dance music, funk, and lounge sounds. Each album includes collaborations with edgy musicians from different music worlds, attracting new fans and creating unique concepts in sound each time around.

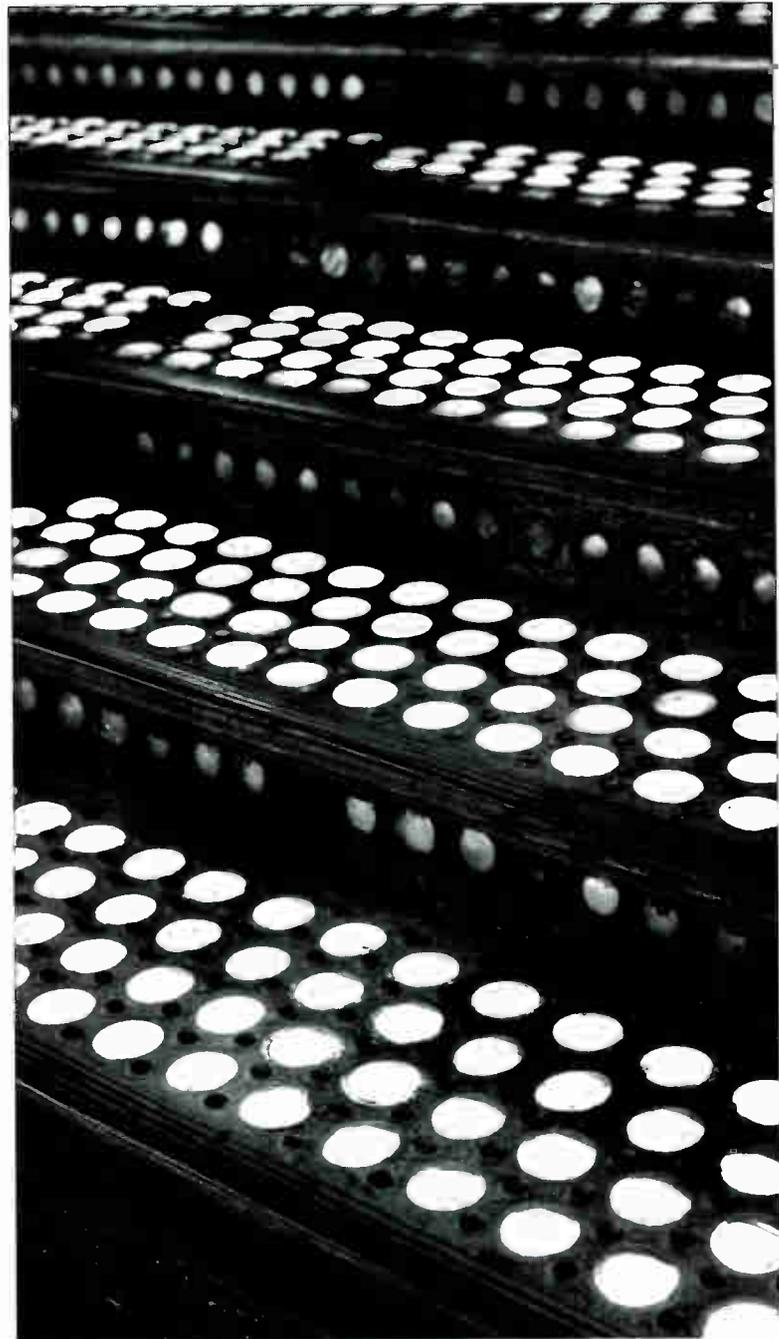
The band got its start in 1991 in New York, playing gigs at the Village Gate and the Knitting Factory. After booking its own tours and slogging cross-country to promote its independently released set *Notes From the Underground*, the band struck a record deal with Gramavision. It recorded four albums for the label, including the upbeat and accessible *Shackman*. When the band's deal ended, it signed with Blue Note.

For *Uninvisible*, the act's fourth for Blue Note, producer Scotty Hard was brought in for the third time. Hard, known for his work with Wu-Tang Clan and Prince Paul, played an important role in putting the pieces of the album together—since all three band members are constantly engaged in side projects and had limited availability. Keyboardist John Medeski recently recorded with the Word, Gov't Mule, Sex Mob, and Peruvian songstress Susana Baca. Drummer Billy Martin started an experimental percussion label, Amulet Records. And Wood toured and recorded with Stanton Moore, Bob Moses, and Karl Denson.

Because of conflicting schedules, the album was recorded in short spurts. "We went into the studio not knowing a single thing about what we were going to play," Wood explains. "We improvise, roll tape, and then find the stuff we like. Then we begin to mold it and think about what each piece needs." For this album, the band worked with the experimental producer DJ Olive, the horn section from Brooklyn-based Afrobeat band Antibalas, turntablist DJ P Love, and the eccentric Southern poet Colonel Bruce Hampton.

Blue Note is casting a wide net of promotion in order to reach the group's diverse fan base, as well as new audiences. According to Zach Hochkoppel, director of marketing for the label, the full album is being shipped to radio in late March. A specific single has not been selected, but the label plans to put "Uninvisible" and "I Wanna Ride You" on marketing samplers. Famed *Star Wars* director George Lucas' company, LucasFilms, is creating a video for the title track.

The act's songs are published by Beatworld Music. The group is managed by Liz Penta of New York City-based Emcee Artist Management and is booked by Monterey Peninsula Artists.



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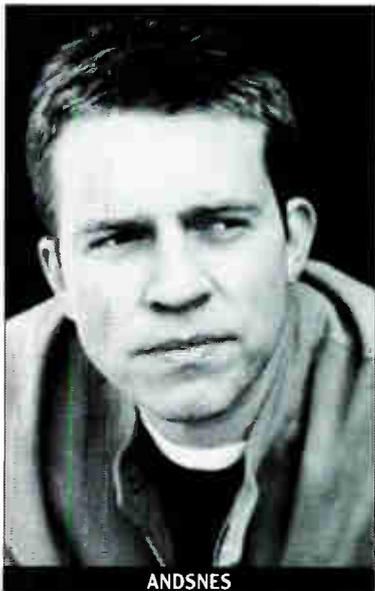
The Classical Score



by Steve Smith

SONG OF NORWAY: A little more than a decade ago, the world was introduced to young Norwegian pianist **Leif Ove Andsnes** through his account of the famous Piano Concerto composed by his countryman, **Edvard Grieg**, issued by the upstart Virgin Classics label. Even if the teenage pianist's spiky hairdo on the CD cover was the first thing that attracted attention, it was Andsnes' vivid, impassioned reading of the oft-performed work that announced the arrival of a significant new talent.

Since that time, Andsnes has delivered on that initial promise with a long string of acclaimed and



ANDSNES

award-winning recordings, including solo works by Grieg and music by **Rachmaninov**, **Liszt**, **Haydn**, and others. His performing career has kept pace with his recorded profile, including recitals and orchestral appearances worldwide and his own chamber music festival in Risør, Norway. With a growing repertoire that ranges from **Bach** to **Marc-Anthony Turnage**, during the past six months Andsnes has become an impassioned spokesman for the **Lutoslawski** Piano Concerto. But last December, Andsnes returned to the music of Grieg, recording 24 of his rustic Lyric Pieces on the composer's own piano, housed in his former villa in Trolldaugen, Norway.

Released by EMI Classics March 12, the new disc offers a subtly different sound for Andsnes, largely because of the smaller size of Grieg's instrument, an 1892 Steinway B model received on his silver wedding anniversary, and the wood-planked walls of the drawing room. "This recording was an idea I'd had for a long time," Andsnes says. "Every time I came here to try out pieces on Grieg's piano, I thought, 'Wow, this works so well.'

It's really the right sound for this music—it has the right intimacy. The room has a high ceiling, so even though it's a small instrument, it resonates well."

Andsnes believes the combination of instrument and surroundings may have played an intrinsic role in the composition of some of the Lyric Pieces, which were composed between 1867 and 1901. "The registers have a different character [from one another]," he explains. "I don't know if it's coincidental, but in the later music that he wrote after he got the piano, he often presents a theme in the middle, then moves it up. And on this piano, it has a different color, so it really fits."

With their picturesque charm and unique coloristic effects, the Lyric Pieces influenced such seminal piano composers as **Debussy**, **Ravel**, and **Grainger**. Still, the works are seldom performed today. "We have this notion today that great music has to be in large forms and to have some sort of forward-looking elements," Andsnes observes. "I think a lot of people look at them as salon pieces. But I've always felt very close to Grieg's kind of intimacy. These pieces are like a musical diary: They really tell a story, and I'm always compelled by that."

Coming back to Grieg's music after an extended hiatus, Andsnes found his own approach to have changed as well. "It sounds funny, but I'm trying to do less," he says. "It's such simple and beautiful music; you don't need to do things to make it more interesting. In some pieces you have to find a really personal touch to make the character distinct, but in others, I love that vein of simplicity and I just leave it alone. And I think I've gotten better at that than I was 10 years ago."

While he has a **Schubert** series in the offing for EMI (pairing the composer's piano sonatas with lieder sung by **Ian Bostridge**) and also hopes to record the Lutoslawski, there's more Grieg on the immediate horizon for Andsnes. Next week in Sydney, he'll return to the Piano Concerto for the first time in eight years. He'll soon be recording the work with **Mariss Jansons** and the **Berlin Philharmonic** for EMI, paired with the **Schumann** concerto.

If increased maturity aided in revisiting the Lyric Pieces, it's youthful impetuosity that Andsnes hopes to bring to the concerto once again. "I studied that concerto when I was 16, and I felt every bar so passionately. I don't want to lose that, because it's so important for the piece."

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Higher Ground™

by Deborah Evans Price



'MORE' FROM OWENS: Great art shouldn't be rushed, and that's a philosophy that most independent labels uphold faithfully. The good folks at Rocketown Records are among those who know how to let an artist take time to really create, and the result is that singer/songwriter **Ginny Owens'** highly anticipated sophomore album, *Something More*, fulfills the promise displayed on her stunning 1999 debut, *Without Condition* (Higher Ground, *Billboard*, July 31, 1999).

Due March 19, the album finds Owens once again dipping into her creative well for a 12-song collection of poignantly written and beautifully sung pop songs. "*Something More* is not the logical next step," Rocketown president **Don Donahue** says. "It shows deeper growth than what you'd expect from a sophomore record. I think the fact that it was done on Ginny's timetable paid off. The subject



OWENS

matter is so solid, and it's an even deeper album than her first because we let her take the time to write. I also think it's a more hopeful record."

Owens admits it was nice that the label didn't rush her to write new material, although she recalls Donahue playfully encouraging her to start thinking about the next album by saying, "We can't base your whole career on one record."

The momentum *Without Condition* generated doesn't make that seem entirely too far-fetched. It helped Owens win the Gospel Music Assn. Dove Award for new artist of the year in 2000. She performed during the July 1999 Nashville stop of the Lilith Fair and at the 2000 Sundance film festival, as well as making TV appearances on CNN's *Worldbeat*, *Live With Regis & Kathie Lee*, and other venues not generally open to exposing Christian acts. Between touring extensively and taking advantage of media opportunities, Owens had to really pull back and find time to write *Something More*. "I'm an observer," she says. "I stand back and analyze people, and last year was my time for analysis."

Owens says the title cut is "about

the simple things in life. There are always more 'things' to work for, but those things will never satisfy me, like my faith in God and time spent with friends and family does. I need to be reminded of those simple things."

A Jackson, Miss., native who has been blind since age 2, Owens earned a bachelor's degree in education from Nashville's Belmont University. Her entrance into the music biz came when she began writing songs for **Michael Puryear's** Final Four Publishing. (Puryear now heads BMG's Nashville Christian division.) Once people began hearing her songs, several labels competed for Owens before she chose Rocketown.

Booked by **Jeff Roberts** and managed by **Glenda McNally**, Owens will hit the road this spring touring with ForeFront artist **Rebecca St. James**. "We're working on other major events this summer, as well as another significant tour in the fall," Donahue says. "The album artwork is certainly a part of our story as well. Because of the importance of this release to Rocketown, we wanted to visually capture something that may inspire the consumer to buy, so we're doing three limited-edition covers."

NEWS NOTES: **Selah, Nicole C. Mullen, Anointed, Crystal Lewis, Phil Keaggy,** and country artist **Jeff Carson** are among the acts that will perform March 28 at Carnegie Hall during a concert being billed as A Night of Encouragement. The concert will officially launch Encourage America and the Encourage America Center, which will provide free ongoing counseling services to those affected by the tragedies of Sept. 11, 2001. The event will be sponsored in part by the Thomas Kinkade Foundation and will be nationally syndicated as an Easter weekend special over the Salem Radio Network... **Superchick[k]'s** "One Girl Revolution" is the opening theme song of the Disney channel movie *Cadet Kelly*... **Third Day** was recently voted best band by *Campus Life* magazine readers. The band's spring tour has become the industry's hottest ticket, with 11 of the 51 dates already sold out. The Come Together tour is also raising money for Habitat for Humanity International (HFHI). A portion of ticket proceeds is going to HFHI to aid in building eight houses worldwide this year... **ZOEgirl, Out of Eden, Katinas,** and **DJ Andy Hunter** are special guests on **Avalon's** *O2/Avalon Remixed*, a 12-song remix collection due for release March 26. Remixed by **DJ Tiesto (Sarah McLachlan, Dido, BT, Delerium), Ken Michaels ('N Sync) and Tedd T. (Stacie Orrico)**, the set is a limited-edition companion project to Avalon's fifth album, *Oxygen*, which was released last May.

Compilation Series Created For Dove Awards

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group, Provident Music Group, and Word Entertainment are partnering with the Gospel Music Assn. (GMA) to produce an annual compilation featuring acts nominated for the GMA's yearly Dove Awards.



SPARROW LABEL GROUP

The first in the series, *Dove Hits 2002: 16 of the Year's Best Dove Award-Nominated Artists and Songs*, streets April 9 and will be marketed through EMI CMG's Sparrow Records. According to the deal struck by the labels, the marketing, manufacturing, and distribution of the record will rotate among the three record companies for the next three years. Provident will be responsible for the record in 2003; Word has the project for 2004.

GMA president Frank Breeden says, "As is the case with other award-show compilations—like the Grammys CD—this project has the cooperative effort of our leading companies, promising an excellent product every year. And, because it will be passed from system to system each year, *Dove Hits* will enjoy a focused and unique marketing approach from each company, providing retailers with an extremely appealing product for their stores."

Among the artists featured on the Dove 2002 collection are Yolanda Adams, Avalon, Steven Curtis Chapman, Kirk Franklin, Shaun Groves, Rebecca St. James, Toby Mac, Ginny Owens, Point of Grace, Mark Schultz, Third Day, and CeCe Winans.

The project will feature the bonus cut, "In God We Trust," a multi-artist recording commissioned by the GMA as the Christian music industry's unified response to last Sept. 11 (*Billboard*, Jan. 12). Written by Wayne Kirkpatrick and Mark Heimermann, the song features such artists as Chapman and Amy Grant and a choir of more than 50 Christian artists.

Gravity Records provided production and recording facilities for the single. *Dove Hits 2002* is the only place consumers can purchase the song, so due to the inclusion of "In God We Trust" on the album, a portion of the proceeds will be donated to reputable charities, including the Todd M. Beamer Foundation.

Dove Hits 2002 should get a boost via its exposure in a National Assn. of Record Merchandisers-sponsored point-of-purchase campaign for mainstream retailers to promote Christian music sales through the Dove Awards. Christian retail stores will also feature the record on all Dove Awards point-of-purchase materials. The Dove Awards will be held April 25 at the Grand Ole Opry House in Nashville.

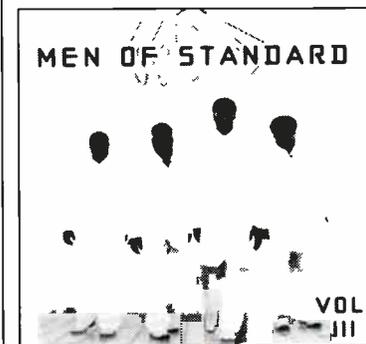
In The Spirit™

by Lisa Collins



RAISING THE STANDARD: Malaco Records is pulling out the stops with the much-anticipated March 19 release from **Men of Standard**—their first in three years—titled *Volume III*. A sampler containing lead single "Gotta Grip"—which was produced and written by **Dawkins & Dawkins** and also features them on background vocals—was serviced to gospel radio earlier this month.

"We went out of our way to do everything from the packaging to the



studio recording—the whole nine yards," says **Jerry Mannery**, director of Malaco Records' gospel division. "Then with **Al Wash** taking on the management of the group, we feel we have a winning combination with this piece."

The project officially marks the end of a once-bitter feud between the label and the group regarding contractual matters. Mannery says, "The lawsuit was dropped, and we've amicably resolved our differences, so it's a brand-new day for all of us. With this project, it's almost like a clean slate. The guys have come of age, and I believe they're poised to deal with the success. Their first two releases cleared the 100,000-unit range, but I really believe that this is going to be their biggest seller."

Not surprisingly, **Men of Standard** member and co-founder **Isaac Carree** agrees. "I believe it's the best album we've done thus far, because Malaco let us stretch out with the writing, producing, and arranging of a lot of the material, so people will get the chance to hear music from the heart of **Men of Standard**. It's not too contemporary and not too traditional. It's just the middle ground that we believe to be part of our niche. Before, we got a lot of comparisons to **the Winans** and **Commissioned**. Now, we're coming into our own."

"We also branched out and did a party track called 'M.O.S. Praise Party,'" Carree continues. "People will get a chance to dance, but the lyrics are pretty strong."

With the delayed release of the album, which was recorded last year, new manager Wash placed lead singers **Carree** and **Lowell Pye** in touring stage productions: Carree in *Madea's Family Reunion* through June and Pye in *Looking for Mr. Do Right*, also currently starring **Deniece**

Williams, Peabo Bryson, and Dave Hollister. The group will then take to the road in promotion of the album, while preparing to tour later this year with **Kirk Franklin**.

BROTHERS IN THE SPIRIT: Management is not likely to take a back seat to **Al Wash's** primary enterprise. In fact, the latest tour from the Dallas-based promoter kicks off March 23 in Baltimore. Taking its cue from the successful **Sisters in the Spirit** outing, one of the most profitable tours in gospel, **Brothers in the Spirit** teams **the Commissioned Reunion** lineup—**Fred Hammond, Keith Staten, and Marvin Sapp** in tow—with **Kurt Carr & the Kurt Carr Singers**. Along for the ride (courtesy of Hammond) is **Joann Rosario**. Her debut project, *More, More, More*, bowed March 5 and is the first official F. Hammond Series label CD release.

The 27-city tour winding down in St. Louis April 28 is sure to beef up the buzz on the forthcoming **Commissioned Reunion** CD—*The Commissioned Reunion Live*—due April 23, as well as generate excitement for Sapp's Verity debut, *I Believe*, which is slated for early June.

In other tour news, the **Winans Family Tour** is set to kick off in mid-April. Already confirmed to take part in the event—tentatively winding down June 8—are **Mom & Pop Winans, Angie & Debbie, the Winans, Winans Phase 2,** and **BeBe Winans**.

SPEAKING OF BEBE: Newly released from Motown is **BeBe Live and Up Close**, his sophomore release. The project features new interpretations of selections from two previous solo releases, a medley of popular **BeBe/CeCe Winans** hits (performed with little sister **Debbie Winans-Lowe**), and two new studio tracks. The new cuts—"Do You Know Him" and "Lay Them Down"—were both written by **BeBe** and produced by **Warryn Campbell**. Guests include **Eric Dawkins (Dawkins & Dawkins), Margaret Bell-Byars,** and **Stephanie Mills**, who performs a stirring solo, "Born for This," that **BeBe** also wrote.

BRIEFLY: **Troy Sneed**, Stellar Award-winning **Harvey Watkins Jr. of the Canton Spirituals, Milton Biggum,** evangelist **Liston Page,** and the **Florida State University Gospel Choir** special-guest on the next **Georgia Mass Choir** project recording March 15 at the New Life Christian Fellowship in Jacksonville, Fla. . . . Due March 19 is *With This Ring . . . Forever I Do*, the second installment of Harborwood Records' wedding music series. The 12-track collection features **Ben Tankard's** interpretation of **Stevie Wonder's** "Overjoyed," as well as tracks from **Howard Hewett, Daryl Coley,** and **Maurette Brown-Clark**.

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Down From The Mountain Upping Its Profile

Acoustic Concert Of 'O Brother, Where Art Thou?' Tunes Hits Larger Venues For A 30-Date Summer Tour

BY RAY WADDELL

NASHVILLE—As the roots-music resurgence continues, the Down From the Mountain tour will parlay momentum gained from a successful winter theater run into a tour of larger venues this summer.

A joint production of Immortal Entertainment, the United Talent booking agency, and promoters House of Blues (HOB) Concerts and Metropolitan Entertainment, Down From the Mountain grossed nearly \$4 million from a limited small-venue tour that sold out 18 of 19 shows (*Billboard*, Jan. 12). That was more than enough to entice those involved to come back for a tour of some 30 arenas, sheds, and alternative venues this summer, beginning June 25. Regardless of total capacity, most venues are configured for a certain amount of intimacy, with the ability to expand as sales and production aesthetics warrant it.

The lineup for the five-week summer tour includes Alison Krauss +

Union Station, Emmylou Harris, Patty Loveless, Ralph Stanley, the Del McCoury Band, Norman & Nancy Blake, Ricky Skaggs, Dan Tyminski, the Nashville Bluegrass Band, the Whites, and Jerry Douglas. Most of the artists also participated in the winter tour, including Loveless.

"I just can't get enough of it," Loveless says. "I'm really excited to see what Down From the Mountain will do this summer, but I'm even more excited about working awhile with some of these people [whom] I haven't shared a stage with before."

The acoustic music concert—which includes both individual and collective performances—features songs from the multi-platinum soundtrack album *O Brother, Where Art Thou?*, the recent recipient of the Grammy Award for album of the year. (Stanley, Tyminski, and Krauss + Union Station took home Grammy Awards as well.) The album sold more than 200,000 copies in the week following the Grammy tele-

cast, which bodes well for the tour.

"The Grammy win brings a whole new audience of people not previously exposed to this music," HOB Concerts senior VP of talent Melissa Miller says. "This should have a tremendous effect on the summer tour."

Loveless believes the movie itself, rather than the soundtrack, may have steered some people to the tour. "I was getting the vibe on the [winter] tour that some of the people coming to these shows weren't bluegrass fans or weren't even music fans, but the movie was the big draw. It stirred up their curiosity, and once they come and see that it's real, see Norman & Nancy Blake and the realism of who these people are and what they're about, people are drawn to that."

MOUNTAIN PUNK

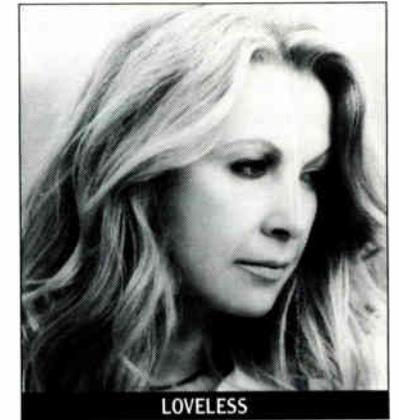
Kevin Lyman, president of Immortal touring and live events, has a strong history of producing themed multi-artist tours, including the

hugely successful Warped tour of punk artists. "I think what Down From the Mountain has in common with Warped is open-minded, very appreciative audiences," Lyman observes. "Working on Down From the Mountain renewed my faith in the whole music industry. Warped is my lifestyle, but I believe the artists on [Mountain] are just punkers from Appalachia. They have no support at radio, no support from the [major] labels, and the common bond is they've worked so hard to get where they are. And, like Warped, we've built an umbrella for these artists to perform under."

Both HOB Concerts and Metropolitan cut local promoters in on the action in many markets. The shows are promoted on country radio, along with triple-A and NPR. "Most dates sold out very quickly," Miller says, adding that Internet pre-sales were conducted at hob.com, an *O Brother* site, and the Down From the Moun-

tain site. "This show appeals to a very broad audience, not just the typical [mainstream] country music audience."

Loveless has enjoyed more mainstream country success than any artist on the bill, yet her most recent record, 2001's *Mountain Soul*, was a bluegrass album. "Do-



LOVELESS

ing *Mountain Soul* was an inspiration, maybe even to a lot of my fans," Loveless says. "It's very inspiring to go back and revisit these wonderful songs from maybe 50 years ago and still put it across."

Loveless believes that bluegrass and roots music not only tap into her Kentucky legacy but the shared history of music fans as well. "As children we don't realize how much we absorb, and as we get older we want to backtrack and reminisce about those days," she says. "I think that's the case with a lot of people, and as our grandparents and parents get older, the history lies within us, and the music still lies within us. It's very important we keep this music alive."

Tickets will be priced the same as the winter tour, generally ranging from \$25 to \$75. Barnes & Noble was on board as a sponsor for the winter trek and returns for the summer run. Hopes for all involved are that the Down From the Mountain tour could develop into an ongoing franchise. Miller says a devoted and large audience, as evidenced by sales of the album, indicates the potential is there. "This is clearly not a novelty. Four million-plus records is not a novelty."

Lyman says there has been interest from overseas regarding a European run for Down From the Mountain, which may come together next year. They're also looking at different themes for the tour, including musical tributes to certain artists. "We're bouncing around a lot of ideas, but the main objective is, 'Let's nurture this thing and be real careful with it.'"

Inquest Continues In Teen's Death At Big Day Out

In The Wake Of The Tragedy, Event's Security Measures Are Upgraded

BY CHRISTIE ELIEZER

SYDNEY—While January's Australian six-city festival, Big Day Out, went off without any drama, a coroner's court in Sydney resumed its inquiry Feb. 25 into the death of a fan in the mosh pit last year. Sixteen-year-old Jessica Michalik suffered a heart attack at the Jan. 26, 2001, Sydney show. She died in the hospital five days later.

In an emotional session at the Glebe Coroners Court, footage of Channel [V] Australia's telecast of the show was screened. Cameras caught the crush in the mosh pit before cutting back to headliners Limp Bizkit onstage.

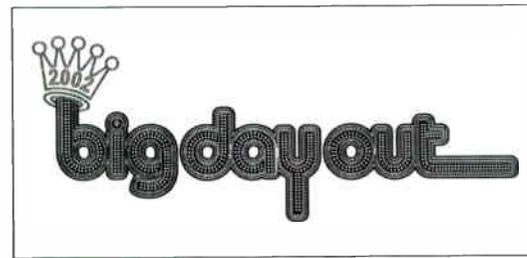
Limp Bizkit singer Fred Durst could be heard telling the crowd that someone had fallen below the stage. "You are some crazy mob of motherfuckers out there!" he called out. The band continued playing. He said: "I told you before we came, I said that Limp Bizkit and 60,000 Aussies in one place and this motherfucker is going to go crazy."

Durst then turned his attention to two security guards, saying: "What did you say, you punk motherfucker? What did that big faggot beside you say, that big punk right there? Everyone just be patient. Things are getting a little out of hand."

At this point, the footage shows Vivian Lees—a co-director of Creative Entertainment, which founded Big

Day Out in 1991—taking the mike and telling everyone to step back.

No criminal charges are expected to be brought up as a result of the inquest, which began in November of last year. But testimony has seen Creative Entertainment blaming Limp Bizkit for arrogance and Limp Bizkit accusing promoters of putting greed over safety. The band had expressed its con-



cerns about security to Creative Entertainment at earlier shows in New Zealand and the Gold Coast. Limp Bizkit quit the tour and returned to Los Angeles the morning after the Sydney incident.

Limp Bizkit tour manager Alexander Murdoch MacLeod told the inquest Feb. 26 that the show had been understaffed and poorly managed—"the security guards did not appear to be sufficiently trained, nor did they know what to do in the event of a crowd collapse"—and that organizers had compromised safety for costs.

Australian Concert and Enter-

tainment Security director Andrew Tatrai testified that when he consulted for the Big Day Out in 1995 and 1996, co-promoter Ken West rejected extra security, overseas barricades, and delaying the main acts to let the crowd calm down because these would break "the vibes" of the show.

Lees tells *Billboard* that the unique double-stage set-up of Big Day Out would have rendered overseas barricade configurations ineffective. The inquest is adjourned until June 6, when two members of Limp Bizkit will give evidence via a video link.

After consultation with global festival security experts, Creative Entertainment introduced 12 new security measures for this year's event (Jan. 18-Feb. 5), with a reported cost of \$400,000 Australian (\$208,000). It included a new D-barricade to stop crushing in front of the stage, a ban on all under-15s unless accompanied by a guardian, reduced capacity to the site and the pit, free packs of sunscreen oil and water, and care teams in the crowd to help anyone in crisis. There was also a ban on repeated crowd surfing. While attendance figures at previous festivals were 255,000, this year's was capped at 220,000.

Venue Views™



by Linda Deckard

AMERICAN WAY: A \$46 million baseball park is set to open May 1 in Fresno, Calif. The park's first concert will be the **Beach Boys** May 5, following a Fresno Grizzlies baseball game.

Steve MacFadyen is director of stadium operations and special events for the Triple A baseball club. With a background in the concert industry, he will be aggressively seeking music events, tapping into the amphitheater season. The park can seat 20,000 for concerts and is equipped with a house-owned stage, chairs, and field cover.

FILLING A NEED: The **Hong Kong Convention & Exhibition Centre** has hosted 100 concerts and special events during the past two years, leading owners to look into purchasing a 3,000-seat telescopic riser to streamline setup and tear-down. Highlights in 2001 included **Elton John** concerts Nov. 16-17, which drew 15,798 to two shows, and **Luciano Pavarotti** June 27, which drew 8,000.

Cliff Wallace, director of the venue, says the convention center is responding to a community desire for this type of programming. The Hong Kong Convention Centre, along with the **Academy for Performing Arts** and the **Hong Kong Arts Centre**, formed a joint venture to establish Ticketek Hong Kong, which provides state-of-the-art ticketing available to all venues in town.

The new seating will be installed in Hall 3, which at 90,000 column-less square feet can accommodate 8,200. It will cut setup and tear-down time considerably. Wallace says that has been taking between two and three days. The new seating will also provide better sightlines, he adds. Wallace positions concerts as a temporary good use of space, but he also plans to use exhibitions in order to boost the profitability of the commercial enterprise.

GRAMMY MERCH: **Alan Fey**, director of merchandise for Anschutz Entertainment Group (AEG), says merchandise sales at the Grammy Awards exceeded expectations. "We literally ran out of merchandise the night of the event," he says. "Our sell-throughs on most items were 100%. The only things we had left were posters and programs, which are usually difficult items to carry out of the building, because you don't want to get them ruined."

All event merchandise with the official Grammy event logo sold out immediately, Fey says of the awards show held Feb. 27 at the **Staples Center** in Los Angeles. T-shirts were \$20, and long-sleeved T-shirts were \$25. The camp shirt, a full button-down short-sleeve, was \$65. That

was the only item that didn't have the event date and logo, Fey says, which is why it didn't sell out.

AEG also sold merchandise at the Biltmore Hotel's post-Grammy party. Fey says, "Sales there were good as well." The per cap was about \$7, based on attendance of 13,000-15,000.



FEY

Fey adds, "I wanted to do this because I recognized that the brand was so strong—one of the top brands in the world. To me, it made perfect sense to sell merchandise at an event like this."

RENAMED: **Molson Centre** in Montreal is being renamed **Bell Centre**, effective Sept. 1. Bell Canada is paying more than \$100 million as corporate sponsor. At the same time, Molson is maintaining its \$150 million commitment while releasing the naming rights, all in an attempt to keep the Montreal Canadiens of the National Hockey League in town. Molson owns 20% of the team.

In other name changes, **Enron Park** in Houston becomes **Astros Park**. Ballpark management has offered \$2.1 million to buy the naming rights back from the bankrupt Enron, which bought the title for \$3 million a year for 30 years. And in a more traditional deal, the **Sacramento Valley Amphitheater** in Marysville, Calif.—a Clear Channel Entertainment facility—is now the **Auto West Amphitheatre**. The 18,500-seat, \$25 million shed opened last season. The first on-sale for the 2002 season at the renamed venue is **Dave Matthews Band** May 21.

FLEXIBILITY: **John Gordon** of Northern Illinois University in DeKalb says the new \$38.5 million arena there will feature 6,500 retractable seats, with a total capacity of 9,000. Normally, he adds, an arena that size would have 3,000 retractable seats.

Gordon hopes the arena will host eight to 12 concerts a year. He can seat 10,000 for some concerts. His potential audience includes 23,000 students.

MARCH 23
2002

Billboard®

BOXSCORE™
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| ARTIST(S) | VENUE/ DATE | GROSS/ TICKET PRICE(S) | ATTENDANCE/ CAPACITY | PROMOTER |
|--|--|--|---|---|
| KORN, LINKIN PARK, STATIC-X | Foro Sol, Mexico City March 2 | \$2,200,080 (20,064,726 pesos) \$60.31/\$19.74 | 50,013 sellout | OCESA Presents, CIE Events |
| NEIL DIAMOND | First Union Arena, Wilkes-Barre, Pa. March 3-4 | \$976,058 \$67.50/\$37.50 | 15,632 16,804 two shows one sellout | Concerts West |
| NEIL DIAMOND | Ice Palace, Tampa, Fla. Feb. 16 | \$975,743 \$67.50/\$37.50 | 15,844 sellout | Concerts West |
| NEIL DIAMOND | Charlotte Coliseum, Charlotte, N.C. Feb. 23 | \$965,550 \$67.50/\$37.50 | 15,275 sellout | Concerts West |
| NEIL DIAMOND | Mellon Arena, Pittsburgh Feb. 25 | \$901,070 \$67.50/\$47.50/\$37.50 | 14,482 sellout | Concerts West |
| NEIL DIAMOND | HSBC Arena, Buffalo, N.Y. Feb. 28 | \$845,085 \$67.50/\$37.50 | 14,010 sellout | Concerts West |
| NEIL DIAMOND | TD Waterhouse Centre, Orlando, Fla. Feb. 17 | \$777,270 \$67.50/\$37.50 | 12,863 sellout | Concerts West |
| NEIL DIAMOND | AmericanAirlines Arena, Miami Feb. 21 | \$770,843 \$67.50/\$37.50 | 13,553 sellout | Concerts West |
| NEIL DIAMOND | Hartford Civic Center, Hartford, Conn. March 7 | \$764,805 \$67.50/\$37.50 | 12,661 sellout | Concerts West |
| NEIL DIAMOND | Frank Erwin Center, Austin Feb. 12 | \$736,403 \$67.50/\$37.50 | 12,110 sellout | Concerts West |
| NEIL DIAMOND | Dunkin' Donuts Center, Providence, R.I. March 6 | \$694,395 \$67.50/\$37.50 | 11,078 sellout | Concerts West |
| NEIL DIAMOND | Blue Cross Arena, Rochester, N.Y. March 1 | \$617,550 \$67.50/\$37.50 | 10,662 sellout | Concerts West |
| NEIL DIAMOND | Bryce Jordan Center, University Park, Pa. Feb. 26 | \$561,810 \$67.50/\$37.50 | 10,433 10,962 | Concerts West |
| NEIL DIAMOND | Pensacola Civic Center, Pensacola, Fla. Feb. 10 | \$481,195 \$55 | 9,295 sellout | Concerts West |
| ALAN JACKSON, JAMIE O'NEAL | Verizon Wireless Arena, Manchester, N.H. March 7 | \$403,868 \$55/\$42/\$32 | 9,213 9,414 | Jack Utsick Presents |
| ALAN JACKSON, JAMIE O'NEAL | Sovereign Center, Reading, Pa. March 9 | \$312,003 \$54.50/\$44.50/\$34.50 | 6,905 7,060 | Jack Utsick Presents |
| GUSTAVO CERATI | Auditorio Nacional, Mexico City Feb. 9 | \$276,666 \$59.78/\$16.30 | 8,762 sellout | OCESA Presents, CIE Events |
| KID ROCK, LIT | CenturyTel Center, Bossier City, La. March 8 | \$245,369 \$29 | 8,461 sellout | Beaver Prods. |
| KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON | Allstate Arena, Rosemont, Ill. March 9 | \$242,199 \$35 | 7,648 10,324 | Clear Channel Entertainment |
| STYX & REO SPEEDWAGON | The Mark of the Quad Cities, Moline, Ill. March 2 | \$223,720 \$35 | 6,392 7,500 | Beaver Prods. |
| JILL SCOTT, THE ROOTS, MUSIQ SOULCHILD, TIFFANY BACON, PATTY JACKSON | Electric Factory, Philadelphia Feb. 8-9 | \$215,360 \$75 | 4,142 4,200 two shows | in-house |
| KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON | Alliant Energy Center, Madison, Wis. March 8 | \$214,305 \$32.50 | 6,871 8,979 | Frank Prods., Clear Channel Entertainment |
| ALAN JACKSON, JAMIE O'NEAL | Mark Etess Arena, Atlantic City, N.J. March 8 | \$214,020 \$46/\$36 | 4,780 5,334 | Jack Utsick Presents |
| KID ROCK, LIT | Kiefer UNO Lakefront Arena, New Orleans March 9 | \$200,825 \$29 | 6,925 sellout | Beaver Prods. |
| KID ROCK, LIT | Roanoke Civic Center, Roanoke, Va. March 3 | \$199,164 \$28 | 7,354 10,000 | Clear Channel Entertainment |
| KID ROCK, LIT | Crown Coliseum, Fayetteville, N.C. March 2 | \$198,324 \$28 | 7,359 sellout | Clear Channel Entertainment |
| 311, HOOBASTANK | Kiefer UNO Lakefront Arena, New Orleans March 11 | \$197,400 \$25 | 7,896 sellout | Beaver Prods. |
| WEEZER, SAVES THE DAY, OZMA | Paul E. Tsongas Arena, Lowell, Mass. Feb. 8 | \$187,798 \$27.50 | 6,829 7,000 | Clear Channel Entertainment |
| WILLIE NELSON, RAY CHARLES | Universal Amphitheatre, Universal City, Calif. Feb. 9 | \$187,783 \$59.50/\$49.50/\$39.50/\$34.50 | 4,793 5,816 | House of Blues Concerts |
| WEEZER, SAVES THE DAY, OZMA | Copps Coliseum, Hamilton, Ontario Feb. 14 | \$187,702 (\$298,613 Canadian) \$23.57 | 7,963 sellout | House of Blues Canada |
| JULIO IGLESIAS | Ruth Eckerd Hall, Clearwater, Fla. Feb. 8-9 | \$187,657 \$75/\$49.75 | 3,115 3,617 two shows | in-house, Fantasma Prods. |
| STYX & REO SPEEDWAGON | Breslin Student Events Center, East Lansing, Mich. March 1 | \$187,363 \$32.50 | 6,422 8,395 | Clear Channel Entertainment |
| LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP | Paul E. Tsongas Arena, Lowell, Mass. Feb. 11 | \$184,553 \$27.50 | 6,711 7,000 | Clear Channel Entertainment |
| KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON | UI Assembly Hall, Champaign, Ill. March 7 | \$175,784 \$32.75/\$30.75/\$28.75 | 5,403 9,432 | Clear Channel Entertainment |
| MARY J. BLIGE, AVANT | Air Canada Centre, Toronto Feb. 18 | \$173,659 (\$276,154 Canadian) \$43.11/\$24.24 | 4,859 6,096 | Clear Channel Entertainment |

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ALBUMS

Edited by Michael Paoletta

POP

► **DARYL HALL & JOHN OATES**
VH1 Music First: Behind the Music—The Daryl Hall and John Oates Collection
COMPILATION PRODUCERS: Brian Doyle, Rob Santos, Jeremy Holiday
PRODUCERS: various
BMG Heritage 07863-65105

With the stunning No. 3 Billboard 200 launch of *Ultimate Manilow*, adults are obviously hungry for melodic music—and today's tastemakers aren't nourishing their appetites. Next in line: Daryl Hall & John Oates, with a hits collection that's neatly tied to the duo's *VH1 Behind the Music* episode. This 17-track collection includes many of Hall & Oates' signature songs: "Say It Isn't So," "Maneater," and "Out of Touch," for example, as well as three new recordings, the first from the pair since 1997. But concert versions of "Kiss on My List" and "She's Gone" are sorry substitutes for the originals, and, except for a live (albeit nine-minute) reading of Paul Young's hit "Every Time You Go Away" (written by Hall), this set is a poor cousin to the 18-track *The Very Best of Daryl Hall & John Oates* (RCA) that was released just last year, which sticks to the hits comprehensively. This is one instance where the latest collection isn't necessarily the greatest.—**CT**

► **SOUNDTRACK**
Six Feet Under
PRODUCERS: various
Universal 440 017 031

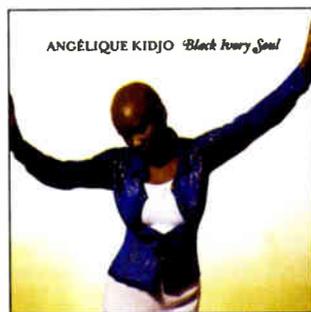
The strength of HBO's Golden Globe-winning series *Six Feet Under* is its blanket quirkiness, magnificent characterization, and overarching themes of life and death. The companion soundtrack's strength is that it captures the essence of this atypical show so strongly with its mix of new and well-known tracks. Thomas Newman's bare title theme kicks off the slightly eerie mood of the album, which also features two remixes (by Photek and Rae & Christian) of the theme. The breathy, electronic "Heaven" by Lamb, the Stereo MC's funky "Deep Down & Dirty," and the instrumental groove of the Dining Rooms' "Pure & Easy" are

S P O T L I G H T S

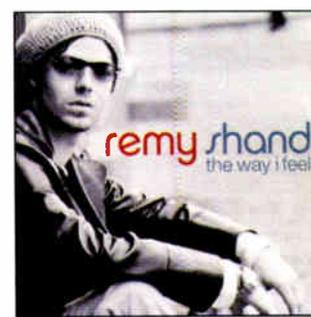


FRANCO DE VITA
Segundas Partes También son Buenas
PRODUCERS: Luis Romero, Franco De Vita
Universal Music Latino 044001677229
Franco De Vita has often been dubbed the "Latin Billy Joel" by virtue of his piano playing, and, above all, a roster of hit songs that spans two decades. On *Segundas Partes También son Buenas* (Second Parts Are Also Good), De Vita revisits, rearranges, and rerecords some of those hits, as well as lesser-known tracks, often rendering them far different from the originals yet equally captivating. With this catalog of material, it's hard to go wrong, even with more tropical arrangements, such as "Promesas" in *bachata* form and the Latin jazz overtones of "Sexo." Classics like "Louis" acquire a different dimension in acoustic format, while "Vuelve," written originally for Ricky Martin, has a distinctly rock sound. Lest you think De Vita's well of inspiration was running dry, there are two new tracks: "Palabras del Corazón" and the breath-taking "Cómo Decirte No," a romantic *bachata* with soul to spare. Even those who already possess De Vita's greatest-hits albums will find something new and noteworthy here.—**LC**

ANGÉLIQUE KIDJO
Black Ivory Soul
PRODUCERS: Bill Laswell
Columbia CK85799
The sterling *Black Ivory Soul* is Kidjo's seventh full-length set and first for Columbia. Lovingly produced by Bill Laswell, the soulful set finds Kidjo merging the traditional music of her Benin homeland with the rhythms of Brazil. Assisting the artist in creating the just-right vibe are top-notch African and Brazilian musicians, including guitarists Romero Lubambo and Vinicius Cantuaria, six-stringers Joao Mota and Dominic Kanza, and



percussionist Carlinhos Brown, among others. Dave Matthews duets with the artist on the uplifting and empowering "Iwoya," home to a beautiful hook: "You don't have to be old to be wise/A bird doesn't wait till he dies to fly." Other highlights include the ebullient "Bahia," the dancefloor-ready "Tumba," and the potent "Ominira" ("freedom" in Yoruba). On "Ces Petits Riens" and "Refavela," Kidjo deftly tackles songs made famous by, respectively, Serge Gainsbourg and Gilberto Gil.—**MP**



REMY SHAND
The Way I Feel
PRODUCER: Remy Shand
Motown 4481

With more and more artists taking control of their projects, the timing couldn't be better for an artist like soulful newcomer Remy Shand, who hails from Winnipeg, Manitoba. Anchored by a singular focus—love—the self-produced/penned *The Way I Feel* is as smooth as it is sublime. Lead single "Take a Message" is equal parts Maxwell and Prince, with Shand's bluesy falsetto gliding over wicked rhythms. The bluesy groove of the title track is proof positive that Shand knows how to funk, while the old-school feel of "Rocksteady" sounds like an Al Green evergreen that never was. While high points abound on this set, tracks like "Everlasting" and "I Met Your Mercy" are classics-in-waiting. With *The Way I Feel*, Shand has crafted a debut that smartly culls from the past while pressing forward. And like Stevie Wonder and Marvin Gaye before him, Shand is poised to have his own footnote in the storied history of Motown.—**RH**

respect to Smith's challenging, invigorating, and ultimately glorious catalog of songs. It's also an opportunity to right the wrong of her modest profile at radio and retail. *Land* features a deliciously sensual revision of Prince's "When Doves Cry," which is currently making the rounds at rock radio. Perhaps one of Smith's own compositions will follow.—**LF**

JOHN TRUDELL
Bone Days
PRODUCERS: John Trudell, Bad Dog
Daemon Records DAM-19035

Spoken word artist/actor John Trudell takes his unique synthesis of poetry and Native American traditional music to the next level with a highly evocative set of sociopolitical commentaries and personal visions, sonically starring Trudell's compelling, even-toned recitations accompanied by the traditional Native American wails and chants of Quiltman and given musical shape primarily by Mark Shark's varied electric and slide guitar work. Tracks like opening tribute "Crazy Horse" express spiritual solidarity with Trudell's Santee Sioux reservation roots, while "Sorry Love" addresses failing romance, and "Doesn't Hurt Anymore" deals in candid self-discovery. The title track involves "the great search for truth," where "every meaning has a meaning," but cuts like "Hanging From the Cross" offer bitter anti-establishment tirades, denouncing, among other things, the "terrorisms of freedom" that continue to oppress his people—and all of ours. The album's executive producer, incidentally, is Angelina Jolie, whose All Tribes Foundation employs Trudell as creative adviser.—**JB**

R&B/HIP-HOP

► **GLENN LEWIS**
World Outside My Window
PRODUCERS: Andre Harris, Vidal Davis, Glenn Lewis, Herschel Boone
Epic EK 85787

Any mention about today's hot neo-soul movement invariably includes new-artist homages to such pioneers as Marvin Gaye, Donny Hathaway, and Stevie Wonder. It's the last of those three who is credited with providing musical inspiration for R&B up-and-comer and Toronto native Glenn Lewis, another

(Continued on next page)

standouts. Ditto for Peggy Lee's "I Love Being Here With You" and Craig Armstrong's "Let's Go Out Tonight." The project's always changing musical atmosphere—encompassing rock'n'roll (the Dandy Warhols' "Bohemian Like You"), oldies (Classic IV's "Spooky"), and Latin (Orlando Cachaito Lopez's "Mis Dos Pequeñas")—mirrors the series' true originality.—**JP**

★ **PATTI SMITH**
Land (1975-2002)
PRODUCERS: various
Arista 14708
One of the sad truths of the music industry is that its true pioneers—the artists who pave the path for others to follow—rarely reap the rewards of their spawn. Case in point, Patti Smith. Countless women in rock owe their multi-platinum

careers to her, and yet she remains an acquired commercial taste. As evidenced by this sterling, two-CD collection of fan favorites and rarities, Smith has enjoyed a pop hit or two (1978's "Because the Night," 1988's "People Have the Power"). But she has mostly provided the innovative blueprint for those with more crass sensibilities to copy and simplify. *Land* gives listeners the chance to pay proper

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

LEONARD BERNSTEIN
The Original Jacket Collection
PRODUCERS: various
Sony Classical 89750

VLADIMIR HOROWITZ
The Original Jacket Collection
PRODUCERS: various
Sony Classical 89765
Sony Classical is in the midst of turning to Legacy—Sony's pop and jazz reissue division—with the goal of finding more effective ways of marketing its great back catalog. What shouldn't get lost in the shuffle, though, is this lovely, if rather quixotic, pair of boxed sets. The latest in Sony Classical's line of "Original

Jacket" series (following releases devoted to Igor Stravinsky and Glenn Gould), the 10-CD sets feature 10 classic LP programs from conductor/composer Leonard Bernstein and pianist Vladimir Horowitz. The Bernstein collection includes some items not reissued in Sony's bargain-priced "Bernstein Century" line, including an estimable pair of Haydn symphonies and the Sibelius Fifth Symphony; also here are peerless performances of Mahler, Ives, Gershwin, and Bernstein's own ageless music. The Horowitz set includes some justly world-famous recordings, including entire "LPs" of Scarlatti, Chopin, Schumann, Rachmaninoff,



and Scriabin. Frankly, the mini-LP re-creations are a bit train-spotter-ish in look and stingy in terms of CD

playing time; yet they have real appeal in certain markets (particularly Japan), and the often marvelously remastered sound is as good as it's ever going to be (this side of Super Audio CD). As enticing attractions for an ever-rarer breed—the classical collector—these sets have their place, particularly at midprice.—**BB**

SOFT CELL
Non-Stop Erotic Cabaret
PRODUCER: Mike Thorne
Mercury 314 586 719

The first set in 17 years from a reunited Soft Cell is due this year from Cooking Vinyl. In the meantime, revisit the electro duo's wondrous 1982 debut. Yes,

"Tainted Love" endures as a hypnotic pop classic—and this remastered edition includes its famous 12" mix that segues into "Where Did Our Love Go." But it's the rest of the album that warrants further consideration, from melancholy European follow-up hits "Bed-sitter" and "Say Hello, Wave Goodbye" to such lurid fare as "Seedy Films" and "Sex Dwarf," or bitter tales about the tribulations of modern life like "Frustration" and "Chips on My Shoulder." Vocalist Marc Almond's off-key wailing and Dave Ball's bubbly but dark synthesizer riffs presage developments in every genre from dance to grunge. Soft Cell was always ahead of its time—the proof was there from the beginning.—**WH**

CONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Larry Flick, Steven Graybow, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Michael Paoletta, Jill Pesselnick, Chuck Taylor, Phillip van Vleck, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists.

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

O N S T A G E

THE LAST FIVE YEARS

Music and lyrics by Jason Robert Brown
Directed by Daisy Prince
Minetta Lane Theatre, New York

When a relationship ends, the people involved inevitably look back and wonder where it all went wrong. In the off-Broadway musical *The Last Five Years*, the unfortunate turns and missteps that break up a marriage are all too clear—at least to the audience—thanks to the luxury of perfect hindsight.

Norbert Leo Butz (last seen in *Thou Shalt Not* on Broadway) plays Jamie, a budding young author ready to conquer the literary world. Sherie René Scott (*Aida*) plays Cathy, an aspiring actress with big dreams of her own. Despite their divergent backgrounds—he's Jewish, while she's what he calls a "shiksa goddess"—they seem like a good match, each boosting the other's creative dreams, and they soon wed.

Unfortunately, Jamie's career takes off while Cathy's stalls, leaving her feeling unworthy and him feeling tied down. In the end, it doesn't matter that they came from different places, but the fact that they're heading in different

directions poses problems they can't overcome.

None of this is to spoil the plot; all this is revealed in the opening moments. Jamie and Cathy alternate songs recounting their five-year relationship, but Jamie starts at their first meeting and moves forward, while Cathy begins at their last parting and moves backward. Thus, there's no mystery as to how it'll end, but Brown—one of the most promising of a new generation of young theatrical composers—nonetheless crafts a compelling narrative by gradually disclosing how such a promising relationship fell apart.

Brown aspired to grand themes in his ambitious off-Broadway musical *Songs for a New World* and his Tony Award-winning Broadway debut *Parade*. Here he focuses on smaller ideas like love and sacrifice, loyalty and regret. The result is a musical that is human-scale and universally accessible.

Brown uses conversational lyrics to maintain a naturalistic, unassuming feel. Musically, too, he keeps the tone intimate, conducting a spare six-piece orchestra from his piano bench. But considering the limited range of instruments, the composer makes impressive efforts to keep his score full and diverse; romantic numbers heavy on lush cello and violin segue into everything from blues-influenced toe-tappers to country-flavored melodies

rife with acoustic guitar flourishes.

As is often the case in love affairs gone awry, Jamie and Cathy start off wide-eyed and open-hearted but quickly become cynical and bitter. Since Cathy tells her tale in reverse, she gets sunnier and sweeter as the show progresses. Jamie, on the other hand, grows increasingly unlikeable as the show evolves, because he loses the warmth and enthusiasm that he possessed in the beginning.

As Cathy, Scott gets the more involving songs. Her opener, "Still Hurting," tugs the audience's heartstrings with its raw pain, while she elicits big laughs with the light-hearted "A Summer in Ohio" and several fragments of failed theatrical auditions. Butz starts off with a comic tone in the syncopated "Jamie's Song" and shows some emotional depth in "The Shmuel Song," but his numbers are generally the most self-involved and least

revealing, so the audience is left to identify and sympathize with Cathy.

Since Jamie and Cathy inhabit different time frames, each typically sings solo in this nearly bookless show; often, they sing to each other in second-person, but since the other is never present

to respond, the songs depict one side of a conversation at a time, in a sort of musical epistolary.

There are only two points where Jamie and Cathy sing together onstage: in the middle of the show when they get married, and in the last scene when they say goodbye—Cathy in an optimistic way following their first date, and Jamie in a fatalistic way following the dissolution of their marriage. Unfortunately, despite their abundant individual talent and appeal, Butz and Scott don't have much chemistry together onstage as actors or singers. The wedding in particular should root the narrative, offering proof that these two were once a solid couple. Instead, it shows them as two ships passing in the night—with set designer Beowulf Boritt's rowboat motif only reinforcing the metaphor. This shortcoming doesn't destroy this thematically simple yet musically sophisticated show, but it undermines what should be the emotional heart of the story.

The Last Five Years was recorded by Sh-K-Boom Records March 11. The set, to be produced by Jeffrey Lesser, is due April 16. It will be the first cast album from Sh-K-Boom, which has focused on pop albums by such theatrical performers as Adam Pascal (*Rent*), Alice Ripley (*Side Show*), and *The Last Five Years*' Scott.

WAYNE HOFFMAN



Scott, left, and Butz in *The Last Five Years*.

(Continued from preceding page)

member of a Canadian soul invasion that also boasts Motown newcomer Remy Shand. Singer/songwriter Lewis definitely has the goods, as evidenced by his debut single and first hit "Don't You Forget It." Lewis, however, channels too much of Wonder into his vocals—compromising his own musical identity and spurring a desire instead to hear the real deal. When Lewis does find his voice on such love-themed tracks as the beautiful "Something to See" and the midtempo, drum-led "Never Too Late," the artist shows he's a promising talent with the potential to be more than just a Wonder clone.—GM

★ JOI Star Kitty's Revenge PRODUCERS: various Universal 440 016 701

It sure has been an interesting journey for funky neo-soul sister Joi, whose most recent stint was as a member of Lucy Pearl. Nine years ago, the Atlanta-residing native of Nashville delivered a critically acclaimed debut, *The Pendulum Vibe*, that spawned the left-of-center underground hit "Sunshine and the Rain." That album's smoldering follow-up, the LaBelle-flavored *Amoeba Cleansing Syndrome*, never saw the light of day. Titled after the artist's alter ego, *Star Kitty's Revenge* is steeped in personal musings of the (primarily) heart-shaped kind—topics range from temptation ("17 Inches of Snow") to integrity ("It's Your Life") to desire ("Crave"). Also figuring into the colorful mix are a cover of the Chaka Khan/Rufus jam, "I'm a Woman," and the sensitive "Jefferson Street Joe," which Joi wrote about the passing of her dad, former Pittsburgh Steeler quarterback Joe Gilliam. In the end, a recording not to be missed.—MP

COUNTRY

► MINDY McCREADY

Mindy McCready
PRODUCERS: Billy Joe Walker, Mike Clute, Bobby Huff
Capitol 25931

A key member of Nashville's late-'90s country grrrl movement, McCready lost momentum at radio after a promising start at BNA, and now resurfaces here on Capitol. Cuts like "Maybe, Maybe Not," "You Get to Me," and "Be With Me" are sonically busy yet remain interchangeable and vaporous girly anthems. "Lips Like Yours" and "The Fire" are a little more aggressive musically, but are lyrically mind-numbing, and "If I Feel Your Hand" is a snoozer of a ballad. McCready gamely tackles such material as "Scream" and the breathy ballad "Tremble," and when she's got a little more to work with, she's a lot better, as on the softly percolating "Loving Your Man" and the Latin-tinged "I Just Want Love." Once and forever, obligatory steel and fiddle licks do not make a country record. But she sure is pretty.—RW

★ LUTHER WRIGHT & THE WRONGS

Rebuild the Wall
PRODUCERS: the Wrongs, Grant Ethier
Back Porch/Virgin 72438

The concept of revamping rock chestnuts into other genres is a tried (some might say tired) concept tackled by acts ranging from Pat Boone to Hayseed Dixie. Even so, this well-conceived, twang-infested foray into Pink Floyd's *The Wall* is not only a hoot, it's carried off with lick-by-lick reverence and musical aplomb. Reverb-drenched guitar,

banjo, fiddle, weeping steel guitar, and mouth harp punctuate such familiar material as "In the Flesh?" "Young Lust," and a rollicking "Hey You." The familiar "we don't need no education" refrain reeks of irony here, "Young Lust" is a Stones-esque honky-tonker, "Goodbye Cruel World" sounds like it came off *Hee-Haw*, and the gist of songs like "Mother" and "The Trial" becomes more discernible than on Roger Waters' originals. Trippy sound effects are still present, albeit of a rural bent; a salutatory "hidey" begins "Comfortably Numb," but other cuts are infused with the proper sense of menace. To heck with the hallucinogens, pass the moonshine.—RW

LATIN

► CHAYANNE

Chayanne Grandes Exitos
PRODUCER: various
Sony Music 84667

Puerto Rican singer Chayanne's first major hit as a solo act dates back to 1987 (the single "Fiesta en America"), but incredibly, in the ensuing 15 years, he has never released a disc of greatest hits, despite having an abundance of them. Enter *Chayanne Grandes Exitos*, which showcases a bunch of memorable songs, from the sweet "Tiempo de Vals" to the upbeat "Salomé," a trademark Chayanne dance track. There's also three new songs, including the single "Y Tú Te Vas," a rock-laced ballad penned by Franco De Vita, and the contagious "Torero," a dance track penned by Estéfano that will be the first single in Spain. Chayanne doesn't have a remarkable voice in the tradition of the great Latin balladeers. But what emerges here may be more important: a well-rounded artist with a distinct personality and style and a knack for selecting material that can be both timeless and timely.—LC

JAZZ

► BOBBY McFERRIN

Beyond Words
PRODUCER: Linda Goldstein
Blue Note 34201

McFerrin has made an indelible mark in the worlds of classical, choral, and pop music, but it is perhaps within the limitless boundaries of jazz that the singer can truly express his creativity to the fullest. While this release finds McFerrin working his vocal magic on everything from jazz quartet settings to dramatic, overdubbed choral pieces, it is arguably on the simpler, less-produced pieces that the full breadth of the singer's four-octave abilities can be readily discerned. Joined by a trio led by pianist Chick Corea, McFerrin's warm voice effortlessly improvises around such compositions as "Invocation" and the duet "Windows" with a bebopper's sense of adventure. Still, there is a wonder at hearing a multi-tracked piece like "A Silken Road" and marveling at the fact that the gorgeous tapestry of voices are really attributes of a single person's muse.—SG

WORLD MUSIC

★ OMAR SOSA

Sentir
PRODUCER: Omar Sosa
Otá 1009

Cuban pianist/composer Omar Sosa has emerged from the recording studio with yet another fascinating musical perspective. The artist's 2-year-old *Prietos* was a visionary amalgamation of

voice, Afro-Cuban, North African, and post-bop influences; *Sentir* builds on these musical preoccupations in dazzling fashion. Sosa works with artists from Morocco, the U.S., Venezuela, Cuba, and the Dominican Republic, creating complex tunes that often feature vocalists—"Sucesion en Blanco," "Rojo Changó," and "Manto Blanco"—sung in Yoruba, Spanish, and Arabic, or combinations thereof. As a stylist, he deftly invokes Andalusia, the Maghreb, and Cuba in a single number, as on "Opening for Elegguá." The spoken word (English), provided by rap artist Sub-Z (Terence Nicholson), is seamlessly integrated into Sosa's expansive jazz groove on several tracks, including "Manto Blanco" and "Sister in Yellow." Sosa is one of the truly illuminated minds of world jazz. Racked by Harmonia Mundi in the U.S.—PVV

★ QUETZAL

Sing the Real
PRODUCER: Greg Landau
Vanguard 79712

Combining social and political activism with an abiding interest in such forms as son, bolero, and *jarocho* music, the eight-piece Chicano outfit Quetzal is well-situated in the Los Angeles music scene. The band has the talent and the social consciousness to exert a Los Lobos-like influence, but its sound is much less beholder to rock. Quetzal's musical preoccupations are firmly rooted in Mexican traditional styles and Cuban son, especially son montuno and son jarocho—a sound specifically associated with Veracruz. A beautiful example of the latter style is the original tune "Jarocho Elegua." Jazz, R&B, and hip-hop also figure in Quetzal's vibe but only as embellishments, such as Ray Sandoval's Santana-esque guitar solo on "Cenzontle." Throughout, the elegance of Quetzal's genre-crunching and distinctive songwriting remains a beautiful thing, indeed.—PVV

DVD-VIDEO

★ CELINE DION

Au Coeur du Stade
PRODUCERS: Vito Luprano, Stam Productions
Columbia/Sony Canada 2015399

For those who missed the live import CD of Celine Dion's June 1999 sellout concert at the famed Stade de France coliseum, this DVD-Video is a real treasure. *Au Coeur du Stade* offers fans the opportunity to hear what they missed, as well as see the spectacle of Dion's two-year-long Let's Talk About Love tour—kind of. While the DVD-Video contains striking performances of some of her finest English-language hits—"To Love You More," "The Power of Love," "I'm Your Angel," and, of course, "My Heart Will Go On"—it also features nine French selections among its 19 tracks. Thus, it's likely that this collection will appeal primarily to serious fans in the U.S. Among the standout DVD extras is an additional 75 minutes of highly entertaining video footage showing Dion in the studio recording portions of two albums—*S'il suffisait d'aimer* and *Let's Talk About Love*, and working with such collaborators as the Bee Gees, Barbra Streisand, George Martin, and Carole King, that illuminates the elegance, warmth, and dogged focus that have catapulted Dion to worldwide celebrity. This is the singer's only concert thus far on DVD and a fitting testament to her star power as a consummate show business entertainer. Distributed by MSI in the U.S.—CT

SINGLES

Edited by Chuck Taylor

POP

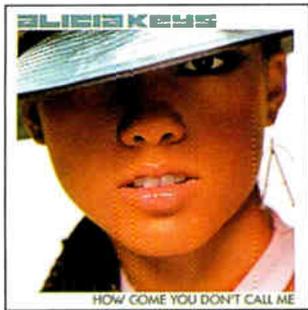
► **RES** *They-Say Vision* (3:25)
PRODUCER: Martin "Doc" McKinney
WRITERS: S. White, M. McKinney
PUBLISHER: not listed
MCA Records 25650 (CD promo)
 While newcomer Res (pronounced "reese") may look like the latest nouveau soul singer to strut down the pike, she actually possesses a versatility that is leading industry insiders to compare her to rock musician Chrissie Hynde. Her debut single, "They-Say Vision," is a comfortable blend of organic pop/rock with just enough urban peppering to click with today's R&B-obsessed radio programmers. The chorus is a one-listen pitch—it's one of those fast-talking, lyrically packed deals that listeners will strive to learn and then proudly sing along with to show off their skills. Already, a number of high-caliber top 40 stations in the nation's primary markets are spinning the track, while MTV has awarded "They-Say Vision" Buzzworthy status. This is a clever track, one that resonates after the last note has faded. Res is on her way.—**CT**

★ **98°** *Why (Are We Still Friends)* (3:48)
PRODUCERS: Soulshock & Karlin
WRITERS: Soulshock, Karlin, W. Hector, A. Tenant
PUBLISHERS: Full of Soul/EMI Blackwood, BMI; Universal/Rondor, PRS
Universal Records 20734 (CD promo)
 The boy-band star is fading in the sky in the U.S. these days, and 98° has certainly suffered its share of diminishing returns with recent releases. The quartet closes its current musical chapter with dignity via a lovely and redeeming ballad, "Why (Are We Still Friends)," from greatest-hits set *The Collection*, due May 7. The lead vocals of Nick Lechey still ring true; this guy has one of the great, more flexible voices in the pop spectrum. But for any act that's regarded as a member of the '90s youth movement, top 40 airplay has become as tough as birthing triplets (save for 'N Sync, whose new faux urban persona is more embarrassing than evolutionary), so the act's best bet for radio success may be on AC stations, which have supported such hits as "The Hardest Thing" and "I Do (Cherish You)" in the past. True, 98°'s previous set, *Revelation*, was a step down from earlier hits, but this mature effort pushes all the right buttons, showcasing a group that will hopefully find its way back for chapter two.—**CT**

R&B

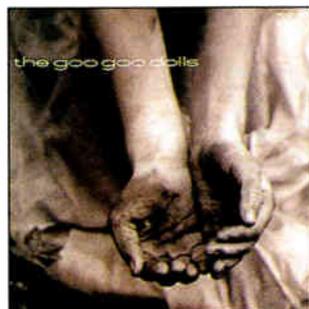
► **DONELL JONES** *You Know That I Love You* (4:19)
PRODUCERS: Jaime Hawkins, Chris Absolam, Richard Smith
WRITER: not listed
PUBLISHER: not listed
Arista 5112 (CD promo)
 With soul music once again riding high, the timing is right on for Donell

SPOTLIGHTS



ALICIA KEYS *How Come You Don't Call Me* (3:31)
PRODUCERS: Alicia Keys, Kerry Brothers
WRITER: Prince
PUBLISHERS: Controversy Music/WB Music, ASCAP
J Records 21160 (CD promo)
 Alicia Keys, 2002 Grammy Awards' golden girl, works up a change of direction with "How Come You Don't Call Me," a Prince cover that appears on his 1993 *The Hits/The B-Sides*. This is a daring single, for sure, indeed sounding more like a B-side jam than typical mainstream, over-the-airwaves fodder. Keys nails her role as a singer's singer here, as she plays her vocal performance like a series of instruments, spinning from a playful, sexy growl to a full-fledged Joplin-esque shout-out in this ode to being tortured by a lover who is MIA. For the younger generation that has been nurtured on the more mechanized side of pop, this throwback soul/gospel romp is going to open some eyes real wide. Success at R&B adult and mainstream is imminent, though watching top 40's reaction will be one of the more intriguing sports of the season: Will the format stick by and further develop its favorite new artist, or will it hold true to the day's rigid formatting rules that would otherwise prompt this renegade record to stiff like a 2x4? Hang on for the ride.—**CT**

GOO GOO DOLLS *Here Is Gone* (3:57)
PRODUCERS: Rob Cavallo, Goo Goo Dolls
WRITER: J. Rzeznik
PUBLISHERS: Corner of Clark and Kent/EMI Virgin, ASCAP
Warner Bros. 100858 (CD promo)
 In the mid-1990s, as modern rock became the pop music of the day, Goo Goo Dolls were in the right place with the right song, as "Name" brought them to prominence. While the decade endured and pop music became progressively lighter, the Dolls softened their sound enough to remain in the dead center of radio's radar.



Now, in 2002, as top 40 takes a turn back toward rock, again Goo Goo Dolls are positioned to take full advantage of the direction of the day's wind, with their consistent, courteous pop/rock signature. The first single from the upcoming *Gutterflower*, "Here Is Gone" is on the gentler side of the rock scale—guitars are heard only at the chorus and even then are kept on a pretty tight leash. The rest of the mix is standard fare for Johnny Rzeznik and company: a catchy blend of hooks, the lead's recognizable vocals, and pleasant, albeit in-the-background lyrics. These guys aren't rewriting the books, but they seem to always find themselves on just the right page.—**CT**



LENNY KRAVITZ *Stillness of Heart* (3:46)
PRODUCER: Lenny Kravitz
WRITER: L. Kravitz
PUBLISHERS: Ms. Bessie Music, ASCAP; Wiggid Music, BMI
Virgin America 16813 (CD promo)
 Lenny Kravitz—who just carted home a best male rock performance Grammy Award for "Dig In"—has at last made the transition from enigmatic rocker to pop star with his last few singles. The striking "Stillness of Heart" is another immediate and excellent bid for mainstream acceptance, with an ambling beat and Kravitz's vocals coolly pushed back in the mix, as if to evoke a sense of isolation. This track has a little too much juice to be considered a ballad along the lines of his "It Ain't Over 'Til It's Over" from 1991, but it's certainly a relaxed effort, as Kravitz looks for acceptance from his lady: "All that I want is stillness of heart/So I can start to find my way to out of the dark and into your heart." "Dig In" is still thriving at adult top 40, so this one could get its start at mainstream rock—Virgin serviced both a pop and rock edit—before crossing over to mainstream top 40. And perhaps "Stillness of Heart" will give a needed bump to the current *Lenny*, which, while platinum, is floundering in the bottom 20 of The Billboard 200.—**CT**

beginning to embrace "You Know That I Love You," and it's easy to see why. Having recorded his last two albums under the LaFace imprint, Jones makes his Arista debut with the forthcoming *Life Goes On*. If this single is any indication of what's to come, Arista may have another superstar on its hands.—**RH**

COUNTRY

► **BRAD PAISLEY** *I'm Gonna Miss Her (The Fishin' Song)* (3:17)
PRODUCER: Frank Rogers
WRITERS: B. Paisley, F. Rogers
PUBLISHERS: EMI April Music, Sea Gayle Music, ASCAP
Arista 69125 (CD promo)
 Brad Paisley has packed all the goods into this one: fishing, relationship angst, saucy fiddles, insinuating guitar licks, and a terrific vocal performance, dripping in the kind of tongue-in-cheek playfulness that used to be the trademark of the late, great Roger Miller. "I'm Gonna Miss Her" opens with the gentle hum of crickets, then eases into Paisley lamenting how he loves her but loves to fish—though he spends all day on the lake and hell is all he catches. When confronted with an ultimatum from his girlfriend, the chorus reveals his choice: "I'm gonna miss her when I get home/I'm sure it'll hit me when I walk through the door tonight/Oh look there, I've got a bite." Not since Garth Brooks' "Friends in Low Places" has there been such a fun sing-along anthem about surviving a breakup with good-natured humor and heart. Paisley continues to demonstrate his ability to write and deliver traditional country music with wit and personality. Bottom line: a record too big for country radio to even think about throwing back.—**DEP**

ROCK

JACK JOHNSON *Flake* (4:38)
PRODUCER: J.P. Plunier
WRITER: J. Johnson
PUBLISHER: Bubble Toes Publishing, ASCAP
Enjoy UNIR-20716 (CD promo)
 For a guy known primarily as a pro surfer and surf filmmaker—at least right now, anyway—it's perfectly appropriate that "Flake," Hawaiian Jack Johnson's first single, includes an introduction laced with quietly played steel drums (courtesy of Tommy Jordan). What better recalls sand, surf, and warm weather? It's a nice touch on a song made remarkable by the mix of soulful, often breathy vocals and Johnson, bassist Merlo, and drummer Adam Topol's irresistibly catchy Latin and tropical acoustic rhythms. Carrying hip-hop undertones and featuring a slide guitar solo from Ben Harper, "Flake" is one of nearly a dozen gems on Johnson's excellent debut, *Brushfire Fairytales*, released in late 2000, but just now getting major distribution via Universal. These guys are on to something truly unique here—something that triple-As everywhere should devour. More than 140,000 consumers have already gotten hip, according to the label (co-founded by Harper's manager/producer J.P. Plunier, who also helmed *Brushfire Fairytales*). Do yourself a favor and get hip, too.—**WO**

Jones. After a brief hiatus, the Atlanta-based singer/songwriter makes a stellar return with "You Know That I Love You." This time out, Jones—whose previous album, 1999's *Where I*

Wanna Be, earned him an American Music Award—offers a light, easygoing midtempo ditty perfect for budding spring romances. Accented by an airy piano riff, the track serves as a lush

background for Jones' honey-dipped tenor. Lyrically, the artist looks to reassure his lover with talk of trust and commitment. Both mainstream and adult R&B formats are already

NEW & NOTEWORTHY

VANESSA CARLTON *A Thousand Miles* (3:54)
PRODUCER: Ron Fair
WRITER: V. Carlton
PUBLISHERS: Songs of Universal/Rosasharn, BMI
A&M/Interscope 497676 (CD single)
 Vanessa Carlton was only 2 years old when she plinked out her first song on the piano, but it was ballet that she intended to make her calling. At 17, however, after intensive study, she was frustrated and fed up and hung up her slippers—returning to music to work out her emotions. Producer/songwriter Peter Zizzo (Celine Dion, Jennifer Lopez, Plus One) nurtured the youngster's tal-



ents, encouraged her songwriting, and in time hooked her up with a

deal at Interscope. Now 21, Pennsylvania native Carlton is on the verge of dancing her way up the pop charts with enchanting first single "A Thousand Miles." It's the song's classical-tied piano hook that endures with urgency throughout the song that lends it spectacular charm, along with the artist's vulnerable vocal style, as she sings, "I'd walk a thousand miles if I could see you tonight." This one should pull in a broad spectrum of fans from both the mainstream and modern sides of top 40, as well as hip adults. Tori Amos fans take note; this girl is right up your alley. A truly auspicious opening.—**CT**

MARCH 23
2002

Billboard HOT R&B/HIP-HOP AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|-------------------------------------|---|-----------|-----------|--|---|-----------|-----------|--|---|
| 1 | 1 | Dops (Dh My) | TWEET (THE GOLD MIND/ELEKTRA/EEG) | 26 | 44 | Rainy Day | MARY J. BLIGE FEAT. JA RULE (MCA) | 51 | 50 | Get This Money | R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG) |
| 2 | 4 | U Don't Have To Call | USHER (ARISTA) | 27 | 39 | I Need A Girl (Part One) | P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA) | 52 | 59 | One Mic | NAS (ILL WILL/COLUMBIA) |
| 3 | 2 | I Love You | FAITH EVANS (BAD BOY/ARISTA) | 28 | 28 | Bouncin' Back (Bumpin' Me Against The Wall) | MYSTIKAL (JIVE) | 53 | 46 | I Miss You | DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG) |
| 4 | 7 | Foolish | ASHANTI (MURDER INC./DEF JAM/IDJMG) | 29 | 25 | Rock The Boat | AALIYAH (BLACKGROUND) | 54 | 60 | Give It To Her | TAYLOR (INTRO & DEVIOTE (2 HARD/SHOCKING VIBES/VP)) |
| 5 | 3 | Ain't It Funny | FAITH EVANS FEAT. JA RULE (EPIC) | 30 | 22 | Roll Out (My Business) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) | 55 | 63 | Feel The Girl | MS. JADE (BEAT CLUB/INTERSCOPE) |
| 6 | 10 | What's Luv? | FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 31 | 32 | I Got It | JAGGED EDGE (SO SO DEF/COLUMBIA) | 56 | 55 | I'd Rather | LUTHER VANDROSS (J) |
| 7 | 5 | Nothing In This World | KEKE WYATT FEAT. AVANT (MCA) | 32 | 27 | A Woman's Worth | ALICIA KEYS (J) | 57 | 54 | Girlfriend | N. SYNC FEAT. NELLY (JIVE) |
| 8 | 11 | More Than A Woman | AALIYAH (BLACKGROUND) | 33 | 43 | Take Ya Home | LIL' BOB'WOW (SO SO DEF/COLUMBIA) | 58 | 56 | Cry Together | PROPHET JONES (MOTOWN) |
| 9 | 6 | Always On Time | JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG) | 34 | 29 | We Thuggin' | FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC) | 59 | 61 | Take You Home With Me a.k.a. Body | R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG) |
| 10 | 14 | Anything | JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.) | 35 | 34 | No More Drama | MARY J. BLIGE (MCA) | 60 | 64 | Closet Freak | CEE LO (ARISTA) |
| 11 | 9 | What About Us? | BRANDY (ATLANTIC) | 36 | 31 | Break Ya Neck | BUSTA RHYMES (J) | 61 | 51 | He Loves Me (Lyzel In E Flat) | JILL SCOTT (HIDDEN BEACH/EPIC) |
| 12 | 12 | Don't You Forget It | GLENN LEWIS (EPIC) | 37 | 30 | Young'n (Holla Back) | FABOLOUS (DESERT STORM/ELEKTRA/EEG) | 62 | 57 | You Must Have Been | MONTELL JORDAN (DEF SOUL/IDJMG) |
| 13 | 8 | Butterflies | MICHAEL JACKSON (EPIC) | 38 | 42 | Someone To Love You | RUFF ENZO (EPIC) | 63 | 62 | Uh Huh | B2K (EPIC) |
| 14 | 17 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 39 | 36 | Gone | N. SYNC (JIVE) | 64 | 58 | The World's Greatest | R. KELLY (INTERSCOPE/JIVE) |
| 15 | 13 | Lights, Camera, Action! | MR. CHEEKS (UNIVERSAL) | 40 | 35 | Brotha | ANGIE STONE (J) | 65 | 68 | Oh Boy | CAM'RON FEAT. JUELZ SANTANA (ROC-A-FELLA/DEF JAM/IDJMG) |
| 16 | 16 | Roc The Mic | BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG) | 41 | 38 | Lifetime | MAXWELL (COLUMBIA) | 66 | 75 | You Know That I Love You | DONELL JONES (UNTOUCHABLES/ARISTA) |
| 17 | 15 | The Whole World | OUTKAST FEAT. KILLER MIKE (ARISTA) | 42 | 37 | Family Affair | MARY J. BLIGE (MCA) | 67 | — | Addictive | TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE) |
| 18 | 20 | Saturday (Oooh! Oooh!) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) | 43 | 41 | Hey Luv (Anything) | MOBB DEEP FEAT. 112 (LDL/COLUMBIA) | 68 | 65 | Part II | METHOD MAN & REDMAN (DEF JAM/IDJMG) |
| 19 | 23 | This Woman's Work | MAXWELL (COLUMBIA) | 44 | 47 | What If A Woman | JOE (JIVE) | 69 | 71 | First Time | IMX (TUG/NEW LINE/WARNER BROS.) |
| 20 | 18 | Take Away | MISSY "MISDENEANDR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG) | 45 | 40 | Differences | GINUWINE (EPIC) | 70 | — | How Come You Don't Call Me | ALICIA KEYS (J) |
| 21 | 19 | Welcome To Atlanta | JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA) | 46 | 49 | Awnaw | NAPPY ROOTS (ATLANTIC) | 71 | — | Take A Message | REMY SHAND (MOTOWN) |
| 22 | 24 | Makin' Good Love | AVANT (MAGIC JOHNSON/MCA) | 47 | 48 | Put It On Paper | ANN NESBY FEAT. AL GREEN (UNIVERSAL) | 72 | 72 | Heaven Can Wait | MICHAEL JACKSON (EPIC) |
| 23 | 33 | halfcrazy | MUSIQ (DEF SOUL/IDJMG) | 48 | 69 | Wish I Didn't Miss You | ANGIE STONE (J) | 73 | 70 | Round And Round | JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG) |
| 24 | 21 | U Got It Bad | USHER (ARISTA) | 49 | 45 | Got Ur Self A... | NAS (ILL WILL/COLUMBIA) | 74 | — | Gots Ta Be | B2K (EPIC) |
| 25 | 26 | Any Other Night | SHARISSA (MOTOWN) | 50 | 66 | Say I Yi Yi | YING YANG TWINZ (COLLAPARKIN/THE PAINTKOCHE) | 75 | 67 | Let's Stay Home Tonight | JOE (JIVE) |

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. 123 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.

R&B/HIP-HOP



Words & Deeds

by Rashaun Hall

A WOMAN'S WORTH: With March being Women's History Month, Words & Deeds decided to catch up with a couple of hip-hop's hottest up-and-coming female MCs to talk about what it means to be a woman in the game. For some, the classification of "female MC" raises a bone of contention.

was one of them." Soze agrees. "It's funny when people refer to me as 'a female MC.' I'm obviously a female, but I never really thought of myself as a 'female' MC because I've been around rhyming since I was 14, and it's all I know. I don't know how to classify the differentiation between 'female rapper' and just 'rapper,' other than me having any given set of ups and downs just being a female, period. "I understand that people feel the need to compartmentalize to make themselves comfortable—that's just a human trait," Soze continues. "I don't think we've gotten to a place in society where I'll be looked at as just a hot rapper. That will come in time if I prove myself, which I will. When they see that there's talent there, being female will have nothing to do with the number of records I sell."



LADY MAY

"I do feel fickle about the title," Arista recording artist **Lady May** says. "I'm an MC that can hold my own against both men and women. But because it is a male-dominated business, it is OK to be labeled a female MC, because we're females and we have different subjects to talk about."

"The only reason women feel a certain way about that is because we're still not respected in the game," May adds. "With most female MCs, [record labels] want them to go the easy route and talk about sex. They don't let women really get into the real issues that exist. We have a shitload to talk about."

For other MCs like Loud recording artist **Remy Martin** and unsigned artist **J. Soze**, the title does not have any real weight.

"I don't look at it as 'male and female': If you're good, then you're good," Martin says simply. "My whole life coming up, [when I was] battling, there were never other girls. It was only guys, so I felt like I



SOZE

For some, like 215/Beat Club/Interscope newcomer **Ms. Jade**, being compared only with other female artists can be limiting.

"I don't like to be compared just as a female MC," Jade says. "I'm out to take what **Jay-Z** has. I want to be where he is in the rap game. If I'm a woman doing it, so what? What does it matter?"

May adds, "People always say, 'What makes you so different from the other females?' There are differences, but as an artist being creative, it's just a level of where you're willing to go with it. You can talk about things that you've been through, and you realize that by putting these experiences in descriptive form, people will relate to you. I think a lot of people, especially women, were so misled by that, because we don't have a lot of examples to look up to. The **MC Lytes** and **Queen Latifahs** of today aren't really here in the same way."

May makes her initial mark on hip-hop with *May Day* (May 21). Her debut single, "Round Up," features labelmate **Blu Cantrell**. Also due this May, Martin—the only female member of the **Fat Joe**-led **Terror Squad**—will release *Remy on the Rocks*. Soze and her management team, Chaos Urban, are still shopping her tentatively titled debut, *Black Girl Lost*. (For more information, visit jsoze.com.) A Timbaland protégé, Jade—whose lead single, "Feel the Girl," is already climbing the charts—makes her debut with *Girl Interrupted* this May.

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MARCH 23
2002

Billboard HOT R&B/HIP-HOP SINGLES SALES

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|---|---|-----------|-----------|--|---|-----------|-----------|--|---|
| 1 | 1 | Lights, Camera, Action! | MR. CHEEKS (UNIVERSAL) | 26 | 35 | What Would You Do? | NINE20 (MCA) | 51 | 49 | Lifetime | MAXWELL (COLUMBIA) |
| 2 | 2 | Uh Huh | B2K (EPIC) | 27 | 23 | Dansin Wit Wolvez | STRIK 9INE (FADE/ECMD) | 52 | 29 | Ain't Nobody (We Got It Laxed!) | THE RAWLDO BROTHERS (HOUSE OF FIRE) |
| 3 | 3 | Feels Good (Don't Worry Bout A Thing) | NAUGHTY BY NATURE FEAT. 3LW (TVT) | 28 | 25 | Family Affair | MARY J. BLIGE (MCA) | 53 | 43 | Special Delivery | G. DEF (BAD BOY/ARISTA) |
| 4 | 4 | Hush Lil' Lady | COREY FEAT. LIL' ROMEO (NOODTIME/MOTOWN) | 29 | 30 | Knoc | KNOC-TURN AL (L.A. CONFIDENTIAL/ELEKTRA/EEG) | 54 | 74 | Stranger In My House | TAMIA (ELEKTRA/EEG) |
| 5 | — | Ballin' Boy | NO GOOD (ARTISTDIRECT) | 30 | 41 | One More Chance/Stay With Me | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 55 | 32 | Where The Party At | JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA) |
| 6 | 5 | Round And Round | JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG) | 31 | 33 | Roll Wit Me | PRETTY WILLIE (02/REPUBLIC/UNIVERSAL) | 56 | 52 | Love It | BILAL (MOTOWN/INTERSCOPE) |
| 7 | 10 | Put Yo Sets Up | REDO EYEZZ (2 BO) | 32 | — | Love Is Gone | JAZ-O & THE IMMOBILIARIE (RANCORE/RUMM/D&D) | 57 | 55 | Bouncin' Back (Bumpin' Me Against The Wall) | MYSTIKAL (JIVE) |
| 8 | 9 | Pass The Courvoisier Part II | BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 33 | 26 | Jigga | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG) | 58 | 57 | Never Too Far/Hero Medley | MARAH CAREY (VIRGIN) |
| 9 | 8 | Think Big | CRIMEWAVE (CRIMEWAVE) | 34 | 31 | Got Ur Self A... | NAS (ILL WILL/COLUMBIA) | 59 | 42 | Pimps/Players | SKIP FEAT. COREY C (UTTP/ORPHEUS) |
| 10 | 14 | Dops (Dh My) | TWEET (THE GOLD MIND/ELEKTRA/EEG) | 35 | 28 | AM To PM | CHRISTINA MILIAN (DEF SOUL/IDJMG) | 60 | 59 | Bootee | BENZINO (SURRENDER/MOTOWN) |
| 11 | 11 | What's Luv? | FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 36 | — | Girlfriend | N. SYNC FEAT. NELLY (JIVE) | 61 | 58 | What's Your Name? | TOWNY FEAT. PRESENTS "ICE & SMOOTH" (TBE PRODUCTIONS/FAT BEATS) |
| 12 | 6 | Dear God | WILLIE D (RELENTLESS) | 37 | 38 | Always On Time | JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG) | 62 | 61 | Bunny Hop | DA ENTOURAGE (RED BOY) |
| 13 | 27 | No More Drama | MARY J. BLIGE (MCA) | 38 | 37 | Big Poppa/Warning | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 63 | — | I Am | WILLIAM OF THE BLACK EYED PEAS (BBE/FAT BEATS) |
| 14 | 22 | Jump Up In The Air | ORIGINAL P. (WESTBOUND) | 39 | — | Fatty Girl | LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL) | 64 | 73 | Lowrider | CYPRESS HILL (COLUMBIA) |
| 15 | 16 | Can I Get That?!? | BEAR WITNEZI (EARGASM) | 40 | 47 | Different Worlds | TWIN AND ALCHEM ST (ALOPAT BEATS) | 65 | 54 | Any Other Night | SHARISSA (MOTOWN) |
| 16 | 7 | Foolish | ASHANTI (MURDER INC./DEF JAM/IDJMG) | 41 | 34 | Young'n (Holla Back) | FABOLOUS (DESERT STORM/ELEKTRA/EEG) | 66 | 66 | Get Mo | SHERM FEAT. BIGGA FIGGAS (IDEAN'S LIST) |
| 17 | 12 | It's The Weekend | LIL' J (HOLLYWOOD) | 42 | — | Feel The Girl | MS. JADE (BEAT CLUB/INTERSCOPE) | 67 | — | Playa Playa (Playing The Game Right) | MINOTT FEAT. KURUPTED SEED (WORLD BEAT) |
| 18 | 17 | Saturday (Oooh! Oooh!) | LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG) | 43 | 56 | Fiesta | R. KELLY FEAT. JAY-Z (JIVE) | 68 | 72 | Could It Be | JAHMEIM (DIVINE MILL/WARNER BROS.) |
| 19 | 13 | 7 Days | CRAIG DAVID (WILDSTAR/ATLANTIC) | 44 | 36 | Peaches & Cream/Dance With Me | 112 (BAD BOY/ARISTA) | 69 | — | Bootylicious | DESTINY'S CHILD (COLUMBIA) |
| 20 | 18 | Stop Playin' | LEVEETT AGE (KNIGHTSTAR) | 45 | 39 | Hit 'Em Up Style (Dops!) | BLU CANTRELL (REDZONE/ARISTA) | 70 | — | 2-Way | RAYMON (BIG YARD/MCA) |
| 21 | 15 | What About Us? | BRANDY (ATLANTIC) | 46 | 40 | Don't You Forget It | GLENN LEWIS (EPIC) | 71 | 71 | Envious | DANN ROBINSON (LEFTSIDE/Q) |
| 22 | 20 | That Was Then | ROY JONES JR. (BODY HEAD) | 47 | 24 | Part II | METHOD MAN & REDMAN (DEF JAM/IDJMG) | 72 | 51 | A Woman's Worth | ALICIA KEYS (J) |
| 23 | — | Take You Home With Me a.k.a. Body/Get This Money | R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG) | 48 | 48 | I Do!! | TOYA (ARISTA) | 73 | — | BKNY | RISE (AXIS 360 DEGREES/RESULTS PERIOD/FAT BEATS) |
| 24 | — | halfcrazy | MUSIQ (DEF SOUL/IDJMG) | 49 | 53 | Separated | AVANT (MAGIC JOHNSON/MCA) | 74 | 63 | So Fresh, So Clean | OUTKAST (LAFACE/ARISTA) |
| 25 | 21 | I Love You | FAITH EVANS (BAD BOY/ARISTA) | 50 | 62 | Never Be The Same Again | BHSTRAFE KILLAH (EPIC) | 75 | — | I'm A Slave 4 U | BRIFFY SPEARS (JIVE) |

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

Main table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for 'NUMBER 1', 'GREATEST GAINER / AIRPLAY', 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. Video clip availability. Indicates retail single available and is removed upon recording release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Max-Single available. Cassette Single available. Vinyl Max-Single available. Vinyl Single available. Cassette Max-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. ©, ®, ®, ® or ® respectively, based on availability. ©2002 VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

MARCH 23
2002

Billboard® TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national survey of
more than 100,000 music stores

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|-----------|------------|----------------|--|--|---|---------------|-----------|-----------|------------|----------------|--|---|--|---------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | | | | | | | | | | | | | | | | 1 | 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 |
| 1 | | | 1 | BRANDY | ATLANTIC 83493/AG (12 98/18 98) | NUMBER 1/HOT SHOT DEBUT Full Moon | 1 | 51 | 38 | 34 | 13 | WU-TANG CLAN | WU-TANG/LOU/COLUMBIA 86236*/CRG (12 98 EQ/18 98) | Iron Flag | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 2 | 2 | 13 | LUDACRIS | DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/19 98) | Word Of Mouf | 1 | 52 | 54 | 52 | 16 | PROPHET JONES | MOTOWN 014531/UMRG (12 98/18 98) # | Prophet Jones | 16 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 5 | 8 | 3 | MARY J. BLIGE | MCA 112808* (12 98/18 98) | No More Drama (2002) | 3 | 53 | 37 | 30 | 17 | JANET | VIRGIN 10144* (12 98/18 98) | All For You | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 1 | 1 | 4 | KIRK FRANKLIN | GOSPO CENTRIC 70037/ZOMBA (11 98/17 98) | The Rebirth Of Kirk Franklin | 1 | 54 | 47 | 43 | 18 | JILL SCOTT | HIDDEN BEACH 86150/EPIC (14 98/19 98) | Experience: Jill Scott 826+ | 7 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 3 | — | 2 | NAPPY ROOTS | ATLANTIC 83524/AG (7 98/11 98) | Watermelon, Chicken & Gritz | 3 | 55 | 51 | 46 | 18 | BBALL | JCOR 860964/INTERSCOPE (12 98/18 98) | Almost Famous | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 4 | 4 | 52 | JAHEIM | DIVINE MILL 47452*/WARNER BRDS (11 98/17 98) | [Ghetto Love] | 2 | 56 | 48 | 37 | 18 | JAY-Z | ROC-A-FELLA/DEF JAM 586614/IDJMG (9 98/14 98) | MTV Unplugged | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 6 | 3 | 11 | NAS | ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98) | Stillmatic | 1 | 57 | 60 | 54 | 19 | SOUNDTRACK | HYPNOTIZE MINDS/LOUD COLUMBIA 1972/CRG (12 98 EQ/18 98) | Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 10 | 7 | 11 | USHER | ARISTA 14715* (12 98/18 98) | 8701 | 3 | 58 | 36 | 40 | 19 | JERMAINE DUPRI | SO SO DEF/COLUMBIA 85830*/CRG (12 98 EQ/18 98) | Instructions | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 7 | — | 2 | SHARISSA | MOTOWN 016158/UMRG (12 98/18 98) | No Half Steppin' | 7 | 59 | 61 | 58 | 20 | R. KELLY | JIVE 41705*/ZOMBA (12 98/18 98) | tp-2.com | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 8 | 5 | 5 | JENNIFER LOPEZ | EPIC 86399* (12 98 EQ/18 98) | J To Tha L-O! The Remixes | 1 | 60 | 50 | — | 2 | ROY JONES, JR. | BODY HEAD 11197 (12 98/17 98) # | Round One: The Album | 50 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | 12 | 9 | 13 | JA RULE | MURDER INC./DEF JAM 586437*/IDJMG (12 98/19 98) | Pain Is Love | 1 | 61 | 69 | 77 | 21 | NELLY | FO REEL/UNIVERSAL 157743*/UMRG (12 98/18 98) | Country Grammar | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 16 | 12 | 15 | BUSTA RHYMES | J 20009* (12 98/18 98) | Genesis | 2 | 62 | 58 | 62 | 21 | MR. CHEEKS | UNIVERSAL 014928/UMRG (12 98/18 98) | John P. Kelly | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 9 | 19 | 17 | ALICIA KEYS | J 20002 (12 98/18 98) | Songs In A Minor | 1 | 63 | 62 | 60 | 16 | TIMBALAND & MAGOO | BLACKGROUND 10946* (12 98/18 98) | Indecent Proposal | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | 14 | 6 | 17 | KEKE WYATT | MCA 112609* (12 98/18 98) | Soul Sista | 5 | 64 | 63 | 53 | 15 | SOUNDTRACK | INTERSCOPE 493172 (12 98/19 98) | Ali | 31 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 11 | 18 | 14 | INDIA.ARIE | MOTOWN 013770*/UMRG (12 98/18 98) | Acoustic Soul | 3 | 65 | 66 | 68 | 14 | RES | MCA 112310* (18 98/12 98) # | How I Do | 54 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 15 | 10 | 14 | FAITH EVANS | BAD BOY 73041/ARISTA (12 98/18 98) | Faithfully | 2 | 66 | 67 | 68 | 20 | NATE DOGG | ELEKTRA 62688* (12 98 EQ/18 98) | Music & Me | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | 18 | 23 | 14 | FAT JOE | TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98) | J.O.S.E.: Jealous Ones Still Envy | 6 | 67 | 67 | 68 | 20 | BONEY JAMES | WARNER BRDS. #8004 (17 98 CD) | Ride | 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | 17 | 11 | 8 | SOUNDTRACK | ROC-A-FELLA/DEF JAM 586671*/IDJMG (12 98/18 98) | State Property | 1 | 68 | 56 | 59 | 15 | T.I. | GHET-O-VISION 14681/ARISTA (11 98/17 98) | I'm Serious | 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 13 | — | 2 | X-ECUTIONERS | LOUD/COLUMBIA 86410*/CRG (12 98 EQ/17 98) | Built From Scratch | 13 | 69 | 76 | 64 | 19 | GINUWINE | EPIC 69622* (12 98 EQ/18 98) | The Life | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 20 | 15 | 14 | OUTKAST | ARISTA 26093* (12 98/18 98) | Big Boi & Dre Present... OutKast | 4 | 70 | 64 | 61 | 19 | GERALD LEVERT | ELEKTRA 62655/VEEG (12 98/18 98) | Gerald's World | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | 27 | 24 | 8 | JAGUAR WRIGHT | MOTIVE 112683/MCA (18 98/12 98) | Denials Delusions And Decisions | 16 | 71 | 79 | 73 | 22 | VARIOUS ARTISTS | HIDDEN BEACH 85937*/EPIC (17 98 EQ CD) | Hidden Beach Recordings Presents: Unwrapped Vol. 1 | 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | — | — | 1 | SOUNDTRACK | SLIP-N-SLIDE 39011/NEW LINE (12 98/18 98) | All About The Benjamins | 22 | 72 | 70 | 65 | 23 | BRIAN MCKNIGHT | MOTOWN 014743/UMRG (12 98/18 98) | Superhero | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 23 | 19 | 13 | 11 | MYSTIKAL | JIVE 41770*/ZOMBA (12 98/18 98) | Tarantula | 4 | 73 | 83 | 82 | 24 | FEAR NO M.O.B. | 90 DEEP 805/STONEY BURKE (11 98/17 98) # | Gangstas Doin' Gangsta S#@! | 71 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 21 | 14 | 10 | MICHAEL JACKSON | EPIC 69400* (12 98 EQ/18 98) | Invincible | 1 | 74 | 59 | 57 | 24 | MISSY "MISDEMEANOR" ELLIOTT | THE GOLD MIND/ELEKTRA 62639*/VEEG (12 98/18 98) | Miss E...So Addictive | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 25 | 26 | 21 | 14 | AALIYAH | BLACKGROUND 10082* (12 98/18 98) | Aaliyah | 2 | 75 | 94 | 83 | 27 | MARY MARY | C2/COLUMBIA 63740/CRG 7 98 EQ/11 98) | Thankful | 22 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 26 | 25 | 20 | 12 | LIL BOW WOW | SO SO DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98) | Doggy Bag | 2 | 76 | 53 | 50 | 23 | SOUNDTRACK | DEF JAM 586528*/IDJMG (12 98/18 98) | How High | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 27 | 22 | 16 | 14 | MOBB DEEP | LOUD/COLUMBIA 85889*/CRG (12 98 EQ/18 98) | Infamy | 1 | 77 | 81 | 67 | 16 | DUNGEON FAMILY | ARISTA 14693* (12 98/18 98) | Even In Darkness | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 28 | 23 | 22 | 13 | JOE | JIVE 41788/ZOMBA (12 98/18 98) | Better Days | 3 | 78 | 99 | 84 | 16 | THE TEMPTATIONS | MOTOWN 016330/UMRG (12 98/18 98) | Awesome | 27 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 29 | 24 | 17 | 5 | SADE | EPIC 86373 (12 98 EQ/18 98) | Lovers Live | 5 | 79 | 86 | 92 | 25 | DESTINY'S CHILD | COLUMBIA 61063*/CRG (12 98 EQ/18 98) | Survivor | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 30 | 28 | 25 | 12 | MASTER P | NEW NO LIMIT/UNIVERSAL 860977/UMRG (12 98/18 98) | Game Face | 12 | 80 | 88 | 72 | 29 | JENNIFER LOPEZ | EPIC 85855 (12 98 EQ/18 98) | J.Lo | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 31 | 31 | 42 | 10 | IMX | TUG 39009/NEW LINE (12 98/17 98) | IMx | 31 | 81 | 72 | 86 | 31 | SADE | EPIC 85185 (12 98 EQ/18 98) | Lovers Rock | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 32 | 33 | 28 | 10 | MAXWELL | COLUMBIA 67136*/CRG (12 98 EQ/18 98) | Now | 1 | 82 | 97 | — | 3 | ANDRE WARD | ORPHEUS 70579 (#6 98 CD) # | Feelin' You | 76 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 33 | 29 | 31 | 7 | SIR CHARLES JONES | MARDI GRAS 1060 (10 98/16 98) # | Love Machine | 28 | 83 | 73 | 69 | 23 | VARIOUS ARTISTS | UTV/DEF JAM 586622/IDJMG (12 98/18 98) | The Source Presents Hip Hop Hits — Volume 5 | 38 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 34 | 32 | 29 | 18 | ANGIE STONE | J 20013* (12 98/18 98) | Mahogany Soul | 4 | 84 | 74 | 76 | 18 | TOO SHORT | SHORT/JIVE 41761/ZOMBA (11 98/17 98) | Chase The Cat | 14 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 35 | 30 | 27 | 11 | DMX | RUFF RYDERS/DEF JAM 586450*/IDJMG (12 98/19 98) | The Great Depression | 1 | 85 | — | — | 1 | ORIGINAL P | WESTBOUND 1116 (11 98/17 98) | Introducing Hyped Up Westbound Soljaz | 66 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 36 | 35 | 33 | 14 | CRAIG DAVID | WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98) | Born To Do It | 12 | 86 | 87 | 75 | 20 | STEVE "SILK" HURLEY | RHINO 78286 (17 98 CD) | The Tom Joyner Morning Show Presents: The Old School Mix Returns | 86 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 37 | 34 | 26 | 14 | YOLANDA ADAMS | ELEKTRA 62690/VEEG (12 98/18 98) | Believe | 7 | 87 | 75 | 70 | 24 | JILL SCOTT | HIDDEN BEACH 82127*/EPIC (11 98 EQ/17 98) # | Who Is Jill Scott? Words And Sounds Vol. 1 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 38 | 39 | 32 | 7 | LIL' KEKE | IN THE PAINT 8231/KOCH (12 98/18 98) # | Platinum In Da Ghetto | 22 | 88 | 85 | 90 | 16 | G. DEP | BAD BOY 73042*/ARISTA (11 98/17 98) # | Child Of The Ghetto | 23 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 39 | 43 | 41 | 17 | JAY-Z | ROC-A-FELLA/DEF JAM 586396*/IDJMG (12 98/19 98) | The Blueprint | 1 | 89 | 65 | 55 | 3 | E.S.G. & SLIM THUG | S.E.S ENTERTAINMENT 9861 (11 98/17 98) # | Boss Hogg Outlaws | 55 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 40 | 41 | 39 | 17 | UGK | JIVE 41673/ZOMBA (11 98/17 98) | Dirty Money | 2 | 90 | 80 | 74 | 29 | JUVENILE | CASH MONEY/UNIVERSAL 860913/UMRG (12 98/18 98) | Project English | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 41 | 49 | 48 | 11 | THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS | DREAMWORKS 450291/INTERSCOPE (12 98/18 98) | Eternal | 1 | 91 | 100 | 93 | 40 | PROJECT PAT | HYPNOTIZE MINDS/LOUD 1950/CRG (12 98 EQ/17 98) | Mista Don't Play Everythings Workin | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 42 | 44 | 45 | 16 | LUTHER VANDROSS | J 20007 (12 98/18 98) | Luther Vandross | 2 | 92 | — | — | 1 | CORMEGA | LEGAL HUSTLE 2002/LAMOSPEED (10 98/16 98) | Hustler/Rapper | 92 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 43 | 55 | 47 | 14 | MACK 10 | CASH MONEY/UNIVERSAL 860968*/UMRG (12 98/18 98) | Bang Or Ball | 4 | 93 | — | — | 1 | CHINO NINO | FLAM FLAWLESS 13145 (10 98/16 98) # | Knockem Wit Game | 78 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 44 | 42 | 36 | 12 | VARIOUS ARTISTS | RUFF RYDERS 493177*/INTERSCOPE (12 98/19 98) | Ryde Or Die Vol. III: In The "R" We Trust | 9 | 94 | 89 | 89 | 20 | 2PAC | AMARU/DEATH ROW 490840*/INTERSCOPE (19 98/24 98) | Until The End Of Time | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 45 | 40 | 35 | 18 | PETEY PABLO | JIVE 41723/ZOMBA (11 98/17 98) | Diary Of A Sinner: 1st Entry | 7 | 95 | 89 | 89 | 20 | MUSIQ SOULCHILD | DEF JAM 548289*/IDJMG (11 98/17 98) | Aijuswanaseing (I Just Want To Sing) | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 46 | 46 | 44 | 24 | FABOLOUS | DESERT STORM/ELEKTRA 62679*/VEEG (12 98/18 98) | Ghetto Fabulous | 2 | 96 | 78 | 75 | 21 | DIRTY SOUTH | HARD 2 HIT 7008/STREET LEVEL (17 98 CD) # | Everythings' Gon' Be Different... | 51 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 47 | 45 | 38 | 17 | JAGGED EDGE | SO SO DEF/COLUMBIA 85646*/CRG (12 98 EQ/18 98) | Jagged Little Thrill | 2 | 97 | 84 | 87 | 21 | P. DIDDY & THE BAD BOY FAMILY | BAD BOY 73045*/ARISTA (12 98/18 98) | The Saga Continues... | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 48 | 57 | 56 | 14 | ICE CUBE | PRIORITY 29091*/CAPITOL (12 98/18 98) | Greatest Hits | 11 | 98 | 77 | 85 | 22 | PASTOR TROY | MAOD SOCIETY/UNIVERSAL 014173/UMRG (12 98/18 98) | Face Off | 13 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 49 | — | — | 1 | BEBE | MOTOWN 016705/UMRG (12 98/18 98) | Live And Up Close | 49 | 99 | 77 | 85 | 22 | BUBBA SPARXXX | BEAT CLUB 493127*/INTERSCOPE (12 98/18 98) | Dark Days, Bright Nights | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 50 | 52 | 51 | 79 | DONNIE MCCLURKIN | VERITY 43150/ZOMBA (11 98/17 98) # | Live In London And More... | 22 | 100 | — | — | 25 | LIL' ROMEO | SOULJA/PRIORITY 50198*/CAPITOL (11 98/17 98) | Lil' Romeo | 5 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

MARCH 23
2002

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

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | | | | | | | | | | | | | |
|-----------|-----------|-----------------------------|--|---------------------------------------|-----------------|-----------|-----------|----------------------|---|----------------------|-----------------|---|---|---|---|---|---|---|---|---|----|----|----|----|
| | | | | | | | | | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 1 | 4 | THE NOTORIOUS B.I.G. | BAD BOY 73000*/ARISTA (11 98/18 98) | NUMBER 1 #1 Ready To Die | 336 | 13 | 15 | KEITH SWEAT | VINTERENTAINMENT/ELEKTRA 60763/VEEG (11 98/17 98) | Make It Last Forever | 308 | | | | | | | | | | | | | |
| 2 | 1 | 2PAC | DEATH ROW 63088*/KDOCH (19 98/25 98) | All Eyez On Me | 309 | 14 | 16 | R. KELLY | JIVE 41577/ZOMBA (11 98/17 98) | 12 Play | 184 | | | | | | | | | | | | | |
| 3 | 2 | 2PAC | AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98) | Greatest Hits | 168 | 15 | 12 | MARY J. BLIGE | MCA 111156* (12 98/18 98) | My Life | 169 | | | | | | | | | | | | | |
| 4 | 9 | THE NOTORIOUS B.I.G. | BAD BOY 73011*/ARISTA (19 98/24 98) | Life After Death | 224 | 16 | 10 | JUVENILE | CASH MONEY/UNIVERSAL 153162/UMRG (12 98/18 98) | 400 Degreez | 168 | | | | | | | | | | | | | |
| 5 | 11 | NAS | COLUMBIA 57684*/CRG (7 98 EQ/11 98) | Illmatic | 38 | 17 | — | NAS | COLUMBIA 58773*/CRG (7 98 EQ/11 98) | I Am... | 30 | | | | | | | | | | | | | |
| 6 | 5 | MAKAVELI | DEATH ROW 63012*/KDOCH (12 98/17 98) | The Don Killuminati: The 7 Day Theory | 195 | 18 | 22 | DR. DRE | DEATH ROW 63090* (11 98/17 98) | The Chronic | 268 | | | | | | | | | | | | | |
| 7 | 8 | 2PAC | AMARU/JIVE 41636/ZOMBA (11 98/17 98) | Me Against The World | 289 | 19 | 21 | JODECI | UPTOWN 110196/MCA (6 98/11 98) | Forever My Lady | 128 | | | | | | | | | | | | | |
| 8 | 3 | MARY J. BLIGE | UPTOWN 110681/MCA (6 98/11 98) | What's The 411? | 109 | 20 | 18 | SADE | EPIC 85287 (12 98 EQ/18 98) | The Best Of Sade | 375 | | | | | | | | | | | | | |

Beat Box™

by Michael Paoletta



AND THE AWARD GOES TO: The nominations for the inaugural DanceStarUSA awards (Beat Box, *Billboard*, March 16), which take place March 24 at the Jackie Gleason Theater in Miami, are as follows:

Best chart act: Jennifer Lopez, Madonna, Pink, Kim English, Moby.

Best act: the Crystal Method, BT, Green Velvet, Dubtribe Sound System, Funky Green Dogs.

Best international act: Basement Jaxx, Daft Punk, Fatboy Slim, Kosheen, the Chemical Brothers.

Best remix: Superchumbo's "Superfreakin'," remixed by Tom Stephan; Depeche Mode's "I Feel Loved," remixed by Danny Tenaglia; Dido's "Thank You," remixed by Deep Dish; Kosheen's "Hide U," remixed by John Creamer & Stephane K.; Deborah Cox's "Absolutely Not," remixed by Hex Hector.

Album of the year: the Crystal Method, *Tweekend*; Felix da Housecat, *Kittenz and Thee Glitz*; Daft Punk, *Discovery*; Darude, *Before the Storm*; Basement Jaxx, *Rooty*.

Best compilation: Sandra Collins, *Cream One*; Erick Morillo, *Subliminal Sessions, Vol. 1*; Deep Dish, *Global Underground—Moscow*; DJ Skribble, *Essential Spring Break*; DJ Dan, *In Stereo*.

Best video: Basement Jaxx, "Where's Your Head At"; Fatboy Slim, "Weapon of Choice"; the Avalanches, "Frontier Psychiatrist"; Daft Punk, "One More Time"; the Crystal Method, "Name of the Game."

Best DJ: Sandra Collins, Bad Boy Bill, Christopher Lawrence, Roger Sanchez, Erick Morillo, Frankie Knuckles, Jimmy Van M., DJ Dan, Derrick Carter.

Best radio DJ: Swedish Egil, Jason Bentley, Liquid Todd, Richard "Humpty" Vission, Bad Boy Bill.

Best international DJ: John Digweed, Pete Tong, Sasha, Paul Oakenfold, DJ Tiesto, Paul Van Dyk, Laurent Garnier, Fatboy Slim, Carl Cox, Timo Maas.

Best breakthrough DJ: DJ Heather, Hipp-E & Halo, John Kelley, Miguel Migs, DJ Onionz & Joelski.

Best club: Body & Soul at the Vinyl club in New York, Spundae at 1015 Folsom in San Francisco, Be Yourself at the Vinyl club in New York, Giant in Los Angeles, Crobar in Miami, Sasha & Digweed at Twilo in New York.

Best event: Area:One, Burning Man, Ultra Fest Three, New Year's Eve at Giant in Los Angeles, Coachella Festival.

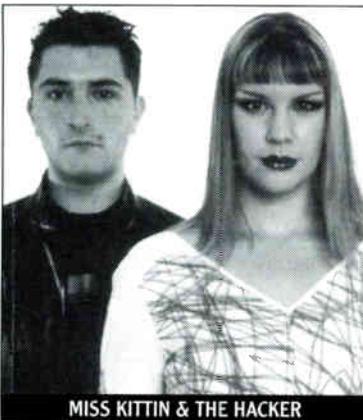
Record of the year: "Finally," Kings of Tomorrow; "La La Land,"

Green Velvet; "Hide U," Kosheen; "Sandstorm," Darude; "Lady (Hear Me Tonight)," Modjo.

Best record label: Ovum, Subliminal, Kinetic, Yoshitoshi, Ultra, Astralwerks, Strictly Rhythm, Moonshine, Wave, King Street.

Hosted by **Roger Sanchez** and **Kelis**, DanceStarUSA will be broadcast on MTV throughout Europe; WindowsMedia.com will offer an on-demand Webcast worldwide.

A MAN & A WOMAN: Most recently, the Berlin-residing French DJ/chanteuse **Miss Kittin** appeared on **Felix da Housecat's Kittenz and Thee Glitz** and **Golden Boy With Miss Kittin's Or** (both issued on Emperor Norton Records in the U.S.). On Tuesday (19), the same label releases the electro-splashed *First Album* by **Miss Kittin & the Hacker**.



MISS KITTIN & THE HACKER

"It does feel like I'm everywhere all at once," Miss Kittin notes. "In the past year, I worked on three different projects by accident. Then everything was delayed, which caused everything to come together at the same time. The good thing is that the other two discs were good advertising for this album by me and the Hacker."

Up until now, Miss Kittin & the Hacker (real names: **Caroline Herve** and **Michael Amato**, respectively)—who hail from Grenoble, France—have released singles like "Frank Sinatra," "1982," and "Flexibility" on **DJ Hell's** Berlin-based International Deejay Gigolo Records, which released *First Album* overseas last year.

The Hacker says the album—think **Kraftwerk** fronted by **Vicious Pink Phenomena** (backing vocalist for **Soft Cell**)—is "like a compilation of our last four years traveling and performing live. In a way, it's a best-of featuring our Gigolo singles, as well as songs we've been performing in our shows. Each track is like a different photo from our journey together."

For Slater, Mute Is 'Alright'

BY TAMARA PALMER

SAN FRANCISCO—Luke Slater is poised to survey the view from above the dance/electronic fray with *Alright on Top* (Mute), his new album streeting April 9. The migration to Mute marks a new move for Slater—sort of.

The British DJ/producer's contract with NovaMute (a Mute imprint) recently expired after releasing two albums, 1997's *Freak Funk* and 1999's *Wireless*. As other labels were also interested in the artist, switching to Mute was not a foregone conclusion.

"It felt comfortable, and they offered the best deal," Slater says of his decision to sign with the label. While it may seem like a small distinction, the London-based self-managed Slater's relocation from NovaMute to Mute does signify a commitment of more marketing and promotion dollars, as well as a leap in commercial potential.

LOOKING AT THE ALTERNATIVE

Slater—who has recorded as 7th Plain and Planetary Assault Systems in the past—also benefits from a label that has a firm record of breaking numerous electronic acts (including Depeche Mode, Cabaret Voltaire, and Renegade Soundwave) into the alternative and pop worlds.

Alright on Top is Slater's most sincere shot yet at reaching a wider audience, but it's not at the sacrifice of his distinctive lethal rhythms. This time around, he has found a synergistic collaborator in singer Ricky Barrow, who previously recorded with London electronic outfit the Aloof. Barrow brings Slater's songs (published by Mute Song/Windswept) to vibrant life. The marriage of these two powerful forces results in a fresh sound for the techno genre, which



SLATER

also bodes well for attracting alternative music listeners.

"In the same way that certain electronic records are entry points for rock kids into electronic music, Luke Slater's album might be an entry [for fans of alternative music] into harder techno," predicts Tim Haslett, a buyer for Other Music in Cambridge, Mass. "Particularly for those who are not accustomed to listening to a whole album of hard electronic instrumentals."

However, Haslett hastens to add that just as the prevalence of vocals may attract fans, it may also lose some of the Slater faithful. "I think some of them would prefer that there were no vocals."

Slater explains of the songs on *Alright on Top*, "I wanted to write something really fresh. There have always been elements that I've liked in songs that I've written in the past." For *Alright on Top*, he wanted the songs to have "the energy [of past recordings] but also soul. And I think that's what I've done. I have to ignore the people who are going to say, 'Ah, but you aren't being true to the core.'"

This relatively small trade-off—a tightrope that every dance/electronic act that has broken into popular music status has had to

walk—may very well be worth it, though. *Alright on Top* leads off with the single "Nothing at All." The track's frenzied rhythms and world-weathered observations ("It's a superficial life we lead/That brings me down," Barrow muses) showcase a new harmony for Slater, with Barrow's incredibly human vocal stylings fitting comfortably amid the dark and robotic funk that underpins the lion's share of the album.

"Nothing at All," featuring remixes by Rob Rives and King Unique, was serviced to commercial alternative and top 40 radio mix shows in late February. On Tuesday (19), the single's commercial street date, a second CD will be serviced to smaller radio outlets.

LIVE SHOWS TO COME

"Because of the nature of the music [on *Alright on Top*], radio is a key component in our marketing strategy," says Mute's marketing director Jeanne Klafin, who acknowledges that the label is also paying fair attention to the video market. Mute delivered a video for "Nothing at All" to MTV2 and Much Music USA early last month and recently followed up with a 130-piece mailing to regional and Internet video outlets.

Slater—who is booked by Dan Silver of London-based Value Added Talent—will embark on a 10-date national tour of major markets at the end of May. Unlike previous tours that he has done in North America, this one will focus on proper live shows (with Barrow and studio partner Alan Sage), as opposed to DJ gigs.

"I've DJ'd in the States a lot, and I always thought that when I come over there [again] to play live, I really want to do it properly," Slater notes. "I've held off in the past, but I'm ready to do it with this album."

The Beat Box Hot Plate

- **Kinky, Kinky** (Netwerk America album). On its funky eponymous debut, this Monterrey, Mexico-hailing five-piece (directly signed to U.K. label Sonic360) creates a seamless fusion of Latin, rock, and electronic—all with a decidedly live bent. On tracks like "Mas," "Sol (Batucada)," and "Mirando de Lado," lead singer **Gilberto Cerezo** wraps his vocals around wah-wah guitar licks, fiery percussion, and sturdy basslines and house grooves.

- **DJ Nasir, Straight Up & Dirty** (Standard Sounds/Neverstop Music album). For the second collection in its compilation series, hip Los Angeles hotel the Standard delivers a deliciously cool and funky mix, encompassing **United**

Future Organization's take on the **Jackson 5's** "Hum Along and Dance," **Bertrand Burgalat's** "Serpentine," **DJ Nasir** and **Plastiq Phantom's** mix of **Mystic's** "The Life," **MJ Cole's** mix of **De La Soul** featuring **Chaka Khan's** "All Good?," and **Lady Miss Kier's** "I'm Not Staying at Home." Contact: 206-726-8016.

- **PPK, "Resurrection"** (Tommy Boy Silver Label single). With "Resurrection," Russian duo PPK (**Alexander Polyakov** & **Sergey Pimenov**) deliver a major slab of melodic, hypnotic trance à la **Robert Miles'** global

smash "Children." A top five hit in the U.K., expect similar action on the *Billboard* Hot Dance Music/Club Play chart.

- **Arnold Jarvis, The Collection** (Music for a Lifetime album). Soul-drenched house music is at the core of this fine "best-of" set from veteran club singer Jarvis. In addition to spotlighting the bulk of his underground classics—including the **Frankie Knuckles/Satoshi Tomiie**-produced "And I Loved You" and the **Benji Candelario/Wayne Rollins**-produced "The Joy You Bring"—*The Collection* includes three new tracks: "Rising Into Joy," "What Goes Around," and "Spread Love." Contact: 718-399-7946.

MICHAEL PAOLETTA

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|------------------|----|-----------|----|------------|--|--------------------------------------|--|---|--|
| Club Play | | | | | | | | | |
| LAST WEEK | | THIS WEEK | | 2 WKS. AGO | | TITLE | | IMPRINT & NUMBER/PROMOTION LABEL | |
| NUMBER 1 | | | | | | | | | |
| 4 | 8 | 1 | 1 | | | IT'S LOVE (TRIPPIN') | | GROOVILICIOUS 274/STRICTLY RHYTHM Goldtrix Presents Andrea Brown | |
| 2 | 3 | 2 | 2 | | | YOU GIVE ME SOMETHING | | EPIC PROMO Jamiroquai | |
| 6 | 13 | 3 | 3 | | | SONG FOR THE LONELY | | WARNER BROS. PROMO Cher | |
| 1 | 2 | 4 | 4 | | | LOVE'S GONNA SAVE THE DAY | | VINYL SOUL 121/MUSIC PLANT Georgie Porgie | |
| 7 | 11 | 5 | 5 | | | SLEEPING FASTER | | SKINT PROMO/COLUMBIA Lo Fidelity Allstars | |
| 15 | 28 | 6 | 6 | | | NO MORE DRAMA (THUNDERPUSS REMIXES) | | MCA 155929 Mary J. Blige | |
| 3 | 4 | 7 | 7 | | | WHENEVER, WHEREVER (REMIXES) | | EPIC PROMO Shakira | |
| 5 | 6 | 8 | 8 | | | THE REAL LIFE | | CREOENCE 33150/NETTWERK Raven Maize | |
| 11 | 16 | 9 | 9 | | | YOU AND ME (FEELS SO GOOD) | | JUNGLE RED 90012 Solar City Featuring Pepper Mashay | |
| 19 | 30 | 10 | 10 | | | WISH I DIDN'T MISS YOU (THE REMIXES) | | J 21162 Angie Stone | |
| 10 | 5 | 11 | 11 | | | YOU GOT ME (BURNIN' UP) | | MCA 155918 Funky Green Dogs | |
| 8 | 1 | 12 | 12 | | | TAKE MY HAND (REMIXES) | | ARISTA PROMO Dido | |
| 13 | 17 | 13 | 13 | | | WAKE UP | | TRANS CONTINENTAL 89989/LOGIC Beki | |
| 18 | 22 | 14 | 14 | | | FREE TO CHANGE YOUR MIND (REMIXES) | | DREAMWORKS PROMO Regency Buck | |
| 9 | 7 | 15 | 15 | | | SON OF A GUN (REMIXES) | | VIRGIN PROMO Janet Featuring Missy Elliott, P. Diddy & Carly Simon | |
| 12 | 9 | 16 | 16 | | | STAR GUITAR | | FREESTYLE OUST/ASTRALWERKS 38812/VIRGIN The Chemical Brothers | |
| 21 | 25 | 17 | 17 | | | VIP | | MIXOLOGY 0005/4 PLAY Ibiza | |
| 28 | 38 | 18 | 18 | | | IT'S GONNA BE... (A LOVELY DAY) | | BEOROCK/CREOENCE PROMO/NETTWERK Brancaccio & Aisher | |
| 22 | 23 | 19 | 19 | | | THE HEARTBREAK | | STAR 69 1234 Friburn & Urik | |
| 16 | 10 | 20 | 20 | | | GETTIN' INTO U | | F-111 PROMO/MINISTRY OF SOUND W.D.S.P. | |
| 14 | 15 | 21 | 21 | | | LITTLE GIRL | | NERVOUS 20507 Viola | |
| 17 | 18 | 22 | 22 | | | ME WITHOUT YOU | | DEFINITY 015 Dspina Featuring Andricka Hall | |
| 31 | 39 | 23 | 23 | | | ESCAPE (REMIXES) | | INTERSCOPE PROMO Enrique Iglesias | |
| 27 | 33 | 24 | 24 | | | SIX FEET UNDER (TITLE THEME REMIXES) | | UNIVERSAL 015778 Thomas Newman | |
| 29 | 32 | 25 | 25 | | | AMERICANA | | THUMP 2318 Americana Featuring Gerardo | |

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|-------------------|----|-----------|----|------------|--|--|--|---|--|
| POWER PICK | | | | | | | | | |
| 35 | — | 26 | 26 | | | ALIVE | | EMERGE 30006/CENTAUR Kevin Aviance | |
| 24 | 20 | 27 | 27 | | | UNDERWATER | | NETTWERK 33141 Delerium Featuring Rani | |
| 37 | — | 28 | 28 | | | FIRE | | TOMMY BOY SILVER LABEL 2356/TOMMY BOY Dolce | |
| 20 | 21 | 29 | 29 | | | FRAGILE (REMIXES) | | A&M PROMO/INTERSCOPE Sting | |
| 26 | 19 | 30 | 30 | | | WORK | | MAW 2302/TOMMY BOY Masters At Work Feat. Puppah Nas-T & Denise | |
| 42 | — | 31 | 31 | | | CAN'T STOP DANCIN' | | GROOVILICIOUS 268/STRICTLY RHYTHM Inaya Day | |
| 34 | 36 | 32 | 32 | | | AWAY (JOHN CREAMER AND STEPHANE K REMIXES) | | YOU 006/ULTRA Mantra Featuring Lydia Rhodes | |
| 39 | 45 | 33 | 33 | | | INSATIABLE (REMIXES) | | COLUMBIA 79708 Darren Hayes | |
| 30 | 26 | 34 | 34 | | | BEL AMOUR | | TOMMY BOY SILVER LABEL 2345/TOMMY BOY Bel Amour | |
| 41 | 49 | 35 | 35 | | | MOUNTAIN TOP | | JELLYBEAN 72642 99th Affair Featuring Lantana Waters | |
| 25 | 14 | 36 | 36 | | | CAN'T GET YOU OUT OF MY HEAD | | CAPITOL 77685 Kylie Minogue | |

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|-----------------------|----|-----------|----|------------|--|----------------------------------|--|--|--|
| HOT SHOT DEBUT | | | | | | | | | |
| 23 | 12 | 37 | 37 | | | FLAWLESS | | GROOVILICIOUS 273/STRICTLY RHYTHM The Ones | |
| 44 | — | 38 | 38 | | | CAUGHT UP | | GROOVILICIOUS 271/STRICTLY RHYTHM DJ Disciple Featuring Mia Cox | |
| 44 | — | 39 | 39 | | | JOIN ME | | PRISONERS OF DANCE 873010 Lightforce | |
| 38 | 34 | 40 | 40 | | | SOMEONE LIKE YOU | | REPRISE PROMO New Order | |
| 45 | — | 41 | 41 | | | ADDICTED TO BASS | | GUSTO IMPORT Puretone | |
| 33 | 27 | 42 | 42 | | | PACIFIC COAST PARTY (REMIXES) | | INTERSCOPE PROMO Smash Mouth | |
| 32 | 29 | 43 | 43 | | | EMOTION (REMIXES) | | COLUMBIA 79672 Destiny's Child | |
| — | — | 44 | 44 | | | THEY SAY VISION (DANCE REMIXES) | | MCA PROMO Res | |
| — | — | 45 | 45 | | | PURPLE GOD | | GLASS SLIPPER 001 Anny | |
| — | — | 46 | 46 | | | FOR A LIFETIME (ALEX GOLD REMIX) | | XTRAVAGANZA IMPORT Ascension | |
| — | — | 47 | 47 | | | OPEN ME | | PROPAIN 453/CUTTING KHZ | |
| — | — | 48 | 48 | | | RESURRECTION | | TOMMY BOY SILVER LABEL 2358/TOMMY BOY PPK | |
| 36 | 35 | 49 | 49 | | | GOLDEN BOYS (REMIXES) | | MCA 155826 Res | |
| 46 | 41 | 50 | 50 | | | MUSICA ELECTRICA | | STAR 69 1232 Alma Matris | |

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|---------------------------|----|-----------|----|------------|--|---|--|--|--|
| Maxi-Singles Sales | | | | | | | | | |
| LAST WEEK | | THIS WEEK | | 2 WKS. AGO | | TITLE | | IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| NUMBER 1 | | | | | | | | | |
| 11 | — | 1 | 1 | | | NO MORE DRAMA (THUNDERPUSS REMIXES) | | MCA 155929 Mary J. Blige | |
| 2 | — | 2 | 2 | | | THANK YOU (DEEP DISH REMIX) | | ARISTA 13996 Dido | |
| 3 | 2 | 3 | 3 | | | YOU MAKE ME SICK (HQ2 REMIXES) | | LAFACE 24556/ARISTA Pink | |
| 1 | 1 | 4 | 4 | | | LIFETIME (BEN WATT REMIX) | | COLUMBIA 79640/CRG Maxwell | |
| 5 | 3 | 5 | 5 | | | WHERE'S YOUR HEAD AT | | XL 38803/ASTRALWERKS Basement Jaxx | |
| 6 | 6 | 6 | 6 | | | CAN'T FIGHT THE MOONLIGHT (REMIXES) | | CURB 77098 LeAnn Rimes | |
| 7 | 5 | 7 | 7 | | | FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) | | TVI 234 Naughty By Nature Featuring 3LW | |
| 7 | 5 | 8 | 8 | | | WILL I? | | ROBBINS 72055 Ian Van Dahl | |
| 4 | 4 | 9 | 9 | | | 7 DAYS (SUNSHIP REMIXES) | | WILDSTAR/ATLANTIC 85232/AG Craig David | |
| 12 | 8 | 10 | 10 | | | YES | | TOMMY BOY 2286 Amber | |
| 8 | 9 | 11 | 11 | | | BY YOUR SIDE (REMIXES) | | EPIC 79544 Sade | |
| 10 | 13 | 12 | 12 | | | CAN'T GET YOU OUT OF MY HEAD | | CAPITOL 77685 Kylie Minogue | |
| 16 | 11 | 13 | 13 | | | ONE GOOD REASON | | 24/7 72472/ARTEMIS Nicole J. McCloud | |
| 13 | 12 | 14 | 14 | | | EVERYDAY | | NERVOUS 20487 Kim English | |
| 9 | 7 | 15 | 15 | | | WHERE THE PARTY AT (REMIXES) | | SO SO DEF/COLUMBIA 79605/CRG Jagged Edge With Nelly | |
| 17 | 10 | 16 | 16 | | | STAR GUITAR | | FREESTYLE OUST/ASTRALWERKS 38812/VIRGIN The Chemical Brothers | |
| 14 | 14 | 17 | 17 | | | THIS IS ME (REMIXES) | | BAD BOY 79403/ARISTA Dream | |
| 24 | — | 18 | 18 | | | HEAVEN | | ROBBINS 72057 DJ Sammy & Yanou Featuring Do | |
| 23 | 18 | 19 | 19 | | | WHAT IT FEELS LIKE FOR A GIRL | | MAVERICK 42372/WARNER BROS. Madonna | |
| 15 | 19 | 20 | 20 | | | DESERT ROSE (VICTOR CALDERONE REMIX) | | A&M 497321/INTERSCOPE Sting Featuring Cheb Mami | |
| 19 | 16 | 21 | 21 | | | FREELOVE | | MUTE/REPRISE 42419/WARNER BROS. Depeche Mode | |
| 18 | 15 | 22 | 22 | | | HE LOVES U NOT (REMIXES) | | BAD BOY 79361/ARISTA Dream | |
| 21 | 17 | 23 | 23 | | | HIDE U | | KINETIC 54701 Kosheen | |
| 20 | 22 | 24 | 24 | | | STRANGER IN MY HOUSE (REMIXES) | | ELEKTRA 67173/EEG Tamia | |
| 20 | 22 | 25 | 25 | | | BROWN SKIN (MEGAMIX) | | MOTOWN 015315/UNIVERSAL India Arie | |

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 the 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.

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|--|-----|-----------|----|------------|--|-----------------------|--|--------------------------------------|--|
| Billboard TOP ELECTRONIC ALBUMS | | | | | | | | | |
| LAST WEEK | | THIS WEEK | | 2 WKS. AGO | | TITLE | | ARTIST | |
| NUMBER 1 | | | | | | | | | |
| 1 | 1 | 1 | 1 | | | THE CHEMICAL BROTHERS | | Come With Us | |
| 2 | 3 | 2 | 2 | | | VARIOUS ARTISTS | | Global Hits 2002 | |
| 3 | 2 | 3 | 3 | | | VARIOUS ARTISTS | | Pulse | |
| 4 | 4 | 4 | 4 | | | JOHNNY VICIOUS | | Ultra. Dance 01 | |
| 9 | 9 | 5 | 5 | | | BASEMENT JAXX | | Rooty | |
| 8 | 8 | 6 | 6 | | | VARIOUS ARTISTS | | Dance Party (Like It's 2002) | |
| 7 | 7 | 7 | 7 | | | DAFT PUNK | | Discovery | |
| 8 | 5 | 8 | 8 | | | ZERO 7 | | Simple Things | |
| 10 | 10 | 9 | 9 | | | DIMITRI FROM PARIS | | After The Playboy Mansion | |
| 10 | 11 | 10 | 10 | | | GARBAGE | | Beautifulgarbage | |
| 11 | 6 | 11 | 11 | | | BOARDS OF CANADA | | Geogaddi | |
| 12 | 12 | 12 | 12 | | | BJORK | | Vespertine | |
| 13 | NEW | 13 | 13 | | | BEN WATT/JAY HANNAN | | Lazy Dog Volume 2 | |
| 14 | 13 | 14 | 14 | | | LOUIE DEVITO | | N.Y.C. Underground Party Volume 4 | |
| 15 | 15 | 15 | 15 | | | VARIOUS ARTISTS | | Ultra. Chilled 01 | |
| 16 | 25 | 16 | 16 | | | JAMIROQUAI | | A Funk Odyssey | |
| 17 | 17 | 17 | 17 | | | GEORGE ACOSTA | | Next Level | |
| 18 | 21 | 18 | 18 | | | VARIOUS ARTISTS | | Trance Party (Volume One) | |
| 19 | NEW | 19 | 19 | | | CARL COX | | Global | |
| 20 | 20 | 20 | 20 | | | DARUDE | | Before The Storm | |
| 21 | NEW | 21 | 21 | | | KOSHEEN | | Resist | |
| 22 | NEW | 22 | 22 | | | RINOCEROSE | | Music Kills Me | |
| 23 | 22 | 23 | 23 | | | VARIOUS ARTISTS | | Totally Dance | |
| 24 | NEW | 24 | 24 | | | VNV NATION | | Futureperfect | |
| 19 | 19 | 25 | 25 | | | DJ SKRIBBLE | | Essential Presents: Skribble's House | |

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

| THIS WEEK | | LAST WEEK | | 2 WKS. AGO | | TITLES | | ARTIST | |
|--------------------------------------|---|-----------|---|------------|--|---|--|-------------------------------------|--|
| Billboard HOT DANCE BREAKOUTS | | | | | | | | | |
| LAST WEEK | | THIS WEEK | | 2 WKS. AGO | | TITLE | | ARTIST | |
| Club Play | | | | | | | | | |
| 1 | 1 | 1 | 1 | | | HEAVEN | | DJ Sammy & Yanou Featuring Do | |
| 2 | 2 | 2 | 2 | | | IF YOU FALL | | Ad Finem | |
| 3 | 3 | 3 | 3 | | | DISTANT PLACES | | Marsha | |
| 4 | 4 | 4 | 4 | | | TO GET DOWN | | Timo Maas | |
| 5 | 5 | 5 | 5 | | | PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD) | | Hawke | |
| Maxi-Singles Sales | | | | | | | | | |
| 1 | 1 | 1 | 1 | | | SUPA/DON DA DA | | Kenny Dope Presents The Mad Racket | |
| 2 | 2 | 2 | 2 | | | FIREWIRE | | Cosmic Gate | |
| 3 | 3 | 3 | 3 | | | I LIKE IT/HOLD YOU TIGHT | | Jomanda/Tara Kemp | |
| 4 | 4 | 4 | 4 | | | FLAWLESS | | The Ones | |
| 5 | 5 | 5 | 5 | | | THE BOMB/AMERICA | | Kenny Dope Presents The Bucketheads | |

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™

BALMUR BIDS FAREWELL: Toronto-based Corus Entertainment is making plans to shutter its 10-year-old Nashville music publishing division, Balmur Corus Music. Senior VP **Thom Schuyler** says he has informed the office's other four staffers and its five staff songwriters that the doors will close April 15.

Schuyler, a songwriter/artist who joined the company with high hopes last September (*Billboard*, Sept. 8, 2001), now says, "It's a bit of a kick in the teeth in that I was fired up to do what I was brought in here to do." He also says that "they certainly afforded me some opportunities to right the ship, [but] it was too late and the [Nashville office's] problems too deep."

Schuyler has been put in charge of selling the Nashville assets, including its song publishing catalog and its Music Row office building.

ON THE ROW: **Barry Poss** has been upped from president to chairman of Sugar Hill Records, the Durham, N.C.-based label he founded in 1978. In his new role, Poss will move out of the label's daily operations into an advisory role but will continue to perform A&R duties and oversee the label's direction.

Publicist **Scott Stem** joins the Country Music Assn. as senior manager of media relations, effective March 18. He most recently ran his own Scott Stem Publicity in Antioch, Tenn., and previously was VP of publicity at Capitol Records.

Acuff Rose Music adds Dallas native **Nathan Belt** to its roster of songwriters. Belt also recently signed an artist production agreement with Marathon Productions and is pursuing a recording deal in Nashville.

The Nashville-based Leadership Music program is accepting applications from established industry leaders for its next class of participants. Application requests will be accepted until April 1. Deadline for submissions is May 1.

ON THE MEND: **Pat Green** was hospitalized with multiple facial fractures after he was attacked by two men March 11 while he, his wife, and members of his band were at the beach on South Padre Island, Texas. Green, a Republic/Universal artist, had to cancel his scheduled concert the next night at Concrete State Amphitheatre in Corpus Christi, Texas. The pri-

mary assailant was in police custody at press time and charges were pending.

Billy Joe Shaver underwent successful heart bypass surgery Feb. 28 in Austin and is recuperating at home in Waco, Texas.

ROSTER ROUNDUP: Country Music Hall of Fame member **Ray Price** has signed a recording deal with Audium Records. He will reteam with his former producer, **Fred Foster**, for an album due in early summer.

Eric Heatherly, who recently exited the Mercury artist roster after one album, has signed with DreamWorks Records in Nashville. His first album for the label is expected to be released in the fall.

Shannon Brown exits the BNA Records artist roster.

ARTIST NEWS: **Clint Black** stars in A&E's *Live by Request* telecast live from Nashville March 30. CBS-TV personality **Mark McEwen** will host. The special will also be simulcast by Jones Radio Networks.

Faith Hill will perform at the 74th Academy Awards March 24. She will sing her hit "There You'll Be" from the *Pearl Harbor* soundtrack. The **Diane Warren**-penned tune is nominated in the best original song category. The Academy Awards will be televised live from Los Angeles on ABC.

Emerson Drive has joined DreamWorks labelmate **Toby Keith's** Unleashed tour for a month, beginning March 14 in Evansville, Ind.

Comedian **Cledus T. Judd's** upcoming Monument album, *Cledus Envy*, features guest appearances by **Vince Gill**, **Diamond Rio**, and **Phil Vassar**. The album is due April 30.



Kenny Chesney taped a live-concert special for CMT March 12 in Daytona Beach, Fla. It will be telecast April 27.

Jeff Carson will perform March 28 at Carnegie Hall in New York as part of A Night of Encouragement, an event to launch the Encourage America program, which will provide free counseling to those affected by the Sept. 11, 2001, tragedies. The show will be taped and nationally syndicated as an Easter-weekend special on Salem Radio Network.

Mark Wright Increasing His Leadership At MCA Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—After more than two decades on Music Row as a songwriter/producer/publisher/record-company executive, Mark Wright is stepping into an expanded leadership role at MCA Nashville. Currently the label's senior VP of A&R, he is expected to be promoted to executive VP. At press time, Wright's new contract has yet to be finalized.

In the wake of MCA president Tony Brown's departure to launch Universal South (*Billboard*, Jan. 19), Wright will now work with MCA Nashville chairman Bruce Hinton to shape the future of one of the industry's most perennially successful labels. Wright says his goal is to "make sure we uphold the tradition that Tony and Bruce have established there. They've set a pretty good mandate as far as quality of artists and the level of integrity."

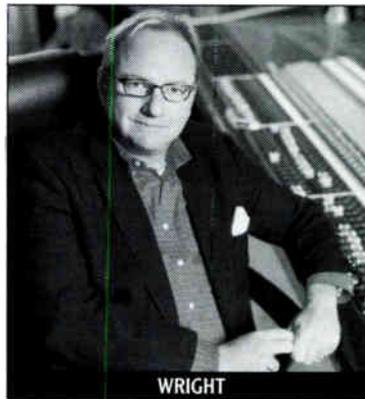
MCA Nashville holds the distinction of being named the *Billboard* country label of the year for 10 consecutive years (1991-2000). "The reason why I went to work for those guys is because I like the way they do it right," Wright explains. "They do right by the music and by the business, and they are honest people. They will look you in the eye and tell you the truth. I feel that part of my job is to help keep that tradition going."

Wright himself has already established a successful tradition on Music Row. He grew up in Fayetteville, Ark. (he's a member of the Arkansas Entertainers Hall of Fame), and moved to Nashville to attend Belmont University, where he joined the Belmont Reasons troupe and was featured on a 1977 recording.

He has gone on to become one of the industry's most successful songwriter/producers. His writing credits include "Today My World Slipped Away," recorded by Vern Gosdin and George Strait; Oak Ridge Boys' "Lucky Moon"; Earl Thomas Conley's "Nobody Falls Like a Fool"; and Mark Chesnut's "Your Love is a Miracle" and "Goin' Through the Big D." As a producer, he has worked with Chesnut, Clint Black, Gary Allan, Rhett Akins, Brooks & Dunn, and Lee Ann Womack.

Wright began honing his skills when he went to work for United Artists in 1981. Three years later, he shifted to RCA as A&R talent manager and began producing Conley, Bill Medley, Gus Hardin, Pake McEn-

tire, and Louise Mandrell. In the early 1990s, he operated his own publishing company and began working for MCA as a consultant hired by Brown. He has also sung on jingles for McDonald's, Harley-Davidson, and Peter Pan peanut butter and has his own publishing company, Market Wright, through a deal with Universal.



WRIGHT

Wright recalls that shortly after joining MCA from RCA, "I went to Beaumont, Texas, and heard Mark Chesnut. I started making records on him and started having success with him . . . When everybody started growing to a point that [MCA] could justify another label, they came to me and asked if I'd be the creative head of Decca."

MOVING UP

In 1994, Wright became senior VP of Decca Records and helped launch Allan and Womack's careers. Decca was shuttered in the consolidation following the Universal/PolyGram merger, and Wright was named senior VP of A&R at MCA Nashville.

"I've never had more progress just sitting still in my whole life," he jokes about his ascension through MCA's ranks. "Most of the time in the corporate world you see a lot of people chasing that stuff, and I've just tried to be focused on making great records and finding great artists."

Wright feels artist longevity is key to MCA's success. "With Vince [Gill], Trisha [Yearwood], Reba [McEntire], George [Strait], and Lee Ann [Womack], and on down the list, we are dealing here with artists who have stamina," he says. "That kind of becomes the focus of the future in my mind. We have a very loyal fan base in our format, and I feel like we need to give [the fans] artists that they can still be attached to seven, eight, 10 years down the road."

As an executive, Wright thinks it's also imperative to be ready to nurture such artists. "There are gifted individuals in the world of music, and I believe you have to hold out for those people, because when they do come along, you need to have room for them. Certain people rise above the rest. It's really difficult to describe, but

more than anything else, you have to be really wide open to listening to a lot of things, and then you have to hold out for those things that move you."

Among the artists Wright is currently most enthusiastic about are MCA newcomers Shannon Lawson and Josh Turner. Wright produced Lawson's debut and is co-producing Turner with Frank Rogers. He's also co-producing the next Sons of the Desert project with Monty Powell and Greg Droman. He is working on a Brooks & Dunn Christmas album for Arista Nashville as well, the only non-MCA project he's doing.

Right now, MCA is gearing up for new music from Gill and Rebecca Lynn Howard. "We are going to have an amazing release schedule in the next 12 to 18 months, just incredible music," he says. "I'm still working with Trisha. Then I'm also putting together a Patsy Cline tribute album, which is coming together."

AT A CROSSROADS

Wright thinks this is an interesting time to be in country music. "We are at a crossroads. We come to these crossroads every 10 to 15 years if you look at the history," he observes. "We are at a spot where we have a lot of real young and exciting new talent that I think could take us places musically that we've never been before, but at the same time [there are] established superstar artists that are already concrete in our format. It's a great time for them to try new things, too. It doesn't have to be pop or bluegrass, it just needs to be solid. It needs to be believable, great songs, and they still need to be country."

"Country to me doesn't have to be twin fiddle [and] steel guitar—it just needs to be real life," Wright adds. "It needs to be things that an everyday person can relate to [that is] easily understood. Emotion is still the prominent factor."

Encouraging artists to experiment in the studio is a strong part of Wright's vision for the future, along with demo/development deals. "If you get an artist you believe in, you ought to commit, but I do think doing demos is the smart way to go," he says. "There is no real time frame. You just say, 'We are going to give you 'X' amount of money to go and experiment.' It's funny how people will be more experimental on something that isn't as crucial as a record."

He also plans to "let the music motivate the staff. Instead of having to pump people, hype people, the CD should do the talking. My plan is to just keep the music coming down those hallways to where our people at MCA cannot wait to get out and work those records."

FOR THE RECORD

Barry Yarbrough is Audium Records director of sales and marketing. His name was misspelled in a story published in the March 9 issue of *Billboard*.

MARCH 23
2002

Billboard HOT COUNTRY SINGLES & TRACKS

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

| THIS WEEK | LAST WEEK | WKS. AGO | TITLES | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist | PEAK POSITION | THIS WEEK | LAST WEEK | WKS. AGO | TITLES | TITLE | IMPRINT & NUMBER/PROMOTION LABEL | Artist | PEAK POSITION |
|-----------|-----------|----------|--------|---|---|--|---------------|-----------|-----------|----------|--------|---------------------------------------|--|--------|---------------|
| | | | | | | | | | | | | | | | |
| | | | | NUMBER 1 | | 1 Week At Number 1 | | 31 | 31 | 34 | | I'M NOT GONNA DO ANYTHING WITHOUT YOU | Mark Wills Duet With Jamie O'Neal | 31 | |
| 1 | 2 | 2 | | THE LONG GOODBYE | K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING) | Brooks & Dunn | 1 | 32 | 34 | 35 | | SHE DOESN'T DANCE | Mark McGuinn | 32 | |
| 2 | 1 | 3 | | THE COWBOY IN ME | B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON) | Tim McGraw | 1 | 33 | 35 | 42 | | MENDOCINO COUNTY LINE | Willie Nelson Duet With Lee Ann Womack | 33 | |
| 3 | 4 | 4 | | BLESSED | M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES) | Martina McBride | 3 | 34 | 42 | 50 | | I'M GONNA MISS HER (THE FISHIN' SONG) | Brad Paisley | 34 | |
| 4 | 3 | 1 | | BRING ON THE RAIN | B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING) | Jo Dee Messina With Tim McGraw | 1 | 35 | 38 | 40 | | GOODBYE ON A BAD DAY | Shannon Lawson | 35 | |
| 5 | 6 | 7 | | YOUNG | N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN) | Kenny Chesney | 5 | 36 | 40 | 44 | | HELP ME UNDERSTAND | Trace Adkins | 36 | |
| 6 | 5 | 9 | | I BREATHE IN, I BREATHE OUT | C. LINDSEY (C. CAGLE, J. ROBBIN) | Chris Cagle | 5 | 37 | 41 | 43 | | BEFORE I KNEW BETTER | Brad Martin | 37 | |
| 7 | 7 | 8 | | SOME DAYS YOU GOTTA DANCE | P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN) | Dixie Chicks | 7 | 38 | 36 | 39 | | SWEET MUSIC MAN | Reba | 36 | |
| 8 | 10 | 11 | | MY LIST | J. STROUD, T. KEITH (T. JAMES, R. BISHOP) | Toby Keith | 8 | 39 | 39 | 41 | | HEATHER'S WALL | Ty Herndon | 39 | |
| 9 | 9 | 10 | | I'M MOVIN' ON | M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS) | Rascal Flatts | 9 | 40 | 43 | 46 | | THREE DAYS | Pat Green | 40 | |
| 10 | 8 | 6 | | GOOD MORNING BEAUTIFUL | W. C. RIMES (Z. LYLE, T. CERNEY) | Steve Holy | 1 | 41 | 37 | 30 | | DOES MY RING BURN YOUR FINGER | Lee Ann Womack | 23 | |
| 11 | 12 | 14 | | THAT'S WHEN I LOVE YOU | B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD) | Phil Vassar | 11 | 42 | 46 | — | | I KEEP LOOKING | Sara Evans | 42 | |
| 12 | 13 | 13 | | WHAT IF SHE'S AN ANGEL | J. RITCHEY (B. WAYNE) | Tommy Shane Steiner | 12 | 43 | 44 | 47 | | SHE WAS | Mark Chesnut | 43 | |
| 13 | 15 | 22 | | DRIVE (FOR DADDY GENE) | K. STEGALL (A. JACKSON) | Alan Jackson | 13 | 44 | 47 | 52 | | GET OVER YOURSELF | SheDaisy | 44 | |
| 14 | 14 | 17 | | MODERN DAY BONNIE AND CLYDE | B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC) | Travis Tritt | 14 | 45 | 45 | 45 | | CIRCLES | Sawyer Brown | 45 | |
| 15 | 11 | 5 | | WRAPPED AROUND | F. ROGERS (B. PAISLEY, C. DUBDIS, K. LOVELACE) | Brad Paisley | 2 | 46 | 48 | 48 | | I COULD NEVER LOVE YOU ENOUGH | Brian McComas | 46 | |
| 16 | 17 | 21 | | SQUEEZE ME IN | A. REYNOLDS (G. NICHOLSON, D. MCCLINTON) | Garth Brooks Duet With Trisha Yearwood | 16 | 47 | 51 | — | | DON'T WASTE MY TIME | Little Big Town | 47 | |
| 17 | 19 | 20 | | I SHOULD BE SLEEPING | J. KING, J. STROUD (L. DREW, S. SMITH) | Emerson Drive | 17 | 48 | 58 | — | | MINIVAN | Hometown News | 48 | |
| 18 | 22 | 23 | | I DON'T HAVE TO BE ME ('TIL MONDAY) | R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON) | Steve Azar | 18 | 49 | 52 | 58 | | THE LIGHTHOUSE'S TALE | Nickel Creek | 49 | |
| 19 | 16 | 15 | | WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) | K. STEGALL (A. JACKSON) | Alan Jackson | 1 | 50 | 60 | — | | DIDN'T I | Montgomery Gentry | 50 | |
| 20 | 21 | 25 | | I DON'T WANT YOU TO GO | P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK) | Carolyn Dawn Johnson | 20 | 51 | — | 1 | | I MISS MY FRIEND | Darryl Worley | 51 | |
| 21 | 23 | 26 | | THAT'S JUST JESSIE | L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS) | Kevin Denney | 21 | 52 | 49 | — | | FRANTIC | Jamie O'Neal | 49 | |
| 22 | 25 | 27 | | I CRY | B. CHANCEY (M. SELBY, T. SILLERS) | Tammy Cochran | 22 | 53 | 55 | 57 | | WHAT A MEMORY | Tracy Lawrence | 53 | |
| 23 | 30 | 38 | | LIVING AND LIVING WELL | T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO) | George Strait | 23 | 54 | 54 | 53 | | MAYBE, MAYBE NOT | Mindy McCreedy | 49 | |
| 24 | 29 | 33 | | NOT A DAY GOES BY | D. HUFF (S. DIAMOND, M. DERRY) | Lonestar | 24 | 55 | 50 | 51 | | MONEY OR LOVE | Clint Black | 50 | |
| 25 | 26 | 28 | | JEZEBEL | P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS) | Chely Wright | 25 | 56 | — | 1 | | THE IMPOSSIBLE | Joe Nichols | 56 | |
| 26 | 27 | 32 | | WHEN YOU LIE NEXT TO ME | D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN) | Kellie Coffey | 26 | 57 | 53 | 54 | | INSIDE OUT | Trisha Yearwood Featuring Don Henley | 31 | |
| 27 | 28 | 31 | | JUST WHAT I DO | C. HOWARD (I. DEAN, K. BURNS) | Trick Pony | 27 | 58 | 59 | 59 | | UNTANGLE MY HEART | Shannon Brown | 58 | |
| 28 | 24 | 24 | | I ALWAYS LIKED THAT BEST | P. WORLEY, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL) | Cyndi Thomson | 21 | 59 | 57 | 60 | | TRAVELIN' SOLDIER | Dixie Chicks | 57 | |
| 29 | 32 | 36 | | THE ONE | T. BROWN, M. WRIGHT (K. MANN, B. LEE) | Gary Allan | 29 | 60 | — | 1 | | LOVE, WILL (THE PACKAGE) | Tim Rushlow | 52 | |
| 30 | 33 | 37 | | TONIGHT I WANNA BE YOUR MAN | D. MALLOY (R. RUTHERFORD, T. VERGES) | Andy Griggs | 30 | | | | | | | | |

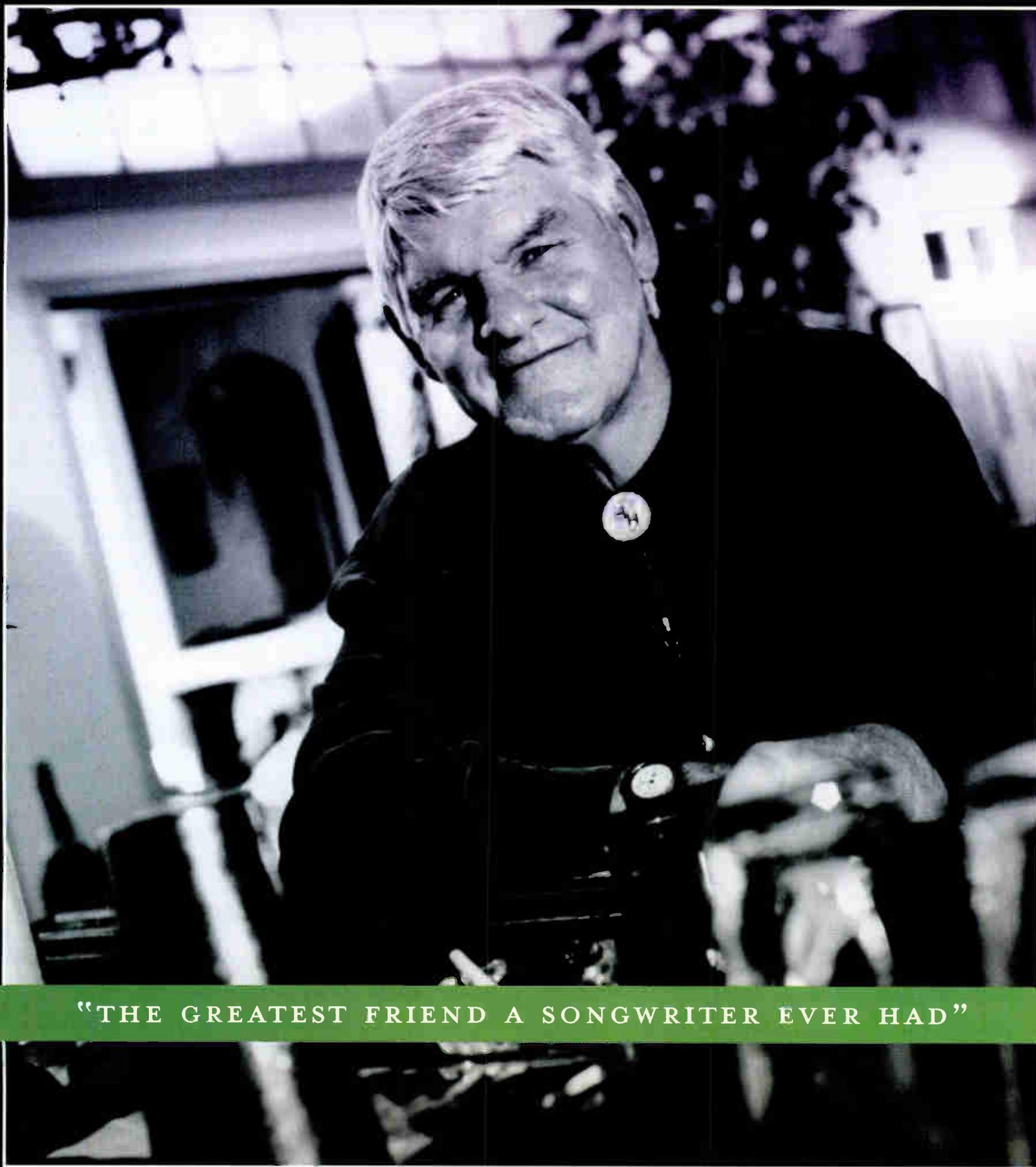
Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the 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.

MARCH 23
2002

Billboard TOP COUNTRY SINGLES SALES

| THIS WEEK | LAST WEEK | TITLES | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist | THIS WEEK | LAST WEEK | TITLES | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist |
|-----------|-----------|--------|---|-------------------------------------|----------------------|-----------|-----------|--------|--|-------------------------------------|------------------------------|
| 1 | 1 | | NUMBER 1 | | 21 Weeks At Number 1 | 13 | 14 | | ON A NIGHT LIKE THIS | WARNER BROS. 16751/WRN | Trick Pony |
| 2 | 2 | | OSAMA-YO' MAMA | CURB 73130 | Ray Stevens | 14 | 12 | | THE WAY YOU LOVE ME | WARNER BROS. 16818/WRN | Faith Hill |
| 3 | 3 | | WHERE THE STARS AND STRIPES AND THE EAGLE FLY | LYRIC STREET 164059/HOLLYWOOD | Aaron Tippin | 15 | 10 | | ROCKY TOP '96 | DECCA 155274/MCA NASHVILLE | The Osborne Brothers |
| 4 | 4 | | THAT'S JUST JESSIE | LYRIC STREET 164063/HOLLYWOOD | Kevin Denney | 16 | 16 | | GIRL IN LOVE | COLUMBIA 79648/SONY | Robin English |
| 5 | 5 | | I SHOULD BE SLEEPING | DREAMWORKS 450362/INTERSCOPE | Emerson Drive | 17 | 13 | | IT DON'T MATTER TO THE SUN/LOST IN YOU | CAPITOL 58788 | Garth Brooks as Chris Gaines |
| 6 | 6 | | GOD BLESS THE USA | CURB 73128 | Lee Greenwood | 18 | 18 | | UNBROKEN BY YOU | LYRIC STREET 164048/HOLLYWOOD | Kortney Kayle |
| 7 | 7 | | AMERICA WILL ALWAYS STAND | RELENTLESS NASHVILLE 51377/MADACY | Randy Travis | 19 | 17 | | I KNOW HOW THE RIVER FEELS | MCA NASHVILLE 172186 | Mcalyster |
| 8 | 10 | | SOMETHIN' IN THE WATER | MONUMENT 79625/SONY | Jeffrey Steele | 20 | — | | MATTHEW, MARK, LUKE & EARNHARDT | DREAMWORKS 450377/INTERSCOPE | Shane Sellers |
| 9 | 9 | | HOW DO I LIVE | CURB 73022 | LeAnn Rimes | 21 | — | | AUSTIN | GIANT 16767/WRN | Blake Shelton |
| 10 | 11 | | NIGHT DISAPPEAR WITH YOU | LYRIC STREET 164056/HOLLYWOOD | Brian McComas | 22 | — | | THE CHRISTMAS SHOES | RCA 69110/RLG | 3 Of Hearts |
| 11 | 8 | | GOD BLESS AMERICA | CURB 73127 | LeAnn Rimes | 23 | — | | A ROSE IS A ROSE | MERCURY 172193 | Meredith Edwards |
| 12 | 19 | | LOVE IS ENOUGH | RCA 69034/RLG | 3 Of Hearts | 24 | 25 | | WHAT I REALLY MEANT TO SAY | CAPITOL 58987 | Cyndi Thomson |
| | | | | | | 25 | — | | TOO LAZY TO WORK, TOO NERVOUS TO STEAL | MONUMENT 79611/SONY | BR549 |

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.



"THE GREATEST FRIEND A SONGWRITER EVER HAD"

HARLAN HOWARD

1927-2002



RCA LABEL GROUP RLG/NASHVILLE

World Radio History

MARCH 23
2002

Billboard TOP COUNTRY ALBUMS

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|---------------------------------------|---|--|---------------|-----------|-----------|------------|----------------|-------------------------------------|---|---|---------------|
| | | | | | | | | | | | | | | | |
| 1 | 1 | 2 | 44 | SOUNDTRACK ⁵ | LOST HIGHWAY 170069/MERCURY (11.98/18.98) | NUMBER 1 O Brother, Where Art Thou? 28 Weeks At Number 1 | 1 | 38 | 40 | 39 | 75 | ALAN JACKSON [▲] | ARISTA NASHVILLE 69335/RLG (12.98/18.98) | When Somebody Loves You | 1 |
| 2 | 2 | 1 | 8 | ALAN JACKSON [▲] | ARISTA NASHVILLE 67039/RLG (12.98/18.98) | Drive | 1 | 39 | 38 | 36 | 18 | LEANN RIMES [●] | CURB 77979 (11.98/17.98) | I Need You | 1 |
| 3 | 3 | 3 | 1 | VARIOUS ARTISTS | BNA 67043/RLG (12.98/17.98) | Totally Country: 17 New Chart-Topping Hits | 2 | 41 | 55 | 55 | 17 | VARIOUS ARTISTS | ROUNDER 610499 (11.98/17.98) | O Sister! The Women's Bluegrass Collection | 35 |
| 4 | 4 | 7 | 12 | RASCAL FLATTS [●] | LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) [▲] | Rascal Flatts | 4 | 63 | — | — | — | PATTY LOVELESS | EPIC 65651/SONY (11.98 EQ/17.98) | Mountain Soul | 19 |
| 5 | 5 | 6 | 14 | TIM MCGRAW [▲] | CURB 78711 (12.98/18.98) | Set This Circus Down | 1 | 43 | 45 | 42 | 14 | DELBERT MCCLINTON | NEW WEST 6024 (17.98 CD) | Nothing Personal | 20 |
| 6 | 6 | 4 | 10 | TOBY KEITH [▲] | DREAMWORKS 450297/INTERSCOPE (12.98/18.98) | Pull My Chain | 1 | 44 | 44 | 45 | 10 | BLAKE SHELTON | WARNER BROS. 24731/WARN (11.98/17.98) | Blake Shelton | 3 |
| 7 | 7 | 5 | 17 | GARTH BROOKS [▲] | CAPITOL 31330 (10.98/18.98) | Scarecrow | 1 | 45 | 51 | 49 | 17 | TRACY BYRD | RCA 67009/RLG (11.98/17.98) | Ten Rounds | 12 |
| 8 | 9 | 8 | 14 | SOUNDTRACK [▲] | CURB 78703 (11.98/17.98) | Coyote Ugly | 1 | 46 | 43 | 40 | 11 | CHELY WRIGHT | MCA NASHVILLE 170210 (11.98/17.98) | Never Love You Enough | 4 |
| 9 | 8 | 13 | 10 | ALISON KRAUSS + UNION STATION | ROUNDER 610495/IDJMG (11.98/17.98) | New Favorite | 3 | 47 | 52 | 51 | 10 | DAVID BALL | DUALTONE 01109/RAZOR & TIE (11.98/17.98) | Amigo | 11 |
| 10 | 10 | 9 | 17 | STEVE HOLY | CURB 77972 (11.98/17.98) [▲] | Blue Moon | 7 | 48 | 39 | 68 | 17 | PAT GREEN | REPUBLIC 016018/UNIVERSAL (8.98/14.98) | Three Days | 7 |
| 11 | 12 | 10 | 12 | MARTINA MCBRIDE [●] | RCA 67012/RLG (12.98/18.98) | Greatest Hits | 1 | 49 | 56 | 54 | 12 | EARL SCRUGGS AND FRIENDS | MCA NASHVILLE 170189 (11.98/18.98) [▲] | Earl Scruggs And Friends | 39 |
| 12 | 13 | 12 | 11 | BROOKS & DUNN [●] | ARISTA NASHVILLE 67003/RLG (12.98/18.98) | Steers & Stripes | 1 | 50 | 42 | 41 | 11 | CAROLYN DAWN JOHNSON | ARISTA NASHVILLE 69336/RLG (10.98/16.98) | Room With A View | 8 |
| 13 | 11 | 11 | 1 | WILLIE NELSON | LOST HIGHWAY 186231/MERCURY (12.98/18.98) | The Great Divide | 5 | 51 | 47 | 44 | 1 | TRISHA YEARWOOD | MCA NASHVILLE 170200 (11.98/17.98) | Inside Out | 1 |
| 14 | — | — | — | SOUNDTRACK | COLUMBIA 86103/CRG (12.98 EQ/18.98) | We Were Soldiers | 14 | 52 | 53 | 46 | 14 | VARIOUS ARTISTS | TIME LIFE 18804 (17.98 CD) | Classic Country: Great Story Songs | 28 |
| 15 | 15 | 23 | 14 | NICKEL CREEK [●] | SUGAR HILL 2679 (11.98 CD) [▲] | Nickel Creek | 13 | 53 | 58 | 58 | 14 | TRACE ADKINS | CAPITOL 30618 (10.98/17.98) | Chrome | 4 |
| 16 | 19 | 18 | 11 | TRAVIS TRITT [▲] | COLUMBIA 62165/SONY (11.98 EQ/17.98) | Down The Road I Go | 8 | 54 | 73 | — | — | THE CHARLIE DANIELS BAND | SPARROW 51908 (19.98/19.98) | How Sweet The Sound - 25 Favorite Hymns And Gospel Greats | 49 |
| 17 | 14 | 14 | 14 | JO DEE MESSINA [▲] | CURB 77977 (11.98/17.98) | Burn | 1 | 55 | 54 | 52 | 16 | WAYLON JENNINGS | BUDDAH 99788/RCA (24.98 CD) | RCA Country Legends: Waylon Jennings | 54 |
| 18 | 17 | 17 | 14 | TIM MCGRAW [▲] | CURB 77978 (12.98/18.98) | Greatest Hits | 1 | 56 | 49 | 53 | 16 | CLINT BLACK | RCA 67005/RLG (12.98/18.98) | Greatest Hits II | 8 |
| 19 | 18 | 15 | 14 | KENNY CHESNEY [▲] | BNA 67976/RLG (12.98/18.98) | Greatest Hits | 1 | 57 | 57 | 50 | 14 | DIAMOND RIO [●] | ARISTA NASHVILLE 67999/RLG (11.98/17.98) | One More Day | 5 |
| 20 | 16 | 31 | 11 | SOUNDTRACK | LOST HIGHWAY 170221/MERCURY (12.98/18.98) | Down From The Mountain | 10 | 58 | 50 | 43 | 11 | JAMIE O'NEAL [●] | MERCURY 170132 (11.98/17.98) [▲] | Shiver | 14 |
| 21 | 22 | 22 | 17 | LONESTAR [●] | BNA 67011/RLG (12.98/18.98) | I'm Already There | 1 | 59 | 65 | 65 | 17 | JOHN MICHAEL MONTGOMERY | WARNER BROS. 48234/WRN (17.98 CD) | Love Songs | 27 |
| 22 | 23 | 25 | 17 | CHRIS CAGLE [●] | CAPITOL 34170 (10.98/17.98) [▲] | Play It Loud | 20 | 60 | 60 | 56 | 17 | GEORGE JONES | BANDIT/BNA 67029/RLG (11.98/17.98) | The Rock: Stone Cold Country 2001 | 5 |
| 23 | 24 | 21 | 18 | GEORGE STRAIT [●] | MCA NASHVILLE 170220 (11.98/18.98) | The Road Less Traveled | 1 | 61 | 59 | 57 | 18 | JESSICA ANDREWS [●] | DREAMWORKS 450248/INTERSCOPE (11.98/17.98) | Who I Am | 2 |
| 24 | 25 | 24 | 11 | CYNDI THOMSON | CAPITOL 26010 (10.98/17.98) | My World | 7 | 62 | 48 | 73 | 11 | MONTGOMERY GENTRY | COLUMBIA 62167/SONY (11.98 EQ/17.98) | Carrying On | 6 |
| 25 | 21 | 16 | 14 | KASEY CHAMBERS | WARNER BROS. 48028 (18.98 CD) [▲] | Barricades & Brickwalls | 13 | 63 | 61 | 59 | 14 | VARIOUS ARTISTS | LOST HIGHWAY 170229/MERCURY (18.98 CD) | Hank Williams: Timeless | 22 |
| 26 | 27 | 26 | 14 | SARA EVANS [▲] | RCA 67964/RLG (11.98/17.98) | Born To Fly | 6 | 64 | 64 | 61 | 14 | TAMMY COCHRAN | EPIC 69736/SONY (17.98 EQ/11.98) [▲] | Tammy Cochran | 27 |
| 27 | 32 | 34 | 11 | VARIOUS ARTISTS | TIME LIFE 18701 (19.98 CD) | Time-Life's Treasury Of Bluegrass | 27 | 65 | 69 | 28 | 11 | RODNEY CARRINGTON | CAPITOL 24827 (10.98/17.98) [▲] | Morning Wood | 18 |
| 28 | 33 | 37 | 13 | GARY ALLAN | MCA NASHVILLE 170201 (11.98/17.98) | Alright Guy | 4 | 66 | 67 | 63 | 13 | CORY MORROW | WRITE ON 5000 (17.98 CD) [▲] | Outside The Lines | 28 |
| 29 | 30 | 29 | 11 | REBA MCENTIRE [●] | MCA NASHVILLE 170202 (11.98/18.98) | Greatest Hits Volume III - I'm A Survivor | 1 | 67 | 70 | 64 | 11 | TRAVIS TRITT | WARNER BROS. 78296/RHINO (11.98 CD) | The Lovin' Side | 59 |
| 30 | 36 | 38 | 11 | BRAD PAISLEY | ARISTA NASHVILLE 67008/RLG (11.98/17.98) | Part II | 3 | 68 | 66 | 60 | 11 | ROY D. MERCER | VIRGIN 49085/CAPITOL (10.98/16.98) | Greatest Hits: The Best Of How Big'a Boy Are Ya? | 26 |
| 31 | 31 | 27 | 11 | HANK WILLIAMS III | CURB 78728 (17.98 CD) [▲] | Lovesick Broke & Driftin' | 17 | 69 | 68 | 62 | 11 | VARIOUS ARTISTS | UTV 58508/UNIVERSAL (10.98/18.98) | This Is Your Country: 20 Contemporary Country Classics | 27 |
| 32 | 34 | 33 | 11 | LEE ANN WOMACK [▲] | MCA NASHVILLE 170099 (11.98/17.98) | I Hope You Dance | 1 | 70 | 71 | 66 | 11 | LYLE LOVETT | CURB 170234/MCA NASHVILLE (11.98/18.98) | Anthology Volume One: Cowboy Man | 26 |
| 33 | 29 | 30 | 11 | JOHNNY CASH | LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98) | The Essential Johnny Cash | 29 | 71 | 72 | 69 | 11 | THE CHARLIE DANIELS BAND | BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98) | The Live Record | 38 |
| 34 | 28 | 20 | 11 | HANK WILLIAMS JR. | CURB 78725 (17.98/17.98) | Almeria Club | 9 | 72 | 74 | 75 | 11 | RANDY TRAVIS | WARNER BROS. 47292/WRN (11.98/17.98) | Inspirational Journey | 34 |
| 35 | 37 | 35 | 11 | TRICK PONY [●] | WARNER BROS. 47927/WRN (11.98/17.98) | Trick Pony | 12 | 73 | 75 | 67 | 11 | MARK MCGUINN | VFR 10417 (10.98/16.98) [▲] | Mark McGuinn | 18 |
| 36 | 62 | — | — | RICKY SKAGGS & FRIENDS | LYRIC STREET 165030/HOLLYWOOD (18.98 CD) | Ricky Skaggs & Friends Sing The Songs Of Bill Monroe | 36 | 74 | — | — | — | TRAVIS TRITT | WARNER BROS. 78297/RHINO (11.98 CD) | The Rockin' Side | 66 |
| 37 | 35 | 32 | 11 | RAY STEVENS | CURB 78733 (11.98/17.98) | Osama-Yo' Mama: The Album | 29 | 75 | — | — | — | SOUNDTRACK | VANGUARD 79586 (16.98 CD) | Songcatcher | 42 |
| | | | | | | | | | | | | MERLE HAGGARD | ANTI 86634/EPITAPH (18.98 CD) | Roots: Volume 1 | 47 |

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

MARCH 23
2002

Billboard TOP COUNTRY CATALOG ALBUMS

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS |
|-----------|-----------|---------------------------------------|---|---|-----------------|-----------|-----------|--|---|---------------------------------------|-----------------|
| 1 | 1 | DIXIE CHICKS [▲] | MONUMENT/SONY (12.98 EQ/18.98) | NUMBER 1 Fly 1 Week At Number 1 | 132 | 13 | 11 | FAITH HILL [▲] | WARNER BROS. /WRN (12.98/18.98) | Breathe | 122 |
| 2 | 3 | WAYLON JENNINGS [▲] | RCA 8500/RLG (12.98/18.98) | Greatest Hits | 151 | 14 | 14 | ALISON KRAUSS [▲] | ROUNDER 610375/IDJMG (11.98/17.98) [▲] | Now That I've Found You: A Collection | 260 |
| 3 | 4 | DIXIE CHICKS [▲] | MONUMENT 68195/SONY (10.98 EQ/17.98) [▲] | Wide Open Spaces | 215 | 15 | 15 | GEORGE STRAIT [▲] | MCA NASHVILLE 170100 (11.98/17.98) | Latest Greatest Straitest Hits | 105 |
| 4 | 5 | SHANIA TWAIN [◆] | MERCURY 536003 (12.98/18.98) | Come On Over | 227 | 16 | 16 | THE CHARLIE DANIELS BAND [▲] | EPIC 65694/SONY (7.98 EQ/11.98) | A Decade Of Hits | 600 |
| 5 | 7 | WILLIE NELSON [●] | LEGACY/COLUMBIA 69322/SONY (17.98 EQ/11.98) | 16 Biggest Hits | 183 | 17 | 17 | GARTH BROOKS [◆] | CAPITOL 97424 (19.98/26.98) | Double Live | 173 |
| 6 | 2 | JOHNNY CASH [●] | LEGACY/COLUMBIA 69738/SONY (7.98 EQ/11.98) | 16 Biggest Hits | 153 | 18 | 19 | JOHN DENVER | MAADACY 4750 (15.98/9.98) | The Best Of John Denver | 193 |
| 7 | 8 | HANK WILLIAMS JR. [▲] | CURB 77638 (15.98/9.98) | Greatest Hits, Vol. 1 | 404 | 19 | 17 | THE JUDDS | CURB 77965 (7.98/11.98) | Number One Hits | 87 |
| 8 | 8 | BROOKS & DUNN [▲] | ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 234 | 20 | 20 | WAYLON JENNINGS | RCA 66857/RLG (10.98/15.98) | The Essential Waylon Jennings | 2 |
| 9 | 12 | TOBY KEITH [▲] | MERCURY 558962 (11.98/17.98) | Greatest Hits Volume One | 171 | 21 | 20 | WILLIE NELSON [▲] | LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98) | Super Hits | 348 |
| 10 | 9 | ALAN JACKSON [▲] | ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 333 | 21 | 21 | TOBY KEITH [▲] | DREAMWORKS 450209/INTERSCOPE (14.98/17.98) | How Do You Like Me Now?! | 123 |
| 11 | 18 | PATSY CLINE [▲] | MCA SPECIAL PRODUCTS 47020/MCA (12.98/9.98) | Heartaches | 169 | 22 | 22 | WAYLON JENNINGS | RCA 66849/RLG (4.98/9.98) | Super Hits | 8 |
| 12 | 10 | GARY ALLAN [▲] | MCA NASHVILLE 170101 (11.98/17.98) | Smoke Rings In The Dark | 118 | 23 | 22 | PATSY CLINE [▲] | MCA NASHVILLE 320012 (6.98/11.98) | 12 Greatest Hits | 764 |
| | | | | | | 24 | 23 | TIM MCGRAW [▲] | CURB 77886 (7.98/11.98) | Everywhere | 192 |

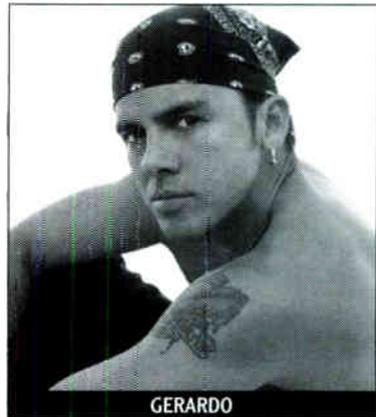
● Album with the greatest sales gains this week. Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry 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). 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 for 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.

Latin Notas™



by Leila Cobo

ONE MORE SHOT: Remember Gerardo of "Rico Suave" fame? After a decade, he's back, with an eponymous album due March 26 on Thump Records. Full of allusions to his past and present lives (tracks include "Sigo Siendo Rico" and "Es Gerardo"), Gerardo follows a single, "Americana," that has already spent five weeks on the *Billboard* Hot Dance Music chart. "I just wanted to make sure before I put anything out that people were interested in me," Gerardo says with a laugh.



GERARDO

The point of making this bilingual album, he says, was "to have a good time. It has a little bit of hip-hop here, a little bit of merengue. But there's a lot of Latin feel. It's pretty much a party album."

Gerardo has some experience of figuring out what listeners want. Since leaving the spotlight in 1995, he has worked at Interscope Records, most recently as head of A&R for the label's dance division.

But this recent foray into recording will not sidetrack him from his label-executive status. Instead, Gerardo is looking at it as perhaps his swan song before he leaves the stage for good.

One shot or not, Thump is heavily pushing Gerardo, who is currently appearing in a radio and TV campaign for fast-food chain Carl's Jr. He is also planning a club-room tour sponsored by Corona.

"I found this rapper called **Bubba Sparxxx** recently, and it kind of hit me," Gerardo says. "I wanted to get it out of my system. I wanted to do it one last time. Give it one more shot. It's like a bug you can't get rid of."

FISHY BUSINESS: After a Jan. 12 concert at a packed Coliseo Roberto Clemente in its native Puerto Rico, rock band **La Secta** traveled to Miami to mix the audio for a TV special based on the show. The 7,000 tickets available for the concert sold out four days in advance—quite an achievement for an indie rock band. La Secta was signed to Fonovisa, but last year it released an eponymous

album on its own No Little Fish Music. In Puerto Rico alone, the disc has sold close to 100,000 copies.

"In Puerto Rico, when people say 'un pescadito' (a little fish), it refers to someone trying to trick you," bass player **Mark Kilpatrick** explains. "So when we decided on No Little Fish, we meant no tricks—either to us or from us to anyone."

La Secta is preparing to begin promotion in Mexico, Venezuela, and the U.S., where the group is distributed by Delanuca Records.

MORE TRIUMPHS: Spain's Vale Music (of *Operación Triunfo* fame) continues to lead when it comes to maverick projects. According to Vale Music's **Gabriel Blanco**, the label's country artist, **Coyote Dax**, is currently in Nashville working on a sophomore album in collaboration with the likes of **Vince Gill** and **Flaco Jiménez**. Coyote Dax sings country music in Spanish and is already a hit in Spain.

SHOWCASE FEVER: A spate of industry showcases in recent months is signaling a happy trend in Latin music. Last week, EMI hosted a showcase at Miami's Café Nostalgia featuring emerging acts (notably **Cabas** and **La Mosca**), as well as established artists (notably **Carlos Ponce** in a convincing acoustic performance). This week, Sony presented two nights of showcases at *Billboard Live* in Miami, featuring emerging artists from both Sony Discos and Sony Music Latin America. Notables included Mexico's **Elefante** and **Sin Bandera**, **Ana Cristina** (U.S.), and **Jordi** (Spain). Sony Discos also hosted a showcase in Los Angeles last month, while Crescent Moon Records presented its artists at an invitation-only showcase at *Billboard Live* earlier this year. BMG U.S. Latin also showcased its new releases earlier in the year at *Billboard Live*. An opportunity to see artistry first-hand is far more convincing than any marketing campaign. We only hope the shows keep coming.

IN BRIEF: On the *Billboard* Top Latin Albums chart this week, **Alejandro Sanz** remains at No. 1, while **Monchy & Alexandra** debut at No. 20 and **Alexandre Pires** continues in his unexpected but steady surge toward the top after 24 weeks on the charts, climbing from No. 6 to No. 3. Pires has two singles, "Necesidad" and "Usted Se Me Levó La Vida," on the *Billboard* Hot Latin Tracks chart... The Latin Alternative Music Conference will take place Aug. 8-10 in New York. Alt-bands **Jumbo**, **Ely Guerra**, and **Si*Se** are scheduled to perform a free show Aug. 9 at Prospect Park in Brooklyn, N.Y.

BY LEILA COBO

MIAMI—In 2000, following the release of his Grammy Award-nominated album *Simplemente* (Sony), Chayanne seemed primed for a crossover. He was known to mainstream America, thanks to a starring role in the film *Dance With Me* alongside Vanessa Williams and he was a major Latin superstar who was also hugely successful in Europe, the U.S., and other markets. Moreover, crossing Chayanne over into the English-speaking market wasn't just a thought: When *Simplemente* came out, he was already working on English tracks.

But instead of following that path, the singer did an about-face and signed a contract to star in an Argentine soap opera—a decision that involved a major commitment and left many confounded.

RIGHT TRACK

One year later, on the eve of the release of a greatest-hits album—the first in his lengthy career—and a major international tour, it seems that Chayanne is on the right track after all. "My reality is [that] I'm Latin, and that's my essence," an upbeat Chayanne says, speaking from a video shoot in Argentina. "So I'll continue working like I have been. I've been working hard, and the time is coming to record this English album, but you have to accept things as they come."

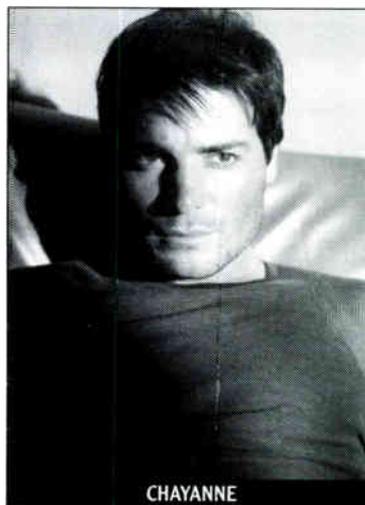
And right now, they're coming in perfect synchronicity. *Chayanne—Greatest Hits* (Sony), due to street May 19, is boosted by an extraordinary set of circumstances. Chayanne's soap, *Provócame* (Provoke Me)—which was launched in the U.S. last year—has already been sold to approximately 30 territories, including all of Latin America, Russia, the Philippines, Israel, Slovenia, Greece, the Czech Republic, and Italy. And his concert tour—which kicked off in Chile last month and encompasses more than 100 dates in about 20 countries—will serve as another lucrative promotional vehicle.

"I feel [that] each album, each project I do makes me grow," Chayanne adds, "that my hunger, instead of lessening, gets stronger. Even when I made the soap and some people questioned it, I said, 'Yes, I'm doing it, because we'll be in every household in Latin America.' And the moment was right."

The moment was also right for the greatest-hits disc, after the idea for the English-language album lost momentum in the wake of last Sept. 11. This collection, which dates back to Chayanne's first major hit—1987's "Fiesta en América"—also features three new songs, including the single "Y Tú Te Vas" penned by Franco De Vita, "Torero" by Estéfano (the first single in Spain), and "Quisiera Ser" by Donato.

"There were songs that had a lot of meaning and others that were huge hits," Chayanne says. "The one that had to be there was 'Tiempo de

Sony's Chayanne Says His Time Is Right



CHAYANNE

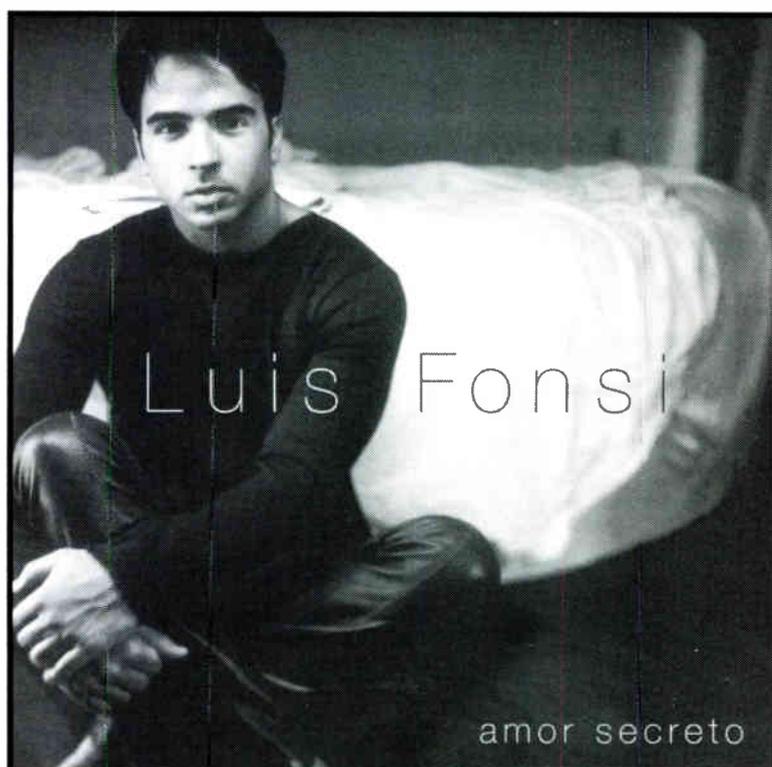
Vals'—it's one of my favorites. But my favorite favorite is 'Fiesta en América,' because it's the song that made me [an] international [success], and I constantly sing it. It's an old song but we had to have it, because it represents my career."

Sony Discos chairman Oscar Llord says, "The timing is just right for a greatest-hits album [from Chayanne], after so many successes. Recently, he went to the next level with [previous single] 'Dejaría Todo.' And in the [new] single, he has an incredible song."

Sony Discos VP of sales Jeff Young says, "I'm hoping the album will debut at No. 1 [on the *Billboard* Top Latin Albums chart]." The project is also earmarked to be a hit beyond the U.S. Slightly different versions are planned for release in Asia and Spain, where Chayanne will play some 20 dates in the coming months.

As for the English-language album, track selection is currently under way, and Chayanne is also picking material for an upcoming Spanish-language studio release.

"His crossover is important to us, but more important is knowing he has full backing from his label to do it," manager Patty Vega says. "And it seems we're reaching a point where the entire label wants to wholeheartedly back him. Chayanne has proved his worth with his sales in the Latin market."



Este nuevo disco de estilo balada - pop con un toque de R & B, incluye doce (12) temas de los cuales dos (2) de ellos tendrán su versión en inglés

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| WEEK | LAST WEEK | 2 WKS AGO | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|------------------------|-----------|-----------|----------------|---|--|---------------|
| | | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | |
| 1 | 3 | 14 | 1 | LUNA NUEVA E ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA) | Carlos Vives EMI LATIN | 1 |
| NUMBER 1 | | | | | | |
| 2 | 5 | 8 | 7 | QUITAME ESE HOMBRE R. PEREZ (J. PILOTO) | Pilar Montenegro UNIVISION | 2 |
| GREATEST GAINER | | | | | | |
| 3 | 2 | 2 | 27 | SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL) | Shakira EPIC /SONY DISCOS | 1 |
| 4 | 1 | 1 | 15 | FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSONI) | Charlie Zaa SONOLUX /SONY DISCOS | 1 |
| 5 | 7 | 16 | 7 | NECESIDAD REY NERRO (ESTEFANO) | Alexandre Pires ARIOLA /BMG LATIN | 5 |
| 6 | 9 | 10 | 1 | QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN) | Luis Fonsi UNIVERSAL LATINO | 6 |
| 7 | 8 | 19 | 7 | MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN) | Joan Sebastian MUSART /BALBOA | 7 |
| 13 | 6 | 8 | 8 | ESCAPAR S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, D. SIEGEL, C. GARCIA ALONSO) | Enrique Iglesias INTERSCOPE /UNIVERSAL LATINO | 6 |
| 9 | 10 | 5 | 27 | USTED SE ME LLEVO LA VIDA REY NERRO (ESTEFANO, D. POVEDA) | Alexandre Pires ARIOLA /BMG LATIN | 5 |
| 10 | 4 | 3 | 14 | COMO DUELE L. MIGUEL (I. MANZANERO) | Luis Miguel WARNER LATINA | 1 |
| 1 | 6 | 4 | 26 | TANTITA PENA K. CAMPOS (K. CAMPOS, F. RIBA) | Alejandro Fernandez SONY DISCOS | 1 |
| 12 | 15 | 9 | 7 | HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR) | Pablo Montero RCA /BMG LATIN | 9 |
| 13 | 14 | 21 | 7 | LLOVIENDO ESTRELLAS K. SANTANDER, B. OSSA (A. MONTALBAN, E. REYES) | Cristian ARIOLA /BMG LATIN | 13 |
| 14 | 18 | 13 | 4 | NO ME CONOCES AUN PALOMO (F. Y. DUEZADA, A. TRIGO) | Palomo DISA | 3 |
| 15 | 22 | 27 | 8 | TE QUEDO GRANDE LA YEGUA H. PATRON (A. VILLARREAL) | Alicia Villarreal UNIVERSAL LATINO | 15 |
| 16 | 17 | 18 | 14 | YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBE) | Cristian ARIOLA /BMG LATIN | 6 |
| 17 | 11 | 7 | 17 | SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA) | Lupillo Rivera SONY DISCOS | 7 |
| 18 | 16 | 11 | 11 | COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA) | Banda El Recodo FONOVISA | 9 |
| 19 | 19 | 12 | 25 | ESTAS QUE TE PELAS R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA, JR.) | Intocable EMI LATIN | 6 |
| 20 | 28 | 29 | 27 | HEROE M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO) | Enrique Iglesias INTERSCOPE /UNIVERSAL LATINO | 1 |
| 21 | 12 | 15 | 19 | HUELO A SOLEDAD J. LOSADA, V. FELIPE, D. POUJAN, A. QUINTERO, A. JAEEN (A. GABRIEL) | Ana Gabriel SONY DISCOS | 8 |
| 22 | 20 | 17 | 30 | EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. Y. DUEZADA) | Liberacion DISA | 5 |
| 23 | 21 | 26 | 8 | TOMA QUE TOMA T. GUBITSCH, H. DE COURSON (T. GUBITSCH, H. DE COURSON) | Conchi Cortes EMI LATIN | 6 |
| 24 | 27 | 23 | 18 | LA AGARRO BAJANDO J. M. LUGO (J. MONTES OUILLES) | Gilberto Santa Rosa SONY DISCOS | 4 |
| 25 | 32 | 24 | 19 | CELOS M. ANTHONY, J. A. GONZALEZ (A. JAEEN, M. ANTHONY) | Marc Anthony COLUMBIA /SONY DISCOS | 6 |
| 26 | 30 | 20 | 1 | TE AVISO, TE ANUNCIO (TANGO) S. MEBARAK R., L. MENDEZ (S. MEBARAK R.) | Shakira EPIC /SONY DISCOS | 16 |
| 27 | 42 | 45 | 3 | MAS ALTO QUE LAS AGUILAS PAGUILAR (J. SEBASTIAN) | Pepe Aguilar MUSART /BALBOA | 27 |
| 28 | 25 | 39 | 8 | TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO) | Monchy & Alexandra J&N /SONY DISCOS | 25 |
| 29 | 34 | 37 | 6 | SI TU NO VUELVES K. CAMPOS (FATD) | Alejandro Fernandez SONY DISCOS | 29 |
| 30 | 33 | 36 | 11 | ME VOLVI A ACORDAR DE TI I. RODRIGUEZ (A. VEZZANI) | Los Angeles De Charly FONOVISA | 30 |
| 31 | 29 | 28 | 22 | VOLVERE JUNTO A TI L. PAUSINI, A. CERRUTI, D. PARISI (I. CHEDEP, L. PAUSINI) | Laura Pausini WARNER LATINA | 11 |
| 32 | 41 | 31 | 25 | SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLIS) | Marco Antonio Solis FONOVISA | 12 |
| 33 | 31 | — | 2 | HASTA QUE VUELVAS CONMIGO M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY) | Marc Anthony COLUMBIA /SONY DISCOS | 31 |
| 34 | 45 | — | 2 | DEJATE QUERER G. FELIX (M. QUINTERO LARA) | Los Tucanes De Tijuana UNIVERSAL LATINO | 34 |
| 35 | 38 | 34 | 12 | DIME K. SANTANDER, B. OSSA (K. SANTANDER) | Jaime Camil UNIVISION | 17 |
| 36 | 39 | 30 | 5 | LA PLAYA NOT LISTED (K. SAN MARTIN) | La Oreja De Van Gogh SONY DISCOS | 30 |
| 37 | 46 | 43 | 15 | PEQUENA AMANTE M. BUENROSTRO (M. BUENROSTRO) | El Poder Del Norte DISA | 31 |
| 38 | 37 | 35 | 8 | YO NO TE CONOZCO NOT LISTED (A. SMITH, A. DE LUNA) | Ricardo Cerda "El Gavilan" COSTARDA /SONY DISCOS | 35 |
| 39 | 43 | 42 | 24 | SHHH A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, I. GIRALDO) | A. B. Quintanilla Y Los Kumbia Kings EMI LATIN | 23 |
| 40 | 23 | 25 | 14 | DE RAMA EN RAMA LOS TIGRES DEL NORTE (I. BELLO) | Los Tigres Del Norte FONOVISA | 23 |
| 41 | — | — | 1 | POR TU PLACER S. GEORGE (R. CONTRERAS, J. GRECO, M. CANCEL) | Frankie Negron WEACARIBE /WARNER LATINA | 30 |
| 42 | 24 | 33 | 8 | TE LO PIDO SENOR J. GUNDA MERCED (R. MARTINEZ) | Tito Rojas M.P. | 24 |
| 43 | 47 | — | 2 | MITAD Y MITAD J. M. ELIZONDO (M. A. ZAPATA (M. A. PEREZ)) | Pesado WEAMEX /WARNER LATINA | 43 |
| 44 | 26 | 47 | 21 | VAS A SUFRIR GRUPO BRYNDIS (M. POSADAS) | Grupo Bryndis DISA | 26 |
| 45 | 44 | 44 | 3 | PARA ESTAR A MANO EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOSA) | El Coyote Y Su Banda Tierra Santa EMI LATIN | 44 |
| 46 | 35 | 40 | 8 | LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE) | Celia Cruz SONY DISCOS | 32 |
| 47 | 36 | 38 | 4 | NAILA F. SCHIANTARELLI (J. RASGAO CASTILLO) | Renan Almendarez Coello FONOVISA | 36 |
| HOT SHOT DEBUT | | | | | | |
| 48 | — | — | 1 | POR ESE HOMBRE F. ARROYO, L. A. COLUMNA (R. GALAN, L. GALAN) | Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS | 48 |
| 49 | 48 | — | 2 | AY! BUENO E. ESTEFAN JR., R. GAITAN, A. GAITAN (E. ESTEFAN JR., N. TOVAR, R. GAITAN, A. GAITAN) | Fernando Villalona Featuring Jon Secada LATINO /SONY DISCOS | 48 |
| 50 | 40 | 22 | 18 | NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO) | Conjunto Primavera FONOVISA | 17 |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (31 Latin Pop, 16 Tropical/Salsa, 55 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

| WEEK | LAST WEEK | TITLE | ARTIST | WEEK | LAST WEEK | TITLE | ARTIST |
|------|-----------|---|---------------------|------|-----------|--|---------------------------------|
| | | IMPRINT/PROMOTION LABEL | | | | IMPRINT/PROMOTION LABEL | |
| 1 | 2 | NECESIDAD ARIOLA /BMG LATIN | ALEXANDRE PIREZ | 20 | 20 | LA PLAYA SONY DISCOS | LA OREJA DE VAN GOGH |
| 2 | 3 | QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO | LUIS FONSI | 21 | 21 | SI TU NO VUELVES SONY DISCOS | ALEJANDRO FERNANDEZ |
| 3 | 5 | USTED SE ME LLEVO LA VIDA ARIOLA /BMG LATIN | ALEXANDRE PIREZ | 25 | 25 | DIME UNIVISION | JAIME CAMIL |
| 4 | 8 | ESCAPAR INTERSCOPE /UNIVERSAL LATINO | ENRIQUE IGLESIAS | 37 | 37 | SE QUE ME VAS A DEJAR FONOVISA | MARCO ANTONIO SOLIS |
| 5 | 4 | SUERTE EPIC /SONY DISCOS | SHAKIRA | 27 | 27 | DE VERDAD RCA /BMG LATIN | ALEJANDRA GUZMAN |
| 6 | 1 | COMO DUELE WARNER LATINA | LUIS MIGUEL | 28 | 28 | CADA QUIEN CON CADA CUAL WARNER LATINA | RICARDO MONTANER |
| 7 | 7 | LUNA NUEVA EMI LATIN | CARLOS VIVES | 33 | 33 | QUE OATE SONY DISCOS | LARA FABIAN |
| 8 | 6 | FLOR SIN RETONO SONOLUX /SONY DISCOS | CHARLIE ZAA | 38 | 38 | APRENDEZ WARNER LATINA | ALEJANDRO SANZ |
| 9 | 9 | LLOVIENDO ESTRELLAS ARIOLA /BMG LATIN | CHRISTIAN | 31 | 31 | TE VINE A BUSCAR NETWORK /WARNER LATINA | YOLANDITA MONGE |
| 10 | 13 | HAY OTRA EN TU LUGAR RCA /BMG LATIN | PABLO MONTERO | 30 | 30 | DE PATA NEGRA SONY DISCOS | MELDOY |
| 11 | 11 | TANTITA PENA SONY DISCOS | ALEJANDRO FERNANDEZ | 30 | 30 | POR QUE HABLAMOS? SONY DISCOS | RICARDO ARJONA Y EDNITA NAZARIO |
| 12 | 10 | YO QUERIA ARIOLA /BMG LATIN | CRISTIAN | 30 | 30 | UN HOMBRE DE VERDAD SONY DISCOS | MELINA LEON |
| 13 | 16 | HEROE INTERSCOPE /UNIVERSAL LATINO | ENRIQUE IGLESIAS | 24 | 24 | RESUMIENDO SONY DISCOS | RICARDO MONTANER |
| 14 | 14 | COMO SE CURA UNA HERIDA SONY DISCOS | JACI VELASQUEZ | 22 | 22 | TE QUIERO COMER LA BOCA EMI LATIN | LA MOSCA TSE TSE |
| 15 | 18 | TE AVISO, TE ANUNCIO (TANGO) EPIC /SONY DISCOS | SHAKIRA | 39 | 39 | TAL VEZ, QUIZA UNIVERSAL LATINO | PAULINA RUBIO |
| 16 | 17 | TOMA QUE TOMA EMI LATIN | CONCHI CORTES | 40 | 40 | MAS ALTO QUE LAS AGUILAS MUSART /BALBOA | PEPE AGUILAR |
| 17 | 19 | MANANTIAL DE LLANTO MUSART /BALBOA | JOAN SEBASTIAN | 26 | 26 | POR VOLVERTE A VER EMI LATIN | ALEKS SYNTEK |
| 18 | 15 | VOLVERE JUNTO A TI WARNER LATINA | A. JRA PAUSINI | 36 | 36 | Y SOLO SE ME OCURRE AMARTE WARNER LATINA | ALEJANDRO SANZ |
| 19 | 23 | QUITAME ESE HOMBRE UNIVISION | PILAR MONTENEGRO | 29 | 29 | EL DUELO WEA RICA /WARNER LATINA | LALEY CON ELY GUERRA |
| 20 | 12 | HUELO A SOLEDAD SONY DISCOS | ANA GABRIEL | 35 | 35 | MIENTEME WARNER LATINA | OLGA TANON |

TROPICAL/SALSA AIRPLAY

| WEEK | LAST WEEK | TITLE | ARTIST | WEEK | LAST WEEK | TITLE | ARTIST |
|------|-----------|---|---|------|-----------|---|---------------------------------|
| | | IMPRINT/PROMOTION LABEL | | | | IMPRINT/PROMOTION LABEL | |
| 1 | 1 | LUNA NUEVA EMI LATIN | CARLOS VIVES | 22 | 22 | BUENAS NOCHES DON DAVID SONY DISCOS | GILBERTO SANTA ROSA |
| 2 | 4 | LA AGARRO BAJANDO SONY DISCOS | GILBERTO SANTA ROSA | — | — | AHORA SOY MALA WARNER LATINA | OLGA TANON |
| 3 | 6 | CELOS COLUMBIA /SONY DISCOS | MARC ANTHONY | 40 | 40 | A CAMBIO DE DUE SONY DISCOS | HUEY DUNBAR |
| 4 | 3 | TE QUIERO IGUAL QUE AYER J&N /SONY DISCOS | MONCHY & ALEXANDRA | 21 | 21 | MIENTEME WARNER LATINA | OLGA TANON |
| 5 | 5 | HASTA QUE VUELVAS CONMIGO COLUMBIA /SONY DISCOS | MARC ANTHONY | 37 | 37 | UN HOMBRE DE VERDAD SONY DISCOS | MELINA LEON |
| 6 | 9 | TOMA QUE TOMA EMI LATIN | CONCHI CORTES | 30 | 30 | CADA QUIEN CON CADA CUAL WARNER LATINA | RICARDO MONTANER |
| 7 | 11 | NECESIDAD ARIOLA /BMG LATIN | ALEXANDRE PIREZ | 27 | 27 | TE QUIERO UNIVERSAL LATINO | LOS TOROS BAND |
| 8 | 2 | TE LO PIDO SENOR M.P. | TITO ROJAS | 24 | 24 | QUIERO SALSA VIVA | JOSE ALBERTO "EL CANARIO" |
| 9 | 14 | POR TU PLACER WEACARIBE /WARNER LATINA | FRANKIE NEGRON | — | — | VETE Y OILE RCA | SERGIO VARGAS |
| 10 | 8 | LA NEGRA TIENE TUMBAO SONY DISCOS | CELIA CRUZ | 31 | 31 | SIN TI PLATANO | DARLYN Y LOS HEREDEROS |
| 11 | 15 | POR ESE HOMBRE SONY DISCOS | BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE | 35 | 35 | MAYONESA MELDOY /FONOVISA | CHOCOLATE |
| 12 | 12 | AY! BUENO SONY DISCOS | FERNANDO VILLALONA FEATURING JON SECADA | 26 | 26 | POR QUE HABLAMOS? SONY DISCOS | RICARDO ARJONA Y EDNITA NAZARIO |
| 13 | 10 | PENA DE AMOR J&N /SONY DISCOS | PUERTO RICAN POWER | 36 | 36 | EL AMOR QUE TU ME DAS M.P. | TITO ROJAS |
| 14 | 7 | FLOR SIN RETONO SONOLUX /SONY DISCOS | CHARLIE ZAA | 38 | 38 | TE VINE A BUSCAR NETWORK /WARNER LATINA | YOLANDITA MONGE |
| 15 | 19 | QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO | LUIS FONSI | — | — | TANTO EMI LATIN | LIMI-T 21 |
| 16 | 20 | ESCAPAR INTERSCOPE /UNIVERSAL LATINO | ENRIQUE IGLESIAS | 28 | 28 | SIEMPRE HAY MILAGROS HOLLYWOOD | MYRA |
| 17 | 13 | COMO DUELE WARNER LATINA | LUIS MIGUEL | — | — | UNDERNEATH YOUR CLOTHES EPIC | SHAKIRA |
| 18 | 15 | SUERTE EPIC /SONY DISCOS | SHAKIRA | 34 | 34 | ME TIENE LOCO J&N /SONY DISCOS | PUERTO RICAN POWER |
| 19 | 17 | LLOVIENDO ESTRELLAS ARIOLA /BMG LATIN | CHRISTIAN | 33 | 33 | DIME QUE QUIERES COMBO | EL GRAN COMBO |
| 20 | 29 | DE PATA NEGRA SONY DISCOS | MELDOY | 40 | 40 | ASI ES QUE VIVO YO CUTTING | FULANITO |

REGIONAL MEXICAN AIRPLAY

| WEEK | LAST WEEK | TITLE | ARTIST | WEEK | LAST WEEK | TITLE | ARTIST |
|------|-----------|---|----------------------------|------|-----------|---|------------------------------------|
| | | IMPRINT/PROMOTION LABEL | | | | IMPRINT/PROMOTION LABEL | |
| 1 | 4 | QUITAME ESE HOMBRE UNIVISION | PILAR MONTENEGRO | 31 | 31 | MAS ALTO QUE LAS AGUILAS MUSART /BALBOA | PEPE AGUILAR |
| 2 | 3 | NO ME CONOCES AUN DISA | PALOMO | 22 | 22 | UNO, DOS Y TRES UNIVISION | IMAN |
| 3 | 7 | TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO | ALICIA VILLARREAL | 24 | 24 | AQUEL AMOR FONOVISA | POLO URIAS Y SU MAQUINA NORTEÑA |
| 4 | 1 | SUFRIENDO A SOLAS SONY DISCOS | LUPILLO RIVERA | 23 | 23 | NO ME MORIRE DISCOS CISNE | ROGELIO MARTINEZ |
| 5 | 2 | COMO PUDISTE FONOVISA | BANCA EL RECODO | 25 | 25 | SALADO MUSART /BALBOA | PEPE AGUILAR |
| 6 | 5 | ESTAS QUE TE PELAS EMI LATIN | INTOCABLE | 39 | 39 | UNA MUJER COMO TU FONOVISA | LOS RIELEROS DEL NORTE |
| 7 | 6 | EN LA MISMA CAMA DISA | LIBERACION | 21 | 21 | TANTITA PENA SONY DISCOS | ALEJANDRO FERNANDEZ |
| 8 | 14 | MANANTIAL DE LLANTO MUSART /BALBOA | JOAN SEBASTIAN | 28 | 28 | TRAGOS AMARGOS FREDDIE | RAMON AYALA Y SUS BRAVOS DEL NORTE |
| 9 | 10 | ME VOLVI A ACORDAR DE TI DISA | LOS ANGELES DE CHARLY | 29 | 29 | POR QUE TUVO QUE SER DISA | EL PODER DEL NORTE |
| 10 | 13 | NO TE PODIAS QUEDAR FONOVISA | CONJUNTO PRIMAVERA | 30 | 29 | HAY OTRA EN TU LUGAR RCA /BMG LATIN | PABLO MONTERO |
| 11 | 19 | DEJATE QUERER UNIVERSAL LATINO | LOS TUCANES DE TIJUANA | 31 | 31 | PROMESAS UNIVERSAL LATINO | LOS TUCANES DE TIJUANA |
| 12 | 18 | PEQUENA AMANTE DISA | EL PODER DEL NORTE | 32 | 30 | AHORA QUE HAGO SIN TI SONY DISCOS | JIMMY GONZALEZ Y EL GRUPO MAZZ |
| 13 | 16 | YO NO TE CONOZCO COSTARDA /SONY DISCOS | RICARDO CERDA "EL GAVILAN" | 33 | — | LA TIENDA SONY DISCOS | VICENTE FERNANDEZ |
| 14 | 8 | DE RAMA EN RAMA FONOVISA | LOS TIGRES DEL NORTE | 34 | — | DE QUE SIRVO UNIVISION | IMAN |
| 15 | 21 | MITAD Y MITAD WEAMEX /WARNER LATINA | PESADO | 35 | 32 | ESCUCHA MI AMOR FONOVISA | LOS PALOMINOS |
| 16 | 9 | VAS A SUFRIR DISA | GRUPO BRYNDIS | 27 | 27 | HUELO A SOLEDAD SONY DISCOS | ANA G |

| THIS WEEK | LAST WEEK | WKS. AGO | MOVEMENT | ARTIST | | Title | PEAK POSITION | WEEKS ON CHART | LAST WEEK | WKS. AGO | MOVEMENT | ARTIST | | Title | PEAK POSITION |
|-----------|-----------|----------|----------|-------------------------------------|--|--|---------------|----------------|-----------|----------|----------|------------------------------------|---|-------|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | | | | |
| | | | | NUMBER 1 | | 2 Weeks At Number 1 | | | 44 | 41 | | JACI VELASQUEZ | Mi Corazon | 7 | |
| 1 | 1 | 5 | | ALEJANDRO SANZ | WARNER LATINA 41541 (10.98/17.98) # | MTV Unplugged | 1 | 62 | 54 | | | EL COYOTE Y SU BANDA TIERRA SANTA | Puras Rancheras | 50 | |
| 2 | 4 | 4 | | VARIOUS ARTISTS | DISA 027015 (8.98/13.98) | Las 30 Cumbias Mas Pegadas | 2 | 46 | 42 | | | LOS ANGELES DE CHARLY | Te Voy A Enamorar | 1 | |
| 3 | 6 | 13 | | GREATEST GAINER | | Alexandre Pires | 3 | 51 | 53 | | | PEPE AGUILAR | Lo Mejor De Nosotros | 10 | |
| 4 | 2 | 1 | | ALEXANDRE PIRES | ARIOLA 87883/BMG LATIN (14.98 CD) # | Alexandre Pires | 3 | 54 | 46 | | | OLGA TANON | Yo Por Ti | 4 | |
| 5 | 3 | 1 | | MARC ANTHONY | COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98) | Libre | 1 | 69 | 63 | | | VARIOUS ARTISTS | No. 1: Un Ano De Exitos Vol. 2 | 54 | |
| 6 | 3 | 2 | | LOS TUCANES DE TIJUANA | UNIVERSAL LATINO D17043 (8.98/13.98) # | Las Romanticas De Los Tucanes De Tijuana | 2 | 48 | 52 | | | PATRICIA MANTEROLA | Que El Ritmo No Pare | 55 | |
| 7 | 7 | 10 | | ALICIA VILLARREAL | UNIVERSAL LATINO 014024 (8.98/13.98) # | Soy Lo Prohibido | 3 | 49 | 39 | | | IMAN | Atrayendo Corazones | 48 | |
| 8 | 16 | 6 | | PACESETTER | | De Un Solo Sentimiento | 3 | 57 | 39 | | | GRUPO BRYNDIS | En El Idioma Del Amor | 1 | |
| 9 | 5 | 3 | | CHARLIE ZAA | SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) # | De Un Solo Sentimiento | 3 | 50 | 57 | | | VARIOUS ARTISTS | La Dinastia Rivera Vol. 2 | 58 | |
| 10 | 13 | 7 | | LUIS MIGUEL | WARNER LATINA 41572 (11.98/17.98) | Mis Romances | 2 | 53 | 65 | | | SELENA | Live, The Last Concert—Houston, Texas February 26, 1995 | 2 | |
| 11 | 12 | 14 | | JOAN SEBASTIAN | MUSART 12633/BALBOA (9.98/17.98) # | Lo Dijo El Corazon | 7 | 61 | — | | | MANU CHAO | Proxima Estacion...Esperanza | 8 | |
| 12 | 8 | 12 | | JOAN SEBASTIAN | MUSART 12524/BALBOA (7.98/13.98) # | En Vivo: Desde La Plaza El Progreso De Guadalajara | 1 | 56 | 45 | | | OZOMATLI | Embrace The Chaos | 1 | |
| 13 | 14 | 20 | | LUPILLO RIVERA | SONY DISCOS 84773 (7.98 EQ/13.98) # | Sold Out Vol. 2 | 8 | 55 | 50 | | | ANA GABRIEL | Huelo A Soledad | 26 | |
| 14 | 19 | 16 | | CARLOS VIVES | EMI LATIN 35956 (9.98/15.98) # | Dejame Entrar | 1 | 47 | — | | | MARCO ANTONIO SOLIS | Mas De Mi Alma | 1 | |
| 15 | 11 | 11 | | PESADO | WEAMEX 43774/WARNER LATINA (13.98 CD) | Pesado Presente Futuro | 13 | 63 | 47 | | | ALEJANDRO SANZ | El Alma Al Aire | 3 | |
| 16 | 15 | 15 | | A.B. QUINTANILLA Y LOS KUMBIA KINGS | EMI LATIN 29745 (9.98/14.98) | Shhh! | 1 | 63 | 47 | | | JIMMY GONZALEZ Y EL GRUPO MAZZ | Siempre Humilde | 44 | |
| 17 | 10 | 8 | | PAULINA RUBIO | UNIVERSAL LATINO 543319 (10.98/16.98) # | Paulina | 1 | 65 | 58 | | | LOS TEMERARIOS | Poemas, Canciones Y Romance Vol. 2 | 42 | |
| 18 | 9 | 9 | | EL PODER DEL NORTE | DISA 727018 (8.98/13.98) # | El Autentiko Y Unico En Vivo | 7 | 43 | 71 | | | TEMPO | Exitos | 21 | |
| 19 | 17 | 19 | | LUPILLO RIVERA | SONY DISCOS 84648 (15.98 EQ/CD) # | Sufriendo A Solas | 3 | 64 | 71 | | | LOS ASKIS | Cumbia Caliente | 43 | |
| 20 | 30 | 27 | | LAURA PAUSINI | WARNER LATINA 41070 (10.98/16.98) | Lo Mejor De Laura Pausini-Volvere Junto A Ti | 9 | 64 | 59 | | | VARIOUS ARTISTS | Uga Uga | 69 | |
| 21 | 18 | 17 | | PABLO MONTERO | RCA 91967/BMG LATIN (7.98/13.98) | Pidemelo Todo | 19 | 66 | 64 | | | GILBERTO SANTA ROSA | Intenso | 13 | |
| 22 | 24 | 23 | | HOT SHOT DEBUT | | Confesiones | 20 | 66 | 64 | | | JOSE ALFREDO JIMENEZ | Las 100 Clasicas Vol. 2 | 39 | |
| 23 | 21 | 21 | | MONCHY & ALEXANDRA | J&N 84103/SONY DISCOS (8.98 EQ/13.98) | Confesiones | 20 | 70 | 69 | | | VARIOUS ARTISTS | Siempre Romanticos | 45 | |
| 24 | 22 | 22 | | LUPILLO RIVERA | SONY DISCOS 84772 (7.98 EQ/13.98) | Sold Out Vol. 1 | 17 | 59 | 60 | | | RAMON AYALA Y SUS BRAVOS DEL NORTE | En Vivo...El Hombre Y Su Musica | 13 | |
| 25 | 23 | 30 | | LALEY | WEA ROCK 40949/WARNER LATINA (10.98/16.98) # | MTV Unplugged | 13 | 60 | 62 | | | LOS RAZOS | Con El Polvo Hasta La Muerte | 23 | |
| 26 | 25 | 25 | | PALOMO | DISA 720032 (6.98/10.98) # | Fuerza Musical | 9 | 60 | 62 | | | LOS CAMINANTES | 20 Exitazos-Nuestras Canciones | 46 | |
| 27 | 22 | 22 | | LOS ANGELES AZULES | DISA 727014 (8.98/13.98) # | Historia Musical | 2 | 71 | — | | | VARIOUS ARTISTS | Uga Uga | 69 | |
| 28 | 23 | 30 | | LOS TEMERARIOS | FONOVISA 8125 (10.98 EQ/13.98) # | Baladas Rancheras | 3 | 71 | — | | | GILBERTO SANTA ROSA | Intenso | 13 | |
| 29 | 25 | 25 | | VICENTE FERNANDEZ | SONY DISCOS 84185 (10.98 EQ/16.98) # | Historia De Un Idolito Vol. 1 | 1 | 71 | — | | | JOSE ALFREDO JIMENEZ | Las 100 Clasicas Vol. 2 | 39 | |
| 30 | 20 | 18 | | ALEJANDRO FERNANDEZ | SONY DISCOS 84637 (10.98 EQ/16.98) # | Origenes | 2 | 72 | 69 | | | VARIOUS ARTISTS | Siempre Romanticos | 45 | |
| 31 | 28 | 31 | | GRUPO BRYNDIS | DISA 727012 (8.98/13.98) # | Historia Musical Romantica | 1 | 73 | 60 | | | RAMON AYALA Y SUS BRAVOS DEL NORTE | En Vivo...El Hombre Y Su Musica | 13 | |
| 32 | 27 | 28 | | BANDA EL RECODO | FONOVISA 86185 (8.98/12.98) | Tributo Al Amor | 24 | 74 | 62 | | | LOS RAZOS | Con El Polvo Hasta La Muerte | 23 | |
| 33 | 34 | 34 | | VARIOUS ARTISTS | J&N 84682/SONY DISCOS (10.98 EQ/16.98) | Bachatahits 2002 | 18 | 74 | 62 | | | LOS CAMINANTES | 20 Exitazos-Nuestras Canciones | 46 | |
| 34 | 31 | 24 | | VARIOUS ARTISTS | MOCK & ROLL 11022/LIDERS (9.98/14.98) | Solo Exitos Underground: Only Hits | 21 | 75 | — | | | VARIOUS ARTISTS | Uga Uga | 69 | |
| 35 | 32 | 33 | | LUPILLO RIVERA | SONY DISCOS 84276 (8.98 EQ/13.98) # | Despreciado | 1 | 75 | — | | | GILBERTO SANTA ROSA | Intenso | 13 | |
| 36 | 33 | 36 | | EL CHICHICUILOTE | LIDERS 350220 (7.98/13.98) | Moviendo Las Plumas | 11 | 75 | — | | | JOSE ALFREDO JIMENEZ | Las 100 Clasicas Vol. 2 | 39 | |
| 37 | 35 | 38 | | CRISTIAN | ARIOLA 85324/BMG LATIN (10.98/15.98) # | Azul | 2 | 75 | — | | | VARIOUS ARTISTS | Siempre Romanticos | 45 | |
| 38 | 58 | 49 | | PILAR MONTENEGRO | UNIVISION 310026 (9.98/13.98) | Desahogo | 35 | 75 | — | | | RAMON AYALA Y SUS BRAVOS DEL NORTE | En Vivo...El Hombre Y Su Musica | 13 | |
| 39 | 26 | 29 | | YOLANDITA MONGE | NETWORK 44480/WARNER LATINA (15.98 CD) | Sexto Sentido | 36 | 75 | — | | | LOS RAZOS | Con El Polvo Hasta La Muerte | 23 | |
| 40 | 36 | 32 | | LOS PALOMINOS | FONOVISA 86169 (8.98/13.98) | Un Poco Mas | 26 | 75 | — | | | LOS CAMINANTES | 20 Exitazos-Nuestras Canciones | 46 | |
| 41 | 36 | 32 | | PIMPINELA | UNIVISION 010043 (21.98 CD) | Serie 32 Gold | 32 | 75 | — | | | VARIOUS ARTISTS | Uga Uga | 69 | |
| 42 | 57 | 48 | | TITO ROJAS | M.P. 56367 (9.98/16.98) | Quiero Llegar A Casa | 19 | 75 | — | | | GILBERTO SANTA ROSA | Intenso | 13 | |
| 43 | 37 | 35 | | GIPSY KINGS | NONESUCH 79642/AG (17.98 CD) | Somos Gitanos | 3 | 75 | — | | | JOSE ALFREDO JIMENEZ | Las 100 Clasicas Vol. 2 | 39 | |
| 44 | 29 | 26 | | LIBERACION | DISA 727017 (8.98/13.98) # | Ahora Y Siempre | 9 | 75 | — | | | VARIOUS ARTISTS | Siempre Romanticos | 45 | |
| 45 | 74 | 67 | | MELODY | SONY DISCOS 84669 (9.98 EQ/13.98) | De Pata Negra | 32 | 75 | — | | | RAMON AYALA Y SUS BRAVOS DEL NORTE | En Vivo...El Hombre Y Su Musica | 13 | |
| 46 | 45 | 43 | | JOSE ALFREDO JIMENEZ | ARIOLA 79005/BMG LATIN (18.98 CD) | Las 100 Clasicas Vol. 1 | 27 | 75 | — | | | LOS RAZOS | Con El Polvo Hasta La Muerte | 23 | |
| 47 | 42 | 56 | | LOS RIELEROS DEL NORTE | FONOVISA 84202 (8.98/12.98) | Los Mejores Exitos | 42 | 75 | — | | | VARIOUS ARTISTS | Uga Uga | 69 | |
| 48 | 40 | 44 | | LOS BUKIS | FONOVISA 6166 (8.98/12.98) | Greatest Hits | 40 | 75 | — | | | GILBERTO SANTA ROSA | Intenso | 13 | |
| 49 | 41 | 40 | | LOS TUCANES DE TIJUANA | SONY DISCOS 84565 (8.98 EQ/13.98) | Los Tucanes De Tijuana | 40 | 75 | — | | | JOSE ALFREDO JIMENEZ | Las 100 Clasicas Vol. 2 | 39 | |
| 50 | 38 | 55 | | LOS TIGRES DEL NORTE | FONOVISA 6145 (8.98/12.98) # | Uniendo Fronteras | 1 | 75 | — | | | VARIOUS ARTISTS | Siempre Romanticos | 45 | |
| 51 | 39 | 37 | | VARIOUS ARTISTS | EMI LATIN 36346 (10.98/17.98) | Radio Hits...Es Musica | 24 | 75 | — | | | RAMON AYALA Y SUS BRAVOS DEL NORTE | En Vivo...El Hombre Y Su Musica | 13 | |

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 (Doro). 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.

| LATIN POP ALBUMS | TROPICAL/SALSA ALBUMS | REGIONAL MEXICAN ALBUMS |
|---|---|---|
| 1 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA) | 1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS) | 1 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA) |
| 2 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN) | 2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN) | 2 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO) |
| 3 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS) | 3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS) | 3 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO) |
| 4 LUIS MIGUEL MIS ROMANCES (WARNER LATINA) | 4 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS) | 4 JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA) |
| 5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN) | 5 TITO ROJAS QUIERO LLEGAR A CASA (M.P.) | 5 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA) |
| 6 PAULINA RUBIO PAULINA (UNIVERSAL LATINO) | 6 OLGA TANON YO POR TI (WARNER LATINA) | 6 LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS) |
| 7 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA) | 7 GILBERTO SANTA ROSA INTENSO (SONY DISCOS) | 7 PESADO PESADO PRESENTE FUTURO (WEAMEX/WARNER LATINA) |
| 8 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN) | 8 VARIOUS ARTISTS MERENQUE HITS (J&N/SONY DISCOS) | 8 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA) |
| 9 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA) | 9 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS) | 9 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS) |
| 10 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS) | 10 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS) | 10 LUPILLO RIVERA SOLD OUT VOL. 1 (SONY DISCOS) |
| 11 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERS) | 11 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS) | 11 PALOMO FUERZA MUSICAL (DISA) |
| 12 CRISTIAN AZUL (ARIOLA/BMG LATIN) | 12 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL) | 12 LOS ANGELES AZULES HISTORIA MUSICAL (DISA) |
| 13 PILAR MONTENEGRO DESAHOGO (UNIVISION) | 13 FULANITO AMERICANIZADO (CUTTING) | 13 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA) |
| 14 YOLANDITA MONGE SEXTO SENTIDO (NETWORK/WARNER LATINA) | 14 FUERZA JUVENIL MULTIPLICAME (MAS) | 14 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS) |
| 15 PIMPINELA SERIE 32 GOLD (UNIVISION) | 15 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2002 (PROTEL) | 15 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA) |
| 16 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG) | 16 INDIA THE BEST (RMM/UNIVERSAL LATINO) | 16 BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA) |
| 17 MELODY DE PATA NEGRA (SONY DISCOS) | 17 VARIOUS ARTISTS 2002 ANO DE EXITOS: SALSA (UNIVERSAL LATINO) | 17 LUPILLO RIVERA DESPRECIADO (SONY DISCOS) |
| 18 VARIOUS ARTISTS ES MUSICA (EMI LATIN) | 18 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WARNER LATINA) | 18 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERS) |
| 19 JACI VELASQUEZ MI CORAZON (SONY DISCOS) | 19 CELIA CRUZ CARNAVAL DE EXITOS (RMM/UNIVERSAL LATINO) | 19 LOS PALOMINOS UN POCO MAS (FONOVISA) |
| 20 VARIOUS ARTISTS NO. 1: UN ANO DE EXITOS VOL. 2 (SONY DISCOS) | 20 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO) | 20 LIBERACION AHORA Y SIEMPRE (DISA) |

Discos Fuentes Enters New Territory

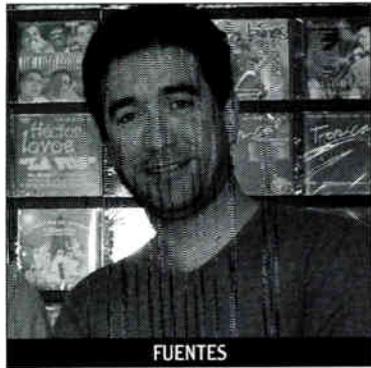
BY ERNESTO LECHNER

LOS ANGELES—Mention the name “Discos Fuentes” to any connoisseur of Latin music, and you are likely to hear endless stories about the glory days of the Colombian record industry, when such artists as Joe Arroyo, Fruko y sus Tesos, and the Latin Brothers reigned supreme in the highly competitive world of South American salsa.

It's not far-fetched to think of Fuentes as the Motown of Colombian music. Founded in 1934 by electrical engineer Antonio Fuentes, the label has spent the past seven decades exploring with unerring taste the richness of Colombian folklore while occasionally adding to it healthy doses of Afro-Cuban panache.

Now, Fuentes is exploring new territory with Fuentes Mex, an imprint targeting both the regional Mexican and general Latin markets. Launched last year, Fuentes Mex began to sign and release its own artists last month, starting with albums by Rugido Norteño and Jessie Guerra. It seems a far cry for Fuentes, which peaked during the '60s and '70s with acts like Arroyo, Afrosound, Los Corraleros de Majagual, and Rodolfo y su Típica RA7.

“Those were some amazing times,” remembers Ernesto Julio Estrada, aka Fruko, the leader of Fruko y sus Tesos. “We recorded 21 albums, and we could have recorded much more than that. But the level of commitment we devoted to every single ses-



FUENTES

sion was tough to sustain.”

Now, after a creative and commercial drought, Fuentes appears to be preparing for a comeback. An instrumental step toward this renaissance has been the creation of Miami Records, a U.S.-based company founded in 1999 with the objective of reissuing Fuentes' vast catalog of material in this country, as well as developing new product.

“Our catalog is very important to us,” says Jorge Fuentes, president of Miami Records and grandson of Antonio Fuentes. “But we don't want to become just an oldies label. Perhaps we won't be able to reach the heights that Discos Fuentes experienced in the '70s, but we hope to continue growing.”

Miami Records' first batch of releases has been nothing short of spectacular, including not-to-be-missed greatest-hits packages by Fruko y sus Tesos, Arroyo, and perennial *cumbia* favorite La Sonora Dinamita, as well as a series

of various-artists compilations titled “Música Tropical de Colombia.” The latter offers a sweetly old-fashioned approach to Afro-Caribbean music, boasting classic pop nuggets defined by infectious rhythms, lilting melodies, and down-to-earth lyrics.

True to its commitment to enrich the current roster with fresh talent, the company has been busy releasing discs by such newcomers as Sonora Carruseles, Los Nemos del Pacifico, and El Tropicombo. A band that specializes in resurrecting old salsa and boogaloo hits and performing them with tighter arrangements, Sonora Carruseles has already become quite a sensation within salsa circles in Europe and part of the U.S., where the band is currently touring mid-size venues on the East Coast, after finding success on the West Coast.

Although Discos Fuentes has always been a key player in the Colombian music industry, Miami Records operates like an independent. “We don't have the resources of a big company,” Fuentes admits. “We sold a little less than 1 million units in 2001. It's difficult to break new artists if you can't have them appear on radio or television.”

Still, Fuentes is optimistic about 2002. On the tropical front, the company will release new collections by Carruseles, Fruko y sus Tesos, El Tropicombo, and Los Chiches Vallenatos. The company has recently launched a new incarnation of the ever-popular Sonora Dinamita and is expanding beyond the tropical genre, moving vigorously to expand its horizons through Fuentes Mex. “I'm starting to believe that the popularity of salsa might have already run its course,” Fuentes says. “We're currently experiencing a time of change, and Miami Records is paying close attention to the needs of the market.”

As part of this new approach, the label is making an incursion in the *norteño* market, signing a regional Mexican group from Atlanta called Rugido Norteño. An album of mariachi material will follow soon. “We definitely acknowledge the importance of the regional Mexican genre,” Fuentes explains. “And we're committed to developing new artists in that area. Needless to say, we're fully aware that we have zero presence in that particular field.”

Miami Records will also launch a series of karaoke-type discs that enable consumers to sing over instrumental versions of hits by such artists as Luis Miguel, Marco Antonio Solís, Los Tigres del Norte, and Banda Machos. And there's still that vast catalog of hits to promote. This year, the label will launch a new line titled “Serie Fiesta,” offering a mid-value alternative to the company's full-priced compilations. Each disc will include 10 hits by one of Fuentes' most successful artists. And, of course, the compilations could enable a new generation of salsa fans to become acquainted with Fuentes' treasure trove of tropical gems.

Latin CD Shipments Rise In 2001

BY LEILA COBO

MIAMI—Following a dispiriting year of sales for the general market, the Recording Industry Assn. of America (RIAA) has reported a 9% increase in shipments of Latin CDs during 2001.

In 2001, 42.3 million Latin music CDs were shipped, compared with 38.8 million CDs shipped in 2000. The dollar value of CDs also grew, from \$515.6 million in 2000 to \$582.7 million in 2001—a 13% increase.

Despite the jump, though, overall shipments of Latin music remained flat, because of a drop in cassette shipments and the impact of piracy.

According to RIAA president/CEO Hilary Rosen, more than 24% of illegal product seized in 2001 was Latin music—a disproportionate number, given Latin music's market share. Rosen says, “While overall sales were flat this year—primarily because of the continued epidemic of digital-CD piracy—Latin music CD sales will hopefully be a real trendsetter for an industry-wide turnaround in 2002.”

Indeed, the numbers make Latin music the only segment in the industry to register any growth, despite the continued defection of the

sector's major acts, like Shakira, to the mainstream market.

While net shipments of Latin music decreased slightly by 1%, with 48.7 million units shipped in 2001 vs. 49.3 million units shipped in 2000, the dollar value of the market grew by 6%, from \$608.5 million to \$642.6 million.

But the RIAA registered a 16% decline in shipments of Latin music DVDs, from 41,000 units shipped to U.S. markets in 2000 to 34,000 units shipped in 2001. A decline was also registered in music-video shipments (from 39,000 to 22,000) and, more significantly, in Latin music cassettes, with 6.3 million units shipped in 2001 vs. 10.3 million units shipped in 2000. Cassettes represented a \$58.7 million value in 2001, compared with a \$91.2 million value in 2000. As for the RIAA's breakdown of shipments by genre, the numbers are an almost-identical reflection of the mid-year figures.

Regional Mexican music, including Tejano, continues to dominate, representing a huge 58% of all Latin shipments. Latin pop and rock reported a 29% share of the dollar value of Latin shipments, and tropical music reported 13%.



Jazz Notes



by Steven Graybow

PAINTING WITH SONG: More and more, the breadth of cultural influences that continually nourish jazz have taken the music far beyond its decidedly American roots and have made it an art form of truly global proportion. Much like the proverbial melting pot, jazz has come to embrace not only the great standards that have been studied by generations of musicians but also the folk songs, rhythms, and languages that encompass the heritage of each successive generation of artists.



ACUNA

On *Rhythm of Life* (Verve, March 26), vocalist **Claudia Acuna** comfortably co-mingles such standards as **Richard Rodgers'** “My Romance” and **Thad Jones'** “A Child Is Born” with songs she heard while growing up in her native Chile, adding bold Afro-Cuban seasonings to the standards and expressive jazz improvisations to the traditional folk songs. “I find working on songs to be like painting,” Acuna says. “You use a tiny bit of paint at a time, trying out new textures and exploring different little stories until you determine how you want the picture to turn out.”

Raised on traditional folk and contemporary pop songs, Acuna did not become acquainted with jazz until her teens. Encouraged by local musicians, she began frequenting jazz clubs and engaging in jam sessions. In 1995, Acuna moved to New York with dreams of embarking on a career as a jazz singer. Attending jam sessions at such clubs as Smalls and the Zinc Bar, Acuna honed her craft through countless hours of observation and interaction with the city's top musicians, which led to the recording of her debut on Verve, *Wind From the South*, last year.

Joined by a core band that includes bassist **Dave Holland**, drummer **Jeff “Tain” Watts**, and pianists **Jason Lindner** and **Billy Childs**, Acuna recorded *Rhythm of Life* in only three days. “I sang everything live in the studio, with the musicians,” she says. “It was a real

marathon, but I think you can feel that excitement when you listen to the record.”

Among the songs found on the project is “Volver a los Diecisiete,” written by Chilean composer **Violetta Parra**. Acuna says it was “probably one of the first” songs that she ever heard. Acuna recalls first hearing another song on the disc, **Milton Nascimento's** “Maria Maria,” as a teenager. “The lyrics to ‘Maria Maria’ always touched me, because they reminded me of my mother, whose name happens to be Maria,” she says. “The lyrics talk about how so many women have to be strong on the outside but cry inside their souls, and how they deserve to live and love and be happy.”

Elsewhere, the singer marries back-to-back readings of “A Child Is Born” with **Eden Ahbez's** “Nature Boy,” creating a mini-suite that speaks of the innocence of a child in an increasingly complex world. “Two years ago I went home to Chile and met my niece, who was then 3 months old, for the first time, and every time I hear ‘A Child Is Born’ I think of her and get very emotional. Then, last year on Sept. 11, I was in an airport with [bassist] **Scott Colley**, and his wife was about to have a baby. I could see the worry in his eyes, and I thought of my niece, and the pureness and wonder that is a baby. A baby is like a flower in spring that is fresh and opening up to the world, and then they become a nature boy or girl—a very profound being.”

Acuna closes *Rhythm of Life* with a spirited, percussion-filled take on “More Than You Know,” a song from the 1929 musical *Great Day*. “I originally heard **Dexter Gordon's** version of the song [recorded live at Carnegie Hall in 1978],” Acuna recalls, “and he was whispering the lyrics and then playing the melody very slowly. However, I didn't want to do it as a ballad. I wanted something upbeat, something strong, to go with the strength expressed in the lyrics. A song can—and should—express a person's journey through life, which can sometimes be happy and sometimes painful but [is] always beautiful.”

NOTEWORTHY: Pianist **Mark Adams** releases his debut as a leader, *Asceticism: A Portrait of Jazz*, April 2 on MCC. Adams, a Baltimore native who studied with **Roy Ayers**, merges largely acoustic instrumentation with contemporary R&B rhythms, reflecting his previous stints with Ayers, hip-hop artist **Mary J. Blige**, and tap dancer **Savion Glover**.

Words & Music™



by Jim Bessman

SWEETTOOTH: Lisa Loeb's new A&M album, *Cake and Pie* (Billboard, March 2), reflects the self-published Furious Rose Music (BMI) writer's new appreciation for collaboration. Her songwriting partners on the disc include Gary Burr, Dweezil Zappa, Thom Schuyler, Randy Scruggs, and Glenn Ballard.

"I'd done one or two collaborations with other songwriters before," Loeb says. "But I started seeing more shows by other artists and finding more opportunities to write with others, and I realized it's a real learning experience: Writing songs



LOEB

is a very solitary and introspective process, and being invited into someone else's mind and heart and sharing that process was incredible."

The process also served Loeb's goal of telling stories in her songs. "I found that in writing lyrics with other people, you have to discuss what you're writing about and be really clear about the topic and story, so that not only the songwriters but the listeners understand," she says. "So I learned more about combining the poetry with storytelling."

"I love to listen to Mötley Crüe and Led Zeppelin," Loeb continues, "but the older I get, the more I appreciate telling stories that are clear."

Incidentally, the album title came after she realized that she had used the words "cake" and "pie" on three new songs—none of which made the final cut.

"I have an obsession for sweets and food in general, and 'cake and pie' represents my philosophy of both food and life," Loeb explains. "There should be no limits, because that's when you enjoy life the most. So when people offer me cake or pie, I always say, 'cake and pie'—which is why the 'and' is underscored in the album title. That may be the most important part of the title: the underlined 'and.'"

UNIVERSAL'S COLOSSAL COLLECTION: Universal Music Publishing Group (UMPG) has a new 28-CD promotional boxed-set sampler targeting music supervisors and creative executives in film, TV, and advertising. *20th Century Pop: 1925-2000* features a whopping 562 pop music tracks from UMPG's catalog, dating back to the '20s and including performances by Louis Armstrong, Bessie Smith, and Fred Astaire, as well as such contemporary stars as U2, Brian McKnight, and Shania Twain.

CARS PARK AT BMG: Cars frontman Ric Ocasek has signed an administration and synchronization agreement with BMG Songs. The deal is for his entire Cars and solo catalog, as well as future material. It calls for BMG to administer worldwide outside the U.S., while representing for synchronization everywhere worldwide.

According to BMG Songs president Scott Francis, this is the first time that one publisher has represented Ocasek's catalog. Ocasek previously self-administered it through his Lido Music (ASCAP) publishing company.

'PO LAZARUS,' RICH CARTER: Not only did the *O Brother, Where Art Thou?* soundtrack lead many to rediscover American roots music, it led to the rediscovery of James Carter, the Mississippi State Penitentiary inmate whose rendition of "Po Lazarus"—which folklorist Alan Lomax taped while Carter chopped wood on a prison work gang in 1959—is the album's first cut. Now 76 and living in Chicago, Carter was found last month after an intensive archive search and was presented with a platinum album—and a \$20,000 royalty check. But since the song is in the public domain, he'll also receive additional songwriter royalties. Soundtrack producer T-Bone Burnett told *The New York Times* that Carter—who didn't know about the film or the album—now stands to earn "well into the six-figure range."

SUPER SPOT IDENTIFIED: Rogers & Cowan's John Reilly, who is particularly knowledgeable about Latin music, informs us that the hip-hop soundtrack accompanying the Levi's Super Bowl ad discussed here a few issues ago is by Mexican alternative/hip-hop group Control Machete. Specifically, it's the track "Si Señor," from the EMI Music Publishing act's 1999 Universal Latin album *Artilleria Pesada: Presenta*. Reilly cites it as the first instance of a major advertiser using Latin music to reach a broader audience.

LoveCat's Label A Litter Of International Music

BY CAROLINE HORN

NEW YORK—Fueled by placements of its catalog in such varied TV fare as *Third Watch*, *Felicity*, *Dawson's Creek*, *Ed*, *Malcolm in the Middle*, *The Mind of a Married Man*, *The Sopranos*, *Sex & the City*, and *Six Feet Under*, globally inclined New York indie publisher LoveCat Music has launched a label division.

The 2-year-old firm, which is headed by Randy Frisch, will release a total of nine compilations and artist CDs on its label of the same name by the end of the first quarter.

"We've gotten approval for our artists in film and TV, which we think will translate into record sales," says Frisch, whose publishing catalog includes works by Urban Dance Squad, Kid Creole & the Coconuts, and the Silos. The former entertainment attorney brought an international-music interest to his company and has also acquired music from Brazil, Russia, Israel, the Netherlands, France, Denmark, Spain, and the U.K.

ISRAELI INTEREST

Frisch was particularly interested in bringing Israeli music to the U.S. and traveled to Tel Aviv to scout artists and writers before he even launched LoveCat. He has since picked up primarily instrumental music there, including trance and electronica, in order to side step the language barrier that keeps most foreign-language music from reaching American audiences.

But Frisch is currently working with eclectic Israeli rocker Haim Zinowitz—who also goes by the name Zino—on English-language recordings that may fare better domestically. He says that LoveCat's internationalism reflects the changing trends in the music being sought for American TV, as well as his own personal mission.

"When we were just getting started, [music supervisors] wanted a lot of Latin music," LoveCat A&R director Steve Popkin confirms. "Then, it was 'exotic hip-hop.' Right now, cross-cultural dance music is hot."

Third Watch music supervisor Ann Kline has placed LoveCat music—including that of Israeli electronica band Angel Tears and Italian dance artists Loco, Blue Velvet, and Puma—in numerous episodes of the series. She speaks of its "otherworldly yet organic" sound and authenticity: "You can use it not only for a scene where it's ethnically correct but also as score."

Kline notes that the company offers a fresh alternative to music supervisors in foreign music that is less expensive than the internation-

al releases from major record labels and publishers yet more genuine than the economical reproductions available from music libraries. She adds, "With LoveCat, the music is really affordable, and you're getting the original artist."



FRISCH



In fact, while negotiating deals as an attorney, Frisch realized the efficiency of providing "one-stop" music licensing, where both the master and publishing rights for a song are licensed in one transaction. Unlike most indie publishers or record labels, LoveCat now represents only songs of which it controls both the master and the composition.

On the label side, LoveCat's glob-

al vision is evident in its first batch of releases. It includes *The Brazilian Beat, Vol. 1*, a bossa nova and samba collection that introduces a six-CD series of Brazilian music, and *Ultra Pop*, a British pop compilation, as well as albums by Spain's Elephant Band, the Netherlands' Jay Soul aka the Groove Architect, and Angel Tears, whose manager (Srulik Einhorn) recently signed rock guitarist Solomon King to the label. Frisch says distribution is being arranged on an individual CD basis.

North Carolina singer/songwriter Evan Olson—whose new LoveCat release, *Red*, follows a debut CD on Universal/Cherry—lauds the company's aggressiveness on the publishing side, citing the recent use of his music in *Sex & the City*, *Felicity*, *Roswell*, *Dawson's Creek*, *Third Watch*, and *Just Deal*, as well as in the new TV series *The American Embassy*.

Olson says. "I've been with Warner/Chappell and with EMI, but when I get a BMI statement, 80% to 90% of [what's reported is] LoveCat placements."

Meanwhile, Dan Lieberstein—who serves as music supervisor for *Sex & the City* and *Ed*—discerns a distinct style in the LoveCat catalog. "You get to know certain catalogs [so that] you can say, 'Oh, this could be a LoveCat [song] cue,'" says Lieberstein, who has regularly come to LoveCat for source music for the two programs.

Although Frisch is proud of LoveCat's internationalism, he rejects the characterization of his catalog as strictly world music, which implies a traditional, ethnic sound. "We're collecting popular music," he says. "It's just popular music from all over the world."



SESAC Signs is. SESAC has signed San Diego-based singer/songwriter Eve Selis for exclusive performing-rights representation. The indie artist is a big hit on MP3.com; visitors have downloaded more than 900,000 copies of various songs she's written. Pictured outside SESAC's Nashville office, from left, are manager Mark Lampe, SAC's Pat Rogers, guitarist Mark Twang, Selis, and SESAC's Dennis Lord.

DVD's Possibilities Emphasized Via Criterion's 'La Belle Et La Bete'

BY CHRISTOPHER WALSH

NEW YORK—In a demonstration of the creative free will the DVD format nourishes, a 5.1-channel mix of Philip Glass' music theater work, *La Belle et la Bete*, will be included as an additional soundtrack on the DVD-Video release of the 1946 film of the same name by Jean Cocteau.

Glass' *La Belle et la Bete*, recorded in 1994 at the composer's Looking Glass Studios in lower Manhattan, was recently remixed in 5.1 by musical director Michael Reisman and engineer Hector Castillo for the upcoming Criterion release. While Cocteau's *La Belle et la Bete* features a Georges Auric soundtrack, Glass' operatic score, written and synchronized with the film, can now be heard with the film as well.

"It never could have happened [if it were not] for this format," Reisman says, "because of the French laws on the right of a work of art to remain inviolate."

Original analog multitracks were transferred to Pro Tools, Reisman explains; he and engineer Hector Castillo used a DVD master, provided by Criterion, for reference. Using Pro Tools-compatible software VirtualVTR from Gallery, which converts a Macintosh computer into a stand-alone VTR, and Kind of Loud Technologies' Tweety

surround production monitoring plug-in, Reisman and Castillo remixed *La Belle et la Bete*, additionally employing outboard processing equipment used on the original, 2-channel mix. To monitor the 5.1 mix, Looking Glass' pair of Genelec monitors and subwoofer were supplemented by three Genelecs from New York rental company Dreamhire.

La Belle et la Bete is not the first surround mix at Looking Glass.



Musical director Michael Reisman, left, and engineer Hector Castillo at Looking Glass Studios.

Glass' score of the 1983 Godfrey Reggio film *Koyaanisqatsi* was remixed in 5.1 for DVD-Audio release, and Reisman mixes the composer's film scores in surround. "*Koyaanisqatsi* was done without picture," Reisman says. "This is the

first one I've done to picture in small-format for DVD."

Remixing *La Belle et la Bete*, Reisman says, was liberating. Cocteau's visualization of the 18th century fable, he adds, is an ideal match with surround sound. "I'm finding this a lot of fun, partly because I'm recalling the original mix—so I don't have to do a lot of grunt work. I'm starting not from step one but from step four. So it's a lot of fun, because it's creative mixing, it's making things sound a little better, making use of the surrounds.

"In this particular film," Reisman adds, "the music has room for lots of reverb—it's basically a classical score. On the other hand, it's also synthesizers and electronic and full of things that, even on the [2-channel mix], we did in a kind of magical way, to represent the beast's realm: super-long echoes, infinite reverb, echo 'warph,' where the echo has a modulation and changes pitch.

"We did these kinds of creative sound design in the original, to represent the beast's magical powers," Reisman continues. "In surround, it's so much better; it's more fun that you can play with things in space and create the depth of the interior of the castle, with things reverberating. Doing it to picture, where you can actually position things, is fun."

Studio Monitor™



by Christopher Walsh

PROGRESS REPORT: With DVD-Audio well into its second year, two of the format's primary supporters, Warner Music Group and 5.1 Entertainment Group, are offering assessments of its first year, as well as an ambitious blueprint for the future. This week, Paul Vidich, executive VP of Warner Music Group (WMG), offers WMG's evaluation of the format's launch (in November 2000), along with a glimpse of future titles.



VIDICH

While the runaway success of DVD-Video is acknowledged, a comparison of DVD-A's introduction to that of the CD is likewise encouraging, Vidich says, especially given the paucity of support, to date, from the industry as a whole.

"We are pleased with the first year," Vidich says. "In the United States, we shipped about 240,000 units, and worldwide about 350,000 units. We tried to put some perspective on that by looking at what happened in the first year of CD. It looks like we certainly did well, maybe even better than the first year of CD. On the other hand, we were the only ones out there so far, other than 5.1 [Entertainment Group]. In any case, we had a very good response from consumers in its first year, in our view. And we made money on most of the titles that we put into the marketplace, which is important."

By contrast, WEA shipped slightly more than 145,000 units in the first 12 months of the compact disc's launch, according to WMG figures.

Top-selling WMG DVD-A titles, Vidich reveals, are Fleetwood Mac's *Rumours* and Metallica's 1991, self-titled album. According to SoundScan, these have sold 9,000 and 8,000 copies, respectively. The Eagles' *Hotel California*, released in the format Dec. 11, 2001, stands at

3,000 units sold. "On top of those," Vidich adds, "we've probably sold through about 60%, which is a very credible number."

Encouraged by the slow-but-steady growth of multichannel-audio awareness and the ever-growing installed base of DVD players, WMG is planning more than 40 new titles for the DVD-A format this year. Approximately one-third of these, Vidich says, will be new releases, and the remainder will be catalog titles.

Upcoming releases will include Alanis Morissette's *Under Rug Swept*, the CD version of which debuted at No. 1 on The Billboard 200; R.E.M.'s *Automatic for the People*; *The Last Waltz* by the Band; and an as-yet-untitled remix album from Linkin Park. "We're looking at some of our best current artists to release either their current or recent album in the format," Vidich says. "In addition, we are continuing to release catalog titles into the marketplace."

Despite the remixing and authoring expense, the return justifies continued investment, Vidich says. He adds that the 4C consortium's anti-copying protection and Verance Corp.'s watermarking technology make DVD-A—beyond its sonic superiority to CD—an obvious corrective for the industry's current struggle to curtail rampant piracy.

Those developing the DVD-Audio format were about three years into their work when they anticipated the sort of copy protection problems that the industry is now suffering from, Vidich says. As a result, they "built into the format two solutions which should be the answer to the industry's problems over the mid to long term. DVD-Audio includes a watermark, the advantage of which is that when an analog copy is made—and you can never stop analog copying—that watermark is embedded in the music. If it's played back in a compliant device, it won't play back. And it's encrypted in the first place. So we designed something that ought to solve the problems that we're suffering from now."

"We have the strong view that while we may have to do some interim measures [for CD copy protection], the only real solution is a format like DVD-Audio, which was designed from the beginning to offer the highest-quality audio experience in a secure world," Vidich adds. "So I think what we have in front of us is the disc in the format that will be able to serve for the next generation of physical optical media."

MARCH 23
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 16, 2002)

| CATEGORY | HOT 100 | R&B | COUNTRY | MAINSTREAM ROCK | MODERN ROCK |
|--|---|--|--|---|---|
| TITLE Artist/ Producer (Label) | AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, D. Shea (Epic) | OOPS (OH MY) Twist/ Timbaland (The Gold Mind/Elektra/EEG) | THE COWBOY IN ME Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb) | BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope) | BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope) |
| RECORDING STUDIO(S) (Location) Engineer(s) | SONY (New York) RECORD PLANT (Los Angeles) Rob Williams | WESTLAKE AUDIO (Los Angeles) Senator Jimmy D. | OCEAN WAY (Nashville, TN) Julian King | NRG THIRD STONE (N. Hollywood, CA) John Kurzweg | NRG THIRD STONE (N. Hollywood, CA) John Kurzweg |
| CONSOLE(S)/ DAW(S) | Neve VSP 72, SSL 9000 J | Neve Vn. | Custom Ocean Way Neve 8078 | Neve 8068 | Neve 8068 |
| RECORDER(S) | Pro Tools | Studer A827, Pro Tools | Sony 3348 HR | Studer A827, Pro Tools | Studer A827, Pro Tools |
| RECORDING MEDIUM | Pro Tools | Quantegy 499 | Quantegy 467 | Ampex 456 | Ampex 456 |
| MIX DOWN STUDIO(S) (Location) Engineer(s) | RECORD PLANT (Los Angeles) Bill Malina | THE VILLAGE RECORD (West Los Angeles) Jimmy Douglass | RECORD ONE (Sherman Oaks, CA) Mike Shipley | SOUNDTRACK (New York) Andy Wallace | SOUNDTRACK (New York) Andy Wallace |
| CONSOLE(S)/ DAW(S) | SSL 9000 J | Neve VR | SSL 8000 G+ | SSL 4072 G+ | SSL 4072 G+ |
| RECORDER(S) | Pro Tools | Studer A827, Pro Tools | Ampex ATR 100 | Studer A820 | Studer A820 |
| MIX DOWN MEDIUM | Pro Tools | Quantegy 499, Pro Tools | BASF 900 | BASF 900 | BASF 900 |
| MASTERING (Location) Engineer | HIT FACTORY (New York) Herb Powers | BERNIE GRUNDMAN (Los Angeles) Bernie Grundman | STERING LAB (Woodland, CA) D. Sax | SONY (New York) Vlado Meller | SONY (New York) Vlado Meller |
| CD/CASSETTE MANUFACTURER | SONY | WEA | WE | UNI | UNI |

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The Billboard BritList

AN EXPANDED INTERNATIONAL SECTION

The 'Best Of The British' Earn Global Currency



1 Roger Ames

Roger Ames
Chairman/CEO
Warner Music Group
New York

Just before Roger Ames' appointment in 1999 as Warner Music Group chief, he is said to have visited its international offices on London's elegant Baker Street and, unnerved by the silence, asked an employee, "Don't you guys ever listen to any fucking music?"

The Warner corridors in Baker Street, Burbank and Rockefeller Plaza are likely noisier now, even though Ames sometimes may pad them in socks (he is known for occasionally removing his footwear at work). Could that be the sound of the hits that the company needs in order to counter years—to hear critics tell it—of neglect in the '90s?

In fact, the reversal has begun. Warner Music in 2001 took a third-ranked 15.9% (up from 15.6%) of total U.S. album market share by distributor, according to SoundScan. It was the No. 1 distributor in the hard-rock genre, a good place to be right now.

The appointment of well-regarded executives at home and abroad is also changing the company. Then again, Trinidad-born, British passport-toting Ames became accustomed at PolyGram to hearing—and breaking—hits from within and without the Anglo-American axis.

"Roger has continuously demonstrated leadership and entrepreneurial skills at the highest levels," says Clive Dickens, former Capital Radio group program head who is now program and operations director with the pan-European firm Absolute Radio International. "This will be an interesting year, as his role at AOL/TW may start to migrate to other entertainment business sectors."

Let's just hope they play some funk'n' music there.

LONDON—Who's the best? And who's to judge?

For British recording artists, throughout the year, Billboard's charts offer the definitive measurement of achievement in the U.S., as tracked by record sales. Through our Hits of the World charts and Common Currency scorecard, and weekly international news, we extend worldwide our coverage of British artists, as well as the producers and songwriters with whom they work.

The Billboard BritList is different. For the first time, we set out to determine who are the most influential British executives working in the global music and home-entertainment industry today, based on their activities during 2001.

Artists, songwriters and producers were not eligible. Instead, we wanted to spotlight the best British executives working at major or independent labels, in the media or in new media, as attorneys or artist representatives, in recording studios or in concert promotion, and in the home-video business, a key part of Billboard's weekly coverage.

Again, who decides? Well, the buck—or the pound—stops here. Billboard editors cast the deciding votes, but with a little help from our friends. Specifically, over the past three months, Billboard staff and contributors around the globe contacted more than 200 industry professionals from every realm of the business to gather BritList suggestions. Top executives were recommended by their peers and business partners, their company colleagues and competitors. We even listened to their publicists. But greater weight was given to the more objective recommendations. And we sought to represent as wide a scope of the business as possible.

The BritList is not a quantifiable chart. So we made the decision to not rank the executives whose names, instead, appear alphabetically—but for an exceptional quintet. The Top Five BritList executives who appear on the front-page of this report were cited as the most influential by an easy majority of sources, and we agreed they deserved to be highlighted.

Now, you say, who cares about nationality in a business where

(Continued on page 46)



2 Clive Calder

Clive Calder
Chairman/CEO
Zomba Group
New York

OK, so Clive Calder's Zomba Group had to be satisfied with the third-biggest-selling album in the U.S. last year (*Celebrity* by 'N Sync) after two consecutive years with the No. 1 title.

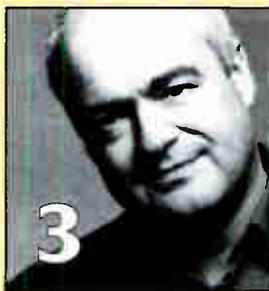
Nevertheless, the world's largest independent music enterprise—with annual revenues around the \$1 billion mark—remains well positioned, both in terms of market stature and competitive clout. Its co-founder, born in South Africa, became a British citizen some 15 years ago.

"Single-handedly, [Calder] could have made the BMG/EMI merger happen," comments one industry power-player. "It didn't suit him—yet!" This seasoned executive adds, "The power he controls is far greater than the size of his company."

Meanwhile, BMG holds 25% of Zomba's publishing unit, and 20% of the record operation. Calder is thought to have a put option which, if exercised, would require the German media giant to buy out the remainder of his company, for a figure that might be as high as \$3 billion. BMG reportedly now does not have a call option.

One person who has worked very closely with Calder doubts that he'll sell out anytime soon, and thinks it possible that he'll groom his son to run the family business. Meanwhile, Calder's skillful blend of music man and business man, coupled with a deft avoidance of the personal limelight, only adds to the Zomba mystique.

Not bad for a former *Billboard* correspondent in Johannesburg, South Africa.



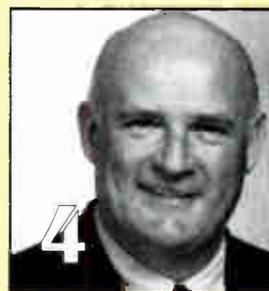
3 Tony Wadsworth

Tony Wadsworth
Chairman/CEO
EMI Recorded Music U.K.
& Ireland
London

It ought to be quite a party. The U.K. major-label chieftain whose 2001 achievements most impressed Billboard's global "voters" will later this year mark his 20th anniversary in the employ of EMI Records. Yet it will surprise no one if the occasion turns out to be modest, low-key and self-effacing. "Tony's an unsung hero," comments Music Managers Forum executive director James Fisher, "with a sensibility towards artists and staff that is also changing the status of EMI back into a major player."

It is EMI's roster of talent in the U.K.—including Radiohead, Kylie Minogue, Gorillaz (and Blur), Robbie Williams, Coldplay and Starsailor—which has earned kudos for Wadsworth and team. Perhaps most importantly, this lineup has also proven to be exportable to the rest of Europe, America and beyond, and helped rebuild Britons' confidence in the global appeal of their artists and music. This year, Wadsworth has taken on responsibility for Virgin Records U.K. alongside responsibility for the EMI (now Capitol) label group. It's the first time both entities have been under one U.K. regional head, and it makes Wadsworth directly accountable to EMI Recorded Music chairman/CEO Alain Levy.

Both may chuckle anew at the name of the university band in which Wadsworth, now 45, played guitar in the 1970s: the Young Bucks. Today, for the sake of EMI and its shareholders, the hope is that he can keep turning "young" into "big."



4 Eric Nicoli

Eric Nicoli
Chairman
EMI Group
London

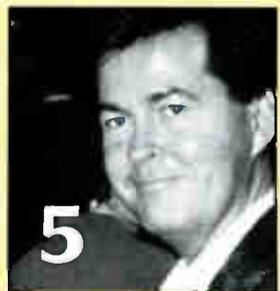
Since he became chairman of the EMI Group in 1999, Eric Luciano Nicoli has put up with jokes, japes, wisecracks and sarcasm from the worldwide music business about the 19 years he previously spent at United Biscuits, and then about EMI's unsuccessful consecutive tangos with Warner and BMG. Last Oct. 14, people stopped laughing.

On that Sunday, Nicoli removed Ken Berry as the CEO of EMI Recorded Music, and set in motion—by the appointment of former PolyGram officers Alain Levy and David Munns (see separate entries)—a train of events that impacted everyone in EMI's world, and will for some time to come.

"Overnight," says Martin Davis, managing director of Zomba Records Brazil, and a former Virgin Records executive, "Eric changed EMI with the decision to bring in Levy. Whether it was the right decision, time will tell, but it certainly was a courageous one."

Others polled for Billboard's BritList offered similar sentiments. For his part, Nicoli said in October—with characteristic candor—about EMI's U.S. operations, "We've clearly made some really poor people choices over the years, and we've clearly made some poor strategic decisions."

A tough cookie, after all.



5 Simon Fuller

Simon Fuller
Chief Executive
19 Group
London

"Synergy" has become a much-abused term in modern media, but Simon Fuller, the artist manager-turned-impresario, achieves it through the many tentacles of his 19 Group. The company is behind the star-building "Pop Idol" TV series, which made addicts of millions of Britons in 2001 and into this year, and which, at the time of writing, seems set for a U.S. version via Fox. The result: millions in revenues for the 19 partners through licensing fees, record sales (the "Pop Idol" talent is signed to BMG), management, merchandising and commercial endorsements.

Fuller, initially known for managing Annie Lennox (BMG) and Cathy Dennis (Polydor), made 19 into a multimedia force, first with the Spice Girls, then S Club 7. The latter's TV series (first U.S. outlet: Fox) is now seen worldwide, and the band's recordings (on Polydor, with Cathy Dennis among the songwriters) sell accordingly. Universal Music Asia Pacific chairman Norman Cheng calls Fuller "a real entrepreneur," and expects more new talent from the U.K. "and perhaps even here in Asia" to emerge globally through 19.

Fuller's team includes "Pop Idol" judge Nicki Chapman, formerly TV promotion head at... BMG. Now, how long before the relaunch of 19 Records?

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WHEN A PICTURE TELLS A THOUSAND WORDS, YOU'RE TALKING MUSIC VIDEO. NOTHING CAN TELL THE STORY BETTER THAN DVD. SURROUND YOURSELF IN COLOUR AND SOUND. EVERY NUANCE CAPTURED, EVERY DETAIL FAITHFULLY REPRODUCED. ALL ON ONE SHINY DISC. WE MAKE HUNDREDS AND THOUSANDS OF THESE, EACH DISC JUST AS PERFECT AS THE ORIGINAL. THEN WE DELIVER ON TIME, EVERY TIME.

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discronics
In a different league

Continued from page 43

the hits can come from anywhere? The latter may be true, but it is also correct to say that the British Isles have often punched above their weight in popular music—notwithstanding recent difficulties, chronicled in Billboard's "Atlantic Crossing" articles over the past 18 months. Even as we write, the British government is considering the funding (in partnership with the industry) of a U.K. Music Office in New York, to help the country's music entrepreneurs find, or regain, their footing in the world's largest music market.

Finally, in the interests of not taking all the above too seriously, we've added categories for "Out of Office" (at press time) and "Honorary Brits." The people in the latter group, like everyone on the BritList, are included on the basis of events in 2001. Yet we're reminded of earlier words spoken by the music industry's greatest Anglophile, Ahmet Ertegun. (And yes, he cast a BritList vote; it's secret, of course.) Recalling his first encounters with the British biz, the co-founder of Atlantic Records was asked whether the Brits were different. "No," Ertegun told Billboard, "but they were characters."

So, here it is: the Billboard BritList. Agree? Disagree? We want to know. In this interactive, online age, you have the ability to offer instant feedback by sending an E-mail to britlist@eu.billboard.com. We'll be listening.

Chris Abel Smith
Managing Director
Premier Video Film
Moscow

Is home video a viable business in Russia? Despite rampant, organized piracy, Old Etonian, wild-horse-riding Abel Smith's success in distributing films from major studios and local product says that, indeed, it is.

Bob Angus
Managing Director
Paul Hutton
Director
Metropolis Music
London

A thriving independent company, in 2001, Metropolis promoted more than 500 shows and dominated the concert scene in the South of England. Angus, Hutton and their team staged their biggest shows, however, with Robbie Williams at the Milton Keynes Bowl and Cardiff International Arena, taking the company beyond its southern roots. The company's biggest arena tour of 2001 featured Linkin Park. Metropolis also promotes the V Festivals in association with SJM Concerts.

Malcolm Atkin
Managing Director
Sphere Studios
London

After three-plus decades working with George Martin, first as a key member of the AIR Studios team at Oxford Circus, and later overseeing the state-of-the-art AIR Lyndhurst studios, Atkin now is on his own as head of Sphere Studios, which opened in 2001 as a cutting-edge production complex. Through his approachable manner and his involvement with industry associations, Atkin remains an ambassador for the British recording-studio business.

Colin Barlow
Joint Managing Director
Polydor U.K.
London

Through his work with such acts as Samantha Mumba, who scaled the U.K.

Artist Representatives

How do you decide which of the behind-the-scene players who guide the careers of British artists most deserve BritList recognition? In this category, we did use a firm criterion—the appearance of an artist/client on the year-end Billboard 200 album chart. The 2001 U.S. sales noted here are rounded SoundScan totals for the chart year from Dec. 2, 2000, to Nov. 24, 2001. We chose the description "artist representative" deliberately, as not all these individuals fill the traditional role as manager. But all are considered key and influential in the careers of their clients. You also will note that we've given honorary Brit status below to certain American execs working with U.K. clients.

Apple Corps
London
Artist: The Beatles
Album: *I*
2001 U.S. Sales: 7,686,000

Roger Davies
R.D.W. Management
London
Artist: Sade
Album: *Lovers Rock*
2001 U.S. Sales: 3,127,000

Peter Leak
Nettwerk Management
London
Artist: Dido
Album: *No Angel*
2001 U.S. Sales: 2,814,000

Rob Holden
Mondo Management
London
Artist: David Gray
Album: *White Ladder*
2001 U.S. Sales: 1,286,000

Irving Azoff
Irving Azoff Management
Los Angeles

Artist: Charlotte Church
Album: *Dream a Dream*
2001 U.S. Sales: 1,010,000

Chris Morrison
CMO Management
London
Artist: Gorillaz
Album: *Gorillaz*
2001 U.S. Sales: 982,000

Phil Harvey
Coldplay Management
London
Artist: Coldplay
Album: *Parachutes*
2001 U.S. Sales: 835,000

Geoff Baker
MPL Communications
London
Artist: Paul McCartney
Album: *Wingspan, Hits & History*
2001 U.S. Sales: 687,000

Bryce Edge, Chris Hufford
Courtyard Management
Oxford
Artist: Radiohead
Album: *Amnesiac*

2001 U.S. Sales: 588,000

Kathryn Schenker
K.S.M. Inc
New York
Artist: Sting
Album: *Brand New Day*
2001 U.S. Sales: 587,000

Colin Lester
Wildlife Management
London
Artist: Craig David
Album: *Born to Do It*
2001 U.S. Sales: 517,000

Michael Eaton
Musiclore
Dorking, Surrey
Artist: Eric Clapton
Album: *Reptile*
2001 U.S. Sales: 458,000

Simon Fuller
19 Management
London
Artist: S Club 7
Album: *7*
2001 U.S. Sales: 438,000

singles chart with "Always Come Back to Your Love" and the Lighthouse Family, whose album "Whatever Gets You Through the Day" was a platinum-plus U.K. hit, Barlow has been a major-label booster for black pop in Britain.

Jeff Barrett
Founder
Heavenly Records
London

Saint Etienne, Doves, the Manic Street Preachers, Beth Orton. Such are the notable acts released by Barrett's Heavenly Records since its launch in 1990. In 2001, Heavenly's Ed Harcourt was among nominees for the Mercury Music Prize, while Barrett's management clients, Starsailor, made a big impact with their debut *Love Is Here*. Hey, maybe they all get free drinks at The Social. Barrett's trio of watering holes (two in London, one in Nottingham) with the coolest matchbooks this side of Chicago.

Frank Brown
President
MTV Networks Asia
Singapore

Yorkshire's Frank Brown succeeded Peter Jamieson in January 1997 as president of MTV Networks Asia and has been shrewdly steering the channel ever since. In February this year, Brown's team launched the first MTV Asia Awards, with Ronan Keating co-hosting and an appearance by one of the newest Brit chart names, Blue. The audience in Asia of the Feb. 2 telecast reached 150 million households.

Lavinia Carey
Director General
British Video Association
London
Guiding the trade association of the

British home-video business, Carey has initiated numerous anti-piracy efforts, led the promotion of DVD and battled against the threat of a price-fixing investigation from the European Union.

Paul Connolly
Managing Director U.K.
and Executive VP Europe
Universal Music Publishing
London

Connolly's key deal during 2001 was a worldwide agreement with Stockholm-based Murlyn Songs, whose writers lent their platinum touch to such artists as Jennifer Lopez, Samantha Mumba, 98 Degrees, Jessica Simpson, S Club 7 and Ronan Keating. Universal was runner-up as *Music Week's* U.K. publisher of the year, with interests in smash hits by Kylie Minogue, Hear'Say and Atomic Kitten, all among the Top 5 singles of the year.

Lionel Conway
President
Mosaic Music Publishing
Los Angeles

U.K. veteran Conway was president of Island Records until its sale to PolyGram in 1990, and from 1992 to June last year was president of Madonna's publishing company, Maverick Music. MMG just bought Hamstein Music's catalog of 100,000 copyrights (although this deal was initiated before Conway's arrival). MMG's key writers include Ednaswap's Ann Previn and Scott Cutler, who co-wrote Natalie Imbruglia's worldwide hit "Torn."

Richard Cottrell
President
EMI Music Distribution
Los Angeles
Since 1998, Cottrell has overseen the

rejuvenation of EMI Music Distribution, improving both physical plants and pricing policies to the benefit of U.S. retailers. In 2001, Cottrell also has been a voice of reason during discussions of new digital music subscription services, noting that major labels such as EMI view digital subscriptions as incremental business, not a replacement for brick-and-mortar retailers.

Simon Cowell
A&R
BMG U.K.
London

Cowell's blunt-speaking ubiquity on Britain's "Pop Idol" reality TV series, and in every tabloid newspaper in the U.K., has polarized industry opinion of this man who once claimed to "wake up and fall asleep" thinking about pop music. Insiders, however, recognize his successful A&R track record at BMG U.K., which includes Robson & Jerome, Westlife, Five—and now "Pop Idol" winner Will Young.

Paul Curran
Managing Director
BMG Music Publishing U.K.
London

Curran has kept his door open and his pen handy. BMG's noteworthy publishing signings during 2001 include Robbie Williams, Elvis Costello and Iron Maiden, while the company also acquired Fiction Songs with the Cure's catalog, among others. BMG-signed Coldplay won the 2001 Brit Award for best band and best album of the year, while Williams picked up three 2001 Brits. An Ivor Novello award went to BMG's Lindus Burdick for Sonique's hit "It Feels So Good" and an ASCAP/PRS writer of the year award went to BMG's Phil Thornalley for "Back Here Baby."

Barry Dickins
Rod MacSween
Joint Managing Directors
ITB
London

In their long-lasting partnership, Dickins and MacSween are now settling into their roles as the only full-service agency to be owned by Clear Channel Entertainment, Europe. The agency joined Clear Channel in 2001 and brought to the multinational promotion firm an agency with a roster that spans the history of rock 'n' roll—Bob Dylan to Staind.

Rob Dickins
Chairman
Instant Karma
London

While Dickins' Sony-affiliated Instant Karma label strives to break such acts as Addis Black Widow, Helicopter Girl and K-Gee, the former Warner Music U.K. chairman remains a high-profile industry leader as chairman of the British Phonographic Industry. He's become more relaxed, though, since departing the Warner behemoth. He must step down from the top BPI job this summer, but will likely influence the organization's next—and difficult—choice.

Ian Duffell
Managing Director
Brazin Pty. Ltd.
Sydney

It's too early to pass judgment on Australian chain Sanity Music's invasion of the U.K. (Sanity's parent, Brazin, purchased 77 Our Price Shops from the Virgin Entertainment Group). But there are few entertainment merchants with the global credentials of Brazin chief Duffell. In the U.K., he served at HMV from 1993 to 1997, then joined Richard Branson's Virgin Megastores army with frontline posts in Australia and the U.S. Now back Down Under with Brazin, Duffell says he's looking to expand next into Japan and Hong Kong. "He's got vision," says Warner Music Australasia chairman Shaun James.

Peter Edge
VP, A&R
J Records
New York

Edge has a substantial claim on 2001 bragging rights, if for no other reason than the global success of the British singer/songwriter he helped bring to Arista Records in 1998: Dido. Then, when he followed Clive Davis to J Records, Edge played a key role in the realization of Alicia Keys' talent. Let's see: Dido, Alicia...more than 15 million albums worldwide last year. Give this guy a raise.



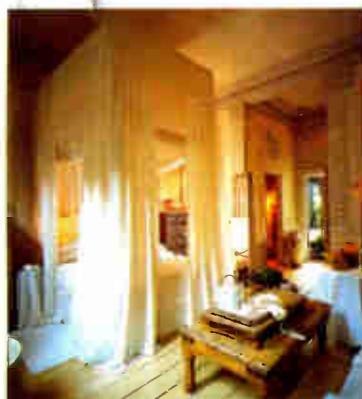
Nick Firth
President
BMG Music Publishing Worldwide
New York

As publishers grapple with the potential and pitfalls of online music, one of BMG's major deals under Firth in 2001 was a licensing agreement for the online music subscription company (Continued on page 48)

Blakes



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Continued from page 46

FullAudio, the first catalog-wide license from a major publisher for an online music download service. Given the uncertainty surrounding digital download business models, of course, what the deal will be worth to either party remains to be seen.

Roger Furness
Executive Director
Audio Engineering Society (AES)
New York

"His administration and international sensitivity have been evidenced in the influence of the AES in seven international events in 2001," says Roy Pritts, outgoing AES president, of Furness. "His professional credits grew beyond expectations in the execution of the change of dates of the 111th AES International Convention in New York following the tragic events of Sept. 11, 2001."

Peter Gabriel
Founder
OD2 (On Demand Distribution)
Bristol

Gabriel ranks on the BritList not as a performer but as a cyber-entrepreneur. In the wake of creating his acclaimed Real World label, Gabriel founded OD2, a digital services distribution company run with an artist's perspective. "His high-profile involvement in OD2 and its deals with the majors have

turned the company into a big player," says Rebecca Ulph, an entertainment analyst at Forrester Research Europe.

Nick Gold
Owner
World Circuit
London

Gold's stature in world music is confirmed by the remarkable worldwide album sales achieved over the past three years by the Buena Vista Social Club. Gold conceived, signed and recorded that ensemble, triggering a new Cuban-music boom. In 2001, Gold released *Cachaito*, an acclaimed, genre-jumping solo debut from Buena Vista bassist Orlando "Cachaito" Lopez, while this year's releases include a second solo disc from Buena Vista singer Ibrahim Ferrer and the first album in nearly two decades from Senegal's Orchestra Baobab.

Lucian Grainge
Chairman/CEO
Universal Music U.K. & Ireland
London

The numbers speak loudly: market-leader Universal increased its album share by two points to 27% in 2001, while its singles action grew to 26.6% from 20.5% the previous year. Within that result, the most successful label was Polydor—where Grainge played a key A&R or leadership role for most of the '90s. The Universal roster includes U2, S Club 7, Ronan Keating, Gabrielle, Bond, Lighthouse Family, Texas and Russell Watson. "Lucian runs a very tight ship," says Alan Edwards, manag-

ing director of top U.K. PR firm The Outside Organisation, "and is on top of every detail, however small. Only downside is that he doesn't seem to spend so much time at the Arsenal!" Grainge, whose brother Nigel is also in the business, began as a songplugger for April Music in 1979.

Ann Harrison
Partner, Music Group Head
Harbottle & Lewis
London

Who do the likes of Robbie Williams, the Corrs and PJ Harvey call for legal help? Answer: Ann Harrison, head of the music group at Harbottle & Lewis, one of the U.K.'s top entertainment law firms. Working mostly with artists, managers and small labels, Harrison not only advises clients on contracts and intellectual property matters but increasingly is involved in the legal thicket of online music. In November, she received The Accolade Award at the Women Of the Year Awards in London, honoring leading figures in the music industry.

John Jackson
Managing Director
Emma Banks
Director
Helter Skelter Agency
London

Jackson has built up one of the largest independent talent agencies in the U.K. Always a hard-rock agent, Jackson in 2001 was all set to revive the career of Guns N' Roses but instead had to deal with the cancellation of two tours by the band. A highlight of the year that did come off: the European leg of the Tattoo the Planet Tour. Banks is the most successful female booking agent in the U.K. with a roster that embraces Ricky Martin, Marilyn Mason, Texas and the Red Hot Chili Peppers.

Matt Jagger
Managing Director
Ministry of Sound
London

Jagger's Ministry of Sound label, through its own activities and joint-venture deals with dance labels including Defective, Incentive, Sound Design and Relentless, has evolved as an instantly recognizable worldwide youth brand name "truly leading and dominating the world of dance and electronica," says Gary Salzman of Sound Design Records and Big Management Ltd.

Howard Jones
Managing Partner
Sheridans
London

Head of the entertainment department at Sheridans, Jones is both well-regarded and well-connected. "He's very fair," says one of the most high-ranking British label executives in the business, "and you can trust him. He doesn't broker information." The firm handles Paul McCartney and Apple Corps. affairs, "as well as half the U.K. industry's record executives," adds our major-label source.

Alex Jones-Donnelly
Editor of Music Policy
BBC Radio 1
London

When BBC Radio 1 head of music

policy Jeff Smith left to join Capital FM in March 2000, Smith's No. 2, senior music manager, Jones-Donnelly, stepped into his role, despite a relatively short tenure with the network. Radio 1 has endured a bumpy ride in the ratings in the past year, but Jones-Donnelly's position—along with that of Radio 1 controller Andy Parfitt—is still widely regarded as one of the most influential in the U.K. music business.

John Kennedy
President/COO
Universal Music International
London

"Having John Kennedy as your lawyer," a former client reportedly said back in the day when the UMI executive was running his J. P. Kennedy & Co. legal practice, "has been the best way to let everyone know you're a player." The London-born, Leicester University graduate became a player himself in 1996 as chairman/CEO of PolyGram U.K., and last July advanced to second-in-command at Universal Music International. (UMI's London HQ is a stone's throw from Buckingham Palace, where Kennedy in '95 received an OBE in recognition of charity work for Live Aid.) Adds a former PolyGram colleague, "John Kennedy's knowledge, contacts and experience manifests itself...in a million little scenarios."

Jeremy Lascelles
CEO
Chrysalis Music Division
London

Lascelles was promoted from MD of Chrysalis Music Publishing to CEO of the music division following the departure of Steve Lewis in early 2001. Chrysalis has been named by *Music Week* as the top independent U.K. publisher of 2001, with an 11.7% market share bolstered by hit copyrights by David Gray, Oxide & Nutrino, Morcheeba and Aphex Twin, among others. Lascelles also signed veteran tunesmith Rod Temperton to a worldwide deal in late 2001.

David Lester
Executive Legal Director
MCPS-PRS
London

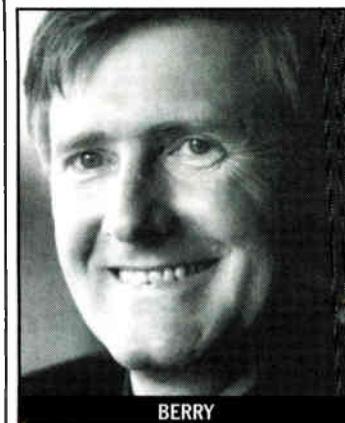
As the U.K.'s mechanical and author's rights organization wrestles with issues of copyright in the digital age, and its relationship with other national rights groups, MCPS-PRS executive legal director David Lester plays a major role in ongoing negotiations.

Jeremy Marsh
Managing Director
Telstar
London

Call Marsh "Born To Do It," as managing director of Telstar's label operations, the indie home of BB Mak, who broke through in the U.S. in 2000; Craig David, who went platinum in the States in 2001; and newcomers Mis-Teeq, now platinum in their native U.K..

David Massey
Senior VP, A&R
Sony Music Entertainment
New York/London

One of Massey's bosses calls him a "musical internationalist," referring to the scope of his enthusiasm and



BERRY

Out Of Office

Gone but not forgotten. The BritList recognizes these key executives who departed their posts in the past year, raising speculation on where they'll exercise their influence next.

Ken Berry
CEO
EMI Recorded Music
Departed: October 2001

Paul Conroy
President
Virgin Records U.K.
Departed: January 2002

Ray Cooper, Ashley Newton
Co-presidents
Virgin Records America
Departed: January 2002

Steve Lewis
CEO
The Chrysalis Group
London
Departed: June 2001

duties. (Even the indie label he once owned was dubbed Big World.) That's backed up by the artists with whom he's worked during 11 years at Sony, including Oasis, Lara Fabian, Tina Arena, Silverchair, Des'ree and Deep Forest. Last year, Massey's signing of Daylight/Epic artist Anastacia was rewarded; her first two albums each hit the 2 million mark worldwide.



Brian McLaughlin
COO
HMV Media Group
London

"It could do a lot better." That's HMV lifer (he joined the company in '68) McLaughlin talking about his hometown soccer team, Portsmouth, not about HMV's financial performance. Last year, HMV gained market share at the expense of competitors at home, even as it was challenged abroad—particularly in America. Brian Mac has held the global post since 2000 and also added responsibility for HMV's Waterstone's book chain. Last year, he also became the first music merchant to



(Continued on page 51)

HONORARY BRITS

Alain Levy
Chairman/CEO
EMI Recorded Music
London

Somehow you knew that Alain Levy, the intense former president/CEO of PolyGram, had not run his last multinational record company. Last fall, Levy was tapped to replace the ousted Ken Berry as chairman/CEO of EMI, in the company of new vice chairman (and fellow PolyGram vet) David Munns, who later joked that they may as well be married. Since Levy's PolyGram run, "he is much more relaxed, more philosophical about things," Munns said in October. Will he revert? "In about two weeks," joked the vice chairman, but a senior competing executive said in January that the "new" Levy seems to be lasting longer.

Paul McGuinness
Manager, U2
Principle Management
Dublin

U2 closed 2001 with the most successful U.S. tour of the year, grossing \$133.6 million in 106 sellout shows while the group's *All That You Can't Leave Behind* has topped 3 million in U.S. sales. With the boys he has man-

aged since their Dublin pub days playing a dazzling halftime show, you can bet Paul McGuinness earned a decent seat at last month's Super Bowl.

Maurice "Obie" Oberstein
(1928-2001)
Former U.K. music-industry leader
London

No superstar concert, no award show, no industry banquet has ever drawn the U.K. music business together as fully and emotionally as did the memorial service that followed the Aug. 12 death of Maurice "Obie" Oberstein. The brilliant, mercurial and eccentric American became an architect of the modern British

record industry during his tenure at the helm of CBS U.K., then PolyGram U.K., and two stints as chairman of the British Phonographic Industry. "Obie had 10 ideas a day—nine insane and one brilliant," remembered Paul Russell, chairman of Sony/ATV Music Publishing. "He'll always be remembered as a great talker, but my experience was always that he was a great listener, too, and that he was never timid to change his mind about something if you made a good enough argument for it."



LEVY

INTERNATIONAL

Australia Reports 11% Shipment Rise

BY CHRISTIE ELIEZER

SYDNEY—Bucking a global trend, the Australian recording industry registered an 11% volume rise in shipment volume through 2001, according to the Australian Record Industry Assn. (ARIA).

The industry registered shipments of 63.8 million audio and music units with a dollar value of \$647.6 million Australian (\$336.7 million) from January to December. By comparison, units sold in 2000 were 56.6 million with a dollar value of \$593.7 million Australian (\$308.7 million).

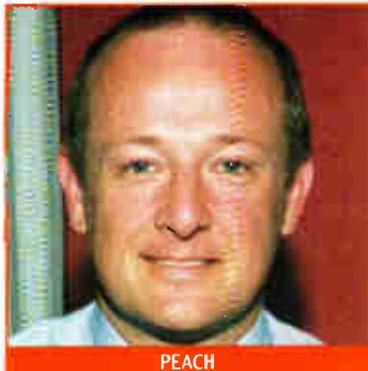
ARIA executive director Stephen Peach suggests that 2001 showed a spark of activity following a slowdown in 2000 from the July 1 introduction of the 10% across-the-board Goods and Services Tax and the Sydney Olympic Games. "This is a recovery year where we got back to the expected trajectory," Peach says. "Australia headed into tough economic conditions a year before everyone else, and at present the Australian economy is doing better than most."

Retailers suggest that a substantial part of the 11% rise can be attributed to suppliers cashing in on the low exchange rate of the Australian dollar by exporting domestic product to overseas affiliates. Nevertheless, there are positive signs. CD albums shifted 49.6 million units compared with 43.9 million in 2000, and CD singles rose to 12.3 million from 11 million. Music DVDs and videos leapt by 65.4% to 954,840 units, compared with 577,026. Of that figure, 762,000 were DVDs, showing strong growth for the format.

The 11% growth in volume was offset by an overall 3.5% average wholesale price reduction. Australian Music Retailers Assn. (AMRA) chairman Gavin Ward says, "Prices have plummeted—severe discounting has brought them to \$19.99 Australian [\$10.40]." A full-price CD in Australia retails at \$31 Australian (\$16). But, Ward says, "the market's been dynamic. There is good music around, and people are buying it. But from a retail point of view, gross profits are down."

ARIA's figures do not split shipments between Australian and international acts. But some label executives who asked not to be named suggest the domestic figure is between 17% and 20%—down from 23% the year before.

Reduced profits from lower CD prices have led to decreased promotion for local acts. Most label executives are also critical of radio's low support of domestic music: Australian music only accounted for 20% of domestic airplay in 2000, according to the Phonographic Performance Co. of Australia, which monitors radio airplay for record companies. By comparison, U.S. acts represented 50%



PEACH

55% and British acts around 25%.

Local music's share of airplay has risen since May 2001, when the rise of a third national radio network, DMG, broke the duopoly enjoyed by nation-

al giants Austereo and Australian Radio Network—with the resulting effect of loosening up playlists in all networks. Rob Logan, PD of Austereo's modern rock station 2DAY-FM in Sydney, says, "We consistently play up to 30% of local acts, and record companies have learned to come up with more international quality records by Australian acts that we can play."

Nova FM Sydney PD Dean Buchanan adds, "There is a tremendous amount of good new music coming from overseas, and Australian acts are proving they can compete."

Ward says that a market share of 17% for domestic music is still encouraging: "It's a good achievement, given the strong quality of overseas records."

Vitriol, Venom At Victoires French Acts Criticize Industry At Awards Show

BY JOANNA SHORE

PARIS—The 17th Victoires de la Musique—France's annual music awards show—held in Paris March 10 started as a celebration of French musical creativity but quickly turned into a free-speech "happening" for artists criticizing industry leaders.

The strongest attack came from rock band Noir Désir, signed to Universal Music France label Barclay, which won the award for best rock album. After receiving the award, frontman Bertrand Cantat took the opportunity to read an open letter to "the dear CEO of us all, or almost everyone," referring to Vivendi Universal chairman/CEO Jean-Marie Messier.

Cantat said that the band—which played two tracks live during its first TV appearance in eight years—felt the urge to address its concerns to Messier because he had been using the band's name in interviews when referring to how the group contributed to cultural diversity. Cantat said, "We have not asked to be part of this great 'all' that you manage, that you manipulate."

"Your intentions are pure . . . you respect the artists, above all the rebels—not those who are prefabricated and formatted by the industry and for the industry," Cantat added with heavy irony. Before leaving the stage to resounding applause, Cantat concluded, "It is up to you to prove that one of your main missions is to re-balance cultural exchanges between Europe and the U.S." Messier declined to comment.

Another unexpected strike came from rock band Aston Villa, signed to indie label Naïve. The winner of the best newcomer award (a prize voted for by the public) launched a strongly

worded attack on Hervé Lasseigne, ex-president of its former label, BMG France. Now president and founder of independent label Inca, Lasseigne claims that the band's BMG contract was ended due to a lack of "symbiosis between the label and artist." He adds that he respects the group artistically.

Virgin rap act Saïan Supa Crew also took advantage of its prize for rap album of the year (*X Raisons*) to chastise political figures for ignoring minorities.

Marc Thonon, president of the Victoires de la Musique organizing body, says that "artists felt the need to use the show as a platform, but I have no

comment to make except that I regret that Aston Villa have attacked someone *ad nominem*."

Universal Music took six awards, as did Virgin through its various labels. Naïve went home with two awards. The winners are chosen by votes from a 2,500-strong industry academy, though only around half that figure cast votes.

Other winners in key categories included Poydor's Gérald De Palmas (best male act) and Mercury's Zazie (best female act). Best song was "Sous le Vent," written by Jacques Veneruso and performed by Columbia artist Garou with Celine Dion.

Universal Music took six awards, as did Virgin's labels. Indie label Naïve went home with two awards. The winners in the majority of the 17 categories are chosen by votes from a 2,500-member industry academy, though only around half that figure cast votes. The four-hour show was televised live on public channel France 2, attracting some 4 million viewers—slightly down on the previous year.



IFPI Platinum Europe Awards Stay At Home

BY PAUL SEXTON

LONDON—The Platinum Europe Awards were truly European in flavor in February, featuring stars from Spain, Germany, France, and Italy, as record buyers swooned to Enrique, rocked with Rammstein, graduated with Star Academy, and told Laura they loved her.

Laura Pausini's *The Best of Laura Pausini*, which was released last October by CGD/East West, was among the six albums achieving trade shipments of 1 million units or more, according to the International Federation of the Phonographic Industry (IFPI). That adds to a career track record of 16 million units, according to Warner Music Italy, whose managing director, Massimo Giuliano, says that the album has now shipped 1.5 million units worldwide—1.1 million of them in Europe.

"It's going to be her best seller of all. She's really at the top of her career at the moment," Giuliano says of the singer, who emerged at Italy's annual Sanremo Festival in 1996 at the age of 18. *The Best of Laura Pausini* recently completed a 13-week run at No. 1 in Italy.

Giuliano also points out that while Spanish-speaking territories continue to be strongholds—thanks to Pausini's practice of recording both Italian and Spanish versions of her records—another country has joined her fan club in a big way. "France has really exploded with this album," he says. "She's reached 300,000 [units] there—the best seller of her career."

Pausini's next project is an English-language album recorded in the U.S. (*Billboard*, March 2). "There is a commitment from Atlantic to release it in America before the summer," Giuliano says of the disc, on which Pausini has worked with such producers as Pat Leonard and Michael Walden. "It's new for the U.S. market—not a translation of this album. If it's successful, it will probably be released in the rest of the world, but not before the end of the year."

As TV talent shows continue to make a deep imprint on European record-buying habits, French troupe

Star Academy has become the latest small-screen creation to go platinum. Its *L'Album* (Mercury) was released at the end of last year, spending seven straight weeks at No. 1 in France during January and February.

Spanish superstar Enrique Iglesias has had a rewarding start to 2002, thanks to the international hit "Hero." Now he is enjoying Platinum Europe status with the single's parent, Interscope album *Escape*. "Hero" charted first in the Germany/Switzerland/Austria (G/S/A) territories, as well as in the Netherlands, Italy, and Portugal in October. It is now enjoying its 21st

week on the *Music & Media* Eurochart Hot 100 Singles after breaking in the U.K., Ireland, Belgium, and Greece. Currently touring North America, Iglesias will play European dates starting May 5 in Glasgow, Scotland.

Germany's Rammstein continues to be among that country's top domestic hard-rock protagonists, as Motor/Universal set *Mutter* passes the European 1-million mark only 10 months after release, from sales not only in G/S/A territories but also in Portugal, the Netherlands, and the Czech Republic. *Mutter* features the Berlin outfit's biggest domestic hit to date, "Sonne."

The other two albums to make February's Platinum Europe list are both frequent American visitors to the Continent's charts, and both are from the Warner family. One month after Madonna's *Ray of Light* hit European shipments of 7 million, its successor, *Music* (Maverick/Warner Bros.), crests 5 million. *Music* has made another 1 million people "come together" in the 13 months since reaching 4 million shipments in January 2001.

Finally, Red Hot Chili Peppers' 1999 set, *Californication* (Warner Bros.), shipped its 4-millionth European copy in February, even as the band completes work on the follow-up, which is due for release this summer. European festival dates for the Chili Peppers are booked for June. Further details of IFPI Platinum Europe certifications are available at ifpi.org.



GIULIANO



Good Brothers Have 'One True' Aim

Canadian Act Returns With Self-Financed Album That Reflects Siblings' Upbringing

BY LARRY LeBLANC

TORONTO—The Good Brothers—former “bad ole boys” of Canadian music—have long left their raucous barroom roots behind. But after three decades together, they still have a commanding presence on Canada’s small-town festival and fair circuit.

In the '70s, the Goods—56-year-old twins Bruce (autoharp/dobro) and Brian (guitar) and 50-year-old Larry (banjo/guitar)—were regarded as a band of long-haired hippies playing redneck music. But in their efforts to secure radio airplay through the years, they often chucked their down-home music in favor of pop-oriented fare.

Today, the Goods—who have a 12-album catalog—are highly regarded patriarchs of Canadian music. And yet, despite winning consecutive Juno Awards for top country group from 1976 to 1983, their music was often considered too poppy for country radio. The trio has survived by playing to its base of bluegrass fans and to an older rock audience that, while it identifies it as a mainstream country act, still parties to its music.

The spirit of the trio’s new album, *One True Thing*—released in Canada Feb. 19 and distributed nationally by Toronto-based Outside Music—lies in the siblings’ upbringing. Growing up in Richmond Hill, north of Toronto, the three were weaned on their parents’ country and bluegrass record collection. Their father, Harold, a welder, had also been a country singer on the radio in his hometown of Bathurst, New Brunswick, and their mother, Bea, played guitar. Every Saturday night, the family held jamborees in the kitchen. “Bluegrass and traditional country have always been important parts of our music,” Bruce observes. “This album has many of the songs we’ve been doing since we were kids.”

The 14-track recording features eight originals by Bruce and Brian. It was recorded in Richmond Hill with producer Danny Greenspoon, known for his work with Canadian roots acts Great Big Sea, Spirit of the West, and Quartette.

“I wasn’t sure I wanted to produce them until I went out to Brian’s farm to meet with them,” Greenspoon recalls. “The music I loved was the music they played around the kitchen table.”

For the album, Bruce says he and his brothers also took a cue from his sons Travis and Dallas, members of acclaimed Canadian country-punk/bluegrass act the Sadies, which has recorded four albums for Chicago-based Bloodshot Records. “The boys have been an inspiration to us,” Bruce says. “We’ve seen them being able to record whatever they want to record.”

The album’s leadoff single is a bluegrass-tinged remake of Quebec rocker Michel Pagliaro’s 1975 Canadian pop hit “What the Hell I Got.” The track was issued to Canadian country radio Feb. 28. Dawn Woroniuk, music director of country-formatted CFQC and CJWW



Saskatoon, Saskatchewan, says, “We’re playing the single on both stations. The Goods are icons of Canadian country music—everybody knows them.”

Mark Patric, music director of country station CJJR in Vancouver, adds, “When I heard this old Pagliaro song by the Goods, I thought, ‘This is cool.’”

As teenagers in the '60s, Bruce and Brian played with Toronto rock band Edgar Allen & the Poe before teaming up in 1969 with Bruce’s future wife, Margaret, to form Celtic folk band Kinfolk. In 1970, the twins formed acoustic folk act James & the Good Brothers with Winnipeg musician James Ackroyd.

The same year, the band took part in the five-day Festival Express—12 train

coaches with 140 musicians and friends from Toronto traveling through Winnipeg, Manitoba, to Calgary, Alberta, and playing concerts at each city on the way. On board were Janis Joplin, Delaney & Bonnie, the Grateful Dead, and the New Riders of the Purple Sage. The adventure led to a friendship with members of the Grateful Dead—particularly with bluegrass aficionado Jerry Garcia—who encouraged the group to move to California and brokered a recording deal for it with Columbia Records in the U.S. But after their eponymous 1972 album sold poorly, Ackroyd left. Returning to Canada, Brian and Bruce then recruited Larry and relaunched as the Good Brothers in 1974.

Despite breaking attendance records in several Toronto clubs, the Goods failed to quickly score a recording deal. Finally, in 1975, two friends each fronted \$10,000 Canadian (\$6,300) to finance an eponymous album, which RCA Canada distributed. Following spells with Solid Gold Records and Savannah Records (both in Toronto), the Goods’ last album was *Gone So Long*, recorded for the European Label Assn. in 1997. Bruce says the band has toured Europe 21 times since the mid-'80s.

Total Home Entertainment Handles Vital Switch In U.K.

BY TOM FERGUSON

LONDON—Last summer, Total Home Entertainment (THE) announced plans to double its annual sales to more than \$700 million within two years (*Billboard*, July 14, 2001). On March 8, the U.K.-based wholesaler/distributor took a major step toward that goal with the announcement that, effective April 8, it will handle the entire catalog of labels distributed by Vital, the U.K.’s second-largest independent distributor.

Vital is slimming down to become a sales and marketing operation, in a move that will mean some 90 layoffs through the closure of its warehousing base in Bristol, Southwest England. Expressing his sadness at the staff cuts, Vital managing director Peter Thompson says: “I’ve worked with a lot of the people in Bristol for a long time, and they’re performing as well as they ever have been. [But] it had to be, otherwise we could have been laying off a lot more people than we are [now] in a year’s time. We’re very confident that THE is a great option for us.”

According to labels body the British Phonographic Industry, Vital’s distribution market share in 2001 was 2.7% for albums and 4% for singles, down from 3.8% and 6.7%, respectively, the previous year. With the

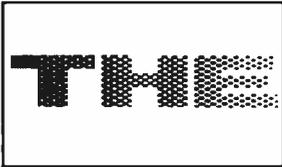
majority of its record business being done as a wholesaler, THE had 0.1% of the albums market—down from 0.2% in 2001, which is accounted for by exclusively distributed labels.

Thompson says THE’s state-of-the-art facilities and access to nontraditional outlets will “greatly expand our business opportunities.”

The deal will mean the expansion of Vital’s London-based sales and marketing team, with between six and eight new hires in the administration, accounts, and commercial purchase departments. Thompson says that will bring the total number of staff in London up to about 50.

An unspecified number of staffers will also be added by THE at its Newcastle-under-Lyme distribution centre in England’s East Midlands. In a statement, THE commercial director Warren Mason claims that the move reinforces the company’s claim to be “a top distribution services provider in the U.K. music industry.”

Vital is majority owned by Brussels-based, Pan-European indie label/distribution group Play It Again Sam, itself the subject of a successful management buyout from majority shareholder Edel Music in February (*Billboard Bulletin*, Feb 5).



NEWSLINE...

Universal Music Australia and Warner Music Australia are to appeal a Federal Court decision handed down March 6 in Sydney saying that the companies breached two sections of the Trade Practices Act. The case was initiated in September 1999 by the Australian Consumer and Competition Commission, which claimed the companies had threatened retailers with the withdrawal of marketing support and supplies if they continued to import cheaper recordings from Asia, after a July 1998 decision by the Australian government to legalize parallel imports. The court fined Warner and Universal \$450,000 Australian (\$234,000) each. Four individuals from the companies were fined between \$45,000 Australian (\$23,000) and \$50,000 Australian (\$26,000) each.

CHRISTIE ELIEZER

Shaggy picked up four honors at the 14th annual World Music Awards, presented March 6 at the Monte Carlo Sporting Club. He won for best-selling male artist, best R&B male artist, best reggae artist, and best American artist. Enya, Destiny’s Child, and Dido took three trophies each. Proceeds from ticket sales at the event benefit the Monaco Aide and Presence Foundation, which helps children worldwide. The U.K.’s ITV network will broadcast the show March 31; ABC will air it during the spring in the U.S. The awards are based on shipment figures from the International Federation of the Phonographic Industry.

ADAM WHITE

German antitrust authorities have cleared the acquisition of Koch Group’s European recorded music and music-publishing operations by Universal Music International (*Billboard Bulletin*, Feb. 15). Universal Music Germany chairman/CEO Tim Renner says the integration of Koch will take up to four months.

WOLFGANG SPAHR

EMI Recorded Music has announced plans to close its U.K. CD-manufacturing plant in Swindon, with the loss of 192 jobs. The company has initiated a three-month consultation period prior to the operation’s closure. EMI plans to switch its European CD-manufacturing business to its plant in Uden, the Netherlands. The company cites “increasing overcapacity in the CD-manufacturing industry” and cost savings as reasons for the move.

LARS BRANDLE

Sanctuary Records U.K. has formed an international marketing and promotion department and appointed Julian Wall as VP in charge of the unit. He was the company GM. The department’s brief is to support Sanctuary front-line releases, particularly for its international distributors. Wall reports to Sanctuary Records U.K. CEO Joe Cokell; among those reporting to Wall are international manager Toby Holdsworth. Current or forthcoming albums to be worked by Wall’s department include those by the late Joey Ramone, Gary Moore, Megadeth, Halford, Pitchshifter, and Bad Company.

EVE BLACK

MTV Networks Asia has entered into an alliance with Global Television and its parent company, Bimantara Citra, to launch MTV Indonesia, a 24-hour UHF music-TV channel. MTV Indonesia will be aired through Global TV starting in May. MTV’s current partner in Indonesia is terrestrial broadcaster Antevu.

STEVE McCLURE

Czech folk group Cechomor swept the board at the Czech Academy of Popular Music Awards March 7, when prime-time TV viewers witnessed an unprecedented attack against the event’s broadcasters. The winner of the discovery of the year award, Krystof (Monitor-EMI), boycotted the ceremony—which was broadcast live from Prague’s Paegas Arena by TV Nova—in a protest against the commercial TV channel’s lack of support for domestic music. Collecting the award, band manager Martina Tumova read a statement from Krystof that accused TV Nova of spending advertising revenue on soap operas and variety shows, instead of “producing or buying quality music programs.” At the awards, Universal Music’s Cechomor won the best group, best song, and album of the year awards. Helena Vondrackova (Universal Music) won female singer of the year and was installed in the Academy’s Hall of Fame; Dan Barta (Sony Music/Bonton) was named male singer of the year. Some 288 academy members voted on the awards.

MARK ANDRESS

David Hockman, London-based CEO of Edel’s music-publishing division, has exited following an “amicable termination” of his contract. Hockman says the recent sale of three key publishing firms to Warner/Chappell (*Billboard Bulletin*, Feb. 26) leaves very little in Edel’s publishing portfolio: Deston Songs in the U.S. and some U.K. publishing rights. Hockman says, “We put down the foundations for what was going to be a very fine publishing company, but we never had the time to build the building on top of the foundations, which was regrettable.” His post will be left vacant, with Edel Publishing International VP Phil Hope assuming his responsibilities.

LARS BRANDLE

THE BILLBOARD BRITLIST

Continued from page 48

receive the U.K.'s prestigious Music Industry Trusts award.

Martin Mills
CEO
Beggars Group
London

Mills would earn a BritList nod solely for the consistent success of Beggars Group labels, including XL, 4AD and Beggars Banquet, and such acts as the Prodigy, Badly Drawn Boy or Basement Jaxx. But Mills has been an indie sector leader in his work with the Music Industry Forum, the Assn. of Independent Music (AIM) and Europe's Independent Music Publishers and Labels Assn. (Impala).



Frances Moore
Director, European Affairs
IFPI
Brussels

When conversation turns to the European record industry's profile in Brussels, at the heart of the European Community, so does the name of Frances Moore. The lobbying skills of the director of European affairs for the International Federation of the Phonographic Industry are highly rated. Barrister Moore has been in the job since 1994 (she joined from Texas Instruments), and more than a few industryites think she's now ready for higher IFPI office.

Stephen Moore
President
20th Century Fox
Home Entertainment International
London

With Moore's appointment last summer as president of 20th Century Fox International, one executive now calls the shots for the studio's international theatrical and home-video divisions. "This structure will give us a unique opportunity to even more closely integrate our strategies in releasing our films around the world," says Moore, whose previous accomplishments include the global success of the "Titanic" video; a global distribution partnership with MGM; and new Fox offices in Mexico, Brazil, Taiwan and Scandinavia.



Simon Moran
Managing Director
SJM Concerts
Manchester

Moran helms one of the most respected independent concert promotion companies in the U.K. In 2001, SJM promoted open-air dates for Robbie Williams at Old Trafford football grounds and subsequently secured a five-year booking contract for the venue. The V festivals, which SJM co-promotes with Metropolis, go from strength to strength. Add a booking contract for the Millennium Stadium in Cardiff and a share in the McKenzie Group, which owns the three Academy venues and the Shepherds Bush Empire in London, and it's clear why SJM is a serious contender and very much courted by the corporate competitors.

David Munns
Vice Chairman
EMI Recorded Music
CEO/Chairman
EMI Recorded Music North America
New York

No sooner had 2002 started than vice

chairman Munns gained extra duties (and a Gotham posting) as head of EMI's North American record operations and embarked on a whirlwind of activity to reinvent the major's business there—and everywhere—in partnership with chairman Alain Levy. By contrast and by his own admission, Munns in 2001 had "a slow start, an interesting summer, then...all hell broke loose." The devil, of course, has all the best tunes.

Byron Orme
Managing Director
BKO Productions
London

Orme's BKO Productions has been a leader in promoting black-music concerts and festivals in Britain for the past 20 years. Highlights of 2001 for BKO included the Southport Soul Weekender and concerts by India.Aire and Musiq Soulchild.

Colin Pringle
Managing Director
Solid State Logic
Oxfordshire

Under Pringle's marketing savvy management, Solid State Logic has developed mixing consoles that have become the de-facto standard for high-end audio production studios throughout the world. SSL's impact is measured weekly on the Billboard Studio Action chart. "SSL has become the centerpiece of my new control room at A509," says Barry Bongiovi, general manager of Right Track Recording in New York, of Right Track's newest facility. "He's managed to keep SSL on top and has been instrumental in making things go well for us."

Keith Pringle
Group Programming
and Content Director
Capital Radio Group
London

Pringle succeeded the legendary Richard Park last year in one of the U.K.'s most powerful music radio jobs, that of overseeing programming at the Capital Radio group. Formerly assistant program director to Mark Story at Piccadilly Radio in Manchester, Pringle successfully launched Chrysalis Radio's AC station in London, Heart 106.2, in 1995 and subsequently became group program director for Chrysalis. Although Pringle's Internet radio venture in 2000, Puremix.com, failed to take off, he remains one of the most respected music radio execs in the U.K. and, at Capital, once more one of the most influential.

Alan Pritchard
Senior executive VP
and European GM
Columbia TriStar Home
Entertainment
London

Overseeing worldwide production and distribution of VHS and DVD titles, along with European licensing, sales and marketing strategies, Pritchard gets credit for helping Columbia TriStar hit what the studio projects will be \$2 billion in worldwide revenue for its latest fiscal year.

Peter Reichardt
Chairman/CEO
EMI Music Publishing U.K.
London

Reichardt began 2002 in a familiar spot, accepting publisher of the year honors from *Music Week* for EMI Music's 28.4% U.K. market share during the previous year. EMI Music also

boasted the most performed song of 2001 in the U.K., the Kylie Minogue hit "Can't Get You Out of My Head" co-written by EMI writer Cathy Dennis. Key 2001 signings: Starsailor, Shelby Lynne, Avalanches, Gorky's Zygotic Mynci, Electric Soft Parade and The White Stripes.



Richard Rowe
President
Sony/ATV Music Publishing
New York

Rowe is the son of the late Dick Rowe, the legendary A&R man at Decca Records U.K. in the '60s, who's often referred to as "the man who turned down The Beatles." So what was Sony Music Publishing's greatest success in 2001? Answer: The recordings published by Northern Songs, administered by Sony/ATV on a certain album simply titled *1*—from the Beatles.

Paul Russell
Chairman, Sony/ATV Music Publishing
Senior VP, Sony Music Entertainment
New York

Once legal advisor to Led Zeppelin manager Peter Grant, Russell has turned into an *eminence gris* at the company in whose employment he's been since 1973. OK, that's a sobriquet sure to prompt wisecracks, especially among former competitors who knew Russell when he pugnaciously ran Sony Music U.K. But insiders point to his recent influence in developing, for example, Sony/ATV's progressive stance toward the cell-phone ringtone business. Acts first signed on Russell's watch in London had a good 2001, too, namely Sade and Jamiroquai.

Tony Russell
Senior Partner
Russells
London

The Legal 500 says of Russell that he is "well known for his hardball approach," and notes the firm's 11 partners dedicated to music. Moreover, Russells is said to have strength in both litigation and non-contentious activity. Clients include Warner Music, several independent labels and high-profile acts Travis and Coldplay. Plus, of course, George Michael.

Shabs
Paul Franklyn
Founders
Relentless Records
London

Once, twice, three times during 2001, indie Relentless topped the U.K. singles chart, thanks to DJ Pied Piper, Daniel Bedingfield and So Solid Crew. Each is a credit to the work of A&R manager Glyn Atkins and the determination of label founders Shabs and Franklyn, who met at college. Their two-year-old joint venture (with Ministry of Sound) reports 2001 revenue in excess of \$7 million. up from \$4.5 million the year before. Now that's solid.



SHABS, LEFT, WITH FRANKLYN

Jeff Smith
Program Controller
Capital FM
London

A one-time studio manager for the BBC

World Service, Smith is credited with the key role in turning around the fortunes of BBC Radio 1 in the late '90s. Since leaving in 2000 for the challenge of programming London's heritage Top 40 station Capital FM, Smith has freshened the station's sound with a younger music policy and new air personalities.



Peter Smith
President
Universal Pictures International
London

Declaring the need to "get more of that theatrical heat into the sell-through [U.K. video] business" in the U.K., Smith shrunk the period between rental and retail availability for films distributed by Universal in the market from six months to four weeks.

Ray Still
President
Warner Vision International (WVI)
London

Still was upped in 2001 to president of WVI, a division he's run for a decade, expanding its reach from pop and classical music videos to non-music titles. And Warner Music artists can thank Still for their increasing presence on the music DVD format worldwide.

Mark Story
Managing Director, Radio
Emap Performance Network
London

He's no April Fool, but, as of April 1, Story will oversee all the radio stations owned by the Emap Performance Network—the music-driven division of U.K. media company Emap—and will also develop Emap's future radio and music TV brands. During 2001 and this spring, Story has been head of dance for Emap Performance, which gives him rhythmic responsibility for all the company's dance music-related activities, which, in addition to influential London dance station Kiss 100, includes Kiss TV and the dance magazine *Mixmag*.

Andy Taylor
Executive Chairman
Sanctuary Group
London

With acts ranging from standard-bearers Iron Maiden to Dolly Parton, the Sanctuary Group boasted an 86%-plus rise in sales for its 2000/2001 fiscal year, justifying Taylor's jump last year from CEO to executive chairman of the multifaceted indie. Taylor credits the results to the company's focus on established niche acts; expansion into the U.S., Germany and Asia; and selective new-artist development with acts such as Strokes, signed to Rough Trade, in which Sanctuary now has a stake.

Pete Tong
DJ
BBC Radio 1
Director of A&R
ffrr/London Records
London

"Love him or hate him, everyone still wants his opinion and approval of their releases," says Bill Coleman, owner, Peace Bisquit Productions, of Tong. "Working for the most influential radio station in England—a market where dance music is commercial—doesn't hurt. Combining a multimedia assault with his influence—radio personality, record company executive [releasing his own compilations and signing other artists], DJ and general

ambassador of dance music culture—makes Pete an undeniable force in today's contemporary marketplace."

Nigel Travis
President/CEO
Blockbuster
Dallas

Travis in 2001 rose to the top international post at Blockbuster with global responsibilities for the video company's 7,800 stores in the Americas, Europe, Asia and Australia in the areas of marketing, merchandising, strategy and new technology. "He has a unique global perspective of Blockbuster that provides a tremendous advantage, and his knowledge, combined with his keen leadership skills, will help position us for continued, solid growth into the future," remarked Blockbuster chairman and CEO John Antioco.

Neil Warnock
Managing Director
The Agency Group
London

A staunchly independent agent, Warnock has helped create an international boutique agency, with offices in New York, Toronto, London and Amsterdam. Warnock brought Slipknot to Europe and secured worldwide representation (excluding North America) for the London office of the Strokes, viewed as one of the hottest new bands of 2001.

Alison Wenham
Chairman/CEO
Association of Independent
Music (AIM)
London

The new proposal announced last month for a global database of market information for independent music companies is only the latest ambitious initiative launched by the Assn. of Independent Music under chairman/CEO Alison Wenham. She's let no



grass grow under her feet since AIM's formation in 1999 and is seldom intimidated. Indeed, Wenham will confide that surviving the wrath one time of BMG International's late chairman, Rudi Gassner, steered her for anything.

Simon Wright
CEO
Virgin Entertainment Group
London

In his 12 years at Virgin, Wright may not have had a busier 12 months than 2001. He oversaw two major asset dispositions—the firm's French stores and its U.K. Our Price outlets—while working to strengthen Sir Richard's brand in the music markets that are considered priority, including North America. Meanwhile, thank goodness for that DVD business.

The Billboard BritList was compiled from the suggestions of more than 200 industry executives contacted over the past three months by Billboard staff and contributors worldwide. The final selection was made by Billboard editors. The BritList was written by international editor-in-chief Adam White and international deputy editor Thom Duffy, with contributions from London-based writers Sam Andrews, Jon Heasman, Kwaku, Camilla Phelps, David Stark Nigel Williamson and Paul Sexton.



| JAPAN | | UNITED KINGDOM | | GERMANY | | FRANCE | |
|--|-----------|--|-----------|---|-----------|---|-----------|
| WEEK | LAST WEEK | WEEK | LAST WEEK | WEEK | LAST WEEK | WEEK | LAST WEEK |
| (DEMPA PUBLICATIONS INC.) 03/13/02 | | (OFFICIAL UK CHARTS CO.) 03/11/02 | | (MEDIA CONTROL) 03/13/02 | | (SNEP/IFOP/TITE-LIVE) 03/12/02 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | 1 | 1 | 1 | 1 | 1 | 1 | 4 |
| FANTASISTA DRAGON ASH VICTOR | | EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG S/RCA | | WHENEVER, WHEREVER SHAKIRA EPIC | | QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN | |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| WAY OF DIFFERENCE GLAY UNLIMITED | | WHENEVER, WHEREVER SHAKIRA EPIC | | ENGEL BEN FEATURING GIM HANSA/BMG | | BECAUSE I GOT HIGH AFRODAM UNIVERSAL | |
| 3 | 3 | 3 | 3 | 3 | 6 | 3 | 1 |
| DAYBREAK AYUMI HAMASAKI AVEK TRAX | | HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL | | WO WILLST DU HIN? XAVIER NAIDOO SPV | | J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MARROCCO MERCURY | |
| 4 | 4 | 5 | 5 | 4 | 8 | 4 | 3 |
| SIWASENSUITE HONKIDASHITE KANGAETEMITA PORNO GRAFFITI SONY | | HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL | | KEINE AMNESTIE FÜR MTV BDHSE DNKELZ VIRGIN | | ETERNAL FLAME ATOMIC KITTEN VIRGIN | |
| 5 | 5 | 4 | 4 | 5 | 3 | 5 | 6 |
| HANAUTA TOKIO UNIVERSAL | | SOMETHING LASGO POSITIVA/EMI | | DO YOU BRD SIS POLYDOR | | CINDY VARIOUS ARTISTS ENZO MUSIC | |
| 6 | 3 | 6 | NEW | 6 | 7 | 6 | NEW |
| KIRAKIRA KAZUMASA ODA FUN HOUSE/BMG | | I WILL ALWAYS LOVE YOU RIK WALLER LIBERTY/EMI | | HOW YOU REMIND ME NICKELBACK MERCURY/UNIVERSAL | | ON SE RESSEMBLE MARIÉ ISLAND/UNIVERSAL | |
| 7 | 9 | 7 | 6 | 7 | 4 | 7 | 5 |
| WADATSUMI NO KI CHITOSE HAJIME EPIC | | WORLD OF OUR OWN WESTLIFE RCA | | GET THE PARTY STARTED PINK ARISTA | | GIMME GIMME GIMME STAR ACADEMY MERCURY | |
| 8 | NEW | 8 | NEW | 8 | 5 | 8 | NEW |
| PRISM YUKI EPIC | | OI! PLATINUM 45 FEATURING MDRE FIRE CREW GO!BEAT/POLYDOR | | HARD TO SAY I'M SORRY AQUAGEN DDS DR DIEZDMBA | | FALLIN' ALICIA KEYS J/BMG | |
| 9 | 4 | 9 | NEW | 9 | NEW | 9 | NEW |
| SOUDA! WE'RE ALIVE MORNING MUSUME ZETIMA | | CAMEL CITY HIGH FEATURING EVE INTERSCOPE/UNIVERSAL | | ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL | | UNE ETINCELLE LS MERCURY | |
| 10 | NEW | 10 | 8 | 10 | NEW | 10 | 7 |
| ONE SURVIVE MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS | | THE WORLD'S GREATEST R KELLY JIVE/ZOMBA | | NO MORE TEARS JEANETTE POLYDOR | | LES MOTS MYLENE FARMER & SEAL POLYDOR | |
| HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | |
| 15 | NEW | 11 | NEW | 14 | 17 | 21 | 24 |
| SEISYUN NO SUNRISE EE JUMP TOY'S FACTORY | | BREAK YA NECK BUSTA RHYMES J/BMG | | BODYROCK SHAHAM & BRANDON EDEL | | TRA TE E IL MARE/LA SOLITUDINE LAURA PAUSINI CGD/WARNER | |
| 22 | NEW | 12 | NEW | 19 | 23 | 23 | 37 |
| PEACE OUT IZA, SARABA RIN & GUN ANTINOS | | CLOSE COVER MINIMALISTIX MOSTIKO/DATA | | I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA | | 1M73, 62 KG SCOTTIE MCINTYRE | |
| 23 | NEW | 13 | NEW | 20 | NEW | 26 | 30 |
| MAGICAL EYES FOLDER 5 AVEK TRAX | | MY SACRIFICE CREED EPIC | | AIN'T IT FUNNY (JA RULE MIX) JENNIFER LOPEZ FEATURING JA RULE EPIC | | DIS-LUI ROCH VOISINE RCA | |
| 27 | NEW | 19 | NEW | 22 | NEW | 29 | 36 |
| HOLIDAYS & GOING STEADY HOLIDAYS & GOING STEADY LIBRA | | IF I COULD HUNDRED REASONS COLUMBIA | | ALONE LASGO A&S/ANTLER-SUBWAY/EMI | | LIKE A PRAYER MAD HOUSE ARS | |
| 29 | NEW | 23 | NEW | 27 | NEW | 35 | NEW |
| SOTSUGYO LOVE SONG SAYAKA KAMIYAMA R&C JAPAN | | SILENT TO THE DARK ELECTRIC SOFT PARADE DB/BMG | | ALIVE AGAIN CHER WEA | | WHAT'S LUV? FAT JOE FEATURING JA RULE ATLANTIC/WARNER | |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | 4 | 1 | 2 | 1 | 1 |
| MISIA MISIA GREATEST HITS FUN HOUSE/BMG | | BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA | | ANASTACIA FREAK OF NATURE EPIC | | LES ENFOIRES TOUS DANS LE MEME BATEAU RESTO DU COEUR/BMG | |
| 2 | NEW | 2 | NEW | 2 | 1 | 2 | 8 |
| YUZU YUZU MORE SENNA & CO | | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. | | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. | | GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR | |
| 3 | NEW | 3 | 1 | 3 | 3 | 3 | 3 |
| CHIIHIRO ONITSUKA THIS ARMOR TOSHIBA/EMI | | STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL | | SHAKIRA LAUNDRY SERVICE EPIC | | MUSICAL LES 10 COMMANDEMENTS MERCURY | |
| 4 | NEW | 4 | 6 | 4 | 4 | 4 | 4 |
| T.M. REVOLUTION B.E.A.S.T. FOR LIFE | | NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL | | JAILBABES HINTER GITTERN ARIDLA | | FLORENT PAGNY CHATELET LES HALLES MERCURY | |
| 5 | 2 | 5 | 5 | 5 | NEW | 5 | 3 |
| THE GOSPELERS FRENZY KUDDON/SONY | | ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL | | BLIND GUARDIAN A NIGHT AT THE OPERA VIRGIN | | STAR ACADEMY L'ALBUM MERCURY | |
| 6 | NEW | 6 | 7 | 6 | 6 | 6 | 4 |
| EXILE DUR STYLE RHYTHM ZONE | | BOYZ II MEN LEGACY—THE GREATEST HITS COLLECTION UNIVERSAL | | NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL | | YANNICK NOAH YANNICK NOAH SAINT GERDRE/SONY | |
| 7 | NEW | 7 | 3 | 7 | 5 | 7 | 2 |
| TOMOYASU HOTEL SCORPIO RISING TOSHIBA/EMI | | KYLIE MINOGUE FEVER PARLOPHONE | | BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR | | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. | |
| 8 | 8 | 8 | 2 | 8 | NEW | 8 | 5 |
| TOMMY FEBRUARY TOMMY FEBRUARY 6 DEFSTAR | | NO ANGEL CHEEKY/ARISTA | | ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL | | JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA | |
| 9 | 3 | 9 | NEW | 9 | 10 | 9 | NEW |
| KIRORO KIRORO NO UTA VICTOR | | JAMIROQUAI A FUNK ODYSSEY SONY S2/SONY | | DIE TOTEN HOSEN AUSWARTSPIEL JKP/EAST WEST | | MUSICAL RODME & JULIETTE MERCURY | |
| 10 | 9 | 10 | 8 | 10 | 9 | 10 | 6 |
| WIENER PHILHARMONIKER/OZAWA NEUJAHRSKONZERT 2002 DEUTSCHE | | WESTLIFE WORLD OF OUR OWN RCA | | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI | | LS LS MERCURY | |
| CANADA | | SPAIN | | AUSTRALIA | | ITALY | |
| (SOUNDSCAN) 03/23/02 | | (AFYVE) 03/23/02 | | (ARIA) 03/11/02 | | (FIMI) 03/12/02 | |
| SINGLES | | SINGLES | | SINGLES | | SINGLES | |
| 1 | NEW | 1 | 1 | 1 | 1 | 1 | 2 |
| CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG | | MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL | | WHENEVER, WHEREVER SHAKIRA EPIC | | QUESTA E' LA MIA VITA LIGABUE WEA | |
| 2 | 1 | 2 | 2 | 2 | 2 | 2 | 1 |
| HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER | | BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL | | NOT PRETTY ENOUGH KASEY CHAMBERS EMI | | WHENEVER, WHEREVER SHAKIRA EPIC | |
| 3 | 2 | 3 | 4 | 3 | 4 | 3 | 3 |
| ONLY TIME ENYA REPRISE/WARNER | | DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL | | DANCE WITH ME 112 BAD BOY/ARISTA | | ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA | |
| 4 | 8 | 4 | NEW | 4 | 3 | 4 | 7 |
| UH HUH B2K EPIC/SONY | | NO SE QUE ME DAS FANGORIA SUBTERFUGE | | MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEKTOR POLYDOR | | HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS. | |
| 5 | 5 | 5 | 3 | 5 | 5 | 5 | 4 |
| MY IRON LUNG RADIOHEAD CAPITOL/EMI | | HERE I AM LA LUNA VALE MUSIC | | SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA | | GET THE PARTY STARTED PINK ARISTA | |
| 6 | 3 | 6 | 6 | 6 | 6 | 6 | 8 |
| THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER | | GET THE PARTY STARTED PINK ARIOLA/BMG | | LIVIN' IT UP JA RULE FEATURING CASE RAL/UNIVERSAL | | PAID MY DUES ANASTACIA EPIC | |
| 7 | 7 | 7 | 7 | 7 | 8 | 7 | 9 |
| RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG | | IN YOUR EYES KYLIE MINOGUE EMI/ODGEO | | INSATIABLE DARREN HAYES ROADRUNNER/UNIVERSAL | | POINT OF VIEW DB BOULEVARD AIRPLANE/WARNER | |
| 8 | 4 | 8 | NEW | 8 | NEW | 8 | 6 |
| STUCK IN A MOMENT YOU CAN'T GET OUT OF UZ INTERSCOPE/UNIVERSAL | | CLUB BIZARRE BROOKLYN BOUNCE EPIC | | STOP CALLING ME SHAKIRA COLUMBIA | | SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI | |
| 9 | 9 | 9 | 5 | 9 | NEW | 9 | NEW |
| CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL | | SACRIFICIO MONICA NARANJO EPIC | | WHAT ABOUT US? BRANDY ATLANTIC/WARNER | | IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI | |
| 10 | 6 | 10 | NEW | 10 | NEW | 10 | NEW |
| MY SWEET LORD GEORGE HARRISON GNM/EMI | | ONE DAY IN YOUR LIFE ANASTACIA EPIC | | GOTTA GET THRU THIS DANIEL BÉGIN/EMI | | BOHEMIAN LIKE YOU THE DANDY WARHOLS CAPITOL | |
| HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | | HOT MOVER SINGLES | |
| 13 | 25 | 11 | NEW | 11 | 18 | 11 | NEW |
| GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL | | ESCAPAR ENRIQUE IGLESIAS POLYDOR/UNIVERSAL | | HEY BABY (UHH AAH) DJ OTZI SHOCK | | TI SPOSERO JOVANNOTTI SOLELUNA/MERCURY | |
| 14 | 18 | 12 | NEW | 16 | NEW | 13 | NEW |
| WHERE'S YOUR HEAD AT BASEMENT JAXX XL/BEGGARS GROUP | | READY FOR THE VICTORY MODERN TALKING ARIOLA/BMG | | BREAK YA NECK BUSTA RHYMES J/BMG | | MIAMI SAFARI VERDNA BLACK OUT/UNIVERSAL | |
| 18 | NEW | 13 | NEW | 19 | NEW | 16 | NEW |
| RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL | | LOCO CORAZON—REMIXES DANIEL ANDREA WARNER | | IF YOU COME BACK BLUE INNOCENT/VIRGIN | | I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA | |
| 19 | 26 | 14 | NEW | 20 | 31 | 17 | 20 |
| ALL RISE BLUE POPULAR/EMI | | A WOMAN'S WORTH ALICIA KEYS ARIOLA/BMG | | LOVE WILL FIND A WAY BARDOOT EAST WEST | | CHERRY LIPS GARBAGE MUSHROOM/EDEL | |
| 21 | NEW | 15 | NEW | 23 | 45 | 18 | NEW |
| IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI | | A WOMAN'S WORTH ALICIA KEYS ARIOLA/BMG | | GREEN ALEX LLOYD EMI | | ANOTHER BRICK IN THE WALL PINK COFFEE EPIC | |
| ALBUMS | | ALBUMS | | ALBUMS | | ALBUMS | |
| 1 | 1 | 1 | 1 | 1 | NEW | 1 | 1 |
| ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER | | OPERACIÓN TRIUNFO GALA EUROVISION VALE MUSIC | | GEORGE POLYSERENA CHAMBERS | | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. | |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 |
| VARIOUS ARTISTS GRAMMY NOMINEES 2002 GRAMMY/UTV/UNIVERSAL | | OPERACIÓN TRIUNFO OPERACIÓN TRIUNFO CANTA DISNEY VALE MUSIC | | KASEY CHAMBERS BARRICADES & BRICK WALLS EMI | | SHAKIRA LAUNDRY SERVICE EPIC | |
| 3 | 4 | 3 | NEW | 3 | 5 | 3 | 2 |
| NICKELBACK SILVER SIDE UP EMI | | OPERACIÓN TRIUNFO LO MEJOR DE LOS GANADORES VALE MUSIC | | ALICIA KEYS SONGS IN A MINOR ARISTA | | LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGD/WARNER | |
| 4 | 3 | 4 | NEW | 4 | 1 | 4 | 5 |
| SOUNDTRACK G BROTHER WHERE ART THOU? LOST HIGHWAY/MERCURY/UNIVERSAL | | EXTREMODOURO YO, MINORIA ABSOLUTA DRO | | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. | | JOVANNOTTI IL QUINTO MONDO SOLELUNA/MERCURY | |
| 5 | 5 | 5 | 3 | 5 | 6 | 5 | 4 |
| DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL | | OPERACIÓN TRIUNFO SINGLES GALA 14 VALE MUSIC | | JAMIROQUAI A FUNK ODYSSEY EPIC | | ZUCCHERO SHAKE POLYDOR | |
| 6 | NEW | 6 | 5 | 6 | 4 | 6 | 6 |
| VARIOUS ARTISTS YTV BIG FUN PARTY MIX 3 UNIVERSAL | | OPERACIÓN TRIUNFO ALBUM VALE MUSIC | | LINKIN PARK HYBRID THEORY WARNER BROS. | | TIZIANO FERRO ROSSO RELATIVO EMI | |
| 7 | 7 | 7 | 4 | 7 | 3 | 7 | 7 |
| SHAKIRA LAUNDRY SERVICE EPIC/SONY | | OPERACIÓN TRIUNFO SINGLES GALA 13 VALE MUSIC | | SHAKIRA LAUNDRY SERVICE EPIC | | BIAGIO ANTONACCI 9/NOV/2001 MERCURY | |
| 8 | NEW | 8 | NEW | 8 | NEW | 8 | 8 |
| BRANDY FULL MOON ATLANTIC/WARNER | | BLIND GUARDIAN A NIGHT AT THE OPERA VIRGIN | | JEBEDIAH JEBEDIAH MURMUR | | ANASTACIA FREAK OF NATURE EPIC | |
| 9 | 10 | 9 | 8 | 9 | 7 | 9 | NEW |
| ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL | | SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY | | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI | | ALICIA KEYS SONGS IN A MINOR J/BMG RICORDI | |
| 10 | 6 | 10 | NEW | 10 | NEW | 10 | 10 |
| ALICIA KEYS SONGS IN A MINOR J/BMG | | EL CANTO DEL LOCO A CONTRACORRIENTE ARIOLA/BMG | | ALEX LLOYD WATCHING ANGELS MEND EMI | | NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL | |

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.

| LAST WEEK | (MUSIC & MEDIA) 03/13/02 | SINGLES |
|--------------------------|--------------------------|--|
| 1 | NEW | WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC/COLUMBIA |
| 3 | NEW | HOW YOU REMIND ME NICKELBACK ROADRUNNER |
| 2 | NEW | GET THE PARTY STARTED PINK ARISTA |
| 9 | NEW | QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN |
| 5 | NEW | BECAUSE I GOT HIGH AFROMAN UNIVERSAL |
| 4 | NEW | J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY |
| 10 | NEW | HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL |
| 7 | NEW | PAID MY DUES ANASTACIA EPIC |
| 6 | NEW | ETERNAL FLAME ATOMIC KITTEN WINDCENT/VIRGIN |
| 10 | NEW | ENGEL BEN FEATURING GIM HANSA/BMG |
| HOT MOVER SINGLES | | |
| 28 | NEW | WO WILLST DU HIN? XAVIER NAIDOO NAIDOO RECORDS/SPV |
| 17 | NEW | EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG S/RCA |
| 19 | NEW | ON SE RESSEMBLE MARIO ISLAND/UNIVERSAL |
| 38 | NEW | KEINE AMNESTIE FÜR MTV BOHSE ONKELZ VIRGIN |
| 27 | NEW | ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL |
| LAST WEEK | (MUSIC & MEDIA) 03/13/02 | ALBUMS |
| 1 | NEW | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. |
| 2 | NEW | SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA |
| 3 | NEW | ANASTACIA FREAK OF NATURE EPIC |
| 4 | NEW | NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL |
| 5 | NEW | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI |
| 7 | NEW | ALICIA KEYS SONGS IN A MINOR J/BMG |
| 10 | NEW | BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA |
| 6 | NEW | ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL |
| 9 | NEW | SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER |
| 8 | NEW | LINKIN PARK HYBRID THEORY WARNER BROS. |

| THE NETHERLANDS | | |
|-----------------|-----------------------------------|---|
| LAST WEEK | (STICHTING MEGA TOP 100) 03/11/02 | |
| 1 | NEW | WHENEVER, WHEREVER SHAKIRA EPIC |
| 3 | NEW | CONTAGIOUS THE ISLEY BROS. DREAMWORKS/UNIVERSAL |
| 2 | NEW | THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA |
| 4 | NEW | ICE QUEEN WITHIN TEMPTATION DSFA RECORDS/ZOMBA |
| 5 | NEW | LIKE A PRAYER MADHOUSE ARS/UNIVERSAL |
| ALBUMS | | |
| 1 | NEW | MARCO BORSATO DNOERWEG POLYDOR |
| 2 | NEW | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. |
| 4 | NEW | SHAKIRA LAUNDRY SERVICE EPIC |
| 5 | NEW | ANASTACIA FREAK OF NATURE EPIC |
| 6 | NEW | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI |

| SWEDEN | | |
|-----------|----------------|--|
| LAST WEEK | (GLF) 03/08/02 | |
| 1 | NEW | WHENEVER, WHEREVER SHAKIRA EPIC |
| 2 | NEW | CALLETH YOU, COMETH I THE ARK VIRGIN |
| 3 | NEW | LUFLEN BOR I MINA STEG HAKAN HELLSTROM DOLORES/MW |
| 4 | NEW | HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL |
| 5 | NEW | GET THE PARTY STARTED PINK LAFACE/ARISTA |
| ALBUMS | | |
| 1 | NEW | VARIOUS ARTISTS MELODIFESTIVAL 2002 MARIANN |
| 2 | NEW | SHAKIRA LAUNDRY SERVICE EPIC |
| 3 | NEW | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. |
| 4 | NEW | BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA |
| 5 | NEW | SCOOTER PUSH THE BEAT FOR THIS JAM EDEL |

| DENMARK | | |
|-----------|--|--|
| LAST WEEK | (IFPI/NIELSEN MARKETING RESEARCH) 03/12/02 | |
| 1 | NEW | WHENEVER, WHEREVER SHAKIRA EPIC |
| 2 | NEW | CAUGHT IN THE MIDDLE AT COLUMBIA |
| 3 | NEW | STOMP! (THE MARCH SONG) DJ AUGATOR PROJECT FLEX/EMI-MEDLEY |
| 4 | NEW | MURDER ON THE DANCEFLOOR SOPHIE ELLUS-BEXTOR POLYDOR |
| 5 | NEW | WORLD OF OUR OWN WESTUSE RCA |
| ALBUMS | | |
| 1 | NEW | PA SLAGET 12 LET'S DANCE RECAR/EMI |
| 2 | NEW | SAYBIA THE SECOND YOU SLEEP EMI-MEDLEY |
| 3 | NEW | JAMES SAMPSON JAMES COLUMBIA |
| 4 | NEW | D.A.D. SOFT DOGS EMI-MEDLEY |
| 5 | NEW | SHAKIRA LAUNDRY SERVICE EPIC |

| NORWAY | | |
|-----------|---------------------------------|---|
| LAST WEEK | (IVERDENS GANG NORWAY) 03/12/02 | |
| 1 | NEW | WHENEVER, WHEREVER SHAKIRA EPIC |
| 3 | NEW | CLOSE TO YOU EL MORE UNIVERSAL |
| 2 | NEW | DID MANN'S TANGO KAIZER'S ORCHESTRA BROILER FARM |
| 5 | NEW | GET THE PARTY STARTED PINK ARISTA |
| 4 | NEW | CAUGHT IN THE MIDDLE AT COLUMBIA |
| ALBUMS | | |
| 1 | NEW | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. |
| 2 | NEW | THE MARGARETS WHAT KEPT YOU? UNIVERSAL |
| 3 | NEW | SHAKIRA LAUNDRY SERVICE EPIC |
| 4 | NEW | VARIOUS ARTISTS BARNAS MELDODI GRAND PRIX NORSKE GRAM |
| 5 | NEW | KAIZER'S ORCHESTRA DMPA TIL DU IR MUSIC PRODUCERS |

| NEW ZEALAND | | |
|-------------|-------------------------------------|--|
| LAST WEEK | (RECORD PUBLICATIONS LTD.) 03/06/02 | |
| 1 | NEW | AMAZING ALEX LLOYD EMI |
| 2 | NEW | WHENEVER, WHEREVER SHAKIRA EPIC |
| 3 | NEW | GET THE PARTY STARTED PINK ARISTA |
| 4 | NEW | THE WHOLE WORLD OUTKAST ARISTA |
| 5 | NEW | HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL |
| ALBUMS | | |
| 1 | NEW | JA RULE PAIN IS LOVE DEF JAM/UNIVERSAL |
| 2 | NEW | RUSSELL WATSON ENCORE DECCA/UNIVERSAL |
| 3 | NEW | GROOVE ARMADA GODDYBE COUNTRY (HELLO NIGHTCLUB) ZOMBA |
| 4 | NEW | THE 12TH MAN THE FINAL DIG? EMI |
| 5 | NEW | SHAKIRA LAUNDRY SERVICE EPIC |

| PORTUGAL | | |
|-----------|-------------------------|---|
| LAST WEEK | (PORTUGAL/APF) 03/12/02 | |
| 1 | NEW | TOUCH ME RUI DA SILVA ARISTA |
| 2 | NEW | ONE MORE TIME DAFT PUNK VIRGIN |
| 3 | NEW | PAID MY DUES ANASTACIA EPIC |
| 4 | NEW | GABRIEL LAMB MERCURY |
| 5 | NEW | HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL |
| ALBUMS | | |
| 1 | NEW | GNR CAMARALENTA EMI |
| 2 | NEW | DIVINUS SUCESSOS PORTUGUESES EM GREGORIANO EMI |
| 5 | NEW | ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS. |
| 4 | NEW | ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI |
| 5 | NEW | ANASTACIA FREAK OF NATURE EPIC |

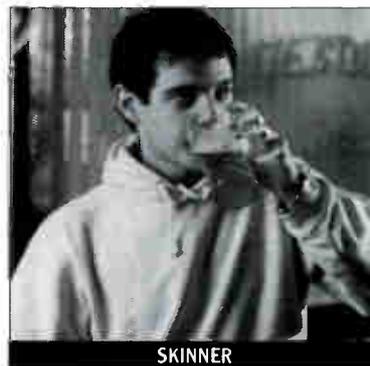
| ARGENTINA | | |
|-----------|------------------|---|
| LAST WEEK | (CAPIF) 03/06/02 | |
| 1 | NEW | BANDANA BANDANA BMG |
| 2 | NEW | DIEGO TORRES UN MUNDO DIFERENTE RCA |
| 3 | NEW | ALEJANDRO SANZ MTV UNPLUGGED WEA |
| 4 | NEW | DAMAS GRATIS OPERACION DAMAS GRATIS DBN |
| 5 | NEW | SHAKIRA SERVICIO DE LAVADERIA EPIC |
| 6 | NEW | LUIS MIGUEL MIS ROMANCES WEA LATINA |
| 7 | NEW | BRITNEY SPEARS BRITNEY JIVE/ZOMBA |
| 8 | NEW | LEON GIECO BANDIDOS RURALES EMI |
| 9 | NEW | GORILLAZ GORILLAZ PARLOPHONE |
| 10 | NEW | LEO MATTIOLI ESE SOY YO LEADER |

Global Music Pulse

Edited by Nigel Williamson



FROM THE STREETS: Some critics have already hailed him as "a British Eminem." Others have called him "Ian Dury for the dance generation." Comparisons aside, 22-year-old Mike Skinner from Birmingham, England, is the new face of urban Britain and the future of U.K. garage—the club-based style that has already spawned such



SKINNER

major stars as Craig David and So Solid Crew. Skinner, who records as the Streets, is less pop-oriented than David and more firmly based in the world of garage-playing pirate radio stations and the underground MC-ing style that has become the No. 1 activity for sections of Britain's disaffected, inner-city youth. Last October, he enjoyed a crossover hit single with "Has It Come to This." His debut album, *Original Pirate Material*, is due March 18 on 679 Recordings and is a collection of vivid vignettes of urban life that confirms him as garage's premier lyricist and the man with the sharpest rhymes. "What I do is like a commentary," Skinner explains. "There's going to be a divergence in garage. It's already splitting into club and street. What I'm doing is turning it into our version of hip-hop."

NIGEL WILLIAMSON

SAFRI SWEEP: Universal's Safri Duo walked away with seven Danish Music Awards (DMA) at the televised March 2 event that was watched by 1 million viewers—some 20% of the population. The duo of Morten Friis and Uffe Savery nabbed statues for best album and best dance album (*Episode II*), best single and best radio hit ("Played-a-Live [The Bongo Song]"), best group, best producer (jointly with Michael Parsberg), and the Export Award. Before the awards, Friis said, "We're a bit tense—you always are—but this really means something." Later, he and Savery exuberantly celebrated at the podium. Universal MD Jens-Otto Paludan says, "I'm excited about Safri winning so many awards, but the whole event has really helped sell the industry." Kylie Minogue and Westlife headlined the bill, which featured more than a dozen acts. "The DMA has become the biggest event for Danish rock and pop, and it seems to be growing every year," says Jesper Bay, managing director of Music-

Matters, which arranges the annual event for the International Federation of the Phonographic Industry. Other winners included EMI's Saybia, which took best rock album for its eponymous effort. BMG's Marie Frank and Thomas Helmig cornered the best female and male vocalist awards, respectively. Helmig also won best songwriter for the single "Is It You Is It Me."

CHARLES FERRO

DESIGNER LABEL: Beatservice Records, based in Tromsø, Norway, will launch a vinyl imprint, V-Ha Records, for music that is "Norwegian, electronic, and too weird" for the parent label. V-Ha will be managed by Beatservice owner Vidar Hanssen. Beatservice—whose A&R profile is described as "downtempo, ambient, electronica, and house"—has pioneered the Norwegian techno scene, launching the careers of Sternklang, Aedena Cycle, Motion Control, and Xploding Plastix. V-Ha's first two signings are Pre-B-S and Elektronische Geist, whose current releases are "Argue Crookz EP" and "6y Girl" (Sexy Girl), respectively. Hanssen says, "It's conceptual, it's personal, and it's really stylish."

KAI R. LOFTHUS

AFRO-PARISIAN: French electronic acts are increasingly turning to Africa for inspiration. Producer Marc Minelli is enjoying considerable success with *Electro Bamako* (Universal), recorded with Malian singer Mamani Keita. Released in France at the end of 2001, the album reaches other European territories this month, including the U.K. April sees the release of Frederic Galliano's *Frederic Galliano and the African Divas*, a double-CD featuring a different African singer accompanying the electro-jazz soundscape of each track. The "divas" include Nahawa Dombia from Mali and Guinea's Fanta Diabate. The album is released on F Communications in France and the U.K. and on PIAS in Austria and Germany.

MARGARET WILD

AFRO-JAZZ STRIKES BACK: The resurgent Afro-jazz movement has made its mark on the nominations for South Africa's eighth annual music awards, which will be held April 13 at Sun City and will be broadcast by national TV channel SABC 1. Surprisingly absent from the most high-profile categories is the current crop of *kwai* stars that is dominating the sales charts. Four of the five best male nominations, three of the five best female finalists, and three of the five names on the best newcomer short-list are Afro-jazz artists. Only CCP Record's Chiskop in the best group category represents the kwai genre. Kwai may come into its own, though, in the three publicly voted awards for best song, best music video, and artist of the year.

DIANE COETZER

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

| ARTIST | USA | JPN | UK | GER | FRA | CAN | SPN | AUS | ITA | NTH |
|--|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|
| ANASTACIA Freak of Nature (S) | | | | 1 | | | | | 8 | 4 |
| ENRIQUE IGLESIAS Escape (U) | | | 5 | 8 | | 9 | | | | |
| ALICIA KEYS Songs in A Minor (B) | 7 | | | | | 10 | | 3 | 9 | 9 |
| ALANIS MORISSETTE Under Rug Swept (W) | 3 | | 2 | 2 | 7 | 1 | | 4 | 1 | 2 |
| NICKELBACK Silver Side Up (U) | | | 4 | 6 | | 3 | | | 10 | |
| SHAKIRA Laundry Service (S) | | | | 3 | | 7 | 9 | 7 | 2 | 3 |
| ROBBIE WILLIAMS Swing When You're Winning (E) | | | 10 | | | | | 9 | | 5 |

Events Calendar

MARCH

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 15-17, **Million Dollar Black College Radio and Music Conference**, Radisson Atlanta South, Atlanta. 877-659-3057.

March 19, **A Roundtable Discussion on Foreign Royalties and Sub-Publishing**, presented by the California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 20, **16th Annual Soul Train Music Awards taping**, Los Angeles Sports Arena, Los Angeles. 310-201-8867.

March 20-24, **32nd Annual Recording Media Forum**, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 609-279-1700.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

March 25, **5.1: The Future Meets the Past**, presented by the New York chapter of the National Academy of Recording Arts and Sciences and sponsored by Audio-Technica, Dolby Laboratories, DTS, Panasonic, and Solid-State-Logic, the Hit Factory, New York. 212-245-5440.

March 25, **Midwest Professional Education Series**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Echo Bay Studios, New Hope, Minn. 312-786-1121.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. 818-386-0108.

APRIL

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 13, **Rainforest Benefit Concert**, Carnegie Hall, New York. 617-496-2222.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **Heroes Awards**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar, Santa Monica, Calif. 818-736-3000.

April 22, **Heroes Awards**, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

April 23, **Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center,

Los Angeles. 310-998-5590.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

April 25, **Third Annual T.J. Martell B-Ball Classic**, Basketball City, New York. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York. 646-756-2890.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foun-

dation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 18-19, **NoHo Theatre & Arts Festival 2002**, corner of Lankersheim and Magnolia Blvds., North Hollywood, Calif. 323-871-8500.

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

JUNE

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 & Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 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, New York. 212-836-1126.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

Submit items for Lifelines, Good Works, and Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Who's Got My Plaque? The Recording Industry Assn. of America (RIAA) presented Wind-up act Creed with plaques commemorating combined shipments of more than 20 million albums when the band's U.S. tour brought it to the MCI Center in Washington, D.C. Pictured, from left, are Creed's Scott Phillips, Wind-up regional director of promotion/mid-Atlantic T.J. Bryan, RIAA president/CEO Hilary Rosen, and Creed's Scott Stapp and Mark Tremonti. (Photo: Jim Saah)

FOR THE RECORD

SmackDown!/Columbia Records has changed the title of its WWF album release (*Billboard*, March 16) from *WWF Forced Entry* to *WWF Forceable Entry*.

Solution to this week's puzzle (page 82)

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Life Lines

DEATHS

Arnold Langley, 52, of cancer, Feb. 23 in Portage, Mich. Langley, who was known as Dr. Bones, was a guitarist who worked with such acts as James Brown, Stevie Wonder, and the Manhattans. He later toured with Junior Walker & the All-Stars and eventually recorded three albums with the group. Langley formed his own band, the Skeletones, after his stint with Walker. Contributions in Langley's name may be made either

at FrancoisKazoo.com or through the Dr. Bones Health Fund c/o Soundflash Services, P.O. Box 50042, Kalamazoo, Mich. 49005.

Arthur Lyman, 70, of throat cancer, Feb. 24 in Ewa, Hawaii. Lyman is best-known for creating "exotica music," a combination of guitar, percussion, and vibraphone. In 1961, his adaptation of the West Indian song "Yellow Bird" reached No. 4 on the *Billboard* pop singles chart. He also was a member of Martin Denny's band, which earned a hit single in 1959 with "Quiet Village." Lyman went on to form a quartet and ultimately record as a solo artist.

His band was regularly featured on the 1960s TV program *Hawaiian Eye*. Lyman's music made a comeback in the mid-1990s, when it was featured in various mood-music compilations.

Mark Vann, 39, of melanoma, March 4 in Longmont, Colo. Vann was the banjoist and co-founder of the Cajun-infused group Leftover Salmon. The band had just signed a new deal with Compass Records, and its concert album *Live* is set to be released May 7. Vann is survived by his wife, his parents, and his brother. Contributions in Vann's name can be sent to P.O. Box 393, Nederland, Colo. 80466.

CHILDREN'S JAZZ: Songwriter/smooth-jazz recording artist **Gary Taylor** will perform in a benefit concert for the Children's Initiative, which assists families in San Diego County. Two performances will be held March 30, at 7 p.m. and 10 p.m. Tickets to the event, which will be held at the East County Performing Arts Center in El Cajon, Calif., are available by calling 619-440-2277. Contact: **Lair Davis** at 858-581-5881.

WINNING ADDITION: Recent five-time Grammy Award winner **Alicia Keys** has been added to the lineup of the UrbanAID 2 concert April 9 at the Beacon Theater in New York, co-chaired by **Russell Simmons** and **Sean "P. Diddy" Combs**. The LIFEbeat-sponsored event—which will also feature **Jay-Z** and **Jamie Foxx**—aims to increase awareness of HIV prevention and other AIDS issues in the urban community. Proceeds will go toward enhancing LIFEbeat's education and fund-raising efforts. Contact: **Jody Miller** at 212-431-5227.

MERCHANTS & MARKETING

Gorillaz Take A Cyber Approach To In-Store Appearances

Band Maintains Its Cartoon Persona By Giving Retailers A Web Package For Customers To View Online

BY SHARON LEVINE

NEW YORK—Virgin Records is putting a new spin on the concept of the retail in-store appearance by making that idea online with a promotion on behalf of animated supergroup Gorillaz.

In an effort to market the band's current tour and its new B-side/remixes album *G Sides*, Virgin is offering retailers a selection of Gorillaz cartoon images, sound clips, and contest giveaways to create virtual in-store scenarios at their Web sites.

Just like a traditional artist appearance, the band appears at a specific time. However, in a twist, the band doesn't actually appear live online. Instead, the retailer has assembled the images and clips to build its own story for the consumer to experience.

While the "in-stores" are a teaser—there is not any direct communication between Gorillaz and its fans—in-store participants can enter to win prizes, including autographed CD booklets and signed posters of the band pictured in a U.K. subway.

Virgin senior national sales director Dominic Pandriscia says he was attracted to the promotion because it creates a "unique way to perpetuate that in-store opportunity."

TowerRecords.com recently became the first retailer to host a virtual in-store with an event March 5. "The concept is good," TowerRecords.com director of marketing Russ Eisenman says. "Animated characters are real, and we are delivering that to the customers." Virgin has also secured in-store deals with Virgin Megastores, Wherehouse, FYE, Rasputin Music, Record Exchange, Sonic Boom, and Music Millennium.

For retailers looking to build awareness for their Web destinations, the promotion is undeniably attractive. Not only do they get the opportunity to gain access to an online fan base that generates more than 300,000 unique visitors per month to the

band's critically acclaimed site—Gorillaz.com—but they also get the chance to pick up press for the site and the event in the process.

Additionally, retailers are given point-of-purchase materials to promote the event both online and in physical stores, and Pandriscia says Virgin is "co-op advertising in the *Village Voices* of each market" as well. Also, the label is teaming with retailers to send out e-mail blast notifications ahead of the event.

The unusual promotion is in keeping with Gorillaz's off-center approach. The brainchild of Blur frontman Damon Albarn and artist Jamie Hewlett (best-known as the illustrator of *Tank Girl*) that is produced by Dan

"the Automator" Nakamura, the band (which features several collaborators) is visually represented as alter-ego cartoon characters drawn by Hewlett.



In the virtual in-stores, as in its videos and on its Web site, the band appears in animated form as bassist/satanist Murdoc, frontman 2-D, 11-year-old Asian guitar buff Noodle, and hip-hop tough guy Russell.

Meanwhile, the group is attract-

ing a strong modern-rock audience to its self-described "zombie hip-hop." Link Wheeler, Virgin's product manager for Gorillaz, says, "The record is refreshing—kind of a break from the modern-rock audience—but that's the group that forms the core... People who like more challenging music are into it, but also people who are into the hook."

G Sides, released Feb. 26, features B-sides, remixes, unreleased tracks, and rarities of the band's platinum-selling eponymous full-length debut.

The band recently completed a brief leg of its tour that wrapped March 8 in Los Angeles. The live show presents the quartet on a movie screen as full-color animated characters. The musi-

cians perform behind a sheer-black screen speckled with continuously changing black-and-white outlines of the Gorillaz in action.

Wheeler says, "Once the audience realizes what they're getting, then you really are able to descend into this Gorillaz world, with a barrage of images on the screen and this rock band behind it."

As for the future of the virtual in-store promotion, Pandriscia says ideas are still spawning for the concept. The addition of live performances, including visuals and sounds from the road show, is being discussed. He adds: "We wanted to break it up market to market so it's exclusive, then for everyone after the tour."

ACC Adds Online Element To College Snipe Campaigns

BY JOE MACRINO

NEW YORK—Traditional street-marketing and promotion companies that work with record labels to hype new albums are changing and upgrading the services they offer their music partners, as more and more offline functions that were once farmed out to street teams move to—or are abandoned in place of—Web-based equivalents.

One such company making efforts to evolve with the times and use technology to help champion its core business is American Campus Co. (ACC) of Norfolk, Va., a specialist in the time-honored practice of promotional postering—an effort known within the industry as "sniping."

The company—which does business for such labels as Island Def Jam, Columbia, Mammoth, and Sanctuary Records on behalf of acts ranging from American Hi-Fi to Leonard Cohen and Henry Rollins—has recently broadened its focus beyond national postering campaigns on college campuses to include college newspaper ad placement services and conducting targeted e-mail blast campaigns.

ACC director of marketing Brian Friedman says, "Our goal is to provide labels and entertainment marketers in general with this menu of highly targeted tools to plan with and select from as an asset to reach and grow their college fan base."

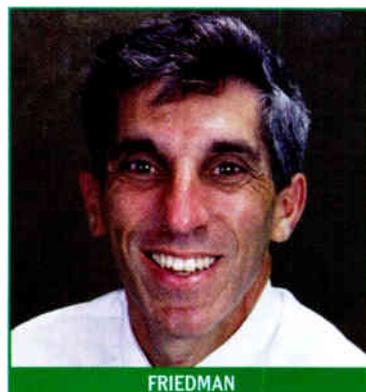
The company has built its reputation on identifying and promoting to college-aged consumers. It made the move to expand two years ago, after hearing a steady stream of requests from clients needing a one-stop shop for on-campus marketing services. Friedman says the add-on businesses, mixing online and offline components, complemented its core postering operation. "We're finding that good online media also requires an offline presence to move an audience."

Not only is ACC able to reach a network of 200,000 consumers in e-mail blasts (it collects students' e-mail addresses by running contests and offering prizes through its own sites), but it is also able to drive a strong amount of traffic to artist and label sites via their posters. Friedman says, "Just through postering alone, we're able to draw an audience and eyeballs to a [Web site]."

The company, founded in 1988 by Friedman and ACC president Mark Robinholt, employs 80 reps nationwide. It claims a network of more than 3,200 four-year and two-year schools, representing 16 million students—a reach built upon the company's roots as a marketing company for schools. It still handles college-enrollment postering campaigns for such universities as New York University, George Washington University, and American University. It moved into entertainment marketing eight years ago.

Aside from record companies, ACC event-marketing clients include MTV, as well as video game makers VBI Software Entertainment (*Conquest*) and Eidos Interactive (*Commandos 2*). All are interested in ACC for the same reason: access to an attractive demographic. Island Def Jam senior marketing director Livia Tortella says, "It's hard to talk to kids personally; ACC gets the information out effectively."

But despite the company's new functions, it still wins the bulk of its praise for the sniping business, which provides near-constant exposure to a promotion. Friedman says the service is also appealing because of its low cost compared with other marketing options. Additionally, the company offers marketing flexibility, with the ability to target everything from a national audience to specific campuses. He adds, "We've found that there's still a home for our low-tech, no-tech postering services."



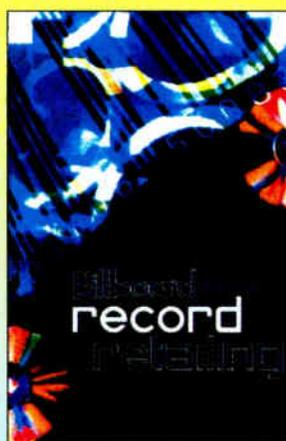
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Executive Turntable

HOME VIDEO: Michael Hagerty is promoted to CFO of Big Idea in Chicago. He was interim CFO.

Mauricio Buendia is named director of Latin American sales for York Entertainment in Los Angeles. He was founder of Latin Vision.

Jerry Chu is promoted to marketing manager for Bandai Entertainment in Cypress, Calif. He was a producer in the marketing department.

DISTRIBUTION: WEA promotes **George Valdiviezo** to VP of marketing in Burbank, Calif. WEA also names **Dutch Cramblitt** VP of sales in Burbank. They were, respectively, national director of marketing and VP of sales for Hollywood Records.

Broadway Video Enterprises names **Andy Darrow** VP, **Britta von Schoeler** director, and **Kathy Martin** manag-

er in New York. They were, respectively, VP at NBC Enterprises, home-video marketing manager for BBC Worldwide Americas, and an associate producer for Discovery Kids Network.

Phil Bottone is named sales manager for BMG Special Products in New York. He was regional sales director for Comprehensive Health Services.

NEW MEDIA: **Jerrold Brandt** is named West Coast media and entertainment development leader for Viant in Los Angeles. He was national executive director of the Digital Media Business Incubator.

MUSIC VIDEO: **Jama Bowen** is named VP of press for CMT: Country Music Television and CMT.com in Nashville. She was director of communications.



BOTTONE

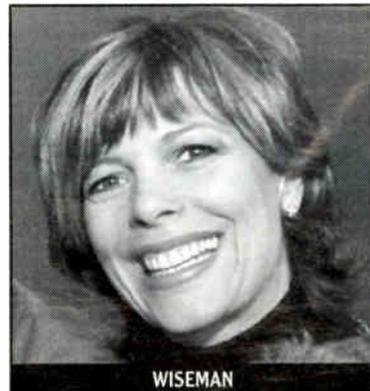


CRAMBLITT

Kidzup Gains More U.S. Visibility

By MOIRA McCORMICK
CHICAGO—Kidzup Productions of Montreal, which recently reached the 1 million sales mark of its budget-priced, educational children's audio, books, and software, continues to make inroads into U.S. mass-merchant retail outlets. According to founder and president Wendy Wiseman, Kidzup recently inked a distribution deal with Memphis-based independent Select-O-Hits, which stocks such mass merchants and chains as Best Buy, Transworld, Fred Meyer, and Wal-Mart.

Shortly before Wiseman's business partner Al Di Buono landed Select-O-Hits, Kidzup signed for distribution with Scottsdale, Ariz., rackjobber Top Hits, putting its children's audio prod-



WISEMAN

uct in more than 4,000 Walgreen's stores across America.

The 6-year-old label—which currently trades in 20 active titles—has distinguished itself since its inception by donating 40% of its profits to charity through its philanthropic arm, the Kidzup Foundation. (The foundation owns 40% of the label.) Kidzup has now partnered with charitable organization World Vision Canada in its ongoing vaccination policy. Wiseman says that for every Kidzup CD sold, a child in Central America is given the standard series of childhood vaccinations.

Four new Kidzup titles came out in February, and according to Wiseman, Handleman Inc.—which has distributed Kidzup in the U.S. and Canada since 1998—is including Kidzup in its annual Easter kids' audio promotion. Kidzup titles *Action Bible Songs*, *Best Toddler Tunes*, *Best Toddler Tunes Vol. 2*, *Very Silly Songs*, *Alphabet Sing-Along*, *Kindergarten Hits*, and *Sunday Sing-Along Songs* (all \$6.99 for CD and \$4.99 for cassette) will be merchandised, along with children's audio product from other manufacturers, in a floor display. Wiseman notes that the seasonal promotion will run through this month. (Easter is March 31.)

"We've just acquired a new educational line called the Learning Beat, with five titles released on March 5," Wiseman says. Each is priced at \$12.99 and includes a CD, cassette, and activity book packaged in a blister pack.

Declarations Of Independents™

by Chris Morris



BAD SCENE BY THE BAY: The heavy mist that collected in the halls of the San Francisco Marriott March 8-11 wasn't fog rolling in from the nearby bay. It was the pall of generalized gloom that pervaded the Assn. for Independent Music (AFIM) convention, held for the first time in conjunction with the National Assn. of Recording Merchandisers (NARM) confab.

Coming off a year that saw the first drastic slide in record sales in a decade, and in the middle of a quarter in which sales have been heading even farther south, the mood—despite the back-slapping and forced gaiety that characterizes industry sit-downs—was somber in the extreme.

Attendance figures reflected the uneasiness of the hour. This year, AFIM could claim a mere 200 participants out of the 1,857 in attendance. These numbers indicated that, had AFIM attempted to mount its stand-alone conference in New Orleans this May (which was canceled after the indie trade group allied with NARM), it would almost certainly have been a catastrophe.

Indie distributors made up the bulk of the AFIM-dedicated conferees; label participation was largely limited to long-term AFIM supporters and the usual crop of neophyte indie imprints (which turned out, nearly 100-strong, for the March 8 round of entry-level "crash course" panels). At least one established distribution company opted out on registering for the convention, choosing instead to take meetings in retailers' suites and huddle in the atrium bar.

Another measure of decline was the annual trade show, which this year saw representation by both NARM and AFIM members. Only one well-established label, Fonovisa, took a booth, with manufacturers and accessories merchants occupying the majority of the space. The show—even smaller than the one mounted at AFIM last year in Los Angeles—could be thoroughly cruised in a matter of minutes.

Likewise, the job fair-like atmosphere in the Marriott's main lobby was a barometer of the dramatic attrition witnessed in recent months. Many unemployed non-registrants—some of them out of work for months—walked the halls with résumés in hand. Anyone seeking to assemble a crack sales

force could have found a complete team between the registration desk and the elevators.

One of the few bright spots noted by distributors was the enormous upswing in retail's presence as a result of the merger of the two trade groups' conventions. In years past, AFIM sought the chains' participation to little avail; this year, indies said they managed to secure rewarding sit-downs with many of the big store webs.

But, for the most part, the convention mirrored a malaise that infects the music business in every quarter—retail, labels, distribution, radio. Anyone with the intestinal fortitude to sit through the addresses and panels featuring wholesalers, analysts, and figures as diverse as NARM president **Pam Horowitz** and Sen. **Orrin Hatch**, R-Utah, must have come away believ-

ing that the sky truly had fallen. Few who stood before the assembled music business pros could offer anything besides predictions of dire days ahead.

Worse, no one could offer any easy

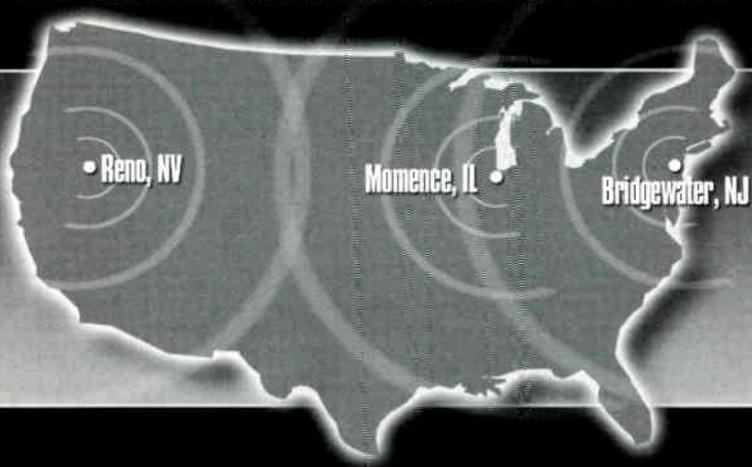
answers to the panoply of seemingly immutable problems—consumer discontent, pervasive downloading, a lack of satisfactory models for online retailing, and universal music piracy—facing the industry. As it has in recent years, the business seemed frozen in an attitude of collective paralysis. As one seasoned observer, whose last employer went down in flames last year, said with absolute accuracy, "People have that deer-in-the-headlights look."

With any luck, the depressing forecasts presented at NARM/AFIM this year may force the various sectors of the business to set aside their own agendas and get down to business about possible solutions to this host of seemingly insoluble problems. Some developments, like Best Buy's demand for one-year dating and a rebate on catalog product (which set indie labels and distributors fuming), suggest that the business still has its warring camps. However, it was clear to this observer that the only route to a rebound in the music business was for all parties to put differences behind them, eliminate the denial that has fueled the business-as-usual strategies of recent years, and discover a common ground where profitable discussions can begin.

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BAKER & TAYLOR
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Retail Track™



by Ed Christman

HELPING HAND: Best Buy's efforts wrap up a deep-catalog deal at the National Assn. of Recording Merchandisers' (NARM) annual convention at the San Francisco Marriott March 8-12 may not have been totally successful, but attendees here say the merchant's efforts have continued to focus attention on the softening of the catalog business. On the eve of the confab, Best Buy sent a letter to the major labels demanding help in stocking catalog titles and asking the majors to provide it with a year-dating for each title below its top 3,000 titles or the other 30,000 to 60,000 titles its stores carry across the various retail concepts it fields at both the Best Buy and the Musicland chains. Moreover, it wants a \$1.25 rebate for each unit sold of those titles.

Best Buy's suggestions appear to be unpopular with the majors because they hurt their bottom lines. But beyond that, one distribution



executive worries about the legal implications, noting that vendors can't give special buying terms to only one account. Another distribution executive grouches that Best Buy's request shows that its business model doesn't work, and instead of raising prices because it put itself in a box with the consumer expecting to pay \$12.99 at the chain, he complains it wants the major to underwrite the chain's loss-leader model.

But Best Buy senior VP of home entertainment media **Joe Pagano** says the Best Buy proposal is aimed at talking about a solution for catalog that would work for all retailers, not just his chain. Furthermore, he says the chain is open to any solutions that will do that.

CLEAR SAILING: Tower Records appears to be on the verge of clearing up the financial uncertainty that has hung over it for the past year. According to sources, debt-laden Tower is on the verge of reaching a deal to sell its Japanese chain, which will bring in much-needed cash, thereby enabling the company to pay off its banks. In turn, Tower likely will sign a deal with a new lender for a revolving credit facility, replacing its current one, which comes due April 23.

Tower president **Michael Solomon** says the Tower restructuring "is in progress, and our refinancing is on track. I am confident we will get new financing . . . and then we will expand slowly." A source familiar with the banking community independently confirms that several banks are competing to land Tower as a loan account. As for selling the Japanese chain, Solomon says the company is in talks with parties interested in making an investment in Tower but also in giving Tower investment opportunities.

DEAL DERAILED: Ongoing efforts by Sony Music Entertainment to unload distribution entity RED seem to have stalled or possibly even ended with one party, while sources say another party that previously talked about acquiring RED has re-entered the picture. Sony Music re-obtained complete ownership of RED last Sept. 30, when Edel Music was unable to pay down the last \$25 million installment due on the \$75 million it promised to pay when it acquired 80% of RED in 1999, leaving the major with a 20% stake. Since Sony reassumed 100% ownership of RED, it has apparently been maneuvering to avoid a \$25 million bad-debt write-down (which would impact its earnings statement for its March 31 year-end) by seeking to sell RED.

Sources say negotiations between Sony and **Danny Goldberg**, **Michael Chambers**, and **Artemis** have broken down. Supposedly, Artemis had signed a term sheet and was doing due diligence when it decided to pull out of the talks, although it's unclear if this is a negotiating ploy to get Sony to lower its asking price or if it has abandoned efforts to acquire RED. Meanwhile, sources say that one of the other suitors—which at one time or another included Loud's **Steven Rifkind**, EMI Recorded Music, **Charles Koppelman** and Ice Partners, and Navarre—that previously looked at RED appears to be back in the picture.

RED—which at its peak was said to have had total sales of about \$250 million—has suffered a number of big label defections due to uncertainty about its future, with sources suggesting that the company's current label roster could generate anywhere between \$50 million to \$100 million, depending on the kind of breaks it gets for its records in the upcoming year. If Sony is unable to sell RED, sources suggest that Sony would keep the company and continue to run it, although it likely would make staff reductions.

RIAA Certifications For February

Following are the February Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Aaliyah, Aaliyah, Blackground, 2 million.
Mary J. Blige, No More Drama, MCA, 2 million.
Alan Jackson, Drive, Arista Nashville, 2 million.
P.O.D., Satellite, Atlantic, 2 million.

PLATINUM ALBUMS (1 MILLION UNITS)

Bee Gees, Their Greatest Hits: The Record, Polydor/UTV/Universal, their ninth.
Jay-Z, Reasonable Doubt, Roc-a-Fella/Def Jam, his sixth.
Jo Dee Messina, Burn, Curb, her second.
Alan Jackson, Drive, Arista Nashville, his 11th.
Pearl Jam, Live on Two Legs, Epic, its sixth.
System of a Down, System of a Down, American/Columbia, its second.
dc Talk, Supernatural, Forefront, its third.

GOLD ALBUMS (500,000 UNITS)

Billy Joel, The Essential Billy Joel, Columbia, his 18th.

Bee Gees, Their Greatest Hits: The Record, Polydor/UTV/Universal, their 12th.
Nickel Creek, Nickel Creek, Sugar Hill, its first.
Trick Pony, Trick Pony, Warner Bros., its first.
Gladys Knight & the Pips, Greatest Hits, Curb, their seventh.
The Strokes, Is This It, RCA, their first.
Phil Vassar, Phil Vassar, Arista Nashville, his first.
Angie Stone, Mahogany Soul, J, her second.
Alan Jackson, Drive, Arista Nashville, his 11th.

Dean Martin, All-Time Greatest Hits, Curb, his 13th.
A.B. Quintanilla y Los Kumbia Kings, Shhh!, EMI Latin, their second.
N.W.A., Greatest Hits, Priority, its fourth.
John Mellencamp, Cuttin' Heads, Columbia, his 14th.
Limp Bizkit, New Old Songs, Interscope, its fourth.
Fat Joe, J.O.S.E. (Jealous Ones Still Envy), Terror Squad/Atlantic, his second.
Soundtrack, I Am Sam, V2.
Cold, 13 Ways to Bleed on Stage, Gefen, its first.
Soundtrack, The Wash, Interscope.

RIAA Latin Certifications

MULTI-PLATINUM ALBUMS

Joan Sebastian, Secrete de Amor, Musart, 400,000.
Shakira, MTV Unplugged, Sony Discos, 400,000.
Luis Miguel, Mis Romances, WEA Latina, 400,000.

PLATINUM ALBUMS (200,000 UNITS)

Joan Sebastian, En Vivo Desde la Plaza el Progreso de Guadalajara, Musart, his second.
Luis Miguel, Mis Romances, WEA Latina, his second.
Alejandro Sanz, MTV Unplugged,

WEA Latina, his third.

GOLD ALBUMS (100,000 UNITS)

El Chichicuilote, Moviendo las Plumas, Lideres, its second.
Joan Sebastian, En Vivo Desde la Plaza el Progreso de Guadalajara, Musart, his second.
Charlie Zaa, De un Solo Sentimiento, Sony Discos, his second.
La Ley, MTV Unplugged, WEA Latina, its second.
Luis Miguel, Mis Romances, WEA Latina, his second.
Alejandro Sanz, MTV Unplugged, WEA Latina, his third.

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NARM Snubs Digital Services

BY BRIAN GARRITY

SAN FRANCISCO—Record labels and technology companies may be pumping untold millions of dollars into developing commercial digital music services, but at the recent National Assn. of Recording Merchandisers (NARM) convention in San Francisco, such businesses were receiving a decided “ho hum” from retailers. With the confab’s attention focused on copy protection (see story, page 1) and maximizing the sales of the core physical-goods business, little concern was paid to nascent subscription offerings.

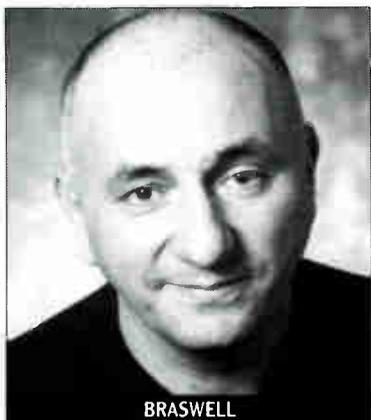
Conference attendees—already put off by the labels’ attempts to gain direct access to the retailers’ customer data through such services—did not express any enthusiasm for the rental models being offered by the likes of MusicNet and Pressplay. What’s more, they say the products are inherently inferior to free file-sharing services on a content basis because of their limited selections.

Given those problems, not one retailer has yet to announce plans to launch a subscription business. And currently there is little desire on the part of cash-strapped merchants to assume the costs associated with subscriptions. BestBuy.com VP/GM of entertainment Scott Young says, “People have minimized what it costs to launch a service.” With subscriptions, he says, retailers are still waiting for a compelling product that is cost-effective, good for business, and marketable.

Meanwhile, the sanguine attitude of merchants was further enforced by a panel of media and retail analysts at

the conference that expressed doubts that services from MusicNet and Pressplay pose any near-term cannibalization threat to the retailer.

Harold Vogel, an analyst with Vogel Capital Management, says the problem with the new label-backed offerings is that they are attempting to change the way consumers experience music—a



BRASWELL

dubious proposition, since there is neither a precedent for consumers paying for temporary access to prerecorded music nor an existing market demand for such an offering. Indeed, the most bullish of forecasts at the NARM gathering said digital distribution will ultimately work, but successful implementation is likely to still be two to five years away—and only if the existing rental model is abandoned. Still, Jupiter Media Metrix analyst Aram Sinnreich argues that even if there is not a profitable market at the moment, retailers have to make their presence felt in digital music

in short order or risk being left behind.

“Five years ago, CDs were the best thing consumers could possibly get, so it was worth \$17,” he says. “But once you’ve been ‘Napsterized,’ you realize there’s something much cooler out there than CDs, and you’re not going to ascribe [a] \$17 value to a CD anymore.”

Hoping to capitalize on that shift are MusicNet and Pressplay. While the services have been flying under the radar with consumers (there has not been any substantial marketing of subscription services to date), that is about to change in the coming months. Virgin Records VP of new media Ty Braswell points out that label promotion efforts are still waiting for MusicNet and Pressplay to get on their feet. However, he expects specific marketing for subscriptions coming from the label level to begin in earnest around the back-to-school season: He says, “We’re about five months away.”

But with consumer adoption of such services still uncertain—even with better marketing—and a host of alternatives ranging from DataPlay and DVD-Audio to satellite radio all coming to market, retailers say they must experiment with all types of music offerings, rather than jump blindly into subscriptions. Young says, “We have to find new ways of creating and marketing consumer-friendly services.”

Sites+ Sounds



by Brian Garrity

COPYING CONCERNS GROW: The impact of digital piracy dominated the conversation at the National Assn. of Recording Merchandisers convention in San Francisco, held March 8-12. A recent Recording Industry Assn. of America (RIAA)/Peter Hart Research Associates poll shows why: A survey of 2,225 music consumers found that 23% of the respondents bought less music in 2001 because they either downloaded or copied most of their music for free. The study also found that more than 50% of those surveyed made copies of downloaded music, up from 13% two years ago. Two in five reported owning a CD burner, up from 14% surveyed in 1999.

With the music business in a slump during the past year, many see a correlation between the two. However, such realities don’t appear to be driving retailers into the digital subscription business any time soon. (See story, this page.) Instead, labels and merchants intent on bettering CD sales are planning to further ramp programs that aid the sale of physical goods. Look for an increase in the coming year in targeted e-mail campaigns, both from stores and record companies. Also watch for more experimentation with pre-order offers that give streaming access to albums to early buyers. The concept started last year with the Web arms of MTV and VH1. It is now taking root with more traditional retailers like Best Buy, as well as online sellers like Amazon.

And with an appealing commercial alternative to file-swapping sites unlikely to emerge any time soon, more concerted efforts from labels and retailers alike to sell à la carte downloads can also be expected. Case in point: Liquid Audio has inked a deal to provide digital music services to BMG. Under the agreement, album and single downloads by BMG acts will be offered for sale at Liquid’s network of retail and music Web sites, with Liquid providing encoding, hosting, digital-rights management, and clearinghouse functions. The offerings will include material by **Santana, Christina Aguilera, Dave Matthews Band, Waylon Jennings, Barry Manilow, and Aretha Franklin.**

BMG will initially offer 3,500 tracks for sale as Liquid Audio or Windows Media downloads—the first time the major has offered material in those formats. In some cases, the downloads will be transferable to portable devices. Sites on the Liquid network include CDnow, Amazon.com, Best Buy, Barnes & Noble, and Musicland/Sam Goody.

SELLING STANLEY: With hopes of riding the Grammy Award success of the roots music phenomenon *O Brother, Where Art Thou?*—winner of four awards, in-

cluding album of the year—New York-based Digital Club Network (DCN) (an aggregator and Webcast of live music) is releasing a live CD from soundtrack contributor **Ralph Stanley** March 12.

The 23-song album—*Live at McCabe’s Guitar Shop*—will be released through Koch-distributed DCN Records. It is the first album to realize DCN’s strategy of turning performances captured in its network of clubs into live albums. The set was recorded at McCabe’s, a DCN venue, Feb. 11, 2001.

DCN’s stated goal is to collect copyrights of yet-to-break artists for future exploitation through the sale of CDs, downloads, and other music-related products, as well as via the sale of rights back to the labels once an unsigned act



captured at a DCN club breaks and signs a major-label contract.

SONY LICENSING CENTERSPAN: Sony Music Entertainment has become the first major label to license its content to a file-sharing service. The major recently announced a pact with CenterSpan Communications, owner and operator of the Scour network.

Scour filed for bankruptcy in October 2000, due in part to legal costs stemming from copyright-infringement lawsuits filed against it by parties that include the RIAA. Scour later sold its technology assets and brand name to CenterSpan.

CenterSpan chairman/CEO **Frank Hausmann** says the nonexclusive Sony deal covers publishing controlled by the majors and rights to master recordings. It also allows for the sale of full-ownership downloads, tethered downloads, and streams. CenterSpan plans to license its service to third parties, including Internet service providers and retailers, under a platform known as C-Star.

Additionally, the company intends to link with a large retailer or media company to market the Scour brand. While CenterSpan is offering a peer-to-peer network for delivering files, users will not be able to upload content onto the system. CenterSpan says the peer-to-peer element will be used as a way to reduce content-delivery costs: Subscribers will be able to download files from other users on the network, thus reducing central-server hosting costs for the service provider. CenterSpan—which says another major label is conducting a test program of C-Star—hopes for full commercial rollout within six months.

TRAFFIC TICKER Top Music Info Sites

Traffic In January

TOTAL VISITORS (in 000s)

| | |
|---------------------|-------|
| 1. lyrics.com | 1,755 |
| 2. mtv.com | 1,666 |
| 3. mp3.com | 1,638 |
| 4. rollingstone.com | 1,396 |
| 5. artistdirect.com | 782 |
| 6. launch.com | 442 |
| 7. bet.com | 435 |
| 8. vh1.com | 384 |
| 9. pollstar.com | 376 |
| 10. billboard.com | 375 |
| 11. sonicnet.com | 361 |
| 12. click2music.com | 329 |
| 13. country.com | 317 |
| 14. allmusic.com | 249 |
| 15. music.lycos.com | 234 |

AVERAGE MINUTES PER VISITOR PER MONTH

| | |
|---------------------|-------|
| 1. mtv.com | 21:02 |
| 2. mp3.com | 13:12 |
| 3. allmusic.com | 9:20 |
| 4. bet.com | 9:14 |
| 5. sonicnet.com | 8:18 |
| 6. lyrics.com | 6:21 |
| 7. rollingstone.com | 5:59 |
| 8. country.com | 5:58 |
| 9. pollstar.com | 5:52 |
| 10. vh1.com | 5:11 |
| 11. music.lycos.com | 5:05 |
| 12. billboard.com | 5:02 |
| 13. listen.com | 4:54 |
| 14. hob.com | 4:31 |
| 15. launch.com | 4:14 |

Nielsen//NetRatings

Source: Nielsen//NetRatings, January 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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Billboard TOP KID VIDEO

| THIS WEEK | LAST WEEK | TITLE | PROGRAM SUPPLIER & NUMBER | PRICE |
|-----------|-----------|---|---------------------------|------------|
| | | NUMBER 1 | 1 Week At Number 1 | |
| 23 | | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | | 2002 26.99 |
| 1 | | BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853 | | 2001 19.99 |
| 2 | | DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234 | | 2002 19.99 |
| 3 | | DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183 | | 2002 12.95 |
| 4 | | BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2062 | | 2002 14.95 |
| 5 | | RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858 | | 2002 12.95 |
| 10 | | ELMO'S WORLD: SPRINGTIME FUN SONY WONDERS/SONY MUSIC ENTERTAINMENT 54181 | | 2002 12.99 |
| 8 | | EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144 | | 2002 12.99 |
| 7 | | BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878843 | | 2002 9.95 |
| 6 | | THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87961 | | 2001 19.98 |
| 11 | | BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108 | | 2001 14.99 |
| 14 | | WIGGLY WIGGLY WORLD LYRICK STUDIOS 2509 | | 2002 14.95 |
| 13 | | SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746 | | 2001 19.96 |
| 14 | | POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142 | | 2001 14.95 |
| 15 | | HAPPY BIRTHDAY CLIFFORD ARTISAN HOME ENTERTAINMENT 12440 | | 2001 12.98 |
| 16 | | BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101 | | 2001 14.99 |
| 17 | | GROWING UPSIE DAISY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24145 | | 2002 12.99 |
| 18 | | HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442 | | 2001 19.96 |
| 19 | | DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673 | | 2001 12.95 |
| 20 | | RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413 | | 2001 12.95 |
| 21 | | TOOTH ON THE LOOSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24146 | | 2002 12.99 |
| 22 | | HERE COMES PETER COTTONTAIL SONY WONDERS/SONY MUSIC ENTERTAINMENT 54187 | | 1971 9.98 |
| 23 | | BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035 | | 2001 14.95 |
| 24 | | BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102 | | 2001 14.99 |
| 25 | | BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060 | | 2001 19.98 |

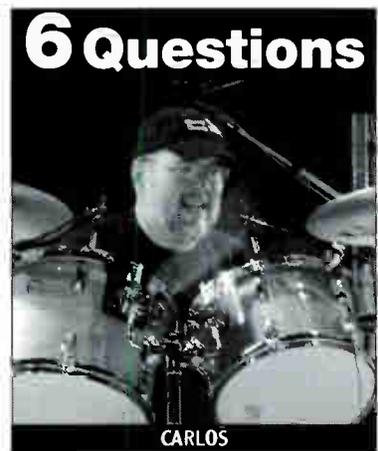
HOME VIDEO

Cheap Trick On DVD-V

Few bands last 25 months, let alone 25 years, and Cheap Trick knows it. It performs with consummate confidence on the Rhino DVD-Video *Cheap Trick: Music for Hangovers*, a concert of a dozen or so songs that is due in stores March 26. Drummer Bun E. Carlos answers six questions for *Billboard*.

What was your involvement in producing the DVD-Video?

We produced it ourselves. It came from one of our three-night stands in 1998 in Chicago. Sony was re-issuing our first three LPs, so we'd do the first album the first night, the second on



CARLOS

the second, and so on. My personal involvement was with the mixing and the commentary track.

Was the audio mix a challenge?

We had [our producer] Jack Douglas come in to do the 5:1 mix with us. It took him a while, because he was educating himself as he went.

Was the commentary fun to do?

Oh yeah. We did it in one take. We stopped a couple times when someone said, "Hold on, you can't put that in there." I think the commentary track is a stitch—it could be released on its own.

Is it becoming more expected for a band to have a DVD-Video companion to a CD?

Yeah, at a certain level. The audio is better and you can hear a lot more. Plus, people don't want to just hear it—they want to see it. With DVD, it's a much more comprehensive experience.

In the DVD-Video interview, you call yourselves more of a live band than a studio one. Why?

We've done 15 studio albums and 5,000 gigs. The studio only happens for a month or two, and then you go on the road for a year or two.

What accounts for Cheap Trick drawing fans for more than 25 years?

[Songwriter/guitarist] Rick [Nielsen] calls it 'four great guys, three great chords.' It's a less-is-more philosophy. That's why a lot of the stuff holds up—because it wasn't too gimmicky or too trendy in the first place. Good songs are good songs forever. CATHERINE CELLA

Billboard TOP MUSIC VIDEOS

| THIS WEEK | LAST WEEK | TITLE | PRINCIPAL PERFORMERS | TAPE/DVD PRICE |
|-----------|-----------|---|--|----------------|
| | | NUMBER 1 | 1 Week At Number 1 | |
| 1 | | LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 | Sade | 14.98/19.98 |
| 2 | 1 | LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784 | Britney Spears | 19.98/24.98 |
| 3 | 2 | ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543 | U2 | 19.98/32.98 |
| 4 | 4 | CONCERT FOR NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54205 | Various Artists | 19.98/29.98 |
| 5 | 5 | FREEDOM BAND SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 4401 | Bill & Gloria Gaither And Their Homecoming Friends | 29.95/21.97 |
| 6 | 7 | BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785 | Britney Spears | 14.98/19.98 |
| 7 | 3 | HISTORIA IN THE ROUND IN YOUR FACE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586634 | Def Leppard | 24.98 DVD |
| 8 | 10 | HELL FREEZES OVER ▲ ⁸ GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 | Eagles | 24.95/24.99 |
| 9 | 6 | ALL FOR YOU VIRGIN MUSIC VIDEO 10144 | Janet Jackson | 24.98 DVD |
| 10 | 8 | AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 8986 | Nine Inch Nails | 19.98/32.98 |
| 11 | 13 | ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885 | Elton John | 16.98/24.98 |
| 12 | 11 | FRAT PARTY AT THE PANKAKE FEST ▲ WARNER REPRISE VIDEO 38554 | Linkin Park | 19.98/24.99 |
| 13 | 15 | THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001 | Various Artists | 19.95/23.97 |
| 14 | 14 | VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123 | Michael Jackson | 14.98/24.98 |
| 15 | 12 | CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50839 | Three 6 Mafia | 14.98/19.98 |
| 16 | 18 | STILL UPPER LIP LIVE ● ELEKTRA ENTERTAINMENT 40232 | AC/DC | 19.98/24.98 |
| 17 | 17 | AMERICA: A TRIBUTE TO HEROES ▲ ² WARNER MUSIC VIDEO 38562 | Various Artists | 19.99/19.96 |
| 18 | 9 | VISUALIZE/VIDEO ARCHIVE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586633 | Def Leppard | 24.98 DVD |
| 19 | 22 | LIVE FROM AUSTIN, TEXAS ▲ ¹ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130 | Steve Ray Vaughan And Double Trouble | 14.95/19.97 |
| 20 | 21 | LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029 | Journey | 14.98/19.98 |
| 21 | 19 | HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138 | Michael Jackson | 14.95/19.97 |
| 22 | 24 | SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750 | Santana | 19.95/24.97 |
| 23 | 16 | THE VIDEOS SPARROW VIDEO/CHORDANT DIST. GROUP 42258 | Steven Curtis Chapman | 14.98 VHS |
| 24 | 23 | WHEN INCUBUS ATTACKS: VOL 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231 | Incubus | 14.98/19.98 |
| 25 | 27 | THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012 | Dave Matthews Band | 19.95/24.97 |
| 26 | 31 | ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93169 | Sting | 19.98/24.98 |
| 27 | 26 | DROWNED WORLD TOUR 2001 ▲ WARNER MUSIC VIDEO 38558 | Madonna | 19.98/24.99 |
| 28 | 28 | DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 86200 | 2Pac/Snoop Doggy Dogg | 19.98/19.95 |
| 29 | 32 | SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159 | Tool | 24.98/29.98 |
| 30 | 25 | GODSMACK LIVE IMAGE ENTERTAINMENT 1373 | Godsmack | 19.98/24.99 |
| 31 | | IN THE FLESH - LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185 | Roger Waters | 12.98/19.98 |
| 32 | 37 | WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657 | Queen | 19.98/24.98 |
| 33 | 29 | BRITNEY IN HAWAII: LIVE & MORE ▲ ³ JIVE/ZOMBA VIDEO 41704 | Britney Spears | 19.95/24.97 |
| 34 | 34 | LISTENER SUPPORTED ▲ ² BMG VIDEO 65005 | Dave Matthews Band | 19.95/24.97 |
| 35 | 30 | LIVE IN NEW YORK CITY ▲ ¹ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071 | Bruce Springsteen & The E Street Band | 19.98/29.98 |
| 36 | 35 | LIVE IN CONCERT BRENTWOOD HOME VIDEO 10683 | Third Day | 14.98/19.98 |
| 37 | 33 | LIVE! O (OSAGE) 50-LIVE IN PEDRIA ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54085 | Mudvayne | 14.98/19.98 |
| 38 | 40 | GREATEST VIDEO HITS COLLECTION: 1988-2000 ● VIRGIN MUSIC VIDEO 7312 | The Smashing Pumpkins | 19.98/19.98 |
| 39 | | A FAREWELL CELEBRATION ▲ SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 44379 | The Cathedrals | 29.95 VHS |
| 40 | 36 | PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258 | Shania Twain | 24.98 DVD |

Billboard RECREATIONAL SPORTS

| THIS WEEK | LAST WEEK | TITLE | PROGRAM SUPPLIER & NUMBER | PRICE |
|-----------|-----------|---|---------------------------|-------|
| | | NUMBER 1 | 1 Week At Number 1 | |
| 1 | | NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 460334 | | 14.95 |
| 2 | 1 | WWW: AUSTIN 3:16: UNCENSORED SONY MUSIC ENTERTAINMENT 15840 | | 14.95 |
| 3 | 2 | DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91675 | | 14.94 |
| 4 | 3 | ALLEN IVerson: THE ANSWER USA HOME ENTERTAINMENT 80856 | | 14.95 |
| 5 | 5 | WWW: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109 | | 19.98 |
| 6 | 4 | WWW: VENGEANCE SONY MUSIC ENTERTAINMENT 54113 | | 14.95 |
| 7 | 6 | WWW: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111 | | 19.98 |
| 8 | 7 | THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE VENTURA DISTRIBUTION 2000 | | 19.99 |
| 9 | 9 | WWW: REBELLION SONY MUSIC ENTERTAINMENT 54115 | | 19.98 |
| 10 | 10 | WWW: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 289 | | 19.95 |
| 11 | 11 | WWW: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274 | | 19.95 |
| 12 | 7 | 2001 WORLD SERIES Q VIDEO 20017 | | 19.95 |
| 13 | 13 | WWW: LITA IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279 | | 14.95 |
| 14 | 14 | WWW: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105 | | 14.95 |
| 15 | 15 | BALL ABOVE ALL ● VENTURA DISTRIBUTION 0803 | | 14.98 |
| 16 | 16 | WWW: UNDERTAKER - THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288 | | 14.95 |
| 17 | 18 | WWW: INVASION 2001 SONY MUSIC ENTERTAINMENT 273 | | 19.95 |
| 18 | 12 | NASCAR RACERS: START YOUR ENGINES FOX VIDEO 3989286 | | 5.78 |
| 19 | 19 | TONY HAWK: SKATEBOARDING TRICK TIPS: VOL 1 REDLINE ENTERTAINMENT 77002 | | 15.95 |
| 20 | 20 | TONY HAWK'S TRICK TIPS: VOL II ● REDLINE ENTERTAINMENT 77020 | | 14.98 |

Billboard HEALTH & FITNESS

| THIS WEEK | LAST WEEK | TITLE | PROGRAM SUPPLIER & NUMBER | PRICE |
|-----------|-----------|--|---------------------------|-------|
| | | NUMBER 1 | 2 Weeks At Number 1 | |
| 1 | | LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 34323 | | 24.95 |
| 2 | 2 | THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813 | | 14.98 |
| 3 | 4 | BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11585 | | 9.99 |
| 4 | 5 | CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947 | | 9.99 |
| 5 | 3 | YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075 | | 9.98 |
| 6 | 10 | YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203 | | 14.98 |
| 7 | 14 | METHOD-ALL IN ONE PARADE VIDEO 906 | | 12.98 |
| 8 | 6 | DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152 | | 14.98 |
| 9 | 7 | DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754 | | 14.98 |
| 10 | 9 | YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077 | | 9.98 |
| 11 | 18 | THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572 | | 12.98 |
| 12 | 13 | TOTAL YOGA LIVING ARTS 1080 | | 9.98 |
| 13 | 8 | PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948 | | 9.99 |
| 14 | 15 | THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840 | | 12.98 |
| 15 | 17 | BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885 | | 14.98 |
| 16 | 16 | SLIM DOWN-BELLYANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379 | | 14.98 |
| 17 | 16 | YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070 | | 17.98 |
| 18 | 11 | DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251 | | 14.98 |
| 19 | | TAE-BO ADVANCED WORKOUT 2-PACK VENTURA DISTRIBUTION 2435 | | 29.95 |
| 20 | 20 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088 | | 14.98 |

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, 25,000 units and \$1 million at suggested retail for nontheatrical titles.
▲ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

All charts compiled from a national sample of retail store and rack reports collected, copied, and provided by VideoScan.

MARCH 23 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. | | | | | |
| | | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | | | | | |
| 1 | | NUMBER 1 | 1 Week At Number 1 | | | | |
| 1 | | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | Animated | 2002 | NR | 26.99 | |
| 2 | 3 | BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853 | Animated | 2001 | NR | 19.99 | |
| 3 | 1 | PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668 | Animated | 1953 | G | 24.99 | |
| 4 | 2 | ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822 | Animated | 2001 | PG | 26.99 | |
| 5 | 5 | SHREK DREAMWORKS HOME ENTERTAINMENT 83670 | Mike Myers Eddie Murphy | 2001 | PG | 24.99 | |
| 6 | 6 | THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23838 | Anne Hathaway Julie Andrews | 2001 | G | 22.99 | |
| 7 | | MEGGIDO-OMEGA CODE 2 GOODTIMES HOME VIDEO 30767 | Michael York Michael Biehn | 2001 | NR | 19.95 | |
| 8 | 4 | DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234 | Animated | 2002 | NR | 19.99 | |
| 9 | 7 | A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140 | Heath Ledger | 2001 | PG-13 | 14.95 | |
| 10 | 8 | DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183 | Dora The Explorer | 2002 | NR | 12.95 | |
| 11 | 10 | EXIT WOUNDS WARNER HOME VIDEO 21069 | Steven Seagal DMX | 2001 | R | 14.94 | |
| 12 | | O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194 | George Clooney | 2000 | PG-13 | 14.99 | |
| 13 | 13 | SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253 | Animated | 1937 | G | 19.99 | |
| 14 | 37 | THE BIBLE FOXVIDEO 2002073 | John Huston Peter O'Toole | 1966 | NR | 9.98 | |
| 15 | | BAYWATCH - RIVER OF NO RETURN UAV ENTERTAINMENT 60027 | David Hasselhoff | 1992 | NR | 9.99 | |
| 16 | 14 | DRAGONBALL Z: MAJIN BUU-TACTICS (UNEDITED) FUNIMATION 335 | Animated | 2002 | NR | 14.95 | |
| 17 | 23 | SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 15613 | Julia Stiles | 2000 | PG-13 | 14.95 | |
| 18 | 26 | ANASTASIA FOXVIDEO | Animated | 1997 | G | 26.98 | |
| 19 | 18 | BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2052 | Barney | 2002 | NR | 14.95 | |
| 20 | 20 | DRIVEN WARNER HOME VIDEO 21013 | Sylvester Stallone | 2001 | R | 14.94 | |
| 21 | 32 | TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4309 | Tupac Shakur | 2002 | NR | 14.98 | |
| 22 | 16 | JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742 | Sam Neill William H. Macy | 2001 | PG-13 | 22.98 | |
| 23 | 15 | PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871 | Ben Affleck Josh Hartnett | 2001 | PG-13 | 24.99 | |
| 24 | 19 | RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87185812.95 | Animated | 2002 | NR | 12.95 | |
| 25 | 35 | BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647 | Renee Zellweger | 2001 | R | 14.99 | |
| 26 | 28 | BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328 | Johnny Depp Penelope Cruz | 2001 | R | 14.94 | |
| 27 | 4 | HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1936879 | Anthony Hopkins Julianne Moore | 2001 | R | 14.95 | |
| 28 | | ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181 | Sesame Street Muppets | 2002 | NR | 12.99 | |
| 29 | 24 | THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027 | Nicolas Cage | 2000 | PG-13 | 14.98 | |
| 30 | 22 | RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402 | Jackie Chan Chris Tucker | 2001 | PG-13 | 22.94 | |
| 31 | 17 | DRAGONBALL Z: MAJIN BUU-REVIVAL (UNCUT) FUNIMATION 333 | Animated | 2002 | NR | 14.95 | |
| 32 | | EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144 | Rolie Polie Olie | 2002 | NR | 12.99 | |
| 33 | 40 | BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943 | Blue's Clues | 2002 | NR | 9.95 | |
| 34 | 36 | THUMBELINA FOXVIDEO 2002902 | Animated | 1994 | NR | 9.98 | |
| 35 | 25 | DRAGONBALL Z: MAJIN BUU-TACTICS (EDITED) FUNIMATION 336 | Animated | 2002 | NR | 14.95 | |
| 36 | 33 | DR. DOLITTLE 2 FOXVIDEO 2022671 | Eddie Murphy | 2001 | PG | 22.98 | |
| 37 | 9 | BABY TAKE A BOW FOXVIDEO 2002966 | Shirley Temple | 1934 | PG | 9.98 | |
| 38 | 29 | THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87381 | Animated | 2001 | NR | 19.98 | |
| 39 | | BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108 | Animated | 2001 | NR | 14.99 | |
| 40 | | GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026 | Russell Crowe | 2000 | R | 19.99 | |

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MARCH 23 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. | | | | |
| | | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | | | | |
| | | NUMBER 1 | | | | |
| 1 | | CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | Animated | 1 Week At Number 1 | NR | 29.99 |
| 2 | | JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665 | Jason Mewes Kevin Smith | R | 29.99 | |
| 3 | 1 | DON'T SAY A WORD FOXVIDEO 2003405 | Michael Douglas | R | 27.98 | |
| 4 | | THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 521765 | Justin Chambers Mena Suvari | PG-13 | 26.98 | |
| 5 | | BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 407 | Snoop Dogg | R | 24.98 | |
| 6 | 3 | "O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7911 | Mekhi Phifer Josh Hartnett | R | 24.99 | |
| 7 | 2 | HARDBALL PARAMOUNT HOME ENTERTAINMENT 330794 | Keanu Reeves | PG-13 | 29.99 | |
| 8 | 4 | PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620 | Animated | G | 29.99 | |
| 9 | 5 | THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270 | Paul Walker Vin Diesel | PG-13 | 26.98 | |
| 10 | 6 | ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084 | Animated | PG | 29.99 | |
| 11 | 9 | SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012 | Mike Myers Eddie Murphy | PG | 26.99 | |
| 12 | 8 | RAT RACE PARAMOUNT HOME ENTERTAINMENT 336844 | Amy Smart John Cleese | PG-13 | 29.99 | |
| 13 | | MEGIDDO-OMEGA CODE 2 GOODTIMES HOME VIDEO 3038130 | Michael York Michael Biehn | NR | 24.95 | |
| 14 | 14 | KISS OF THE DRAGON FOXVIDEO 2003045 | Jet Li Bridget Fonda | R | 26.98 | |
| 15 | 10 | AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21706 | Jason Biggs Alyson Hannigan | NR | 26.98 | |
| 16 | 13 | MOULIN ROUGE FOXVIDEO 2000870 | Nicole Kidman Ewan McGregor | PG-13 | 29.98 | |
| 17 | | O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21654 | George Clooney | PG-13 | 29.99 | |
| 18 | | SOUL SURVIVORS ARTISAN HOME ENTERTAINMENT 12351 | Casey Affleck Wes Bentley | R | 24.98 | |
| 19 | 7 | HEARTS IN ATLANTIS WARNER HOME VIDEO 22081 | Anthony Hopkins | PG-13 | 24.98 | |
| 20 | 12 | PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23883 | Ben Affleck Josh Hartnett | PG-13 | 29.99 | |
| 21 | | CHASING AMY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 17244 | Ben Affleck Joey Lauren Adams | R | 32.99 | |
| 22 | 16 | BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 21102 | Animated | NR | 24.98 | |
| 23 | | CLERKS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 17365 | Brian O'Halloran Jeff Anderson | R | 39.99 | |
| 24 | | BRAVEHEART PARAMOUNT HOME ENTERTAINMENT 155844 | Mel Gibson | R | 29.99 | |
| 25 | 19 | RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404 | Jackie Chan Chris Tucker | PG-13 | 26.98 | |

MARCH 23 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 | | | |
| 1 | 1 | DON'T SAY A WORD FOXVIDEO 2003428 | Michael Douglas | R | |
| 2 | 2 | HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793 | Keanu Reeves | PG-13 | |
| 3 | | THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 89596 | Justin Chambers Mena Suvari | PG-13 | |
| 4 | | JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303 | Jason Mewes Kevin Smith | R | |
| 5 | 3 | "O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7912 | Mekhi Phifer Josh Hartnett | R | |
| 6 | 4 | RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843 | Amy Smart John Cleese | PG-13 | |
| 7 | | BONES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5405 | Snoop Dogg | R | |
| 8 | 5 | HEARTS IN ATLANTIS WARNER HOME VIDEO 22081 | Anthony Hopkins | PG-13 | |
| 9 | 6 | THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88671 | Paul Walker Vin Diesel | PG-13 | |
| 10 | | CINDERELLA II: DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026 | Animated | NR | |
| 11 | 9 | THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312 | Leelee Sobieski Diane Lane | PG-13 | |
| 12 | | SOUL SURVIVORS ARTISAN HOME ENTERTAINMENT 12482 | Casey Affleck Wes Bentley | R | |
| 13 | 7 | CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 88683 | Nicolas Cage Penelope Cruz | R | |
| 14 | 8 | ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822 | Animated | PG | |
| 15 | 10 | JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775 | Gina Philips Justin Long | R | |
| 16 | 11 | WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560 | Martin Lawrence Danny Devito | PG-13 | |
| 17 | 14 | THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213 | Robert De Niro Edward Norton | R | |
| 18 | 15 | EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923 | David Duchovny Orlando Jones | PG-13 | |
| 19 | 12 | KISS OF THE DRAGON FOXVIDEO 2002776 | Jet Li Bridget Fonda | R | |
| 20 | 13 | AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017 | Jason Biggs Alyson Hannigan | R | |

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For week ending
MARCH 10, 2002

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| MARY J. BLIGE, RAINY DAYZ TWEET, OOPS, OH MY AALIYAH, MORE THAN A WOMAN P. DIDDY, I NEED A GIRL (PART ONE) USHER, U DON'T HAVE TO CALL IMX, FIRST TIME ASHANTI, FOOLISH NAPPY ROOTS, AWWNAW AVANT, MAKIN' GOOD LOVE BRANDY, WHAT ABOUT US? FAT JOE, WHAT'S LUV ROY JONES JR., YALL MUST HAVE FORGOT JAHEIM, ANYTHING FAITH EVANS, I LOVE YOU BEANIE SIGEL & FREEWAY, ROC THE MIC LUDACRIS, SATURDAY (OOOH OOOH) GLENN LEWIS, DON'T YOU FORGET IT LIL BOW WOW, TAKE YA HOME RUFF ENDF, SOMEONE TO LOVE YOU SHARRISA, ANY OTHER NIGHT OUTKAST, THE WHOLE WORLD CEE-LO, CLOSET FREAK BUSTA RHYMES, PASS THE COURVOISIER PART II JERMAINE DUPRI, WELCOME TO ATLANTA MONTELL JORDAN, YOU MUST HAVE BEEN KNO3 TURN'AL KNO3 CRAIG DAVID, 7 DAYS MR. CHEEKS, LIGHTS, CAMERA, ACTION DMX, I MISS YOU BRIAN MCKNIGHT, WHAT'S IT GONNA BE COREY, HUSH LIL' LADY MASTER P, ODDHHWEE JENNIFER LOPEZ, AIN'T IT FUNNY MYSTIKAL, BOUNCIN' BACK BIG MOE, PURPLE STUFF MACY GRAY, SEXUAL REVOLUTION NICCADEMUS, MAKE IT SHAKE FULL FORCE, FLOAT ON BLACK JESUS, WHAT THAT THING SMELL LIKE NAS, GOT UR SELF A GUN NEW ON'S JAY-Z, SONG CITY RAPHAEL SAAIDIO & D'ANGELO, BE HERE DONELL JONES, YOU KNOW THAT I LOVE YOU ROB JACKSON, BODM BODM BODM PRETTY WILLIE, ROLL WIT ME CLIPSE, GRINDIN' ANGIE STONE, WISH I DIDN'T MISS YOU DJ QUIK, TROUBLE | MARTINA MCBRIDE, BLESSED KENNY CHESNEY, YOUNG TIM MCGRAW, THE COWBOY IN ME REBA MCENTIRE, SWEET MUSIC MAN BRAD PAISLEY, I'M GONNA MISS HER CHELY WRIGHT, JEZEBEL STEVE HOLY, GOOD MORNING BEAUTIFUL GARY ALLAN, THE ONE RASCAL FLATTS, I'M MOVIN' ON TOBY KEITH, MY LIST TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE MONTGOMERY GENTRY, DIDN'T I ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE KID ROCK, LONELY ROAD OF FAITH WILLIE NELSON, MENDOCINO COUNTY LINE CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO NICKELBACK, ALL YOU WANTED GARTH BROOKS, WRAPPED UP IN YOU JO DEE MESSINA, BRING ON THE RAIN GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN MERLE HAGGARD, IF YOU'VE GOT THE MONEY ALAN JACKSON, WHERE WERE YOU EMERSON DRIVE, I SHOULD BE SLEEPING SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW CYNDI THOMSON, WHAT I REALLY MEANT TO SAY GARTH BROOKS, THE DANCE SARA EVANS, I COULD NOT ASK FOR MORE JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS GARY ALLAN, RIGHT WHERE I NEED TO BE CAROLYN DAWN JOHNSON, COMPLICATED MONTGOMERY GENTRY, COLD ONE COMIN' ON KEITH URBAN, WHERE THE BLACKTOP ENDS CLINT BLACK, MONEY OR LOVE DIAMOND RID, ONE MORE DAY TRACE ADKINS, I'M TRYIN' BROOKS & DUNN, ONLY IN AMERICA TOBY KEITH, I WANNA TALK ABOUT ME JAMIE O'NEAL, THERE IS NO ARIZONA BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU CYNDI THOMSON, I ALWAYS LIKED THAT BEST NEW ON'S PAT GREEN, THREE DAYS | SYSTEM OF A DOWN, TOXICITY KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD JENNIFER LOPEZ, AIN'T IT FUNNY JERMAINE DUPRI, WELCOME TO ATLANTA OUTKAST, THE WHOLE WORLD BLINK-182, FIRST DATE ENRIQUE IGLESIAS, ESCAPE FAT JOE, WHAT'S LUV TWEET, OOPS, OH MY USHER, U DON'T HAVE TO CALL BRANDY, WHAT ABOUT US? ALANIS MORISSETTE, HANDS CLEAN LUDACRIS, SATURDAY (OOOH OOOH) X-SCUTIONERS, IT'S GOIN' DOWN NICKELBACK, TOO BAD AOEMA, THE WAY YOU LIKE IT MICHELLE BRANCH, ALL YOU WANTED FAITH EVANS, I LOVE YOU FABOLOUS, YOUNG'N (HOLLA BACK) DEFAULT, WASTING MY TIME TRIK TURNER, FRIENDS & THE FAMILY BEANIE SIGEL & FREEWAY, ROC THE MIC HOOBASTANK, CRAWLING IN THE DARK PINK, DON'T LET ME GET ME RES, THEY SAY VISION P.O.D., YOUTH OF THE NATION P. DIDDY, I NEED A GIRL (PART ONE) ASHANTI, FOOLISH MARY J. BLIGE, RAINY DAYZ GLENN LEWIS, DON'T YOU FORGET IT BUSTA RHYMES, PASS THE COURVOISIER PART II JIMMY EAT WORLD, THE MIDDLE AALIYAH, MORE THAN A WOMAN DASHBOARD CONFESIONAL, SCREAMING INFIDELITIES CRAIG DAVID, 7 DAYS SHAKIRA, UNDERNEATH YOUR CLOTHES SMASH MOUTH, HOLIDAY IN MY HEAD UNWRITTEN LAW, SEEN' RED SUM 41, MOTIVATION STROKES, LAST NITE NEW ON'S JA RULE, DOWN A** CHICK NAS, ONE MIC GOO GOD DOLLS, HERE IS GONE NAPPY ROOTS, AWWNAW B2K, UH HUH | ALANIS MORISSETTE, HANDS CLEAN PUDDLE OF MUDD, BLURRY MARY J. BLIGE, NO MORE DRAMA DAVE MATTHEWS BAND, EVERYDAY NO DOUBT, HEY BABY TRAIN, SHE'S ON FIRE ENRIQUE IGLESIAS, ESCAPE CHER, SONG FOR THE LONELY NICKELBACK, HOW YOU REMIND ME NATALIE IMBRUGLIA, WRONG IMPRESSION DEFAULT, WASTING MY TIME SHAKIRA, UNDERNEATH YOUR CLOTHES ALICIA KEYS, A WOMAN'S WORTH JEWEL, STANDING STILL ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE LENNY KRAVITZ, STILLNESS OF HEART MICK JAGGER, VISIONS OF PARADISE KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD BASEMENT JAXX, WHERE'S YOUR HEAD AT NICKELBACK, TOO BAD CRAIG DAVID, 7 DAYS JIMMY EAT WORLD, THE MIDDLE PINK, GET THE PARTY STARTED CHRIS ISAAK, LET ME DOWN EASY KID ROCK, LONELY ROAD OF FAITH RUFUS WAINWRIGHT, ACROSS THE UNIVERSE THE CALLING, WHEREVER YOU WILL GO CREED, MY SACRIFICE INOCIA ARIE, VIDEO BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN FOO FIGHTERS, LEARN TO FLY BRANDY, WHAT ABOUT US? ALIEN ANT FARM, SMOOTH CRIMINAL TRAIN, DROPS OF JUPITER U2, WALK ON FATBOY SLIM, WEAPON OF CHOICE MICHELLE BRANCH, ALL YOU WANTED INCUBUS, DRIVE MOBY, SOUTH SIDE COURSE OF NATURE, CAUGHT IN THE SUN NEW ON'S CELLINE DION, A NEW DAY HAS COME GOO GOD DOLLS, HERE IS GONE PINK, DON'T LET ME GET ME |

Music & Showbiz



by Carla Hay

GUESTING ON CHRIS ISAAK: *The Chris Isaak Show* has turned into one of the hottest opportunities on TV for music artists to show off their acting talent. Since its debut on Showtime last year, the comedy/drama series, loosely based on Isaak's life, has featured a memorable array of guest stars, including Stevie Nicks, Bret Michaels of Poison, Pam Tillis, Stephan Jenkins of Third Eye Blind, Art Alexakis of Everclear, Shelby Lynne, Joe Walsh, Sheila E., Lisa Loeb, Dweezil Zappa, Shawn Colvin, Vince Neil of Mötley Crüe, and Green Day.

Isaak, who is also the show's executive producer, says, "When musicians

life experiences in the show. That happened with Bret Michaels: He started telling us stories about parties, and some of those stories ended up on the show in one form or another."

Most of the musical guest stars also have at least one scene in which they perform with Isaak and his band. Unlike other TV comedies or dramas that feature musical acts, Isaak says that on his show, "everyone sings live. Having this TV show means I get to jam with all kinds of people, and I love it."

Isaak, who is also the show's executive producer, says, "When musicians

IN BRIEF: Will Smith has signed on to star in *Bad Boys 2*, due next summer from Columbia Pictures. In this sequel to the 1995 action-adventure hit, he will reteam with co-star Martin Lawrence, director Michael Bay, and producer Jerry Bruckheimer. Plans for *Bad Boys 2* were announced at this year's ShoWest (an annual confab for movie-theater owners), where Smith was named male star of the year. (Jennifer Lopez was named ShoWest's female star of the year. Lopez and Smith will reportedly join forces for the romantic comedy *The Last First Kiss*, also due out next year.) Smith's relationship with Columbia is looking pretty rosy: In January, his Overbrook Entertainment signed a three-year, first-look production deal with Columbia. Overbrook and Columbia teamed on *Ali* (which garnered Smith an Oscar nod for best actor) and will be behind *The Last First Kiss*.



ISAAK

go on talk shows, the shows almost never let them talk. What I think is really fun is that we let the musicians on our show talk, and people who like their music get to see them act."

So how does Isaak choose which stars get to be on his show? He explains, "There are people who ask to be on the show, and sometimes we ask people. A lot of times it happens because they're a natural fit for a script. With some people, we put a lot of real-

Madonna will make her U.K. theater debut in London's West End, with a starring role in the comedy *Up for Grabs*. Previews begin May 9 at Wyndham's Theater in London . . . Bruce Springsteen will play a radio DJ in an as-yet-untitled romantic comedy co-starring Julia Stiles.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 23, 2002

| mm USA | MUSIC TV 2 | MUSIC TV | POP MUSIC VIDEO TELEVISION |
|---|---|--|---|
| Continuous programming 200 Jericho Quadangle, Jericho, NY 11753 | Continuous programming 1515 Broadway, New York, NY 10036 | Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139 | 5 hours weekly 223 225 Washington St, Newark, NJ 07102 |
| CREED, BULLETS (NEW) SIMPLE PLAN, I'M JUST A KID (NEW) TRIK TURNER, FRIENDS & FAMILY (NEW) THURSDAY, UNDERSTANDING (IN A CAR CRASH) (NEW) [OVEN FRESH] THE WHITE STRIPES, FELL IN LOVE WITH A GIRL LOCAL H, HALF LIFE CLIPSE, GRINDIN' PRETTY WILLIE, ROLL WIT ME SHERYL CROW, SOAK UP THE SUN LUKE SLATER, NOTHING AT ALL BAD RELIGION, SORROW RAPHAEL SAAIDIO, BE HERE ARISTACASTS, BODM BODM, BODM GRADE, TEMPTES HOLLOW | NEW PETE YORN, STRANGE CONDITION G. OEP, SPECIAL DELIVERY [MUSIC] Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5 'N SYNC, GIRLFRIEND (NEW) ALL BOUGHETT (NEW) SANA MEN, MOVE IT LIKE THIS (NEW) NICKELBACK, TOO BAD ALANIS MORISSETTE, HANDS CLEAN SHAKIRA, WHENEVER WHEREVER DEFAULT, DENY MARY J. BLIGE, NO MORE DRAMA KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD THE CALLING, WHEREVER YOU WILL GO BLINK-182, FIRST DATE JA RULE, ALWAYS ON TIME ALICIA KEYS, A WOMAN'S WORTH ENRIQUE IGLESIAS, ESCAPE SUM 41, MOTIVATION CHOCCLAIR, LIGHT IT UP GLENN LEWIS, DON'T YOU FORGET IT THE TEA PARTY, ANGELS PINK, DON'T LET ME GET ME BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN | NO DOUBT, HEY BABY LALEY CON LLY GUERRA, EL DUELO BRITNEY SPEARS, OVERPROTECTED BACKSTREET BOYS, DROWNING NELLY FURTADO, TURN OFF THE LIGHT GARBAGE, CHERRY LIPS 'N SYNC, GIRLFRIEND BLINK-182, STAY TOGETHER FOR THE KIDS JESSICA SIMPSON, A LITTLE BIT CREED, MY SACRIFICE KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD LINKIN PARK, PAPER CUT M2M, EVERYTHING PINK, GET THE PARTY STARTED ENRIQUE IGLESIAS, HERO SHAKIRA, SUERTE JAMIROQUAI, LOVE FOOLDSOPHY WESTLIFE, A WORLD OF OUR OWN ALANIS MORISSETTE, HANDS CLEAN MARILYN MANSON, TAINTED LOVE | IAN VAN DAHL, WILL I? NATALIE IMBRUGLIA, WRONG IMPRESSION NINE INCH NAILS, DEEP SYSTEM OF A DOWN, TOXICITY CREED, BULLETS THE CURE, CUT HERE VANDALS, MY GIRLFRIENDS DEAD MACHINE HEAD, CRASHING AROUND YOU THE SMASHING PUMPKINS, UNTITLED CHEROKEE, I SWEAR GINEZIO, WHAT WOULD YOU DO? GODSMACK, I STAND ALONE GREAT BIG SEA, SEA OF NO CARES EMERSON DRIVE, I SHOULD BE SLEEPING M2M, EVERYTHING BRUCE COCKBURN, MY BEAT NICKELBACK, TOO BAD BUSTA RHYMES, PASS THE COURVOISIER PART II LENNY KRAVITZ, STILLNESS OF HEART STATIC-X, COLD |
| CHANNEL [V] Continuous programming 85, One Harbourfront, 18, Tai Ping, Street Kowloon, Hong Kong ALANIS MORISSETTE, HANDS CLEAN NATALIE IMBRUGLIA, WRONG IMPRESSION NO DOUBT, HEY BABY 'N SYNC, GIRLFRIEND BLUE, IF YOU COME BACK M2M, WHAT YOU DO ABOUT ME WESTLIFE, A WORLD OF OUR OWN PINK, GET THE PARTY STARTED CREED, MY SACRIFICE NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS) | URBAN X-PRESSIONS 2 hours weekly 3900 Main St, Philadelphia, PA 19127 BEANIE SIGEL & FREEWAY, ROC THE MIC GLENN LEWIS, DON'T YOU FORGET IT MYSTIKAL, BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) TWEET, OOPS (OH MY) BUSTA RHYMES, PASS THE COURVOISIER PART II FAITH EVANS, I LOVE YOU WATE DOGG, I GOT LOVE BRANDY, WHAT ABOUT US? LUDACRIS, SATURDAY (OOOH OOOH) JENNIFER LOPEZ, AIN'T IT FUNNY DMX, I MISS YOU FAT JOE, WHAT'S LUV? JADARISS & BUBBA SPARXXX, THEY AIN'T READY JONELL & METHOD MAN, ROUND AND ROUND | CMC CALIFORNIA MUSIC CHANNEL 15 hours weekly 10227 E 14th St, Oakland, CA 94603 ASHANTI, FOOLISH 'N SYNC, GIRLFRIEND BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN FAT JOE, WHAT'S LUV? MYSTIKAL, BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) FAITH EVANS, I LOVE YOU JENNIFER LOPEZ, AIN'T IT FUNNY USHER, U DON'T HAVE TO CALL PINK, DON'T LET ME GET ME NATALIE IMBRUGLIA, WRONG IMPRESSION MICHELLE BRANCH, ALL YOU WANTED BRANDY, WHAT ABOUT US? KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD OUTKAST, THE WHOLE WORLD O-TOWN, WE FIT TOGETHER | |

NEWSLINE...

The Federal Communications Commission will officially reorganize March 25, when it merges its mass-media bureau and its cable bureau to form the newly created media bureau, to be headed by cable chief Ken Ferree . . . CMT will present for the first time its own awards show—the 2002 CMT Flameworthy Video Music Awards—to be voted on by fans. CMT will telecast the event live June 12 from the Gaylord Entertainment Center in Nashville . . . Jeff Silvers exits as operations manager/PD of AC WPCH Atlanta . . . R&B oldies WMGE Fort Lauderdale, Fla., has named Tony Banks PD. He was APD of crosstown top 40 WHYI.
Compiled by Carla Hay in New York.

NEW!

The BILLBOARD BULLETIN WEBSITE

Billboard Bulletin
DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Anastacia, Sting Still Strong On Euro Chart
Anastacia and Sting make the most notable advances in Europe in the post-Christmas week, when sales are traditionally slow in many markets. Anastacia's "Freak of Nature" (Epic) holds at No. 2 on the European Top 100 Albums chart.

ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

ARTISTdirect is scrapping its talent agency business—booking home for acts that include Beastie Boys, Pearl Jam, Foo Fighters, Red Hot Chili Peppers, and Weezer—citing issues of profitability and conflict of interest. ARTISTdirect is shifting its acts and agents to Creative Artists Agency (CAA) as part of a new alliance between the two companies. No money is changing hands in the deal. Under the arrangement, ARTISTdirect Agency president Don Muller and agent Mariene Tauchil will join CAA and continue to

Sonopress Making Cassettes For WEA
WEA has begun outsourcing its cassette manufacturing to Sonopress, the facility owned by Bertelsmann. "We needed the space to expand our DVD business," says Ellis Kern, president/CEO of WEA Manufacturing in Olyphant, Pa. "DVD is grow-

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct". A navigation bar contains "Quick Read", "Fax Service", "Credits", and "Archives" buttons. The main content area is dated "Thursday, January 3, 2002". On the left, there is a "Departments" sidebar with links for Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, and What's On. Below that is a "Data" sidebar with links for U.S. Charts, European Charts, and Hits of the Web. The main content area features several news articles with headlines and "Read Full Story" links. On the right, there is a "More News" section with a list of additional articles.

Billboard Bulletin
Daily News for the International Music Industry

Thursday, January 3, 2002

▶ RioPort Technology Makes Rental Downloads Portable
RioPort will announce today that it has developed a technology solution that allows rental downloads to be transferred to portable devices.
[Read Full Story ▶▶](#)

▶ Final Week Tops Off Slow Year For Sales
After the normal pre-Christmas rush, when total U.S. album sales for the week hit 40.7 million units, last week's sales sagged 39% to 24.8 million, according to SoundScan.
[Read Full Story ▶▶](#)

▶ NARM Names Award Nominations
NARM has announced the nominees for its 2001 Merchandiser and Supplier of the Year Awards.
[Read Full Story ▶▶](#)

▶ Change Considered For Nashville's WSM
Gaylord Entertainment, owner of WSM-AM Nashville, is considering a format change for the heritage country radio station, sources say.
[Read Full Story ▶▶](#)

More News

- ▶ **Matador Inks New Distribution Deals**
January 03, 2002
- ▶ **Bee Gees, Others Named To Queen's Honours List**
January 03, 2002
- ▶ **Nordic Body NCB Names Royalties Executive**
January 03, 2002
- ▶ **Shares In XM, Sirius Dip**
January 03, 2002
- ▶ **Cops Nab Shakin' Stevens**
January 03, 2002
- ▶ **New Execs, New Offices As Edel Europe Restructures**
January 02, 2002
- ▶ **V2 Scandinavia Cuts Five Swedish Staffers**
January 02, 2002
- ▶ **Sony Ups Goldman**
January 02, 2002

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

ROTHER' LOVE: What does the soundtrack from *O Brother, Where Art Thou?* have in common with **Bonnie Raitt's** career-changing *Nick of Time* album? Without exposure from the Grammy Awards, it's likely that either would have reached No. 1 on The Billboard 200.

O Brother reaches the summit one week after its Grammy-induced charge barely missed the mark, when a 258% sales gain curled the album 15-2. Prior to the night that it won the album of the year honor and three of its songs were performed on the CBS telecast, the album had spent only one of its 61 chart weeks inside the top 10.

Raitt's 1989 album peaked early at No. 22, but after she won an armful of Grammys at the 1990 awards, *Nick* zipped 40-22—a fairly zesty



jump in those pre-SoundScan days—and continued to rise steadily, reaching the top of the page a month later, in its 52nd chart week. It held the crown for two more weeks.

Despite a 24% decline, *O Brother's* 159,000 units are enough to fend off a challenge by the new **Brandy** disc, which trails by 4,000 units. The soundtrack becomes the first bluegrass album to top The Billboard 200 since 1973, and the common link between this and the previous one that did so is that both were spawned by a movie. That '70s film was *Deliverance*, and the bluegrass album that benefited was *Dueling Banjos* by **Eric Weissberg & Steve Mandel**, which rose to No. 1 in the issue dated Feb. 17, 1973.

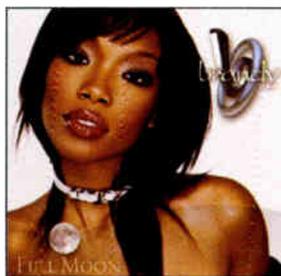
O Brother also sets a record for patience in the SoundScan era, reaching the top rung in its 63rd week. Prior to that, the album from 1991 or later that took the most time to reach No. 1 had been the 1994 **Live** set *Throwing Copper*, which rang the bell in its 52nd week. And *O Brother* becomes the first soundtrack to lead the big chart since *Armageddon* clocked its second week in first place in the July 25, 1998, issue.

Times have changed. In 1998, three soundtracks were No. 1 for 21 weeks, with 16 of those weeks locked in by *Titanic*.

BRANDY, YOU'RE A FINE GIRL: Although she misses out on The Billboard 200 crown, with a first week of 155,000 units, **Brandy** notches her first No. 1 on Top R&B/Hip-Hop Albums. Her first studio album peaked at No. 6 on the R&B list in 1995, and her second peaked at No. 2 in 1998.

This frame is the fourth-largest sales week of her career and ties her highest rank ever on the big chart. Her 1998 title, *Never S-A-Y Never*, rose to No. 2 after starting at No. 3.

Effective this week, all sales charts list UMRG, for Universal/Motown Records Group, as the distributing label for titles from the Universal and Motown labels. One department handles sales for both imprints.



DOWN HILL: With *Now That's What I Call Music! 9* hitting stores March 19, followed by the new **Celine Dion** studio set March 26, big numbers should return to the top of The Billboard 200. In the meantime, we've yet to have a week in 2002 where album sales have met or exceeded those of the comparable 2001 frame—which explains why album sales are down 9.5% from last year's pace. A lot of this year's softness can be seen at the top of the list.

Of albums released in 2002 through the first week of March, nine debuted in the top 10. Since the start of the year, the average first-week number for a top 10 debut is 157,000—though if you discount **Alan Jackson's** 423,000 for *Drive*, the average tally drops to 124,000.

Through this point last year, the average was 228,000. However, that figure includes the monstrous 732,000 sum **Dave Matthews Band** rang up with "Everyday." Without that set, the average for that year would have been 172,000. Top 10 bows in '00 averaged 165,000 units, in '99 it was 204,000, and in '98 it was 221,000.

What gives? The big chart saw splashy debuts in 1998 from **Pearl Jam**, **Madonna**, and **Silk the Shocker**. The following year, **TLC**, **Eminem**, and **Dave Matthews/Tim Reynolds** all saw very solid bows. In 2000, a bevy of hip-hop and urban releases invaded the charts with better-than-average numbers, including **D'Angelo**, **Bone Thugs-N-Harmony**, and **Black Rob**. Last year, **Jennifer Lopez**, **DJ Clue**, **Aerosmith**, **Eve**, and **Dave Matthews Band** all had strong debuts.

This year, hip-hop's flow slowed, as most of that genre's big releases were out by Christmas. Also, the lack of superstar studio sets in 2002 is notable. To replace the lack of hip-hop and out-of-the-box smashes, the top 10 has seen debuts from a Lopez remix album, a **Barry Manilow** hits package, and a **Sade** live set.

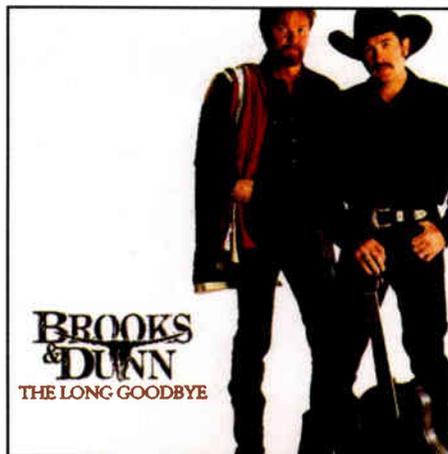
Additional reporting by **Keith Caulfield** in Los Angeles.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

THIRDTIME CHARMED: **Brooks & Dunn** notch their 17th trip to No. 1 on Hot Country Singles & Tracks, as "The Long Goodbye" gains 74 detections for a total of 5,319 and pushes **Tim McGraw's** "The Cowboy in Me" to No. 2 (down 70 plays to 5,284). This victory also marks the third time the duo has claimed top ink with the first three singles released from one album. The pair forged a solid foundation for its chart career when the first four singles from its 1991 debut, *Brand New Man*, each spent multiple weeks at No. 1. They were "Brand New Man" (four weeks), "My Next Broken Heart" (two weeks), "Neon Moon" (two weeks), and "Boot Scootin' Boogie" (four weeks).



Brooks & Dunn rang the bell consecutively with the first three singles from *If You See Her*, led by "If You See Him/If You See Her," a 1998 vocal collaboration with **Reba McEntire**. The other two were "How Long Gone" and "Husbands and Wives." "Ain't Nothing 'Bout You" led the new triple crown when it spent six weeks at No. 1 in spring 2001, followed by "Only in America," which reigned for one week in the Oct. 27, 2001, issue. On Top Country Albums, the aforementioned sets peaked at No. 3 and No. 4, respectively, and the duo's *Steers & Stripes* set opened at No. 1 in the May 5, 2001, issue.

Elsewhere on the country radio chart, **Willie Nelson** enjoys his highest-charting vocal collaboration in more than 16 years, as "Mendocino County Line" (with **Lee Ann Womack**) hops 35-33, up 223 detections. "Desperados Waiting for a Train," Nelson's quartet single with **Waylon Jennings**, **Johnny Cash**, and **Kris Kristofferson**, reached No. 15 in autumn 1985.

Meanwhile, **Emerson Drive's** debut single, "I Should Be Sleeping," takes Airpower honors (19-17) on Hot Country Singles & Tracks and encores at No. 5 on Top Country Singles Sales. The single gains 196 plays on the radio chart and scans more than 1,500 copies on the retail tally.

TWEET THINGS: Spending a third week at No. 1 on Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay, **Tweet's** "Oops (Oh My)" surpasses 55 million in audience at R&B radio this week. She is only the second female solo artist to attain this distinction since *Billboard* began using Broadcast Data Systems information in 1992. Tweet follows in the recent footsteps of **Alicia Keys**, who reached an audience of 56 million with "Fallin'" in the July 28, 2001, issue.

Aiming for a third No. 1 from his latest album, *8701*, **Usher** creeps up on Tweet with "U Don't Have to Call," moving 5-2 and earning Greatest Gainer/Airplay honors. "Call" escalates its airplay by 21% and sits behind "Oops" by approximately 730,000 listeners.

BACK FOR MORE: In last issue's cover story regarding the fate of the single in today's retail market, it was noted that some labels have taken to reissuing, or in some cases issuing for the first time, older titles to retail. The Hot 100 Singles Sales chart reflects some of this activity, as six CD-singles from Columbia's Platinum Series enter the chart.

In each case, the title is considered a re-entry, because it charted during the time of its original release. All of them are former No. 1 Billboard Hot 100 songs, and all but two topped the Singles Sales chart as well. Leading the way is **Aerosmith's** "I Don't Wanna Miss a Thing," which re-enters at No. 14 with 2,000 units scanned. "Thing" spent two weeks at No. 1 on the sales chart and four weeks atop the Hot 100 in 1998. The other titles to re-enter are **Will Smith's** "Gettin' Jiggy Wit It" at No. 37 (1998), **Mariah Carey & Boyz II Men's** "One Sweet Day" at No. 38 (1995), **Savage Garden's** "Truly Madly Deeply" at No. 44 (1998, No. 5 peak on sales), **Mariah Carey's** "I'll Be There" at No. 54 (1992, No. 3 peak on sales), and **Kris Kross's** "Jump" at No. 65 (1992).

In addition, **Dido's** "Thank You" climbs 51-36 on the sales chart after debuting last issue. "Thank You" is part of Arista's "Maximum Hits" series, which issues recurrent radio hits to retail for the first time. Other titles in this CD-maxi series include **112's** "Peaches & Cream," which climbs 50-48, and **Pink's** "You Make Me Sick," which drops 53-57.

These attempts from certain labels to stimulate the singles market should be applauded, but it is far from the kind of effort that singles devotees hope to see. The only radio hit of note to hit retail this month is the CD-maxi of "Girlfriend" by **N Sync Featuring Nelly** (March 12). As a result of street-date violations, "Girlfriend" enters the sales chart early at No. 68. On the Hot 100, "Girlfriend" climbs 16-14 and has a good chance of reaching the top five of that chart if it can accumulate about 25,000 scans.

MARCH 23
2002

Billboard THE BILLBOARD 200

| 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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|-----------|-----------|------------|--|--|---------------|-----------|-----------|------------|---|--|---------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | | | | | | | | | | | | 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 | | | SOUNDTRACK ⁵ LOST HIGHWAY/MERCURY 170069/IDJMG (11.98/18.98) | NUMBER 1 1 Week At Number 1 O Brother, Where Art Thou? | 1 | 50 | 48 | 38 | FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98) | Faithfully | 14 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | NEW | 1 | BRANDY ATLANTIC 83433*/AG (12.98/18.98) | HOT SHOT DEBUT Full Moon | 2 | 51 | 49 | 40 | INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98) | Morning View | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 1 | 2 | ALANIS MORISSETTE MAVERICK 47988/WARNER BROS. (18.98 CD) | Under Rug Swept | 1 | 52 | 44 | — | SHARISSA MOTOWN 016158/UMRG (12.98/18.98) | No Half Steppin' | 44 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 5 | 2 | LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98) | [Hybrid Theory] | 2 | 53 | 56 | 64 | RASCAL FLATTS ● LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) # | Rascal Flatts | 53 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 6 | 3 | ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98) | Drive | 1 | 54 | 58 | 42 | CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD) | Always Got Tonight | 24 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 8 | 5 | LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98) | Word Of Mouf | 3 | 55 | 67 | 59 | DEFAULT ● TVT 2310 (11.98 CD) # | The Fallout | 52 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 4 | 20 | ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98) | Songs In A Minor | 1 | 56 | 151 | — | JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98) | A Deeper Faith | 56 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8 | 7 | 1 | JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98) | J To Tha L-O! The Remixes | 1 | 57 | 59 | 56 | SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98) | Moulin Rouge | 3 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9 | 3 | — | KYLIE MINOGUE CAPITOL 37670 (6.98/17.98) | Fever | 3 | 58 | 57 | 48 | THE CALLING ● RCA 67585 (11.98/17.98) # | Camino Palmero | 36 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10 | 11 | 11 | PINK ▲ ² ARISTA 14718 (12.98/18.98) | M!ssundatood | 6 | 59 | 61 | 55 | SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98) | Shrek | 28 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11 | 16 | 7 | NICKELBACK ▲ ³ ROADRUNNER 618485/IDJMG (12.98/18.98) | Silver Side Up | 2 | 60 | 60 | 60 | AALIYAH ▲ ² BLACKGROUND 10062* (12.98/18.98) | Aaliyah | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 12 | 6 | CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98) | Weathered | 1 | 61 | 60 | 60 | TIM MCGRAW ▲ CURB 78711 (12.98/18.98) | Set This Circus Down | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 13 | 19 | 10 | PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98) | Come Clean | 9 | 62 | 29 | — | PLUS ONE 143/ATLANTIC 83527/AG (11.98/17.98) | Obvious | 29 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 14 | 17 | 11 | USHER ▲ ³ ARISTA 14715* (12.98/18.98) | 8701 | 4 | 63 | 55 | 50 | LIL BOW WOW ▲ SD SD DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98) | Doggy Bag | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 15 | 20 | 19 | MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98) | No More Drama (2002) | 15 | 64 | 63 | 53 | STAIN'D ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98) | Break The Cycle | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16 | 26 | 16 | SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98) | Laundry Service | 3 | 65 | 51 | 33 | KEKE WYATT ● MCA 112609* (12.98/18.98) | Soul Sista | 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 17 | 10 | 28 | U2 ▲ ⁷ INTERSCOPE 524653 (12.98/18.98) | All That You Can't Leave Behind | 3 | 66 | 65 | 57 | TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98) | Pull My Chain | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 18 | 21 | 13 | BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12.98/18.98) | Ultimate Manilow | 3 | 67 | 79 | 78 | MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98) | Worship | 20 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 23 | 14 | P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98) | Satellite | 6 | 68 | 50 | 100 | JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) # | Josh Groban | 41 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 | 22 | 12 | JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98) | Pain Is Love | 1 | 69 | 62 | 51 | JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98) | This Way | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 21 | 18 | 4 | KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98) | The Rebirth Of Kirk Franklin | 4 | 70 | 66 | 69 | 'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98) | Celebrity | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 22 | 9 | — | CHER WARNER BROS. 47619 (12.98/18.98) | Living Proof | 9 | 71 | 53 | 46 | MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98) | Invincible | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 23 | 14 | 32 | INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98) | Acoustic Soul | 10 | 72 | 60 | 58 | GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98) | Scarecrow | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 24 | 24 | 17 | ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98) | Escape | 2 | 73 | 64 | 43 | MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98) | Tarantula | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 25 | 13 | 31 | VARIOUS ARTISTS ● GRAMMY/UTV 084705/UMRG (18.98 CD) | Grammy Nominees 2002 | 13 | 74 | 83 | 74 | ADEMA ● ARISTA 14696 (11.98/17.98) | Almost There | 75 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 26 | 25 | 9 | BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98) | Britney | 1 | 75 | 95 | 91 | MERCYME IND/WORD 86133/WARNER BROS. (16.98 CD) # | J.Lo | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 27 | 27 | 18 | NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98) | Stillmatic | 5 | 76 | 77 | 61 | JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98) | Everyday | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 28 | NEW | 1 | JARS OF CLAY ESSENTIAL/SILVERTONE 10629/ZOMBA (17.98 CD) | theeleventhour | 28 | 77 | 70 | 86 | DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98) | State Property | 14 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 29 | 28 | 39 | SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD) | Queen Of The Damned | 28 | 78 | 71 | 52 | SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/19.98) | Better Days | 32 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 30 | 15 | — | X-SCUTIONERS LOUJ/COLUMBIA 86410*/CRG (12.98 EQ/17.98) | Built From Scratch | 15 | 79 | 74 | 65 | JOE JIVE 41788/ZOMBA (12.98/18.98) | Jimmy Eat World | 54 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 31 | 32 | 25 | OUTKAST ▲ ARISTA 26093* (12.98/18.98) | Big Boi & Dre Present... OutKast | 18 | 80 | 96 | 80 | JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD) | Coyote Ugly | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 32 | 35 | 30 | SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 82240*/CRG (12.98 EQ/18.98) | Toxicity | 1 | 81 | 82 | 73 | SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98) | Infamy | 22 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 33 | 30 | 21 | NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98) | Rock Steady | 9 | 82 | 73 | 54 | MOBB DEEP ● LOUJ/COLUMBIA 85889*/CRG (12.98 EQ/18.98) | The Sinister Urge | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 34 | 34 | 23 | KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98) | Cocky | 7 | 83 | 80 | 66 | ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98) | All About The Benjamins | 84 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 35 | NEW | 1 | NATALIE IMBRUGLIA RCA 68082 (11.98/17.98) | White Lilies Island | 35 | 84 | NEW | 1 | SOUNDTRACK SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98) | The Wide World Over: A 40 Year Celebration | 85 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 36 | 42 | 45 | FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98) | J.O.S.E. : Jealous Ones Still Envy | 36 | 85 | NEW | 1 | THE CHIEFTAINS RCA VICTOR 63917 (18.98 CD) | The Great Depression | 1 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 37 | 33 | 22 | ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98) | A Day Without Rain | 2 | 86 | 78 | 62 | DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98) | Is This It | 33 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 38 | 46 | 27 | HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) # | Hoobastank | 25 | 87 | 86 | 70 | THE STROKES ● RCA 68101* (17.98 CD) | The Sickness | 29 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 39 | 31 | — | NAPPY ROOTS ATLANTIC 83524/AG (7.98/11.98) | Watermelon, Chicken & Gritz | 31 | 88 | 91 | 84 | DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) # | New Favorite | 35 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 40 | 36 | 24 | SOUNDTRACK ● V2 27119 (12.98/18.98) | I Am Sam | 20 | 89 | 81 | 122 | ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG (11.98/17.98) | A Walk To Remember | 34 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 41 | 39 | 26 | VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98) | Now 8 | 2 | 90 | 75 | 44 | SOUNDTRACK EPIC 86311 (18.98 EQ CD) | The Look Of Love | 9 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 42 | 40 | 34 | JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) | [Ghetto Love] | 9 | 91 | 92 | 79 | DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98) | Come Away With Me | 92 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 43 | 41 | 35 | VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98) | Totally Country: 17 New Chart-Topping Hits | 12 | 92 | 139 | — | NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) # | Down To Earth | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 44 | 45 | 37 | BUSTA RHYMES ▲ J 20009* (12.98/18.98) | Genesis | 7 | 93 | 145 | 132 | HEATSEEKER IMPACT RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98) | Blue Moon | 63 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 45 | 47 | 36 | CRAIG DAVID ▲ WILDSTAR/ATLANTIC 82081*/AG (11.98/17.98) | Born To Do It | 11 | 94 | 88 | 88 | PACESETTER RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98) | Songs 4 Worship — Shout To The Lord | 51 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 46 | 54 | 67 | MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD) | The Spirit Room | 46 | 95 | 109 | 103 | STEVE HOLY CURB 77972 (11.98/17.98) # | The Very Best Of Rod Stewart | 40 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 47 | 38 | 63 | NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) # | Whoa, Nelly! | 24 | 96 | 87 | 68 | VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD) | The Essential Barbra Streisand | 15 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 48 | 37 | 97 | TRAIN ▲ ² AWARE/COLUMBIA 69886/CRG (12.98 EQ/18.98) | Drops Of Jupiter | 6 | 97 | 87 | 68 | ROD STEWART ● WARNER BROS. 78328 (12.98/18.98) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 49 | 43 | 29 | SADE ● EPIC 86372 (12.98 EQ/18.98) | Lovers Live | 10 | 97 | 69 | 41 | BARBRA STREISAND COLUMBIA 86123/CRG (17.98 EQ/24.98) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| LAST WEEK | 2 WKS. AGO | 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 |
|-----------|------------|--|---|---------------|-----------|-----------|------------|----------------|--|---|---------------|
| | | | | | | | | | | | |
| 85 | 71 | VARIOUS ARTISTS WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA (12.98/18.98) | | 46 | 149 | 149 | 149 | 1 | ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (12.98 CD) # | 1919 * Eternal | 149 |
| 76 | 49 | JANET ▲ ² VIRGIN 10144* (12.98/18.98) | All For You | 1 | 150 | 107 | 94 | 5 | FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98) | Greatest Love Songs | 32 |
| 89 | 72 | PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98) | Diary Of A Sinner: 1st Entry | 13 | 151 | 143 | 135 | 16 | MICHAEL JACKSON EPIC 85250 (18.98 EQ CD) | Greatest Hits: HIStory — Volume 1 | 85 |
| 101 | 81 | ALIEN ANT FARM ▲ NEW NO12E/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) # | ANTHology | 11 | 152 | 155 | 131 | 4 | VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98) | Now 7 | 1 |
| 115 | 113 | JOHN MAYER AWARE/COLUMBIA 85293*/CRG (17.98 EQ/11.98) # | Room For Squares | 102 | 153 | 152 | 118 | 4 | SUM 41 ▲ ISLAND 548662/IDJMG (12.98/18.98) | All Killer No Filler | 13 |
| 102 | 87 | FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98) | Ghetto Fabolous | 4 | 154 | 138 | 107 | 6 | THE CHEMICAL BROTHERS FREESTYLE DUST 11882*/ASTRALWORKS (18.98 CD) | Come With Us | 32 |
| 100 | 93 | MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98) | Greatest Hits | 5 | 155 | 156 | 143 | 7 | LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98) | Greatest Hits | 2 |
| 84 | — | GORILLAZ PARLOPHONE 11967/VIRGIN (15.98 CD) | G Sides | 84 | 156 | 159 | 106 | 20 | VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51890/SPARROW (19.98/21.98) | WOW Hits 2002: The Year's 30 Top Christian Artists And Hits | 52 |
| 94 | — | REBECCA ST. JAMES FOREFRONT 32587 (18.98 CD) | Worship God | 94 | 157 | 131 | 108 | 15 | SOUNDTRACK INTERSCOPE 493172 (12.98/19.98) | Ali | 61 |
| 17 | 118 | VARIOUS ARTISTS ESSENTIAL 10622/ZOMBA (17.98 CD) | City On A Hill: Sing Alleluia | 107 | 158 | 126 | 95 | 11 | VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98) | Ryde Dr Die Vol. III: In The "R" We Trust | 34 |
| 98 | 93 | PINK FLOYD ▲ ³ CAPITOL 36111 (18.98/24.98) | Echoes — The Best Of Pink Floyd | 2 | 159 | 135 | 117 | 1 | SOUNDTRACK ISLAND 586531/IDJMG (14.98 CD) | The Fast And The Furious: More Fast And Furious | 117 |
| 99 | 119 | NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98) | Country Grammar | 1 | 160 | 146 | 114 | 7 | JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98) | Jagged Little Thrill | 3 |
| 10 | 111 | BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98) | Steers & Stripes | 4 | 161 | 175 | 158 | 4 | ICE CUBE PRIORITY 29051*/CAPITOL (12.98/18.98) | Greatest Hits | 54 |
| 111 | 97 | MASTER P NEW NO LIMIT/UNIVERSAL 860977/UMRG (12.98/18.98) | Game Face | 53 | 162 | RE-ENTRY | 4 | 4 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) # | The Irish Tenors: Ellis Island | 107 |
| 112 | 112 | BLINK-182 ▲ MCA 112627 (12.98/18.98) | Take Off Your Pants And Jacket | 1 | 163 | 142 | 125 | 9 | JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98) | Instructions | 15 |
| 113 | 98 | WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98) | The Great Divide | 43 | 164 | NEW | 1 | 1 | BEBE MOTOWN 016705/UMRG (12.98/18.98) | Live And Up Close | 164 |
| 114 | NEW | RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98) # | Kaleidoscope | 114 | 165 | 168 | 168 | 3 | LONESTAR ● BNA 6701*/RLG (12.98/18.98) | I'm Already There | 9 |
| 115 | 103 | STING ● A&M 493169/INTERSCOPE (12.98/18.98) | ... All This Time | 32 | 166 | 161 | 134 | 14 | LIMP BIZKIT ● FLIP 493192*/INTERSCOPE (12.98/18.98) | New DId Songs (Re-Mix) | 26 |
| 116 | 114 | MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98) | Now | 1 | 167 | 174 | 188 | 14 | CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98) # | Play It Loud | 166 |
| 117 | 116 | JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98) | Denials Delusions And Decisions | 56 | 168 | 148 | 165 | 32 | DAVID GRAY ▲ ATO 69351/RCA (11.98/17.98) # | White Ladder | 35 |
| 118 | 99 | YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98) | Believe | 42 | 169 | 178 | 167 | 7 | GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98) | The Road Less Traveled | 9 |
| 119 | 104 | SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD) | The Lord Of The Rings: The Fellowship Of The Ring | 29 | 170 | 185 | 169 | 4 | KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/17.98) | Kidz Bop | 76 |
| 120 | 90 | SOUNDTRACK INTERSCOPE 493228 (18.98 CD) | Moulin Rouge 2 | 90 | 171 | 190 | — | — | TENACIOUS D EPIC 86234* (18.98 EQ CD) | Tenacious D | 33 |
| 121 | 106 | VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98) | The Source Presents Hip Hop Hits — Volume 5 | 47 | 172 | 187 | 170 | 3 | FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) # | Through The Eyes | 170 |
| 122 | 137 | JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14.98 CD) # | Brushfire Fairytales | 122 | 173 | NEW | 1 | 1 | VARIOUS ARTISTS UNIVERSAL 017004/UMRG (18.98 CD) | Global Hits 2002 | 173 |
| 123 | 128 | GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98) | Gorillaz | 14 | 174 | 157 | 140 | 69 | DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) # | Live In London And More... | 69 |
| 124 | 144 | UNWRITTEN LAW INTERSCOPE 493139 (14.98 CD) | Elva | 73 | 175 | 133 | — | 2 | PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 EQ CD) # | The Guest | 133 |
| 125 | 122 | JAY-Z ▲ RDC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98) | The Blueprint | 1 | 176 | 172 | 150 | 4 | TANTRIC ● MAVERICK 47978/WARNER BROS. (17.98 CD) # | Tantric | 71 |
| 126 | NEW | SOUNDTRACK COLUMBIA 86403/CRG (12.98 EQ/18.98) | We Were Soldiers | 126 | 177 | RE-ENTRY | 1 | 1 | DROWNING POOL ▲ WIND-UP 13065 (18.98 CD) | Sinner | 14 |
| 127 | NEW | VARIOUS ARTISTS WALT DISNEY 860711 (18.98 CD) | Disney's Superstar Hits | 127 | 178 | 177 | 153 | 1 | GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98 CD) | International Superhits! | 40 |
| 128 | 125 | NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) # | Nickel Creek | 125 | 179 | 194 | 142 | 20 | STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98) | Declaration | 14 |
| 129 | 141 | TRIK TURNER RCA 68073 (13.98 CD) # | Trik Turner | 129 | 180 | 163 | 154 | 7 | SHAGGY ▲ ⁸ MCA 112096* (12.98/18.98) | Hotshot | 1 |
| 130 | 132 | IMX TUG 39009/NEW LINE (12.98/17.98) | IMX | 130 | 181 | 179 | 162 | 8 | VARIOUS ARTISTS TIME LIFE 18805 (17.98 CD) | Body + Soul: No Control | 129 |
| 131 | 140 | TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98) | Down The Road I Go | 51 | 182 | 160 | 129 | 17 | MADONNA ▲ MAVERICK 48908/WARNER BROS. (12.98/18.98) | GHV2: Greatest Hits Volume 2 | 7 |
| 132 | 105 | VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98) | Totally Hits 2001 | 3 | 183 | RE-ENTRY | 13 | 13 | BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98) | Their Greatest Hits—The Record | 49 |
| 133 | 121 | JO DEE MESSINA ▲ CURB 77977 (11.98/17.98) | Burn | 19 | 184 | 169 | 148 | 71 | LIFEHOUSE ▲ ² DREAMWORKS 450231/INTERSCOPE (12.98/18.98) # | No Name Face | 6 |
| 134 | 130 | TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98) | Greatest Hits | 4 | 185 | NEW | 1 | 1 | THE WHITE STRIPES THIRD MAN 27124*/V2 (13.98 CD) # | White Blood Cells | 185 |
| 135 | 124 | SOUNDTRACK ● MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98) | The Fast And The Furious | 7 | 186 | 188 | 176 | 31 | PETE YORN COLUMBIA 62216*/CRG (7.98 EQ/12.98) # | Musicforthemorningafter | 131 |
| 136 | 113 | ANGIE STONE ● J 20013* (12.98/18.98) | Mahogany Soul | 22 | 187 | 158 | 146 | 24 | BRIAN MCKNIGHT ● MOTOWN 014743/UMRG (12.98/18.98) | Superhero | 7 |
| 137 | 117 | ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98) | Cieli Di Toscana | 11 | 188 | 170 | 138 | 1 | JILL SCOTT ● HIDDEN BEACH 86150/EPIC (14.98/19.98) | Experience: Jill Scott 826+ | 38 |
| 138 | 108 | JAY-Z RDC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98) | MTV Unplugged | 31 | 189 | 181 | 181 | 7 | CYNDI THOMSON CAPITOL (NASHVILLE) 26010 (10.98/17.98) | My World | 81 |
| 139 | 110 | COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) # | Parachutes | 51 | 190 | 171 | 182 | 1 | SADE ▲ ³ EPIC 85185 (12.98 EQ/18.98) | Lovers Rock | 3 |
| 140 | 134 | KENNY CHESNEY ▲ ² BNA 67978/RLG (12.98/18.98) | Greatest Hits | 13 | 191 | 162 | 147 | 14 | LUTHER VANDROSS ▲ J 20007 (12.98/18.98) | Luther Vandross | 6 |
| 141 | 120 | BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98) | The Hits — Chapter One | 4 | 192 | 153 | 124 | 2 | WU-TANG CLAN ● WU-TANG/LOU/COLUMBIA 86236*/CRG (12.98 EQ/18.98) | Iron Flag | 32 |
| 142 | 164 | THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98) | Come Together | 31 | 193 | 180 | 194 | 19 | ELTON JOHN ● ROCKET/UNIVERSAL 586330/UMRG (12.98/18.98) | Songs From The West Coast | 15 |
| 143 | 72 | BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD) | Love And Theft | 5 | 194 | 149 | — | 2 | INJECTED ISLAND 548878/IDJMG (12.98 CD) # | Burn It Black | 149 |
| 144 | 136 | THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98) | Survivor | 1 | 195 | 189 | 157 | 28 | SOUNDTRACK ● WALT DISNEY 860731 (18.98 CD) | The Princess Diaries | 41 |
| 145 | 129 | DESTINY'S CHILD ▲ ⁴ COLUMBIA 61063*/CRG (12.98 EQ/18.98) | Survivor | 1 | 196 | 191 | 197 | 33 | FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (17.98 EQ/17.98) # | America Town | 54 |
| 146 | 127 | SOUNDTRACK LOST HIGHWAY/MERCURY 170221/IDJMG (12.98/18.98) | Down From The Mountain | 102 | 197 | 165 | 136 | 4 | KASEY CHAMBERS WARNER BROS. 48078 (18.98 CD) # | Barricades & Brickwalls | 104 |
| 147 | NEW | RANCID/NOFX BYO 079* (13.98 CD) | The BYO Split Series Volume III | 147 | 198 | 150 | — | — | CHARLOTTE CHURCH ● COLUMBIA 89710/CRG (12.98 EQ/18.98) | Enchantment | 15 |
| 148 | 176 | SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12.98/17.98) | Classics | 66 | 199 | 183 | 183 | 17 | BOB DYLAN ● COLUMBIA 85168/CRG (19.98 EQ/24.98) | The Essential Bob Dylan | 67 |
| | | | | | 200 | 195 | 164 | 31 | AARON CARTER ▲ JIVE 41788/ZOMBA (12.98/18.98) | Dh Aaron | 7 |

● 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). Numerals 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 (Dor). ▲ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. # Tape prices, and CD prices for B&W 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.

MARCH 23 2002 Billboard TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|---------------------------------------|-------------------------------------|---|
| 1 | 2 | 2 | DELBERT MCCLINTON | NEW WEST 6024 | Nothing Personal 2 Weeks At Number 1 |
| 2 | 1 | 1 | PEGGY SCOTT-ADAMS | MISS BUTCH 4019/MAROI GRAS | Hot & Sassy |
| 3 | 3 | 1 | VARIOUS ARTISTS | ICHIBAN BLUES 01007/ICHIBAN | Red White & Blues |
| 4 | 4 | 1 | B.B. KING & ERIC CLAPTON | DUCK REPRISE 47612/WARNER BROS | Riding With The King |
| 5 | 5 | 1 | JIMMIE VAUGHAN | ARTISTS 751091 | Do You Get The Blues? |
| 6 | 9 | 1 | SOUNDTRACK | NONESUCH 73837/AG | Big Bad Love |
| 7 | 6 | 1 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY 86151/EPIC | Live At Montreux 1982 & 1985 |
| 8 | 7 | 1 | VARIOUS ARTISTS | NARM 50007 | Get The Blues! |
| 9 | 8 | 1 | BUDDY GUY | SILVERTONE 41751/ZOMBA | Sweet Tea |
| 10 | 14 | 1 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY 61942/EPIC | Blues At Sunrise |
| 11 | 15 | 1 | CHARLIE MUSSELWHITE | TELARC BLUES 83531/TELARC | One Night In America |
| 12 | 10 | 1 | ETTA JAMES | CHL 35 112/MCA | Love Songs |
| 13 | 13 | 1 | VARIOUS ARTISTS | ALLIGATOR 11213 | Alligator Records 30th Anniversary Collection |
| 14 | 11 | 1 | VARIOUS ARTISTS | UTV 556176 | Pure Blues |
| 15 | | 1 | TINSLEY ELLIS | TELARC BLUES 83531/TELARC | Hell Or High Water |

MARCH 23 2002 Billboard TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|----------------------------|-------------------------------------|---|
| 1 | 1 | 42 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/UTV 54285/UMRG | One Love: The Very Best Of Bob Marley And The Wailers 42 Weeks At Number 1 |
| 2 | 2 | 1 | SHAGGY | VIRGIN 11823 | Mr. Lover Lover (The Best Of Shaggy... Part 1) |
| 3 | 3 | 1 | CAPLETON | DAVID HOUSE 1625/VF | Still Blazin |
| 4 | 4 | 1 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 586714/DJMG | Legend (Deluxe Edition) |
| 5 | 6 | 1 | UB40 | VIRGIN 14525 | The Very Best Of UB40 |
| 6 | 7 | 1 | TANTO METRO & DEVONTE | SHOCKING VIBES 1621/VF | The Beat Goes On |
| 7 | 5 | 1 | DAMIAN "JR. GONG" MARLEY | MOTOWN 014742/UMRG | Halfway Tree |
| 8 | 8 | 1 | VARIOUS ARTISTS | VP 1629 | Reggae Gold 2001 |
| 9 | 10 | 1 | VARIOUS ARTISTS | VP 1640 | Strictly The Best 28 |
| 10 | 9 | 1 | ELEPHANT MAN | GREENSLEEVES 266 | Log On |
| 11 | 13 | 1 | SANCHEZ | VP 1636 | Stays On My Mind |
| 12 | 12 | 1 | VARIOUS ARTISTS | VP 1369 | Strictly The Best 27 |
| 13 | 11 | 1 | VARIOUS ARTISTS | GREENSLEEVES 4003 | The Biggest Reggae Dancehall Anthems 2001 |
| 14 | 1 | 1 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 586408/DJMG | Exodus (Deluxe Edition) |
| 15 | | 1 | BOB MARLEY AND THE WAILERS | SANCTUARY 80261 | Trenchtown Rock: The Anthology 1968-78 |

MARCH 23 2002 Billboard TOP WORLD ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|---|--|
| 1 | NEW | 1 | THE CHIEFTAINS | RCA VICTOR 88917 | The Wide World Over: A 40 Year Celebration 1 Week At Number 1 |
| 2 | 1 | 1 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT | MUSIC MATTERS 9020 | The Irish Tenors: Ellis Island |
| 3 | 12 | 1 | JOHN MCDERMOTT | ANGEL 36565 | A Time To Remember |
| 4 | 3 | 1 | SOUNDTRACK | VIRGIN 10790 | Amelie |
| 5 | 2 | 1 | SOUNDTRACK | DECCA 017012/UNIVERSAL CLASSICS GROUP | Black Hawk Down |
| 6 | 10 | 1 | SOLAS | SHANACHIE 17846 | Edge Of Silence |
| 7 | 8 | 1 | GREAT BIG SEA | ROUNDER 31026/DJMG | Sea Of No Cares |
| 8 | 4 | 1 | ISRAEL KAMAKAWIWO'OLE | BIG BOY 5907/THE MOUNTAIN APPLE COMPANY | Alone In Iz World |
| 9 | 7 | 1 | VARIOUS ARTISTS | PUTUMAYO 195 | Samba Bossa Nova |
| 10 | 5 | 1 | THREE PLUS | KOOP52 1001 | For You |
| 11 | 14 | 1 | PILAR MONTENEGRO | UNIVISION 310026 | Desahogo |
| 12 | 11 | 1 | AFRO CELT SOUND SYSTEM | REAL WORLD/NARADA 10184/VIRGIN | Volume 3: Further In Time |
| 13 | 6 | 1 | ORCHESTRA BAOBAB | WORLD CIRCUIT/NONESUCH 79643/AG | Pirates Choice |
| 14 | 9 | 1 | GIPSY KINGS | NONESUCH 79642/AG | Somos Gitanos |
| 15 | NEW | 1 | VARIOUS ARTISTS | VANGUARD 7985 | Evangeline Made: A Tribute To Cajun Music |

MARCH 23 2002 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|---|--|
| 1 | 2 | 2 | P.O.D. | ATLANTIC 83496/CHORDANT | Satellite 16 Weeks At Number 1 |
| 2 | 1 | 1 | KIRK FRANKLIN | GOSPO CENTRIC 70037/PROVIDENT | The Rebirth Of Kirk Franklin |
| 3 | | 1 | JARS OF CLAY | ESSENTIAL/SILVERTONE 10629/PROVIDENT | theeleventhhour HOT SHOT DEBUT |
| 4 | 11 | 1 | JOHN TESH | FAITH MD/GARDEN CITY 34591/WORD | A Deeper Faith GREATEST GAINER |
| 5 | 3 | 1 | PLUS ONE | 143/ATLANTIC 83527/WORD | Obvious |
| 6 | 4 | 1 | MICHAEL W. SMITH | REUNION 10029/PROVIDENT | Worship |
| 7 | 6 | 1 | MERCYME | INO 6133/WORD | Almost There |
| 8 | 8 | 1 | VARIOUS ARTISTS | INTEGRITY 6100/TIME LIFE | Songs 4 Worship — Shout To The Lord |
| 9 | 5 | 1 | REBECCA ST. JAMES | FOREFRONT 2587/CHORDANT | Worship God |
| 10 | 9 | 1 | VARIOUS ARTISTS | ESSENTIAL 10622/PROVIDENT | City On A Hill: Sing Alleluia |
| 11 | | 1 | RACHAEL LAMPA | WORD 86182 | Kaleidoscope |
| 12 | 7 | 1 | YOLANDA ADAMS | ELEKTRA 62690/CHORDANT | Believe |
| 13 | 14 | 1 | THIRD DAY | ESSENTIAL 10668/PROVIDENT | Come Together |
| 14 | 13 | 1 | VARIOUS ARTISTS | EMI CHRISTIAN/PROVIDENT/WORD/SPARRROW 1850/CHORDANT | WOW Hits 2002: The Year's 30 Top Christian Artists And Hits |
| 15 | | 1 | BEBE | MOTOWN 016705/PROVIDENT | Live And Up Close |
| 16 | 12 | 1 | DONNIE MCCLURKIN | VERITY 43150/PROVIDENT | Live In London And More... |
| 17 | 16 | 1 | STEVEN CURTIS CHAPMAN | SPARROW 1770/CHORDANT | Declaration |
| 18 | 15 | 1 | BISHOP T.D. JAKES | DEKTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT | Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within |
| 19 | 19 | 1 | ZOEGIRL | SPARROW 1828/CHORDANT | Life |
| 20 | 18 | 1 | OUT OF EDEN | GOTEE 2850/CHORDANT | This Is Your Life |
| 21 | | 1 | VARIOUS ARTISTS | INTEGRITY 1771/TIME LIFE | Songs 4 Worship — Amazing Love |
| 22 | 21 | 1 | MARY MARY | COLUMBIA 6502/WORD | Thankful |
| 23 | 20 | 1 | KURT CARR & THE KURT CARR SINGERS | GOSPO CENTRIC 4267/PROVIDENT | Awesome Wonder |
| 24 | 17 | 1 | DAVID CROWDER BAND | SIX STREET/SPARROW 1831/CHORDANT | Can You Hear Us? |
| 25 | 25 | 1 | VARIOUS ARTISTS | INTEGRITY 1768/TIME LIFE | Songs 4 Worship — Be Glorified |
| 26 | 27 | 1 | THIRD DAY | ESSENTIAL 10670/PROVIDENT | Offerings: A Worship Album |
| 27 | 24 | 1 | BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS | SPRING HOUSE 2352/CHORDANT | Freedom Band |
| 28 | | 1 | THE BROOKLYN TABERNACLE CHOIR | M2 0 COMMUNICATIONS/WORD 86186/WARNER BROS. | Be Glad |
| 29 | 26 | 1 | NICOLE C. MULLEN | WORD 6127 | Talk About It |
| 30 | 23 | 1 | CECE WINANS | WELLSPRING GOSPEL/SPARROW 1826/CHORDANT | CeCe Winans |
| 31 | 28 | 1 | AVALON | SPARROW 1796/CHORDANT | Oxygen |
| 32 | 22 | 1 | FERNANDO ORTEGA | WORD 8109 | Storm |
| 33 | 31 | 1 | VARIOUS ARTISTS | INTEGRITY 1767/TIME LIFE | Songs 4 Worship — Holy Ground |
| 34 | | 1 | VARIOUS ARTISTS | M2 0 COMMUNICATIONS/WORD 86203/WORD | Lord, I Lift Your Name On High |
| 35 | 32 | 1 | JENNIFER KNAPP | GOTEE 2843/CHORDANT | The Way I Am |
| 36 | 30 | 1 | TOBYMAC | FOREFRONT 5294/CHORDANT | Momentum |
| 37 | | 1 | FRED HAMMOND PRESENTS JOANN ROSARIO | VERITY 43167/PROVIDENT | More, More, More |
| 38 | 33 | 1 | VARIOUS ARTISTS | INTEGRITY 1770/TIME LIFE | Songs 4 Worship — Great Is The Lord |
| 39 | 35 | 1 | THE CHARLIE DANIELS BAND | SPARROW 1908/CHORDANT | How Sweet The Sound — 25 Favorite Hymns And Gospel Greats |
| 40 | 36 | 1 | CAEDMON'S CALL | ESSENTIAL 10621/PROVIDENT | In The Company Of Angels — A Call To Worship |

MARCH 23 2002 Billboard TOP GOSPEL ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|---|--|
| 1 | 1 | 1 | KIRK FRANKLIN | GOSPO CENTRIC 70037/ZOMBA | The Rebirth Of Kirk Franklin 3 Weeks At Number 1 |
| 2 | 2 | 1 | VARIOUS ARTISTS | EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA | WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs |
| 3 | 3 | 1 | YOLANDA ADAMS | ELEKTRA 62690/EEG | Believe |
| 4 | | 1 | BEBE | MOTOWN 016705/UMRG | Live And Up Close HOT SHOT DEBUT |
| 5 | 4 | 1 | DONNIE MCCLURKIN | VERITY 43150/ZOMBA | Live In London And More... |
| 6 | 5 | 1 | BISHOP T.D. JAKES | DEKTERITY SOUNDS 20334/EMI GOSPEL | Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within |
| 7 | 7 | 1 | MARY MARY | COLUMBIA 63740/CRG | Thankful |
| 8 | 6 | 1 | KURT CARR & THE KURT CARR SINGERS | GOSPO CENTRIC 43074/INTERSCOPE | Awesome Wonder |
| 9 | | 1 | THE BROOKLYN TABERNACLE CHOIR | M2 0 COMMUNICATIONS/WORD 86186/WARNER BROS. | Be Glad |
| 10 | 8 | 1 | CECE WINANS | WELLSPRING GOSPEL 51826/SPARROW | CeCe Winans |
| 11 | | 1 | FRED HAMMOND PRESENTS JOANN ROSARIO | VERITY 43167/ZOMBA | More, More, More |
| 12 | 10 | 1 | JOE PACE & THE COLORADO MASS CHOIR | INTEGRITY/WORD 86188/EPIC | Glad About It! |
| 13 | 9 | 1 | SHIRLEY MURDOCK | DEKTERITY SOUNDS 20345/MI GOSPEL | Home |
| 14 | 11 | 1 | SHIRLEY CAESAR | WORD 85864/EPIC | Hymns |
| 15 | 27 | 1 | REV. CLAY EVANS AND THE AARC MASS CHOIR | MEKE 4014 | Constantly |
| 16 | 28 | 1 | MOSES TYSON, JR. | WORLD CLASS GOSPEL 50007/ALPINE | Music |
| 17 | 13 | 1 | RICHARD SMALLWOOD WITH VISION | VERITY 43172/ZOMBA | Persuaded—Live In D.C. |
| 18 | 12 | 1 | HELEN BAYLOR | DIADEM 10682/ZOMBA | My Everything |
| 19 | 15 | 1 | DOUG & MELVIN WILLIAMS | BLACKBERRY 1631/MALACO | Duets |
| 20 | 19 | 1 | FRED HAMMOND & RADICAL FOR CHRIST | VERITY 4-1140/ZOMBA | Purpose By Design |
| 21 | 14 | 1 | KRS-ONE AND THE TEMPLE OF HIPHOP | IN THE PAINT/FRONT PAGE 6383/KOCH | Spiritual Minded |
| 22 | 16 | 1 | BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR | DEKTERITY SOUNDS 20303/EMI GOSPEL | The Storm Is Over |
| 23 | 17 | 1 | VARIOUS ARTISTS | EMI/WORD/VERITY 43168/ZOMBA | WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs |
| 24 | 26 | 1 | THE BLIND BOYS OF ALABAMA | REAL WORLD 50818 | Spirit Of The Century |
| 25 | 18 | 1 | YOLANDA ADAMS | ELEKTRA 62629/EEG | The Experience |
| 26 | | 1 | ESTHER SMITH | OOROHN 73850 | You Love Me...Still |
| 27 | 20 | 1 | VIRTUE | VERITY 43170/ZOMBA | Virtuosity! |
| 28 | 39 | 1 | SOUNDTRACK | NEW SPIRIT 3510/TYSCOT | Tae-Bo Inspirational: Walk By Faith...Not By Sight |
| 29 | 23 | 1 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE | VERITY 43138/ZOMBA | Not Guilty...The Experience |
| 30 | 31 | 1 | VARIOUS ARTISTS | NEW HAVEN 28019 | Gospel's Top 20 Songs Of The Century |
| 31 | 24 | 1 | THE BRIGHT STAR MALE CHORUS | BORN AGAIN 1036/DIAMANTE SERVANT | Live In Shreveport, LA |
| 32 | 37 | 1 | ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY | AMEN 1503 | Turn It Around |
| 33 | 22 | 1 | CARLTON PEARSON AND THE AZUSA MASS CHOIR | TOMMY BOY GOSPEL 1494/TOMMY BOY | Live At Azusa 4 |
| 34 | 21 | 1 | YOUTHFUL PRAISE | EVIDENCE GOSPEL/LIGHT 5380/COMPENIOIA | Awesome God |
| 35 | 33 | 1 | LFT CHURCH CHOIR/HEZEKIAH WALKER | VERITY 43157/ZOMBA | Love Is Live! |
| 36 | 35 | 1 | EASTERN MICHIGAN GOSPEL CHOIR | OOROHN 73722 | Get To The Concept |
| 37 | 25 | 1 | LEE WILLIAMS AND THE SPIRITUAL QC'S | MCG 7018 | Good Time |
| 38 | 30 | 1 | NEW CREATION OF GOD | AMEN 1502 | He's All I Need |
| 39 | 34 | 1 | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE | VERITY 43168/ZOMBA | Mighty In The Spirit |
| 40 | 29 | 1 | JAMES GREAR & COMPANY | BORN AGAIN 1035/DIAMANTE SERVANT | What Will Your Life Say |

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). Numerals 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). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

MARCH 23
2002

Billboard HEATSEEKERS

| LAST WEEK | 2 WKS AGO | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS ON CHART | LAST WEEK | 2 WKS AGO | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS ON CHART |
|-----------|-----------|--|---|----------------|-----------|-----------|--|--|----------------|
| | | | | | | | | | |
| | | NUMBER 1 | 3 Weeks At Number 1 | 25 | | | LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD) | thefakesoundofprogress | |
| 1 | 1 | JOHN MAYER AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98) | Room For Squares | 26 | 27 | 18 | KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98) | Awesome Wonder | |
| | | HOT SHOT DEBUT | | 27 | 23 | 21 | SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) | Love Machine | |
| | | RACHAEL LAMPA WORD 85182/WARNER BROS. (11.98/16.98) | Kaleidoscope | 28 | 21 | 15 | HANK WILLIAMS III CURB 78728 (17.98 CD) | Lovesick Broke & Driftin' | |
| 4 | 3 | JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14.98 CD) | Brushfire Fairytales | 29 | | | LOCAL H PALM 2702 (17.98 CD) | Here Comes The Zoo | |
| 2 | 5 | NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) | Nickel Creek | 30 | 31 | 24 | JOHNNY VICIOUS ULTRA 1111 (19.98 CD) | Ultra. Dance 01 | |
| 6 | — | TRIK TURNER RCA 68073 (13.98 CD) | Trik Turner | 31 | 36 | 26 | THURSDAY VICTORY 145 (15.98 CD) | Full Collapse | |
| | | ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD) | 1919 * Eternal | 32 | 14 | — | DAVID CROWDER BAND SIX STREET 51831/SPARROW (9.98 CD) | Can You Hear Us? | |
| | | GREATEST GAINER | | 33 | 33 | 25 | CHRIS BOTTI COLUMBIA 85753/CRG (12.98 EQ CD) | Night Sessions | |
| 20 | 41 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) | The Irish Tenors: Ellis Island | 34 | | | ECHOBRAIN CHOPHOUSE/SURFDG 167125/HOLLYWOOD (14.98 CD) | Echobrain | |
| 10 | 9 | CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) | Play It Loud | 35 | 24 | 13 | LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) | Platinum In Da Ghetto | |
| 11 | 4 | FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) | Through The Eyes | 36 | 26 | 20 | LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98) | Las Romanticas De Los Tucanes De Tijuana | |
| 0 | 3 | PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 EQ CD) | The Guest | 37 | | | TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) | Water's Edge | |
| 19 | 23 | THE WHITE STRIPES THIRD MAN 271247/V2 (13.98 CD) | White Blood Cells | 38 | 41 | 27 | NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98) | Talk About It | |
| 12 | 6 | PETE YORN COLUMBIA 62216/CRG (7.98 EQ/12.98) | Musicforthemorningafter | 39 | 37 | 29 | SOIL J 20022 (7.98/11.98) | Scars | |
| 3 | 7 | INJECTED ISLAND 548378/IDJMG (12.98 CD) | Burn It Black | 40 | 43 | — | ALICIA VILLARREAL ○ UNIVERSAL LATINO 014824 (8.98/13.98) | Soy Lo Prohibido | |
| 4 | 8 | KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) | Barricades & Brickwalls | 41 | | | CHARLIE ZAA ○ SONDLUX 84540/SONY DISCOS (9.98 EQ/16.98) | De Un Solo Sentimiento | |
| 5 | 13 | LINDA EDER ATLANTIC 83529/AG (12.98/18.98) | Gold | 42 | 30 | 22 | FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98) | Storm | |
| 16 | 9 | COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98) | Superkala | 43 | 50 | — | ABANDONED POOLS EXTASY 48106/WARNER BROS. (11.98 CD) | Humanistic | |
| 17 | 16 | STARSAILOR CAPITOL 36448 (10.98 CD) | Love Is Here | 44 | 47 | 32 | BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD) | Rooty | |
| 18 | 15 | MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD) | XX | 45 | 40 | 31 | ZERO 7 PALM 5007 (11.98 CD) | Simple Things | |
| 25 | 7 | ZOEGIRL SPARROW 51828 (16.98 CD) | Life | 46 | | | RES MCA 112310* (8.98/12.98) | How I Do | |
| 20 | 18 | ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) | MTV Unplugged | 47 | 49 | 33 | TOBYMAC FOREFRONT 25294 (17.98 CD) | Momentum | |
| 21 | 29 | DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) | The Places You Have Come To Fear The Most | 48 | | | JOHN MCDERMOTT ANGEL 36565 (10.98/17.98) | A Time To Remember | |
| 22 | 22 | OUT OF EDEN GOTEE 72850 (16.98 CD) | This Is Your Life | 49 | 34 | — | ROY JONES, JR. BODY HEAD 11497 (12.98/17.98) | Round One: The Album | |
| 23 | 39 | ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD) | Alexandre Pires | 50 | | | SOMETHING CORPORATE RHYE-THRU 112734/MCA (7.98 CD) | Audio Boxer (EP) | |
| 24 | 17 | AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 489238* (12.98 CD) | Source Tags & Codes | | | | | | |

MARCH 23
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Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores, mass over-club and internet sales reports collected, compiled, and provided by



| LAST WEEK | 2 WKS AGO | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS ON CHART | LAST WEEK | 2 WKS AGO | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | WEEKS ON CHART |
|-----------|-----------|--|---|----------------|-----------|-----------|--|--|----------------|
| | | | | | | | | | |
| | | NUMBER 1 | 8 Weeks At Number 1 | 25 | 18 | 14 | BARRY MANILOW CONCORD 2102 (12.98/17.98) | Here At The Mayflower | |
| 1 | 1 | DEFAULT TVT 2316 (11.98 CD) # | The Fallout | 26 | 28 | 22 | PRINCE NPG 70004/REOLINE (18.98 CD) | The Rainbow Children | |
| | | GREATEST GAINER | | 27 | 11 | — | CANNIBAL CORPSE METAL BLADE 14390 (17.98 CD) # | Gore Obsessed | |
| 5 | — | JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98) | A Deeper Faith | 28 | 22 | — | CORMEGA LEGAL HUSTLE 2002/LANDSPEED (10.98/16.98) | Hustler/Rapper | |
| | | HOT SHOT DEBUT | | 29 | 19 | 34 | PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS (10.98/16.98) | Hot & Sassy | |
| 3 | 1 | SOUNDTRACK SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98) | All About The Benjamins | 30 | 29 | 30 | LIL JON & THE EAST SIDE BOYZ BME 22207/TVT (10.98/16.98) | Put Yo Hood Up | |
| 4 | 2 | NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) # | Nickel Creek | 31 | 24 | 24 | DIMITRI FROM PARIS ASTRALWERKS 11712* (21.98 CD) # | After The Playboy Mansion | |
| 5 | 3 | IMX TUG 39009/NEW LINE (12.98/17.98) | IMx | 32 | 15 | — | THE REVEREND HORTON HEAT ARTEMIS 75122 (17.98 CD) # | Lucky 7 | |
| 6 | 1 | RANCID/NOFX BYO 079* (13.98 CD) | The BYO Split Series Volume III | 33 | 30 | 29 | KITTIE ARTEMIS 751088 (11.98/17.98) | Oracle | |
| 7 | 1 | ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD) | 1919 * Eternal | 34 | 36 | 42 | JOAN SEBASTIAN △ MUSART 12524/BALBOA (7.98/13.98) # | En Vivo: Desde La Plaza El Progreso De Guadalajara | |
| 8 | 8 | ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) | The Irish Tenors: Ellis Island | 35 | 20 | 10 | BOARDS OF CANADA MUSIC10 1017/WARP (18.98 CD) # | Geogaddi | |
| 9 | 6 | BAD RELIGION EPITAPH 86635* (17.98 CD) | The Process Of Belief | 36 | | | THE BLOCKA BOYZ MALACHI ENTERTAINMENT 1447 (7.98/9.98) # | Malachi Entertainment Presents: The Blocka Boyz Vol. 1 | |
| 10 | 12 | DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) # | The Places You Have Come To Fear The Most | 37 | 31 | — | CAPLETON DAVID HOUSE 16257/VP (16.98 CD) | Still Blazin | |
| 11 | 7 | SEVENDUST TVT 5870 (10.98/17.98) | Animosity | 38 | 23 | 18 | C-BO WEST COAST MAFIA 2847/WARLOCK (11.98/17.98) | Life As A Rider | |
| 12 | 9 | SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) # | Love Machine | 39 | 34 | 31 | WALTER BEASLEY SHANAGHIE 5088 (18.98 CD) # | Rendezvous | |
| 13 | 1 | LOCAL H PALM 2072 (17.98 CD) # | Here Comes The Zoo | 40 | 27 | 19 | OLETA ADAMS MONARCH 5171/PIONEER (17.98 CD) | All The Love | |
| 14 | 14 | JOHNNY VICIOUS ULTRA 1111 (19.98 CD) # | Ultra. Dance 01 | 41 | 26 | 16 | E.S.G. & SLIM THUG S-E-S ENTERTAINMENT 9861 (11.98/17.98) # | Boss Hogg Outlaws | |
| 15 | 17 | THURSDAY VICTORY 145 (15.98 CD) # | Full Collapse | 42 | | | ANTI-FLAG A F 0014 (11.98 CD) | Mobilize | |
| 16 | 10 | LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) # | Platinum In Da Ghetto | 43 | 32 | 27 | DE LA SOUL TOMMY BOY 1443* (12.98/18.98) | AOI: Bionix | |
| 17 | 13 | DREAM STREET ● UEG 18304/EDEL (12.98/18.98) | Dream Street | 44 | 38 | 47 | LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98) | Murder She Spoke | |
| 18 | 10 | TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) # | Water's Edge | 45 | | | VEGGIE TUNES BIG IDEA/WORD 6164/LYRIC STUDIOS (5.98/8.98) | Veggie Tales: Silly Songs With Larry | |
| 9 | 16 | VARIOUS ARTISTS HELLCAT 80444/EPITAPH (5.98 CD) | Give 'Em The Boot 3 | 46 | | | REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98) # | Constantly | |
| 20 | 21 | BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD) # | Rooty | 47 | 44 | 39 | FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) # | Gangstas Doin' Gangsta S#@t! | |
| 21 | 18 | DELBERT MCCLINTON NEW WEST 8024 (17.98 CD) | Nothing Personal | 48 | 42 | 28 | DAN THE AUTOMATOR SEQUENCE 8001 (18.98) # | Wanna Buy A Monkey? | |
| 22 | 40 | JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98) # | Lo Dijo El Corazon | 49 | 46 | — | NB RIDAZ NASTYBOY 2020/UPSTAIRS (11.98/16.98) | Invasion | |
| 23 | 33 | ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98) | Elvis: The Very Best Of Love | 50 | | | MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE (9.98/13.98) | Music | |
| 24 | 25 | VARIOUS ARTISTS MADACY 8372 (18.98 CD) | Ultimate Power Of Love: 32 Great Soft Rock Hits | | | | | | |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 23
2002

Billboard TOP INTERNET ALBUM SALES

| THIS WEEK | LAST WEEK | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | BILLBOARD 200 RANK |
|-----------|-----------|--------------------------------------|---|--|--------------------|
| 1 | 3 | SOUNDTRACK ⁵ | LOST HIGHWAY/MERCURY 170069/IOJMG | D Brother, Where Art Thou? | 1 |
| 2 | 1 | ALANIS MORISSETTE | MAVERICK 47988/WARNER BROS | Under Rug Swept | 3 |
| 3 | 7 | U2 ³ | INTERSCOPE 524653 | All That You Can't Leave Behind | 17 |
| 4 | 15 | ALICIA KEYS ⁵ | J 20002 | Songs In A Minor | 7 |
| 5 | 2 | BARRY MANILOW ⁶ | BMG HERITAGE 10600/ARISTA | Ultimate Manilow | 18 |
| 6 | 12 | INDIA.ARIE ⁴ | MGTOWN 013770*/UMRG | Acoustic Soul | 23 |
| 7 | 11 | NORAH JONES | BLUE NOTE 32088/CAPITOL ⁴ | Come Away With Me | 92 |
| 8 | 10 | ALISON KRAUSS + UNION STATION | ROUNDER 610495/IOJMG | New Favorite | 89 |
| 9 | | TRAIN ⁷ | AWARE/COLUMBIA 69888/CRG | Drops Of Jupiter | 48 |
| 10 | 6 | JOSH GROBAN | 143 48154/WARNER BROS ⁴ | Josh Groban | 68 |
| 11 | | BRANDY | ATLANTIC 83493*/AG | Full Moon | 2 |
| 12 | 8 | CHRIS ISAAK | REPRISE 48016/WARNER BROS | Always Got Tonight | 54 |
| 13 | | SOUNDTRACK | INTERSCOPE 493228 | Moulin Rouge 2 | 120 |
| 14 | 5 | KYLIE MINOGUE | CAPITOL 37670 | Fever | 9 |
| 15 | | JARS OF CLAY | ESSENTIAL/SILVERTONE 10629/ZOMBA | theeleventhhour | 28 |
| 16 | 4 | CHER | WARNER BROS 47619 | Living Proof | 22 |
| 17 | | BOB DYLAN ⁶ | COLUMBIA 85975*/CRG | Love And Theft | 143 |
| 18 | 9 | SOUNDTRACK | V2 27119 | I Am Sam | 40 |
| 19 | | NATALIE IMBRUGLIA | RCA 68082 | White Lilies Island | 35 |
| 20 | | SOUNDTRACK | LOST HIGHWAY/MERCURY 170221/IOJMG | Down From The Mountain | 146 |
| 21 | 19 | ENYA ⁶ | REPRISE 47426/WARNER BROS. | A Day Without Rain | 37 |
| 22 | 21 | ALAN JACKSON ⁷ | ARISTA NASHVILLE 67039/RLG | Drive | 5 |
| 23 | | SOUNDTRACK ⁴ | INTERSCOPE 493035 | Moulin Rouge | 57 |
| 24 | 23 | PINK ² | ARISTA 14718 | Missundaztood | 10 |
| 25 | | NELLY FURTADO ⁷ | DREAMWORKS 450217/INTERSCOPE ⁴ | Whoa, Nelly! | 47 |

MARCH 23
2002

Billboard TOP SOUNDTRACKS

| THIS WEEK | LAST WEEK | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|--|---|
| 1 | 1 | O BROTHER, WHERE ART THOU? ⁵ | LOST HIGHWAY/MERCURY 170069/IOJMG |
| 2 | 2 | QUEEN OF THE DAMNED | WARNER SUNSET/REPRISE 48285/WARNER BROS |
| 3 | 3 | I AM SAM ⁶ | V2 27119 |
| 4 | 4 | MOULIN ROUGE ⁴ | INTERSCOPE 493035 |
| 5 | 5 | SHREK ⁴ | DREAMWORKS 450305/INTERSCOPE |
| 6 | 6 | STATE PROPERTY | ROC-A-FELLA/DEF JAM 586671*/IOJMG |
| 7 | 8 | COYOTE UGLY ³ | CURB 78703 |
| 8 | | ALL ABOUT THE BENJAMINS | SLIP-N-SLIDE 39011/NE ⁴ V2 27119 |
| 9 | 7 | A WALK TO REMEMBER | EPIC 86 ⁷ 711 |
| 10 | 10 | THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ⁶ | REPRISE 48110/WARNER BROS. |
| 11 | 9 | MOULIN ROUGE 2 | INTERSCOPE 493228 |
| 12 | 18 | WE WERE SOLDIERS | COLUMBIA 86403/CRG |
| 13 | 11 | THE FAST AND THE FURIOUS ⁶ | MURDER INC./DEF JAM 548832*/IOJMG |
| 14 | 12 | DOWN FROM THE MOUNTAIN | LOST HIGHWAY/MERCURY 170221/IOJMG |
| 15 | 13 | ALI | INTERSCOPE 493172 |
| 16 | 14 | THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS | ISLAND 586631/IOJMG |
| 17 | 17 | THE PRINCESS DIARIES ⁶ | WALT DISNEY 860731 |
| 18 | 20 | AMERICAN PIE 2 ⁶ | REPUBLIC/UNIVERSAL 014494/UMRG |
| 19 | 16 | HOW HIGH | DEF JAM 586628*/IOJMG |
| 20 | 21 | HARDBALL | SD SD OEF/COLUMBIA 86025/CRG |
| 21 | 19 | THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM | HYPNOTIZE MINDS/COLUMBIA 1972/CRG |
| 22 | 24 | SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS | NICK/JIVE 49500/ZOMBA |
| 23 | 15 | ROSWELL | NETTWERK 30255 |
| 24 | | SIX FEET UNDER | UNIVERSAL 017031/UMRG |
| 25 | 23 | SAVE THE LAST DANCE ⁴ | HOLLYWOOD 162288 |

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. ⁶ Albums with the greatest sales gain this week. ⁴ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ³ RIAA certification for net shipment of 1 million units (Platinum). ⁵ 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: ⁶ Certification for net shipment of 100,000 units (Oro.) ⁴ Certification of 200,000 units (Platino). ⁵ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. ⁴ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MARCH 23
2002

Billboard TOP POP CATALOG

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|------------|--|---|--|
| 1 | 2 | 1 | CREED ¹⁰ | WING-UP 13053* (11.98/18.98) | Human Clay |
| 2 | 4 | 2 | BOB SEGER & THE SILVER BULLET BAND ⁵ | CAPITOL 30334 (10.98/15.98) | Greatest Hits |
| 3 | 3 | 3 | U2 ² | ISLAND 524613/IOJMG (12.98/18.98) | The Best Of 1980-1990 |
| 4 | 5 | 5 | PINK FLOYD ¹⁵ | CAPITOL 46001 (10.98/18.98) | Dark Side Of The Moon |
| 5 | 6 | 4 | ENYA ² | REPRISE 46835/WARNER BROS. (12.98/18.98) | Paint The Sky With Stars - The Best Of Enya |
| 6 | | | DIXIE CHICKS ⁹ | MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) | Fly |
| 7 | 7 | 7 | KID ROCK ¹⁰ | TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ⁴ | Devil Without A Cause |
| 8 | 10 | 8 | DEF LEPPARD ³ | MERCURY 528718/IOJMG (11.98/18.98) | Vault - Greatest Hits 1980-1995 |
| 9 | 9 | 9 | METALLICA ¹² | ELEKTRA 61113*/EEG (11.98/17.98) | Metallica |
| 10 | 8 | 6 | CREED ⁵ | WING-UP 13049 (11.98/18.98) ⁴ | My Own Prison |
| 11 | 11 | 10 | JAMES TAYLOR ¹¹ | WARNER BROS. 3113 (7.98/11.98) | Greatest Hits |
| 12 | 13 | 12 | CELINE DION ⁶ | 550 MUSIC 63760/EPIC (12.98 EQ/18.98) | All The Way...A Decade Of Song |
| 13 | 22 | 15 | SYSTEM OF A DOWN ⁴ | AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ⁴ | System Of A Down |
| 14 | 33 | 21 | CAROLE KING ¹⁰ | EPIC 65850 (7.98 EQ/11.98) | Tapestry |
| 15 | 16 | 38 | WAYLON JENNINGS ⁴ | RCA (NASHVILLE) 8506/RLG (7.98/11.98) | Greatest Hits |
| 16 | 27 | | LINDA RONSTADT ⁷ | ASYLUM 106/EEG (7.98/11.98) | Greatest Hits |
| 17 | 17 | 19 | AC/DC ¹⁹ | EASTWEST 92410/EEG (11.98/17.98) | Back In Black |
| 18 | 15 | 11 | ABBA ³ | POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98) | Gold - Greatest Hits |
| 19 | 19 | 17 | DIXIE CHICKS ¹¹ | MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ⁴ | Wide Open Spaces |
| 20 | 12 | 46 | ALANIS MORISSETTE ¹⁶ | MAVERICK 45901/WARNER BROS. (10.98/17.98) ⁴ | Jagged Little Pill |
| 21 | 18 | 16 | BOB MARLEY AND THE WAILERS ¹⁰ | TUFF GONG/ISLAND 846210/IOJMG (12.98/18.98) | Legend |
| 22 | 20 | 18 | SHANIA TWAIN ¹⁸ | MERCURY (NASHVILLE) 536003 (12.98/18.98) | Come On Over |
| 23 | | | NO DOUBT ¹⁰ | TRAUMA 492580*/INTERSCOPE (12.98/18.98) ⁴ | Tragic Kingdom |
| 24 | 28 | 22 | SUBLIME ⁵ | GASLINE ALLEY 11413/MCA (12.98/18.98) | Sublime |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|------------|---|--|---|
| 25 | 24 | 35 | AL GREEN ⁴ | M/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) | Greatest Hits |
| 26 | 26 | 23 | SADE ⁴ | EPIC 85287 (12.98 EQ/18.98) | The Best Of Sade |
| 27 | 30 | 25 | 2PAC ⁹ | AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) | Greatest Hits |
| 28 | | | VARIOUS ARTISTS ⁶ | MUSIC FOR LITTLE PEOPLE/KIO RHINO 75262/RHINO (3.98/6.98) | Toddler Favorites |
| 29 | 23 | 20 | INCUBUS ² | IMMORTAL 63652/EPIC (12.98 EQ/18.98) | Make Yourself |
| 30 | 32 | 37 | WILLIE NELSON ⁶ | LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98) | 16 Biggest Hits |
| 31 | 21 | 32 | JOHNNY CASH ⁶ | LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98) | 16 Biggest Hits |
| 32 | 34 | 41 | BON JOVI ⁴ | MERCURY 526013/IOJMG (10.98/17.98) | Cross Road |
| 33 | 36 | 49 | GUNS N' ROSES ¹⁵ | GEFFEN 424148/INTERSCOPE (12.98/18.98) | Appetite For Destruction |
| 34 | 47 | | 3 DOORS DOWN ⁵ | REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) ⁴ | The Better Life |
| 35 | | | DIANA KRALL ⁴ | VERVE 05304/VG (12.98/18.98) | When I Look In Your Eyes |
| 36 | 46 | 47 | LYNYRD SKYNYRD ⁶ | MCA 111941 (6.98/11.98) | The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection |
| 37 | 29 | 30 | ENYA ⁴ | REPRISE 28774/WARNER BROS. (12.98/18.98) | Watermark |
| 38 | 40 | | BON JOVI ¹² | MERCURY 53809/IOJMG (6.98/11.98) | Slippery When Wet |
| 39 | 49 | 36 | AEROSMITH ¹⁰ | COLUMBIA 57367/CRG (7.98 EQ/11.98) | Aerosmith's Greatest Hits |
| 40 | | | MILES DAVIS ³ | LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98) | Kind Of Blue |
| 41 | 25 | 14 | LUTHER VANDROSS | LEGACY/LV 66088/EPIC (10.98 EQ/17.98) | Greatest Hits |
| 42 | 38 | 26 | TOM PETTY AND THE HEARTBREAKERS ⁹ | MCA 110813 (12.98/18.98) | Greatest Hits |
| 43 | 50 | 29 | JANET JACKSON ² | AR&M 540399*/INTERSCOPE (12.98/18.98) | Design Of A Decade 1986/1996 |
| 44 | 31 | | U2 ¹⁰ | ISLAND 942298/IOJMG (11.98/18.98) | The Joshua Tree |
| 45 | 39 | 28 | AALIYAH ² | BLACKGROUND 10753 (12.98/17.98) | One In A Million |
| 46 | 43 | 43 | THE BEATLES ¹² | APPLE 46446*/CAPITOL (12.98/18.98) | Abbey Road |
| 47 | 14 | 13 | HANK WILLIAMS JR. ⁴ | CURB 77638 (5.98/9.98) | Greatest Hits, Vol. 1 |
| 48 | | | POISON ⁴ | CAPITOL 53375 (7.98/11.98) | Greatest Hits 1986-1996 |
| 49 | | | BROOKS & DUNN ² | ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection |
| 50 | 42 | 39 | ELTON JOHN ¹⁵ | ROCKET/ISLAND 512532/IOJMG (6.98/11.98) | Greatest Hits |

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. ⁴ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ³ RIAA certification for net shipment of 1 million units (Platinum). ⁵ 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: ⁶ Certification for net shipment of 100,000 units (Oro.) ⁴ Certification of 200,000 units (Platino). ⁵ 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. ⁴ indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Codes:
BUMS—
Billboard 200 (B200)
5 (BL)
ical (CL)
ical Crossover (CX)
emporary Christian (CC)
entry (CA)
entry Catalog (CCA)
ronic (EA)
pel (GA)
tseekers (HS)
ependent (IND)
met (INT)
(JZ)
emporary Jazz (CI)
n Albums (LA)
n: Latin Pop (LPA)
n: Regional Mexican (RMA)
n: Tropical/Salsa (TSA)
w Age (NA)
p Catalog (PCA)
B/Hip-Hop (RBA)
B/Hip-Hop Catalog (RBC)
ggae (RE)
orld Music (WM)
SINGLES—
ot 100 (H100)
ot 100 Airplay (HA)
ot 100 Singles Sales (HSS)
ult Contemporary (AC)
ult Top 40 (A40)
ountry (CS)
ance/Club Play (DC)
ance/Sales (DS)
ot Latin Tracks (LT)
atin: Latin Pop (LPS)
atin: Regional Mexican (RMS)
atin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12: H100 85; HSS 48; RA 43; RBH 44; RS 44
 1002: NA 5
 2Pac: PCA 27; RBA 94; RBC 2, 3, 6, 7
 3 Doors Down: PCA 34; A40 19
 11: MO 26
 3LW: DS 7; HSS 7; RBH 59; RP 2; RS 3
 3pc.: RBH 84
 8ball: RBA 55
 99th Affair: DC 35

-A-

Aaliyah: B200 60; PCA 45; RBA 25; RBC 12; H100 29; HA 23; RA 8, 29; RBH 11, 32
 Abandoned Pools: HS 43; MO 36
 Abba: PCA 18
 AC/DC: PCA 17
 George Acosta: EA 17
 Acoustic Alchemy: CJ 14
 Oleta Adams: IND 40
 Yolanda Adams: B200 118; CC 12; GA 3, 25; RBA 37
 Adema: B200 74; MO 16; RO 21
 Trace Adkins: CA 52; CS 36
 Aerosmith: PCA 39; HSS 14
 Afro Celt Sound System: WM 12
 Levert Agee: HSS 61; RP 13; RS 20
 Pepe Aguilar: LA 52; LPS 36; LT 27; RMS 21, 25
 Christina Aguilera: HSS 59
 Jose Alberto "El Canario": TSS 28
 The Alchemist: RS 40
 Aleks Syntek: LPS 37
 Alien Ant Farm: B200 101; MO 37
 Gary Allan: CA 28; CCA 12; CS 29
 Alma Matris: DC 50
 Herb Alpert: CJ 15
 Amber: DS 10; HSS 74
 Americana: DC 25
 Jessica Andrews: CA 60
 And You Will Know Us By The Trail Of Dead: HS 24
 Los Angeles Azules: LA 24; RMA 12
 Los Angeles De Charly: LA 51; LT 30; RMS 9
 Anny: DC 45
 Marc Anthony: LA 4; TSA 1; AC 13; LT 25, 33; TSS 3, 5
 Anti-Flag: IND 42
 Ricardo Arjona: LPS 31; TSS 32
 David Arkenstone: NA 10
 Louis Armstrong: JZ 16
 Ascension: DC 46
 Ashanti: H100 2, 8, 11; HA 2, 7, 12; HSS 25, 33; RA 4, 6, 9; RBH 4, 6, 10; RP 8, 23; RS 11, 16, 37; T40 6, 20, 32

Los Askis: LA 68
 Avalon: CC 31
 Avant: H100 32, 74; HA 30, 72; RA 7, 22; RBH 8, 22; RS 49
 Kevin Aviance: DC 26
 Ramon Ayala Y Sus Bravos Del Norte: LA 73; RMS 28
 Steve Azar: CS 18

-B-

B2K: H100 49; HSS 1; RA 63, 74; RBH 26, 82; RS 2
 Backstreet Boys: B200 141; AC 9
 Bad Religion: IND 9; MO 40
 Baha Men: HSS 29
 David Ball: CA 46
 Charli Baltimore: RBH 79
 Banda El Recodo: LA 29; RMA 16; LT 18; RMS 5
 Cecilia Bartoli: CL 12
 Basement Jaxx: EA 5; HS 44; IND 20; DS 5; HSS 63
 Helen Baylor: GA 18
 Beanie Sigel: H100 62; HA 60; RA 16; RBH 17
 Bear Witness: HSS 26; RBH 100; RP 11; RS 15
 Walter Beasley: CJ 7; IND 39
 The Beatles: B200 144; PCA 46
 Bee Gees: B200 183
 Beki: DC 13
 Bel Amour: DC 34
 Regina Belle: RBH 96
 Tony Bennett: JZ 2
 David Benoit: CJ 10
 Benzino: RS 60
 Bigga Figgaz: RS 66
 Big Moe: RBH 87
 Bilal: HSS 66; RS 56
 Bjork: EA 12
 Clint Black: CA 55; CS 55
 Mary J. Blige: B200 15; RBA 3; RBC 8, 15; DC 6; DS 1; H100 24, 25; HA 22, 25; HSS 24, 34; RA 26, 35, 42; RBH 28, 30, 40; RS 13, 28; T40 23
 The Blind Boys Of Alabama: GA 24
 Blink-182: B200 112; MO 9
 The Blocka Boyz: IND 36
 Boards Of Canada: EA 11; IND 35
 Andrea Bocelli: B200 137; CL 5; CX 1
 Michael Bolton: AC 19
 Bon Jovi: PCA 32, 38
 Bond: CX 6
 Chris Botti: CJ 4; HS 33
 Bounty Killer: A40 10; H100 13; HA 13; T40 7
 Boyz II Men: HSS 38
 Brancaccio & Aisher: DC 18
 Brandy: B200 2; INT 11; RBA 1; H100 9; HA 9; HSS 43; RA 11; RBH 9; RS 21; T40 18
 Michelle Branch: B200 46; A40 11; H100 37; HA 40; T40 19
 Brian: RS 70
 Jim Brickman: NA 3, 11; AC 14
 Sarah Brightman: B200 148; CX 2, 10
 The Bright Star Male Chorus: GA 31
 Brooks & Dunn: B200 110; CA 12; CCA 8; PCA 49; CS 1; H100 39; HA 35
 Garth Brooks: B200 72; CA 7; CCA 17; CS 16
 The Brooklyn Tabernacle Choir: CC 28; GA 9
 Andrea Brown: DC 1
 Shannon Brown: CS 58
 Los Bukis: LA 45
 Busta Rhymes: B200 44; RBA 12; H100 44, 64; HA 46, 63; HSS 15; RA 14, 36; RBH 14, 38; RP 6; RS 8
 Tracy Byrd: CA 44

-C-

Caedmon's Call: CC 40
 Shirley Caesar: GA 14
 Chris Cagle: B200 167; CA 22; HS 8; CS 6; H100 47; HA 43
 Maria Callas: CL 6
 The Calling: B200 58; A40 1; H100 5; HA 5; T40 4
 Jaime Camil: LPS 23; LT 35
 Los Caminantes: LA 75
 Cam'Ron: RA 65; RBH 68
 Cannibal Corpse: IND 27
 Blu Cantrell: HSS 32; RS 45
 Capleton: IND 37; RE 3
 Mariah Carey: HSS 31, 38, 54; RS 58
 Larry Carlton: CJ 21
 Vanessa Carlton: A40 32; H100 31; HA 65; HSS 4; T40 28
 Rodney Carrington: CA 64
 Kurt Carr Singers: CC 23; GA 8; HS 26
 Aaron Carter: B200 200
 Case: T40 35
 Johnny Cash: CA 33; CCA 6; PCA 31
 C-BO: IND 38
 Cee-Lo: RA 60; RBH 64
 Ricardo Cerda "El Gavilán": LT 38; RMS 13
 Kasey Chambers: B200 197; CA 25; HS 14
 Manu Chao: LA 60
 Steven Curtis Chapman: B200 179; CC 17
 The Chemical Brothers: B200 154; EA 1; DC 16; DS 16
 Cher: B200 22; INT 16; AC 11; DC 3
 Kenny Chesney: B200 140; CA 19; CS 5; H100 50; HA 44
 Mark Chesnutt: CS 43
 El Chichicuilote: LA 33; RMA 18
 The Chieftains: B200 85; WM 1
 Chocolate: TSS 31
 Charlotte Church: B200 198; CX 3

City High: H100 48; HA 50; T40 25
 Eric Clapton: BL 4
 Patsy Cline: CCA 11, 24
 Tammy Cochran: CA 63; CS 22
 Renan Almendarez Coello: LT 47; RMS 19
 Kellie Coffey: CS 26
 Coldplay: B200 139
 John Coltrane: JZ 13
 Conjunto Primavera: LT 50; RMS 10, 20
 Harry Connick, Jr.: JZ 4, 7
 Corey: H100 78; HSS 3; RBH 50; RS 4
 Corey C: RS 59
 Cormega: IND 28; RBA 92
 Conchi Cortes: LPS 16; LT 23; TSS 6
 Course Of Nature: HS 16; MO 22; RO 13
 Carl Cox: EA 19
 Mia Cox: DC 38
 El Coyote Y Su Banda Tierra Santa: LA 50; LT 45; RMS 17
 Creed: B200 12; PCA 1, 10; A40 3; H100 16; HA 16; MO 25, 33; RO 10, 11; T40 9
 Crimewave: HSS 35; RBH 92; RP 7; RS 9
 Cristian: LA 34; LPA 12; LPS 9, 12; LT 13, 16; TSS 19
 David Crowder Band: CC 24; HS 32
 Sheryl Crow: A40 14
 Celia Cruz: TSA 9, 19; LT 46; TSS 10
 Brian Culbertson: CJ 24
 Custom: MO 20; RO 38
 Cypress Hill: HSS 62; RS 64

-D-

Willie D: HSS 23; RBH 94; RP 9; RS 12
 Da Entourage: HSS 75; RS 62
 Daft Punk: EA 7
 The Charlie Daniels Band: CA 53, 70; CC 39; CCA 16
 Clint Black: IND 48
 Daryn Y Los Herederos: TSS 30
 Darude: EA 20
 Dashboard Confessional: HS 21; IND 10
 Craig David: B200 45; RBA 36; DS 9; H100 19; HA 19; HSS 12; RBH 71; RS 19; T40 11
 Miles Davis: JZ 25; PCA 40; RBC 23
 Inaya Day: DC 31
 De La Soul: IND 43
 Default: B200 55; IND 1; A40 26; H100 42; HA 41; MO 5; RO 2
 Def Leppard: PCA 8
 Delerium: DC 27
 Denise: DC 30
 Kevin Denney: CS 21; H100 86; HSS 18
 John Denver: CCA 18
 Depeche Mode: DS 21
 Destiny's Child: B200 145; RBA 79; DC 43; RS 69
 Louie DeVito: EA 14
 D-Gotti: RBH 87
 Diamond Rio: CA 56
 Dido: AC 8; DC 12; DS 2; HSS 36
 Joe Diffie: H100 95
 Dimitri From Paris: EA 9; IND 31
 Celine Dion: PCA 12; A40 29; AC 2; H100 45; HA 45; T40 39
 Dirty South: RBA 96
 Disturbed: B200 88; RO 16
 Dixie Chicks: CCA 1, 3; PCA 6, 19; CS 7, 59; H100 60; HA 58
 DJ Disciple: DC 38
 DJ Sammy: DS 18
 DJ Skribble: EA 25
 DMX: B200 86; RBA 35; RA 53; RBH 51
 Do: DS 18
 Dolce: DC 28
 Dope: RO 29
 David Draiman: RO 27
 Dr. Dre: RBC 18, 22; H100 100; HSS 49; RBH 73; RP 17; RS 29
 Dream: DS 17, 22; HSS 53
 Dream Street: IND 17
 Drowning Pool: B200 177; RO 25
 Ricardo "RikRok" Ducent: RS 70
 Huey Dunbar: TSS 23
 Dungeon Family: RBA 77
 Jermaine Dupri: B200 163; RBA 58; H100 40; HA 36; RA 21; RBH 20; T40 36
 Bob Dylan: B200 143, 199; INT 17

-E-

Earshot: RO 31
 Eastern Michigan Gospel Choir: GA 36
 Echobrain: HS 34
 Linda Eder: HS 15
 Elephant Man: RE 10
 Missy "Misdemeanor" Elliott: RBA 74; DC 15; H100 70, 100; HA 69; HSS 49; RA 20; RBH 21, 73; RP 17; RS 29
 Richard Elliot: CJ 20
 Tinsley Ellis: BL 15
 Emerson Drive: CS 17; H100 84; HSS 19
 Kim English: DS 14
 Enya: B200 37; INT 21; NA 1; PCA 5, 37; AC 6, 21; HSS 16
 E.S.G.: IND 41; RBA 89
 Faith Evans: B200 50; RBA 16; H100 18; HA 17; RA 3, 53; RBH 3, 51; RS 25
 Rev. Clay Evans And The AARC Mass Choir: GA 15; IND 46
 Sara Evans: CA 26; CS 42
 Eve: H100 48; HA 50; T40 25
 Evol: HSS 61; RP 13; RS 20

-F-

Lara Fabian: LPS 27
 Fabolous: B200 103; RBA 46; H100 58; HA 56; RA 37; RBH 37; RS 41; T40 33
 Familiar 48: RO 37
 Fat Joe: B200 36; RBA 17; H100 8; HA 7; HSS 25; RA 6, 34; RBH 6, 36; RP 8; RS 11; T40 20
 Fear No M.O.B.: IND 47; RBA 73
 Alejandro Fernandez: LA 27; LPA 10; LPS 11, 22; LT 11, 29; RMS 27
 Pedro Fernandez: RMS 40
 Vicente Fernandez: LA 26; RMA 14; RMS 33
 Five For Fighting: B200 196; A40 6; AC 3; H100 38; HA 38
 Flaw: B200 172; HS 9
 Bela Fleck: CX 8
 Bela Fleck & The Flecktones: CJ 6
 Luis Fonsi: LPS 2; LT 6; TSS 15
 Kirk Franklin: B200 21; CC 2; GA 1; RBA 4
 Freeway: H100 62; HA 60; RA 16; RBH 17
 Friburn & Urik: DC 19
 Fuerza Juvenil: TSA 14
 Fugees: RBC 25
 Fulanito: TSA 13; TSS 40
 Fu Manchu: RO 23
 Fundisha: RBH 97
 Funky Green Dogs: DC 11
 Nelly Furtado: B200 47; INT 25; A40 38

-G-

Ana Gabriel: LA 62; LPS 20; LT 21; RMS 36
 Bill & Gloria Gaither And Their Homecoming Friends: CC 27
 Garbage: EA 10
 G. Dep: RBA 88; RS 53
 Georgie Porgie: DC 4
 Gerardo: DC 25
 Stan Getz: JZ 8, 23
 Ghostface Killah: RS 50
 Ginuwine: RBA 69; RBC 24; H100 70; HA 69; RA 20, 45; RBH 21, 47, 81
 Gipsy Kings: LA 40; LPA 16; WM 14
 Godsmack: MO 21; RO 8
 Goldtrix: DC 1
 Tony Gold: RS 70
 Jimmy Gonzalez Y El Grupo Mazz: LA 65; RMS 32
 Goo Goo Dolls: A40 27; H100 63; HA 61; T40 30
 Gorillaz: B200 105, 123
 El Gran Combo: TSS 39
 Gravity Kills: RO 26
 David Gray: B200 168
 James Gray & Company: GA 40
 Great Big Sea: WM 7
 Al Green: PCA 25; RBC 10; RA 47; RBH 52
 Pat Green: CA 47; CS 40
 Green Day: B200 178
 Lee Greenwood: HSS 45
 Andy Griggs: CS 30
 Josh Groban: B200 68; INT 10
 Grupo Bryndis: LA 28, 57; RMA 15; LT 44; RMS 16
 Ely Guerra: LPS 39
 Juan Luis Guerra 440: TSA 20
 Guns N' Roses: PCA 33
 Buddy Guy: BL 9
 Alejandra Guzman: LPS 25

-H-

Charlie Haden: JZ 20
 Merle Haggard: CA 75
 Hazh The Rippa: HSS 47; RP 14; RS 22
 Andricka Hall: DC 22
 Fred Hammond: GA 20
 Ann Hampton Callaway: JZ 24
 Jay Hannan: EA 13
 George Harrison: HSS 27
 Darren Hayes: A40 35; AC 20; DC 33; H100 82
 Headstrong: RO 17
 Don Henley: CS 57
 Ty Herndon: CS 39
 Elder Jimmy Hicks And The Voices Of Integrity: GA 32
 Faith Hill: CCA 13; AC 15
 The Hilliard Ensemble: CL 14
 Billie Holiday: JZ 21
 Dave Hollister: HSS 47; RBH 90; RP 14; RS 22
 Steve Holy: B200 94; CA 10; CS 10; H100 55; HA 51
 Hometown News: CS 48
 Hoobastank: B200 38; H100 72; HA 70; MO 4; RO 12
 Whitney Houston: HSS 42
 Rebecca Lynn Howard: AC 14
 Steve "Silk" Hurley: RBA 86
 Hyped Up Westbound Soljaz: HSS 50; RBH 98; RP 10; RS 14

-I-

Ibiza: DC 17
 Ice Cube: B200 161; RBA 48
 Enrique Iglesias: B200 24; A40 25; AC 1; DC 23; H100 21, 35; HA 20, 34; LPS 4, 13; LT 8, 20; T40 17, 40; TSS 16
 Ilio: H100 46; HA 52; T40 22
 Iman: LA 56; RMS 22, 34
 Natalie Imbruglia: B200 35; INT 19; A40 7; H100 71; T40 31
 The Immobilize: RP 20; RS 32
 IMx: B200 130; IND 5; RBA 31; RA 69; RBH 76
 Incubus: B200 51; PCA 29; MO 10, 13; RO 9

India: TSA 16
 India.Arie: B200 23; INT 6; RBA 15; A40 18; AC 29; DS 25; H100 90
 Injected: B200 194; HS 13; MO 23; RO 22
 Intocable: LT 19; RMS 6
 Chris Isaak: B200 54; INT 12; A40 15; AC 25
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 41; RBH 93

-J-

Alan Jackson: B200 5; CA 2, 38; CCA 10; INT 22; CS 13, 19; H100 73, 75; HA 71, 73
 Janet Jackson: B200 99; PCA 43; RBA 53; DC 15; HSS 71
 Michael Jackson: B200 71, 151; RBA 24; H100 52; HA 48; RA 13, 72; RBH 15, 75
 Jagged Edge: B200 160; RBA 47; DS 15; HSS 56; RA 31; RBH 34, 97; RS 55
 Jaheim: B200 42; RBA 6; H100 43; HA 39; RA 10; RBH 13; RS 68
 Bishop T.D. Jakes: CC 18; GA 6
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 22
 Boney James: CJ 3; RBA 67; RBH 90
 Etta James: BL 12; JZ 11
 Jamiroquai: EA 16; DC 2
 Tim Janis: HS 37; IND 18; NA 2
 Jars Of Clay: B200 28; CC 3; INT 15
 Ja Rule: B200 20; RBA 11; H100 1, 2; HA 1, 2; RA 5, 9, 26; RBH 7, 10, 28, 79; RP 23; RS 37; T40 1, 6, 35
 Jay-Z: B200 125, 138; RBA 39, 56; RBC 9, 21; H100 99; HSS 55, 64, 67; RA 51, 59; RBH 55, 60, 86; RP 15, 21; RS 23, 33, 43
 Jaz-O: RP 20; RS 32
 Waylon Jennings: CA 54; CCA 2, 20, 23; PCA 15
 Jewel: B200 69; A40 5; AC 24; H100 57; HA 55; T40 26
 Jose Alfredo Jimenez: LA 43, 71
 Jimmy Eat World: B200 80; A40 39; H100 67; HA 67; MO 3
 Jodeci: RBC 19
 Joe: B200 79; RBA 28; RA 44, 75; RBH 45, 80
 Elton John: B200 193; PCA 50; AC 10
 Carolyn Dawn Johnson: CA 49; CS 20
 Jack Johnson: B200 122; HS 3; MO 30
 Jonell: H100 98; HSS 6; RA 73; RBH 62; RP 4; RS 6
 Donnell Jones: RA 66; RBH 72
 George Jones: CA 59
 Norah Jones: B200 92; CJ 1; INT 7
 Roy Jones, Jr.: HS 49; RBA 60; HSS 47; RP 14; RS 22
 Sir Charles Jones: HS 27; INT 12; RBA 33
 Richard Joo: CL 4
 Montell Jordan: RA 62; RBH 67
 The Judds: CCA 19
 Juvenile: RBA 90; RBC 16; HSS 39; RBH 89; RP 5; RS 7

-K-

Israel Kamakawiwo'ole: WM 8
 Anthony Kearns: B200 162; HS 7; IND 8; WM 2
 John P. Kee: GA 29, 39
 Toby Keith: B200 66; CA 6; CCA 9, 22; CS 8; H100 53; HA 49
 R. Kelly: RBA 59; RBC 14; H100 77; HSS 55, 67; RA 34, 51, 59, 64; RBH 36, 55, 60, 66, 86; RP 15; RS 23, 43; T40 37
 Alicia Keys: B200 7; INT 4; RBA 13; A40 30; AC 27; RA 32, 70; RBH 33, 78; RS 72
 KH2: DC 47
 Kid Rock: B200 34; PCA 7; RO 15
 Kidz Bop Kids: B200 170
 Killer Mike: H100 22; HA 21; RA 17; RBH 18; T40 29
 B.B. King: BL 4
 Carole King: PCA 14
 Evgeny Kissin: CL 11
 Kittle: IND 33
 Jennifer Knapp: CC 35
 Knoc-Turn'Al: H100 100; HSS 49; RBH 73; RP 17; RS 29
 Kosheen: EA 21; DS 23
 Diana Krall: B200 91; JZ 1; PCA 35
 Alison Krauss: B200 89; CA 9; CCA 14; INT 8
 Lenny Kravitz: B200 155; A40 24
 Kris Kross: HSS 65
 KRS-One And The Temple Of Hiphop: GA 21
 Kurupt Seed: RS 67

-L-

La' Chat: IND 44
 Rachael Lampa: B200 114; CC 11; HS 2
 David Lanz: CJ 12
 Tracy Lawrence: CS 53
 Shannon Lawson: CS 35
 Melina Leon: LPS 32; TSS 25
 Gerald Levert: RBA 70
 Tony Levin: NA 13
 Glenn Lewis: H100 30; HA 29; RA 12; RBH 12; RS 46
 Ramsey Lewis: JZ 3
 LaLey: LA 22; LPA 9; LPS 39
 The LFT Church Choir: GA 35
 Liberacion: LA 41; RMA 20; LT 22; RMS 7
 Lifehouse: B200 184; A40 9, 22
 Lightforce: DC 39
 Lil Bow Wow: B200 63; RBA 26; RA 33; RBH 35, 97
 Lil' J: HSS 9; RBH 91; RS 17

Lil Jon & The East Side Boyz: IND 30
Lil' Keke: HS 35; IND 16; RBA 38
Lil' Romeo: RBA 100; H100 78; HSS 3; RBH 50; RS 4
Lil' Smoke: RS 52
Limi-t 21: TSS 35
Limp Bizkit: B200 166
Linkin Park: B200 4; A40 21; H100 3; HA 3; MO 7, 34; RO 5; T40 3
Little Big Town: CS 47
LL Cool J: RP 25; RS 39
Local H: HS 29; IND 13; RO 40
Lo Fidelity Allstars: DC 5
Lonestar: B200 165; CA 21; AC 4; CS 24
Loon: H100 61; HA 59; RA 27; RBH 29
Jennifer Lopez: B200 8, 76; RBA 10, 80; H100 1; HA 1; RA 5; RBH 7; T40 1
Lostprophets: HS 25; MO 35
Patty Loveless: CA 41
Lyle Lovett: CA 69
Ludacris: B200 6; RBA 2; H100 33, 40, 54; HA 32, 36, 53; HSS 40; RA 18, 21, 30; RBH 16, 20, 31; RP 12, 25; RS 18, 39; T40 27, 36
Lynyrd Skynyrd: PCA 36

-M-

Yo-Yo Ma: CL 1, 2, 8
Mack 10: RBA 43
Madonna: B200 182; DS 19
Raven Maize: DC 8
Cheb Mami: DS 20
Barry Manilow: B200 18; IND 25; INT 5; AC 28
Patricia Manterola: LA 55
Mantra: DC 32
Victor Manuelle: LT 48; TSS 11
Bob Marley: PCA 21; RE 1, 14, 15
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 7
Brad Martin: CS 37
Rogelio Martinez: RMS 24
Mary Mary: CC 22; GA 7; RBA 75
Pepper Mashay: DC 9
Master P: B200 111; RBA 30; RBH 88
Masters At Work: DC 30
matchbox twenty: AC 5
Keiko Matsui: CJ 23
Dave Matthews Band: B200 77; A40 13
Maxwell: B200 116; RBA 32; DS 4; H100 66; HA 64; HSS 60; RA 19, 41; RBH 19, 39; RS 51
John Mayer: B200 102; HS 1; A40 23
Martina McBride: B200 104; CA 11; CS 3; H100 41; HA 37
Paul McCartney: HSS 73
Delbert McClinton: BL 1; CA 42; IND 21
Nicole J. McCloud: DS 13
Donnie McClurkin: B200 174; CC 16; GA 5; RBA 50
Briand McComas: CS 46
Mindy McCready: CS 54
John McDermott: HS 48; WM 3
Reba McEntire: CA 29; CS 38
Tim McGraw: B200 61, 134; CA 5, 18; CCA 25; CS 2, 4; H100 36, 51; HA 31, 47
Mark McGuinn: CA 72; CS 32
Brian McKnight: B200 187; RBA 72; AC 22
John Mellencamp: A40 18; AC 29
Melody: LA 42; LPA 17; LPS 30; TSS 20
Roy D. Mercer: CA 67
MercyMe: B200 75; CC 7
Mesh s.t.l.: RO 39
Jo Dee Messina: B200 133; CA 17; AC 23; CS 4; H100 51; HA 47
Metallica: PCA 9
Pat Metheny Group: CJ 2
Method Man: H100 98; HSS 6; RA 68, 73; RBH 62, 69; RP 4; RS 6, 47
Tanto Metro & Devonte: RE 6; H100 96; RA 54; RBH 57
Edgar Meyer: CL 8
Luis Miguel: LA 8; LPA 4; LPS 6; LT 10; TSS 17
Christina Milian: HSS 11; RS 35
Kylie Minogue: B200 9; INT 14; A40 40; DC 36; DS 12; H100 7; HA 8; T40 5
Minotti: RS 67
Mobb Deep: B200 82; RBA 27; H100 85; RA 43; RBH 44
Monchy & Alexandra: LA 20; TSA 3; LT 28; TSS 4
Jane Monheit: JZ 9, 18
Yolandita Monge: LA 36; LPA 14; LPS 29; TSS 34
Ricardo Montaner: LPS 26, 33; TSS 26
Pablo Montero: LA 19; LPA 8; LPS 10; LT 12; RMS 30
John Michael Montgomery: CA 58
Montgomery Gentry: CA 61; CS 50
Stanton Moore: JZ 15
Alanis Morissette: B200 3; INT 2; PCA 20; A40 4; H100 23; HA 24; T40 16
Cory Morrow: CA 65
La Mosca Tse Tse: LPS 34
Mr. Cheeks: RBA 62; H100 20; HA 42; HSS 2; RA 15; RBH 5; RP 1; RS 1
Mr. Zgus: RS 60
Mr. Low Down: HSS 61; RP 13; RS 20
Ms. Jade: RA 55; RBH 56; RS 42
Nicole C. Mullen: CC 29; HS 38
Shirley Murdock: GA 13
Keith Murray: RP 25; RS 39
Mushroomhead: HS 18
Musiq: RBA 95; H100 81; HSS 70; RA 23; RBH 23; RS 24
Charlie Musselwhite: BL 11

Myra: TSS 36
Mystikal: B200 73; RBA 23; H100 87; RA 28; RBH 27; RS 57

-N-

Nappy Roots: B200 39; RBA 5; H100 94; RA 46; RBH 46
Nas: B200 27; RBA 7; RBC 5, 11, 17; H100 91; RA 49, 52; RBH 48, 53, 99; RP 22; RS 34
Nate Dogg: RBA 66
Naughty By Nature: DS 7; HSS 7; RBH 59; RP 2; RS 3
Ednita Nazario: LPS 31; TSS 32
NB Ridaz: IND 49
Frankie Negron: TSA 18; LT 41; TSS 9
Nelly: B200 109; RBA 61; DS 15; H100 14; HA 14; HSS 56, 68; RA 57; RBH 61; RS 36, 55; T40 8
Willie Nelson: B200 113; CA 13; CCA 5, 21; PCA 30; CS 33
Ann Nesby: CA 47; RBH 52
New Creation Of God: GA 38
New Life Community Choir: GA 29
Thomas Newman: DC 24
New Order: DC 40
Nico: H100 43; HA 39; RA 10; RBH 13
Nice & Smooth: RS 61
Joe Nichols: CS 56
Nickel Creek: B200 128; CA 15; HS 4; IND 4; CS 49
Nickelback: B200 11; A40 2; H100 4, 79; HA 4, 75; MO 8, 18; RO 3, 6; T40 2
Tito Nieves: LT 48; TSS 11
Ninezoo: RBH 95; RS 26
Chino Nino: RBA 93
Nivea: HSS 69
No Doubt: B200 33; PCA 23; A40 10; H100 13; HA 13; T40 7
NOFX: B200 147; IND 6
No Goo: HSS 13; RBH 70; RP 3; RS 5
The Notorious B.I.G.: RBC 1, 4; HSS 52, 58; RP 18, 24; RS 30, 38
*N Sync: B200 70; H100 14; HA 14; HSS 68; RA 39, 57; RBH 43, 61; RS 36; T40 8

-O-

Mark O'Connor: CL 8
The Offspring: MO 27; RO 32
Jamie O'Neal: CA 57; CS 31, 52
The Ones: DC 37
Orchestra Baobab: WM 13
La Oreja De Van Gogh: LPS 21; LT 36
Original P: RBA 85; HSS 50; RBH 98; RP 10; RS 14
Fernando Ortega: CC 32; HS 42
Ozzy Osbourne: B200 93; RO 30
Ospina: DC 22
O-Town: AC 16
OutKast: B200 31; RBA 20; H100 22; HA 21; RA 17; RBH 18; RS 74; T40 29
Out Of Eden: CC 20; HS 22
Ozomatli: LA 61

-P-

Pete Pablo: B200 100; RBA 45
Joe Pace & The Colorado Mass Choir: GA 12
Lindsay Pagano: HSS 41
Brad Paisley: CA 30; CS 15, 34; H100 76; HA 74
Los Palominos: LA 37; RMA 19; RMS 35
Palomo: LA 23; RMA 11; LT 14; RMS 2, 38
Pastor Troy: RBA 98
Laura Pausini: LA 18; LPA 7; LPS 18; LT 31
Luciano Pavarotti: CL 3
P. Diddy: RBA 97; DC 15; H100 44, 61; HA 46, 59; HSS 15; RA 14, 27; RBH 14, 29; RP 6; RS 8
Carlton Pearson And The Azusa Mass Choir: GA 33
Amanda Perez: H100 83; HSS 8
Perion: HSS 47; RP 14; RS 22
Pesado: LA 13; RMA 7; LT 43; RMS 15
Tom Petty And The Heartbreakers: PCA 42
Phantom Planet: B200 175; HS 10
Edith Piaf: CL 9
Pilar Montenegro: LA 35; LPA 13; WM 11; LPS 19; LT 2; RMS 1
Pimpinella: LA 38; LPA 15
Pink: B200 10; INT 24; A40 17; DS 3; H100 26, 27; HA 27, 28; HSS 57; T40 13, 14
Pink Floyd: B200 108; PCA 4
Alexandre Pires: HS 23; LA 3; LPA 2; LPS 1, 3; LT 5, 9; TSS 7
Play: HSS 22
Plus One: B200 62; CC 5
P.O.D.: B200 19; CC 1; H100 34; HA 33; MO 2; RO 30
El Poder Del Norte: LA 16; RMA 8; LT 37; RMS 12, 29
Poison: PCA 48
Christoph Poppen: CL 14
PPK: DC 48
Elvis Presley: IND 23; HSS 46
Pretty Willie: HSS 28; RBH 85; RP 19; RS 31
Prince: IND 26
Project Pat: RBA 91
Prophet Jones: RBA 52; RA 58; RBH 63
Puddle Of Mudd: B200 13; A40 12; H100 6; HA 6; MO 1; RO 1, 18; T40 12
Puerto Rican Power: TSS 13, 38
Puppah Nas-T: DC 30
Puretone: DC 41

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 14; LPA

5; LT 39; RMS 18
Radical For Christ: GA 20
Rakim: RS 50
Rakim: RA 67; RBH 74
Rancid: B200 147; IND 6
Rani: DC 27
Rascal Flatts: B200 53; CA 4; CS 9; H100 59; HA 54
The Rawlwo Boys: RS 52
Rayvon: RS 70
Los Razos: LA 74
Redd Eyezz: HSS 39; RBH 89; RP 5; RS 7
Redman: RA 68; RBH 69; RS 47
Dianne Reeves: JZ 12
Regency Buck: DC 14
Res: HS 46; RBA 65; DC 44, 49
Reveille: RO 36
The Reverend Horton Heat: IND 32
Lydia Rhodes: DC 32
Los Rieleros Del Norte: LA 44; RMS 26
Teddy Riley: RS 60
LeAnn Rimes: CA 39; A40 28; AC 18, 26; DS 6; H100 17; HA 18; HSS 5; T40 10
Rinoceros: EA 22
Rise: RS 73
Lupillo Rivera: LA 11, 17, 21, 32; RMA 6, 9, 10, 17; LT 17; RMS 4
RL: RBH 83
Dawn Robinson: RS 71
Daniel Rodriguez: CX 5; HSS 51
Tito Rojas: LA 39; TSA 5; LT 42; TSS 8, 33
Linda Ronstadt: PCA 16
Joann Rosario: CC 37; GA 11
Paulina Rubio: LA 15; LPA 6; LPS 35
Ruff Endz: RA 38; RBH 42
Tim Rushlow: CS 60

-S-

Sade: B200 49, 190; PCA 26; RBA 29, 81; RBC 20; DS 11
Sanchez: RE 11
Adan Chalino Sanchez: RMS 39
Gilberto Santa Rosa: LA 70; TSA 7; LT 24; TSS 2, 21
Juelz Santana: RA 65; RBH 68
Alejandro Sanz: HS 20; LA 1, 64; LPA 1; LPS 28, 38
Savage Garden: HSS 44
Sawyer Brown: CS 45
Andras Schiff: CL 15
The John Scofield Band: CJ 8
Jill Scott: B200 188; RBA 54, 87; RA 61; RBH 65
Peggy Scott-Adams: BL 2; IND 29
Earl Scroggs And Friends: CA 48
Joan Sebastian: IND 22, 34; LA 9, 10; RMA 4, 5; LPS 17; LT 7; RMS 8
Jon Secada: LT 49; TSS 12
Secret Garden: NA 14
Bob Seger & The Silver Bullet Band: PCA 2
Selena: LA 59
Sensefield: A40 34
Erick Sermon: RBH 83
Sevendust: IND 11; RO 24
Shaggy: B200 180; RE 2; RS 70
Shakira: B200 16; A40 37; DC 7; H100 28, 56; HA 26, 57; LPS 5, 15; LT 3, 26; T40 21, 24; TSS 18, 37
Remy Shand: RA 71; RBH 77
Sharissa: B200 52; RBA 9; H100 80; RA 25; RBH 24; RS 65
SheDaisy: CS 44
Blake Shelton: CA 43
Sherm: RS 66
Janis Siegel: JZ 19
Carly Simon: DC 15
Frank Sinatra: B200 150
Ricky Skaggs & Friends: CA 36
Skip: RS 59
Slanted Eyezz: HSS 39; RBH 89; RP 5; RS 7
Sleepy Brown: H100 54; HA 53; HSS 40; RA 18; RBH 16; RP 12; RS 18
Slim Thug: IND 41; RBA 89
Richard Smallwood With Vision: GA 17
Smash Mouth: DC 42
Esther Smith: GA 26
Michael W. Smith: B200 67; CC 6
Will Smith: HSS 37
Soil: HS 39; RO 33
Solar City: DC 9
Solas: WM 6
Marco Antonio Solis: LA 63; LPS 24; LT 32; RMS 37
Something Corporate: HS 50; MO 29
Jimmy Sommers: CJ 16
Bubba Sparxxx: RBA 99
Britney Spears: B200 26; AC 30; RS 75
Spyro Gyra: CJ 18
Staind: B200 64; A40 16; H100 69; HA 68; MO 6; RO 4
Trammell Starks: NA 15
Brenda K. Starr: LT 48; TSS 11
Starsailor: HS 17; MO 31
Stacie-X: RO 34
Tommy Shane Steiner: CS 12; H100 68; HA 66
Ray Stevens: CA 37; HSS 10
Rod Stewart: B200 96
St. Germain: CJ 13
Sting: B200 115; DC 29; DS 20
Rebecca St. James: B200 106; CC 9

-T-

Angie Stone: B200 136; RBA 34; DC 10; H100 89, 92; RA 40, 48; RBH 41, 49
George Strait: B200 169; CA 23; CCA 15; CS 23
Barbra Streisand: B200 97
Strik nine: HSS 30; RP 16; RS 27
The Strokes: B200 87; MO 15
Sublime: PCA 24
Sum 41: B200 153; MO 28
Keith Sweat: RBC 13
System Of A Down: B200 32; PCA 13; H100 88; MO 14, 19; RO 20
Tamia: DS 24; RS 54
Olga Tanon: LA 53; TSA 6; LPS 40; TSS 22, 24
Tantrix: B200 176
James Taylor: PCA 11
Paul Taylor: CJ 22
Tommy Tee: RS 61
Los Temerarios: LA 25, 66; RMA 13
Tempo: LA 67
The Temptations: RBA 78
Tenacious D: B200 171
Bryn Terfel: CL 10
John Tesh: B200 56; CC 4; IND 2; NA 4
Thievery Corporation: JZ 5
Third Day: B200 142; CC 13, 26
Carl Thomas: RS 50
Cyndi Thomson: B200 189; CA 24; CS 28
Three Plus: WM 10
Thursday: HS 31; IND 15
T.I.: RBA 68
Los Tigres Del Norte: LA 47; LT 40; RMS 14
Timbaland & Magoo: RBA 63
Aaron Tippin: HSS 17
tobyMac: CC 36; HS 47
Tool: RO 28
Too Short: RBA 84
T.O.R.O.: RS 52
Los Toros Band: TSS 27
Tower Of Power: CJ 19
Toya: H100 97; HSS 21; RS 48
Train: B200 48; INT 9; A40 8, 33; AC 12
Randy Travis: CA 71
Trick Pony: CA 35; CS 27
Trick Turner: B200 129; HS 5; MO 11
Trina: RA 31; RBH 34
Truth Tritt: B200 131; CA 16, 66, 73; CS 14
Travis Harts: RA 67; RBH 74
Los Tucanes De Tijuana: HS 36; LA 5, 46; RMA 2; LT 34; RMS 11, 31
Shania Twain: CCA 4; PCA 22
Tweet: H100 10, 70; HA 10, 69; HSS 20; RA 1, 20; RBH 1, 21; RS 10; T40 34
Twin: RS 40
Ronan Tynan: B200 162; CX 14; HS 7; IND 8; WM 2
Steve Tyrell: JZ 10
Moses Tyson, Jr.: GA 16; IND 50

-U-

U2: B200 17; INT 3; PCA 3, 44; A40 20
UB40: RE 5
UGK: RBA 40
Uncle Kracker: AC 17
Union Station: B200 89; CA 9; INT 8
Unwritten Law: B200 124; MO 12
Polo Urias Y Su Maquina Nortena: RMS 23
Usher: B200 14; RBA 8; H100 12, 15, 61; HA 11, 15, 59; RA 2, 24, 27; RBH 2, 25, 29; T40 15, 38

-V-

Ian Van Dahl: DS 8; HSS 72
Luther Vandross: B200 191; PCA 41; RBA 42; RA 56; RBH 58
Vangelis: CL 13
Vangeli Vargas: TSS 29
Phil Vassar: CS 11; H100 65; HA 62
Jimmie Vaughan: BL 5
Stevie Ray Vaughan And Double Trouble: BL 7, 10
Eddie Vedder: A40 31
Veggie Tunes: IND 45
Jaci Velasquez: LA 49; LPA 19; LPS 14
Johnny Vicious: EA 4; HS 30; IND 14
Fernando Villalona: LT 49; TSS 12
Alicia Villarreal: HS 40; LA 6; RMA 3; LT 15; RMS 3
Viola: DC 21
V.I.P. Music & Arts Seminar Mass Choir: GA 39
Virtue: GA 27
Carlos Vives: LA 12; TSA 2; LPS 7; LT 1; TSS 1
VNV Nation: EA 24

-W-

The Wailers: B200 14; RE 1, 14, 15
Hezekiah Walker: GA 35
Andre Ward: CJ 11; RBA 82
Latanza Waters: DC 35
Russell Watson: CX 9
Ben Watt: EA 13
Weezer: RBH 88
Peter White: CJ 9
The White Stripes: B200 185; HS 11; MO 32
Doug Williams: GA 19
Hank Williams Jr.: CA 34; CCA 7; PCA 47
Hank Williams III: CA 31; HS 28
ohn Williams: CL 1
John Williams And The Spiritual QCs: GA 37
Melvin Williams: GA 19

George Strait: B200 169; CA 23; CCA 15; CS 23
Barbra Streisand: B200 97
Strik nine: HSS 30; RP 16; RS 27
The Strokes: B200 87; MO 15
Sublime: PCA 24
Sum 41: B200 153; MO 28
Keith Sweat: RBC 13
System Of A Down: B200 32; PCA 13; H100 88; MO 14, 19; RO 20

-X-

X-Ecutioners: B200 30; RBA 19; H100 93; MO 17; RO 35

-Y-

Yanni: NA 6, 7
Yanou: DS 18
Trisha Yearwood: CA 50; CS 16, 57
Yes: CX 15
Ying Yang Twins: RA 50; RBH 54
Pete Yorn: B200 186; HS 12; A40 36; MO 39
Youthful Praise: GA 34

-Z-

Charlie Zaa: HS 41; LA 7; LPA 3; LPS 8; LT 4; TSS 14
Zero 7: EA 8; HS 45
Zoegirl: CC 19; HS 19
Rob Zombie: B200 83; MO 24; RO 14

Pamela Williams: CJ 25
Pharrell Williams: H100 44; HA 46; HSS 15; RA 14; RBH 14; RP 6; RS 8
will.i.am Of The Black Eyed Peas: RS 63
Mark Wills: CS 31
Michael Wilson: RBH 87
Nancy Wilson: JZ 3
BeBe Winans: B200 164; CC 15; GA 4; RBA 49
CeCe Winans: CC 30; GA 10
Lee Ann Womack: CA 32; AC 7; CS 33, 41
Darryl Worley: CS 51
W.O.S.P.: DC 20
Chely Wright: CA 45; CS 25
Finbar Wright: B200 162; HS 7; IND 8; WM 2
Jaguar Wright: B200 117; RBA 21
Wu-Tang Clan: B200 192; RBA 51
Keke Wyatt: B200 65; RBA 14; H100 32; HA 30; RA 7; RBH 8
Zakk Wyld's Black Label Society: B200 149; HS 6; IND 7

X-Ecutioners: B200 30; RBA 19; H100 93; MO 17; RO 35

Yanni: NA 6, 7
Yanou: DS 18
Trisha Yearwood: CA 50; CS 16, 57
Yes: CX 15
Ying Yang Twins: RA 50; RBH 54
Pete Yorn: B200 186; HS 12; A40 36; MO 39
Youthful Praise: GA 34

Charlie Zaa: HS 41; LA 7; LPA 3; LPS 8; LT 4; TSS 14
Zero 7: EA 8; HS 45
Zoegirl: CC 19; HS 19
Rob Zombie: B200 83; MO 24; RO 14

-SOUNDTRACKS-

Ali: B200 157; RBA 64; STX 15
All About The Benjamins: B200 84; IND 3; RBA 22; STX 8
Amelie: WM 4
American Pie 2: STX 18
A Beautiful Mind: CX 7
Big Bad Love: BL 6
Black Hawk Down: WM 5
Coyote Ugly: B200 81; CA 8; STX 7
Crouching Tiger, Hidden Dragon: CX 13
Down From The Mountain: B200 146; CA 20; INT 20; STX 14
The Fast And The Furious: B200 135; STX 13
The Fast And The Furious: More Fast And Furious: B200 159; STX 16
Finding Forrester: JZ 22
Gosford Park: CX 12
Hardball: STX 20
How High: RBA 76; STX 19
I Am Sam: B200 40; INT 18; STX 3
The Lord Of The Rings: The Fellowship Of The Ring: B200 119; STX 10
Moulin Rouge: B200 57; INT 23; STX 4
Moulin Rouge 2: B200 120; INT 13; STX 11
O Brother, Where Art Thou?: B200 1; CA 1; INT 1; STX 1
The Princess Diaries: B200 195; STX 17
Queen Of The Damned: B200 29; STX 2
Roswell: STX 23
Shave The Last Dance: STX 25
Shrek: B200 59; STX 5
Six Feet Under: STX 24
Songcatcher: CA 74
Spongebob Squarepants Original Theme Highlights: STX 22
State Property: B200 78; RBA 18; STX 6
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 28
Three 6 Mafia & Hypnotize Minds Presents: Choices - The Album: RBA 57; STX 21
A Walk To Remember: B200 90; STX 9
We Were Soldiers: B200 126; CA 14; STX 12

-VARIOUS ARTISTS-
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Billboard MODERN ROCK TRACKS

| LAST WEEK | THIS WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|--------------------------|----------------------------|---------------------|
| | 1 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd |
| 2 | 2 | YOUTH OF THE NATION | ATLANTIC | P.O.D. |
| 3 | 3 | THE MIDDLE | DREAMWORKS | Jimmy Eat World |
| 4 | 4 | CRAWLING IN THE DARK | ISLAND/IDJMG | Hoobastank |
| 5 | 5 | WASTING MY TIME | TVT | Default |
| 6 | 6 | FOR YOU | FLIP/ELEKTRA/VEEG | Staind |
| 7 | 7 | IN THE END | WARNER BROS | Linkin Park |
| 8 | 8 | TOO BAD | ROADRUNNER/IDJMG | Nickelback |
| 9 | 9 | FIRST DATE | MCA | Blink-182 |
| 10 | 10 | NICE TO KNOW YOU | IMMORTAL/EPIC | Incubus |
| 11 | 11 | FRIENDS & FAMILY | RCA | Trik Turner |
| 12 | 12 | SEEN' RED | INTERSCOPE | Unwritten Law |
| 13 | 13 | WISH YOU WERE HERE | IMMORTAL/EPIC | Incubus |
| 14 | 14 | TOXICITY | AMERICAN/COLUMBIA | System Of A Down |
| 15 | 15 | LAST NITE | RCA | The Strokes |
| 16 | 16 | THE WAY YOU LIKE IT | ARISTA | Adema |
| 17 | 17 | IT'S GOIN' DOWN | LOUD/COLUMBIA | X-Ecutioners |
| 18 | 18 | HOW YOU REMIND ME | ROADRUNNER | Nickelback |
| 19 | 19 | CHOP SUEY | AMERICAN/COLUMBIA | System Of A Down |
| 20 | 20 | HEY MISTER | ARTIST/DIRECT | Custom |
| 21 | 21 | I STAND ALONE | REPUBLIC/UNIVERSAL | Godsmack |
| 22 | 22 | CAUGHT IN THE SUN | LAVA/ATLANTIC | Course Of Nature |
| 23 | 23 | FAITHLESS | ISLAND/IDJMG | Injected |
| 24 | 24 | NEVER GONNA STOP | GEFFEN/INTERSCOPE | Rob Zombie |
| 25 | 25 | MY SACRIFICE | WIND-UP | Creed |
| 26 | 26 | AMBER | VOLCANO | 311 |
| 27 | 27 | DEFY YOU | COLUMBIA | The Offspring |
| 28 | 28 | MOTIVATION | ISLAND/IDJMG | Sum 41 |
| 29 | 29 | IF YOU C JORDAN | DRIVE THRU/MCA | Something Corporate |
| 30 | 30 | FLAKE | ENJOY/UNIVERSAL | Jack Johnson |
| 31 | 31 | GOOD SOULS | CAPITOL | Starsailor |
| 32 | 32 | FELL IN LOVE WITH A GIRL | THIRD MAN/V2 | The White Stripes |
| 33 | 33 | BULLETS | WIND-UP | Creed |
| 34 | 34 | PAPERCUT | WARNER BROS | Linkin Park |
| 35 | 35 | SHINOBI VS. DRAGON NINJA | COLUMBIA | Lostprophets |
| 36 | 36 | THE REMEDY | EXTASY | Abandoned Pools |
| 37 | 37 | MOVIES | NEW NOIZE/DREAMWORKS | Alien Ant Farm |
| 38 | 38 | DOPE NOSE | GEFFEN/INTERSCOPE | Weezer |
| 39 | 39 | STRANGE CONDITION | COLUMBIA | Pete Dinklage |
| 40 | 40 | SORROW | EPITAPH | Bad Religion |

Billboard MAINSTREAM ROCK TRACKS

| LAST WEEK | THIS WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|----------------------------------|----------------------------|------------------|
| | 1 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd |
| 2 | 2 | WASTING MY TIME | TVT | Default |
| 3 | 3 | TOO BAD | ROADRUNNER/IDJMG | Nickelback |
| 4 | 4 | FOR YOU | FLIP/ELEKTRA/VEEG | Staind |
| 5 | 5 | IN THE END | WARNER BROS | Linkin Park |
| 6 | 6 | HOW YOU REMIND ME | ROADRUNNER | Nickelback |
| 7 | 7 | YOUTH OF THE NATION | ATLANTIC | P.O.D. |
| 8 | 8 | I STAND ALONE | REPUBLIC/UNIVERSAL | Godsmack |
| 9 | 9 | NICE TO KNOW YOU | IMMORTAL/EPIC | Incubus |
| 10 | 10 | MY SACRIFICE | WIND-UP | Creed |
| 11 | 11 | BULLETS | WIND-UP | Creed |
| 12 | 12 | CRAWLING IN THE DARK | ISLAND/IDJMG | Hoobastank |
| 13 | 13 | CAUGHT IN THE SUN | LAVA/ATLANTIC | Course Of Nature |
| 14 | 14 | NEVER GONNA STOP | GEFFEN/INTERSCOPE | Rob Zombie |
| 15 | 15 | LONELY ROAD OF FAITH | LAVA/ATLANTIC | Kid Rock |
| 16 | 16 | DOWN WITH THE SICKNESS | GIANT/REPRISE | Disturbed |
| 17 | 17 | ADRIANA | RCA | Headstrong |
| 18 | 18 | CONTROL | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd |
| 19 | 19 | ALIVE | ATLANTIC | P.O.D. |
| 20 | 20 | TOXICITY | AMERICAN/COLUMBIA | System Of A Down |
| 21 | 21 | THE WAY YOU LIKE IT | ARISTA | Adema |
| 22 | 22 | FAITHLESS | ISLAND/IDJMG | Injected |
| 23 | 23 | SQUASH THAT FLY | MAMMOTH | Fu Manchu |
| 24 | 24 | LIVE AGAIN | TVT | Sevendust |
| 25 | 25 | TEAR AWAY | WIND-UP | Drowning Pool |
| 26 | 26 | ONE THING | SAFE/THIRTY | Gravity Kills |
| 27 | 27 | FORSAKEN | WARNER BROS | David Draiman |
| 28 | 28 | LATERALUS | TOOL D SECTIONAL/VOLCANO | Tool |
| 29 | 29 | SLIPPING AWAY | FLIP/EPIC | Dope |
| 30 | 30 | DREAMER | EPIC | Ozzy Osbourne |
| 31 | 31 | GET AWAY | WARNER BROS | Earshot |
| 32 | 32 | DEFY YOU | COLUMBIA | The Offspring |
| 33 | 33 | UNREAL | J | Soil |
| 34 | 34 | COLD | WARNER BROS | Static-X |
| 35 | 35 | IT'S GOIN' DOWN | LOUD/COLUMBIA | X-Ecutioners |
| 36 | 36 | INSIDE OUT (CAN YOU FEEL ME NOW) | ELEKTRA/VEEG | Reveille |
| 37 | 37 | THE QUESTION | REFUGEE/MCA | Familia 48 |
| 38 | 38 | HEY MISTER | ARTIST/DIRECT | Custom |
| 39 | 39 | BELIEVE ME | THE LABEL/JIVE | Meshuggah |
| 40 | 40 | HALF LIFE | PALM | Local H |

Billboard TOP 40 TRACKS

| LAST WEEK | THIS WEEK | TITLE | ARTIST | IMPRINT/PROMOTION LABEL |
|-----------|-----------|------------------------------|----------------------------------|---|
| | 1 | AIN'T IT FUNNY | JENNIFER LOPEZ FEATURING JA RULE | EPIC |
| 2 | 2 | HOW YOU REMIND ME | NICKELBACK | ROADRUNNER/IDJMG |
| 3 | 3 | IN THE END | LINKIN PARK | WARNER BROS |
| 4 | 4 | WHEREVER YOU WILL GO | THE CALLING | RCA |
| 5 | 5 | CAN'T GET YOU OUT OF MY HEAD | KYLIE MINOGUE | CAPITOL |
| 6 | 6 | ALWAYS ON TIME | JA RULE FEATURING ASHANTI | MURDER INC./DEF JAM/IDJMG |
| 7 | 7 | HEY BABY | NO DOUBT FEATURING BOUNTY KILLER | INTERSCOPE |
| 8 | 8 | GIRLFRIEND | 'N SYNC FEATURING NELLY | JIVE |
| 9 | 9 | MY SACRIFICE | CREED | WIND-UP |
| 10 | 10 | CAN'T FIGHT THE MOONLIGHT | LEANN RIMES | CORB |
| 11 | 11 | 7 DAYS | CRAIG DAVID | WILDSTAR/ATLANTIC |
| 12 | 12 | BLURRY | PUDDLE OF MUDD | FLAWLESS/GEFFEN/INTERSCOPE |
| 13 | 13 | DON'T LET ME GET ME | PINK | ARISTA |
| 14 | 14 | GET THE PARTY STARTED | PINK | ARISTA |
| 15 | 15 | U GOT IT BAD | USHER | ARISTA |
| 16 | 16 | HANDS CLEAN | ALANIS MORISSETTE | MAVERICK/REPRISE |
| 17 | 17 | ESCAPE | ENRIQUE IGLESIAS | INTERSCOPE |
| 18 | 18 | WHAT ABOUT US? | BRANDY | ATLANTIC |
| 19 | 19 | ALL YOU WANTED | MICHELLE BRANCH | MAVERICK/WARNER BROS |
| 20 | 20 | WHAT'S LUV? | FAT JOE FEATURING ASHANTI | TERROR SQUAD/ATLANTIC |
| 21 | 21 | WHENEVER, WHEREVER | SHAKIRA | EPIC |
| 22 | 22 | RAPTURE (TASTES SO SWEET) | IID | UNIVERSAL |
| 23 | 23 | NO MORE DRAMA | MARY J. BLIGE | MCA |
| 24 | 24 | UNDERNEATH YOUR CLOTHES | SHAKIRA | EPIC |
| 25 | 25 | CAMEL | CITY HIGH FEATURING EVE | BOOGA BASEMENT/INTERSCOPE |
| 26 | 26 | STANDING STILL | JEWEL | ATLANTIC |
| 27 | 27 | ROLL OUT (MY BUSINESS) | LUDACRIS | DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG |
| 28 | 28 | A THOUSAND MILES | VANESSA CARLTON | A&M/INTERSCOPE |
| 29 | 29 | THE WHOLE WORLD | OUTKAST FEATURING KILLER MIKE | ARISTA |
| 30 | 30 | HERE IS GONE | GOO GOO DOLLS | WARNER BROS |
| 31 | 31 | WRONG IMPRESSION | NATALIE IMBRUGLIA | RCA |
| 32 | 32 | FOOLISH | ASHANTI | MURDER INC./DEF JAM/IDJMG |
| 33 | 33 | YOUNG'N (HOLLA BACK) | FABOLOUS | DESERT STORM/ELEKTRA/VEEG |
| 34 | 34 | OOPS (OH MY) | TWEET | THE GOLD MIND/ELEKTRA/VEEG |
| 35 | 35 | LIVIN' IT UP | JA RULE FEATURING CASE | MURDER INC./DEF JAM/IDJMG |
| 36 | 36 | WELCOME TO ATLANTA | JERMAINE OUPRI & LUDACRIS | SO SO DEF/DISTURBING THE PEACE/DEF JAM SOUTH/COLUMBIA |
| 37 | 37 | THE WORLD'S GREATEST | R. KELLY | INTERSCOPE/JIVE |
| 38 | 38 | U DON'T HAVE TO CALL | USHER | ARISTA |
| 39 | 39 | A NEW DAY HAS COME | CELINE DION | EPIC |
| 40 | 40 | HERO | ENRIQUE IGLESIAS | INTERSCOPE |

Billboard ADULT CONTEMPORARY

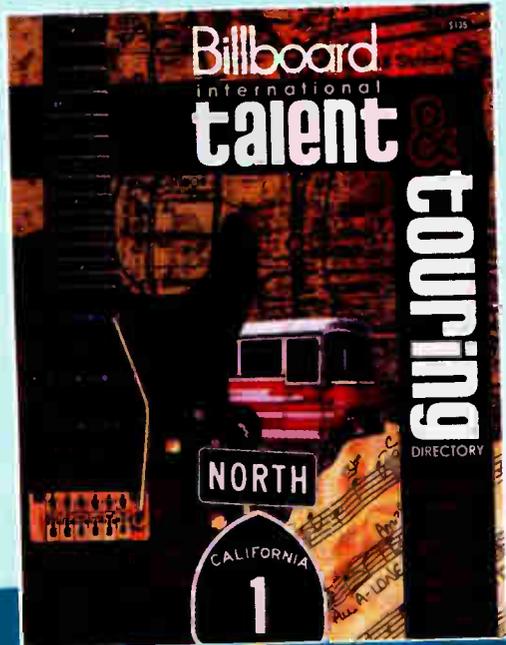
| LAST WEEK | THIS WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|-------------------------------------|-------------------------|--|
| | 1 | HERO | INTERSCOPE | Enrique Iglesias |
| 2 | 2 | A NEW DAY HAS COME | EPIC | Celine Dion |
| 3 | 3 | SUPERMAN (IT'S NOT EASY) | AWARE/COLUMBIA | Five For Fighting |
| 4 | 4 | I'M ALREADY THERE | BNA | Lonestar |
| 5 | 5 | IF YOU'RE GONE | LAVA/ATLANTIC | matchbox twenty |
| 6 | 6 | ONLY TIME | REPRISE | Enya |
| 7 | 7 | I HOPE YOU DANCE | MCA NASHVILLE/UNIVERSAL | Lee Ann Womack |
| 8 | 8 | THANK YOU | ARISTA | Dido |
| 9 | 9 | DROWNING | JIVE | Backstreet Boys |
| 10 | 10 | THIS TRAIN DON'T STOP THERE ANYMORE | ROCKET/UNIVERSAL | Elton John |
| 11 | 11 | SONG FOR THE LONELY | WARNER BROS | Cher |
| 12 | 12 | DROPS OF JUPITER (TELL ME) | COLUMBIA | Train |
| 13 | 13 | I NEED YOU | COLUMBIA | Marc Anthony |
| 14 | 14 | SIMPLE THINGS | WINDHAM HILL | Jim Brickman Featuring Rebecca Lynn Howard |
| 15 | 15 | THERE YOU'LL BE | HOLLYWOOD/WARNER BROS | Faith Hill |
| 16 | 16 | ALL OR NOTHING | J | O-Town |
| 17 | 17 | FOLLOW ME | TOP DOG/LAVA/ATLANTIC | Uncle Kracker |
| 18 | 18 | I NEED YOU | SPARROW/CAPITOL/CORB | LeAnn Rimes |
| 19 | 19 | ONLY A WOMAN LIKE YOU | JIVE | Michael Bolton |
| 20 | 20 | INSATIABLE | COLUMBIA | Darren Hayes |
| 21 | 21 | WILD CHILD | REPRISE | Enya |
| 22 | 22 | STILL | MOTOWN/UNIVERSAL | Brian McKnight |
| 23 | 23 | BRING ON THE RAIN | CORB | Jo Dee Messina |
| 24 | 24 | STANDING STILL | ATLANTIC | Jewel |
| 25 | 25 | LET ME DOWN EASY | REPRISE | Chris Isaak |
| 26 | 26 | CAN'T FIGHT THE MOONLIGHT | CORB | LeAnn Rimes |
| 27 | 27 | FALLIN' | J | Alicia Keys |
| 28 | 28 | TURN THE RADIO UP | CONCORD | Barry Manilow |
| 29 | 29 | PEACEFUL WORLD | COLUMBIA | John Mellencamp Featuring India.Arie |
| 30 | 30 | I'M NOT A GIRL, NOT YET A WOMAN | JIVE | Britney Spears |

Billboard ADULT TOP 40 TRACKS

| LAST WEEK | THIS WEEK | TITLE | IMPRINT/PROMOTION LABEL | Artist |
|-----------|-----------|--|----------------------------|--------------------------------------|
| | 1 | WHEREVER YOU WILL GO | RCA | The Calling |
| 2 | 2 | HOW YOU REMIND ME | ROADRUNNER/IDJMG | Nickelback |
| 3 | 3 | MY SACRIFICE | WIND-UP | Creed |
| 4 | 4 | HANDS CLEAN | MAVERICK/REPRISE | Alanis Morissette |
| 5 | 5 | STANDING STILL | ATLANTIC | Jewel |
| 6 | 6 | SUPERMAN (IT'S NOT EASY) | AWARE/COLUMBIA | Five For Fighting |
| 7 | 7 | WRONG IMPRESSION | RCA | Nataie Imbruglia |
| 8 | 8 | DROPS OF JUPITER (TELL ME) | COLUMBIA | Train |
| 9 | 9 | HANGING BY A MOMENT | DREAMWORKS | Lifhouse |
| 10 | 10 | HEY BABY | INTERSCOPE | No Doubt Featuring Bounty Killer |
| 11 | 11 | ALL YOU WANTED | MAVERICK/WARNER BROS | Michelle Branch |
| 12 | 12 | BLURRY | FLAWLESS/GEFFEN/INTERSCOPE | Puddle Of Mudd |
| 13 | 13 | EVERYDAY | RCA | Dave Matthews Band |
| 14 | 14 | SOAK UP THE SUN | A&M/INTERSCOPE | Sheryl Crow |
| 15 | 15 | LET ME DOWN EASY | REPRISE | Chris Isaak |
| 16 | 16 | IT'S BEEN AWHILE | FLIP/ELEKTRA/VEEG | Staind |
| 17 | 17 | GET THE PARTY STARTED | ARISTA | Pink |
| 18 | 18 | PEACEFUL WORLD | COLUMBIA | John Mellencamp Featuring India.Arie |
| 19 | 19 | BE LIKE THAT | REPUBLIC/UNIVERSAL | 3 Doors Down |
| 20 | 20 | STUCK IN A MOMENT YOU CAN'T GET OUT OF | INTERSCOPE | U2 |
| 21 | 21 | IN THE END | WARNER BROS | Linkin Park |
| 22 | 22 | BREATHING | DREAMWORKS | Lifhouse |
| 23 | 23 | NO SUCH THING | AWARE/COLUMBIA | John Mayer |
| 24 | 24 | DIG IN | VIRGIN | Lenny Kravitz |
| 25 | 25 | HERO | INTERSCOPE | Enrique Iglesias |
| 26 | 26 | WASTING MY TIME | TVT | Default |
| 27 | 27 | HERE IS GONE | WARNER BROS | Goo Goo Dolls |
| 28 | 28 | CAN'T FIGHT THE MOONLIGHT | CORB | LeAnn Rimes |
| 29 | 29 | A NEW DAY HAS COME | EPIC | Celine Dion |
| 30 | 30 | FALLIN' | J | Alicia Keys |
| 31 | 31 | YOU'VE GOT TO HIDE YOUR LOVE AWAY | V2 | Eddie Vedder |
| 32 | 32 | A THOUSAND MILES | A&M/INTERSCOPE | Vanessa Carlton |
| 33 | 33 | SHE'S ON FIRE | COLUMBIA | Train |
| 34 | 34 | SAVE YOURSELF | NETTWERK | Sensefield |
| 35 | 35 | INSATIABLE | COLUMBIA | Darren Hayes |
| 36 | 36 | STRANGE CONDITION | COLUMBIA | Pete Dinklage |
| 37 | 37 | WHENEVER, WHEREVER | EPIC | Shakira |
| 38 | 38 | ... ON THE RADIO (REMEMBER THE DAYS) | DREAMWORKS | Nelly Furtado |
| 39 | 39 | THE MIDDLE | DREAMWORKS | Jimmy Eat World |
| 40 | 40 | CAN'T GET YOU OUT OF MY HEAD | CAPITOL | Kylie Minogue |

Based on a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream stations, 82 modern rock stations, 80 adult contemporary stations and 81 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 and Adult Top 40 stations. The 255 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 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, unless it registers an increase. Records below the top 20 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 airplay and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.





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MARCH 23 2002 Billboard® HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|---------|--|-----------|-----------|---------|---|-----------|-----------|---------|--|
| 1 | 1 | 13 | NUMBER 1 Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC) | 26 | 21 | 13 | Whenever, Wherever SHAKIRA (EPIC) | 51 | 44 | 17 | Good Morning Beautiful STEVE HOLY (CURB) |
| 2 | 2 | 18 | Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/DJMG) | 27 | 45 | 7 | Don't Let Me Get Me PINK (ARISTA) | 52 | 58 | 3 | Rapture (Tastes So Sweet) 110 (UNIVERSAL) |
| 3 | 4 | 10 | In The End LINKIN PARK (WARNER BROS.) | 28 | 24 | 22 | Get The Party Started PINK (ARISTA) | 53 | 59 | 3 | Saturday (Oooh! Peeeh!) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG) |
| 4 | 3 | 29 | How You Remind Me NICKELBACK (ROADRUNNER) | 29 | 28 | 13 | Don't You Forget It GLENN LEWIS (EPIC) | 54 | 57 | 8 | I'm Movin' On RASCAL FLATTS (LYRIC STREET) |
| 5 | 5 | 20 | Wherever You Will Go THE CALLING (RCA) | 30 | 26 | 12 | Nothing In This World KEKE WYATT FEAT. AVANT (MCA) | 55 | 47 | 19 | Standing Still JEWEL (ATLANTIC) |
| 6 | 8 | 14 | Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) | 31 | 31 | 11 | The Cowboy In Me TIM MCGRAW (CURB) | 56 | 46 | 16 | Young'n (Holla Back) FABOLOUS (DESECT/STORM/ELEKTRA/EEG) |
| 7 | 12 | 6 | What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 32 | 25 | 17 | Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG) | 57 | 70 | 2 | Underneath Your Clothes SHAKIRA (EPIC) |
| 8 | 10 | 9 | Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL) | 33 | 41 | 7 | Youth Of The Nation P.O.D. (ATLANTIC) | 58 | 55 | 10 | Some Days You Gotta DIXIE CHICKS (MONUMENT) |
| 9 | 6 | 9 | What About Us? BRANDY (ATLANTIC) | 34 | 33 | 20 | Hero ENRIQUE IGLESIAS (INTERSCOPE) | 59 | 71 | 2 | I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY) |
| 10 | 13 | 7 | Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG) | 35 | 38 | 14 | The Long Goodbye BROOKS & DUNN (ARISTA NASHVILLE) | 60 | 60 | 5 | Roc The Mic BEANIE SIGEL & FREEWAY (ROC A FELLA/DEF. JAM/DJMG) |
| 11 | 17 | 7 | U Don't Have To Call USHER (ARISTA) | 36 | 36 | 13 | Welcome To Atlanta JERMAINE BROWN & LOCALS (DEF. JAM SOUTH/COLUMBIA) | 61 | — | 1 | Here Is Gone GOD GOD DOLLS (WARNER BROS.) |
| 12 | 19 | 6 | Foolish ASHANTI (MURDER INC./DEF. JAM/DJMG) | 37 | 39 | 11 | Blessed MARTINA MCBRIDE (RCA (NASHVILLE)) | 62 | 62 | 1 | That's When I Love You PHIL VASSAR (ARISTA NASHVILLE) |
| 13 | 7 | 14 | Hey Baby NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE) | 38 | 37 | 20 | Superman (It's Not Easy) FIVE FOR FIGHTING (AWARE/COLUMBIA) | 63 | 51 | 16 | Break Ya Neck BUSTA RHYMES (J) |
| 14 | 14 | 7 | Girlfriend N SYNC FEAT. NELLY (JIVE) | 39 | 50 | 5 | Anything JAHMEIL FEAT. NEXT (DIVINE MILL/WARNER BROS.) | 64 | 72 | 1 | This Woman's Work MAXWELL (COLUMBIA) |
| 15 | 9 | 23 | U Got It Bad USHER (ARISTA) | 40 | 52 | 3 | All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.) | 65 | — | 1 | A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE) |
| 16 | 11 | 22 | My Sacrifice CREED (WIND-UP) | 41 | 42 | 11 | Wasting My Time DEFAULT (TVT) | 66 | 65 | 3 | What If She's An Angel TOMMY SHANE STEINER (RCA (NASHVILLE)) |
| 17 | 15 | 9 | I Love You FAITH EVANS (BAD BOY/ARISTA) | 42 | 32 | 20 | Lights, Camera, Action! MR. CHEEKS (UNIVERSAL) | 67 | 69 | 2 | The Middle JIMMY Eat World (DREAMWORKS) |
| 18 | 16 | 12 | Can't Fight The Moonlight LEANN RIMES (CURB) | 43 | 49 | 7 | I Breathe In, I Breathe Out CHRIS CAGLE (CAPITOL (NASHVILLE)) | 68 | 66 | 4 | For You STAIN'D (FLIP/ELEKTRA/EEG) |
| 19 | 18 | 14 | 7 Days CRAIG DAVID (WILDSTAR/ATLANTIC) | 44 | 48 | 7 | Young KENNY CHESNEY (BNA) | 69 | 63 | 15 | Take Away MISSY MADDEN/ANDRÉ 3000 (THE GOLD MIND/ELEKTRA/EEG) |
| 20 | 22 | 5 | Escape ENRIQUE IGLESIAS (INTERSCOPE) | 45 | 54 | 4 | A New Day Has Come CELINE DION (EPIC) | 70 | 67 | 4 | Crawling In The Dark HOOBASTANK (ISLAND/DJMG) |
| 21 | 20 | 14 | The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA) | 46 | 56 | 3 | Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 71 | 74 | 2 | Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE) |
| 22 | 23 | 20 | Family Affair MARY J. BLIGE (MCA) | 47 | 35 | 14 | Bring On The Rain JO DEEMESSINA WITH TIM MCGRAW (CURB) | 72 | — | 1 | Makin' Good Love AVANT (MAGIC JOHNSON/MCA) |
| 23 | 30 | 8 | More Than A Woman AALIYAH (BLAC/GROUND) | 48 | 34 | 19 | Butterflies MICHAEL JACKSON (EPIC) | 73 | 73 | 11 | Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE) |
| 24 | 29 | 8 | Hands Clean ALANIS MUISSETTE (MAVERICK/REPRISE) | 49 | 53 | 4 | My List T.O.B.Y. (DREAMWORKS (NASHVILLE)) | 74 | 61 | 11 | Wrapped Around BRAD PAISLEY (ARISTA NASHVILLE) |
| 25 | 27 | 15 | No More Drama MARY J. BLIGE (MCA) | 50 | 40 | 24 | Caramel CITY HIGH FEAT. EVE (BODGA BASEMENT/INTERSCOPE) | 75 | 75 | 2 | Too Bad NICKELBACK (ROADRUNNER/DJMG) |

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. 890 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 airplay impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 23 2002 Billboard® HOT 100 SINGLES SALES

| THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WKS. ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|---------|--|-----------|-----------|---------|--|-----------|-----------|---------|---|
| 1 | 1 | 13 | NUMBER 1 Uh Huh B2K (EPIC) | 26 | 21 | 13 | Can I Get That?!? BEAR WITNEZY (EARGASM) | 51 | 43 | 13 | God Bless America DANIEL RODRIGUEZ (IMAN/ATL) |
| 2 | 2 | 11 | Lights, Camera, Action! MR. CHEEKS (UNIVERSAL) | 27 | 22 | 8 | My Sweet Lord GEORGE HARRISON (GNOME/CAPITOL) | 52 | 54 | 4 | Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 3 | 3 | 13 | Hush Lil' Lady COREY FEAT. LIL' WUDDY (INDO/TIME/MOTOWN/UNIVERSAL) | 28 | 29 | 12 | Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL) | 53 | 52 | 34 | This Is Me DREAM (BAD BOY/ARISTA) |
| 4 | 4 | 4 | A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE) | 29 | 30 | 4 | Move It Like This BAHA MEN (IS CURVE/CAPITOL) | 54 | — | 12 | I'll Be There MARIAH CAREY (COLUMBIA) |
| 5 | 6 | 8 | Can't Fight The Moonlight LEANN RIMES (CURB) | 30 | 19 | 20 | Dansin Wit Wolvez STR'K SINE (FAO/ECMO) | 55 | — | 1 | Take You Home With Me a.k.a. Bod R. KELLY & JAY Z (ROC A FELLA/JIVE/DEF. JAM/DJMG) |
| 6 | 5 | 13 | Round And Round JONELL & METHOD MAN (DEF SOUL/DEF. JAM/DJMG) | 31 | 25 | 13 | Never Too Far/Hero Medley MARIAH CAREY (VIRGIN) | 56 | 47 | 31 | Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF./COLUMBIA) |
| 7 | 7 | 2 | Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT) | 32 | 27 | 20 | Hit 'Em Up Style (Oops!) BLU CAN'TRELL (REDZONE/ARISTA) | 57 | 53 | 4 | You Make Me Sick PINK (A&FACE/ARISTA) |
| 8 | 8 | 9 | Never AMANDA PEREZ (UNIVERSAL) | 33 | 15 | 2 | Foolish ASHANTI (MURDER INC./DEF. JAM/DJMG) | 58 | 56 | 4 | One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 9 | 9 | 16 | It's The Weekend LIL' J (HOLLYWOOD) | 34 | 32 | 32 | Family Affair MARY J. BLIGE (MCA) | 59 | 45 | 16 | Genie In A Bottle/Come On Over Baby (Ain't I Want to) CHRISTINA AGUILERA (RCA) |
| 10 | 13 | 4 | Osama-Yo' Mama RAY STEVENS (CURB) | 35 | 31 | 16 | Think Big CRIMEWAVE (CRIMEWAVE) | 60 | 49 | 21 | Lifetime MAXWELL (COLUMBIA) |
| 11 | 10 | 24 | AM To PM CHRISTINA MILIAN (DEF SOUL/DJMG) | 36 | 51 | 2 | Thank You DIDDY (ARISTA) | 61 | 55 | 2 | Stop Playin' LEVERT AGEE (KNIGHTSTAR) |
| 12 | 11 | 4 | 7 Days CRAIG DAVID (WILDSTAR/ATLANTIC) | 37 | — | 11 | Gettin' Jiggy Wit It WILL SMITH (COLUMBIA) | 62 | 57 | 2 | Lowrider CYPRESS HILL (COLUMBIA) |
| 13 | — | 1 | Ballin' Boy NO GOOD (ARTIST/DIRECT) | 38 | — | 29 | One Sweet Day MARIAH CAREY & BOYZ II MEN (COLUMBIA) | 63 | 59 | 10 | Where's Your Head At BASEMENT JAXX (XL/ASTRALWORKS) |
| 14 | — | 11 | I Don't Want To Miss A Thing AERIE (MCA) | 39 | 40 | 3 | Put Yo Sets Up REDDO EYEZ (IZ BO) | 64 | 46 | 6 | Jigga JAY Z (ROC A FELLA/DEF. JAM/DJMG) |
| 15 | 14 | 4 | Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J) | 40 | 35 | 4 | Saturday (Oooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG) | 65 | — | 28 | Jump KRIS KROSS (IRUFFHOUSE/COLUMBIA) |
| 16 | 17 | 16 | Only Time ENYA (REPRISE) | 41 | 36 | 28 | Everything U R LINDSAY PAGANO (WARNER BROS.) | 66 | 61 | 23 | Love It BILAL (MOJO/INTERSCOPE) |
| 17 | 16 | 23 | Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET) | 42 | 34 | 35 | The Star Spangled Banner WHITNEY HOUSTON (ARISTA) | 67 | 60 | 34 | Fiesta R. KELLY FEAT. JAY Z (JIVE) |
| 18 | 23 | 8 | That's Just Jessie KEVIN DENNEY (LYRIC STREET) | 43 | 28 | 5 | What About Us? BRANDY (ATLANTIC) | 68 | — | 1 | Girlfriend N SYNC FEAT. NELLY (JIVE) |
| 19 | 38 | 2 | I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE)) | 44 | — | 15 | Truly Madly Deeply SAVAGE GARDEN (COLUMBIA) | 69 | 74 | 13 | Don't Mess With The Radio NIVEA (JIVE) |
| 20 | 26 | 9 | Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG) | 45 | 39 | 22 | God Bless The USA LEE GREENWOOD (CURB) | 70 | — | 1 | halfcrazy MUSIQ (DEF SOUL/DJMG) |
| 21 | 18 | 43 | I Do!! TOYA (ARISTA) | 46 | 42 | 21 | America The Beautiful ELVIS PRESLEY (RCA) | 71 | 68 | 20 | Someone To Call My Lover JANET (VIRGIN) |
| 22 | 24 | 26 | Us Against The World PLAY (COLUMBIA) | 47 | 33 | 11 | That Was Then ROY JONES, JR. (BODY HEAD) | 72 | 67 | 5 | Will I? IAN VAN DANL (ROBBINS) |
| 23 | 12 | 2 | Dear God WILLIE D (IRENTLESS) | 48 | 50 | 6 | Peaches & Cream 112 (BAD BOY/ARISTA) | 73 | 65 | 17 | Freedom PAUL MCCARTNEY (IMP/CAPITOL) |
| 24 | — | 1 | No More Drama MARY J. BLIGE (MCA) | 49 | 48 | 3 | Knoc KNOC TURN AL (LA CONFIDENTIAL/ELEKTRA/EEG) | 74 | — | 21 | Yes AMBER (TOMMY BOY) |
| 25 | 20 | 5 | What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC) | 50 | 66 | 23 | Jump U In The Air ORIGINAL P. (WESTBOND) | 75 | 37 | 9 | Bunny Hop DA ENTORAGE (RED BOY) |

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.

MARCH 23
2002

Billboard

HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION, and corresponding data for 100 songs.

Chart rules and methodology: Songs with the greatest airplay and/or sales... Greatest Gainer/Sales and tracks compiled from a national sample of Broadcast Data Systems radio playlists...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
Title (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 19; RBH 71

-A-

ADDICTIVE (Not Listed) RBH 74
AIN'T IT FUNNY (Nuuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 1; RBH 7
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 37
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 2; RBH 10
ANY OTHER NIGHT (Lienad, BMI) H100 80; RBH 24
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 43; RBH 13
AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 94; RBH 46
AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 49

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BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 70
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 37
BEST OF BOTH WORLDS (INTRO) (R.Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP), HL/WBM, RBH 86
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Only, ASCAP), HL/WBM, CS 3; H100 41
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 6
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 87; RBH 27
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 64; RBH 38
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 4; H100 51
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/), BMI/Unkle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 89; RBH 41
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 52; RBH 15

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CAN I GET THAT?! (Copyright Control) RBH 100
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 17
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 7
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Sitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 48
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 25
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 88
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 45
CLOSET FREAK (God Given, BMI) RBH 64
COMO DUELE (D'Nico Int'l, BMI) LT 10
COMO PUDIESTE (Edimal/Fononmusic, ASCAP/LGA, BMI) LT 18
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bltner's, BMI/Gottahaveable, BMI), HL/WBM, CS 2; H100 36
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP) H100 72
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 63

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DEAR GOD (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 94
DEJATE QUERER (Flamingo, BMI) LT 34
DE RAMA EN RAMA (TN Ediciones, BMI) LT 40
DIDN'T I (Almo, ASCAP), HL, CS 50
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, RBH 47
DIME (Kike Santander, BMI) LT 35
DOES MY RING BURN YOUR FINGER (Tinkie Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP), WBM, CS 41
DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 26
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 47
DON'T YOU FORGET IT (The O'Jays And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 30; RBH 12
DOWN A CHICK** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI) RBH 79
DRIVE (FOR DADDY GEM) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 13; H100 73

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EN LA MISMA CAMA (Edimonsa, ASCAP) LT 22
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 8
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 21
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 19
ETHER (Zomba, ASCAP/Will Will, ASCAP/Copyright Control), WBM, RBH 99

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FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asia Lewis, BMI/AsiaTown, BMI/Luchi Lou, BMI), WBM, H100 25; RBH 40
FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP) RBH 59
FEEL THE GIRL (Not Listed) RBH 46
FIRST TIME (Notting Hill, SESAC) RBH 76
FLOR SIN RETONO (Peer Intl., BMI) LT 4
FOOLISH (Desmone, BMI/DJ Irv, BMI), HL, H100 11; RBH 4
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69
FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 52

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GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 44
GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 27
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 55
GIRLFRIEND (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 14; RBH 61
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 96; RBH 57
GONE (Tenman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, RBH 43
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 35
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 10; H100 55
GOT ME A MODEL (Uh Oh, BMI/Ensign, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Shaniah Cymone, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI), HL/WBM, RBH 83
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/9 Houses, ASCAP/Strange Motel, ASCAP), HL, RBH 82
GOT UR SELF A... (Ill Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 91; RBH 48

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HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), HL, H100 81; RBH 23
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 23
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 33
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 12
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 39
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 75
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Que, ASCAP), HL, RBH 65
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 36
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 63
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP), HL, H100 35
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP) LT 20
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 13
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 44
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/WB, ASCAP), WBM, RBH 78
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 4
HUELO A SOLEDAD (AG, ASCAP) LT 21
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 78; RBH 50

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I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 28
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 6; H100 47
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cat IV, ASCAP), HL, CS 46
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 22
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 18
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 20
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 58
I GOT IT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's

Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Trina, BMI/Deuce Poppi, BMI/Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 34
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 42
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, H100 18; RBH 3
I'M GONNA MISS HER (THE FISHER SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 34
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 51
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 51
I'M MOVIN' (On Murrh, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 9; H100 59
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 31
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 56
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, H100 95
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sony Lester, ASCAP), HL, H100 61; RBH 29
INSATIABLE (Rough Cut, ASCAP/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP), HL, H100 82
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 57
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 3
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 17; H100 84
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/WOCO, BMI/As The Table Turns, ASCAP), WBM, H100 93
IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KPM, PRS), HL, RBH 91

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JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracet, BMI/Careers-BMG, BMI/Ourtimity, BMI), HL, CS 25
JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 99
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 68
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 27

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KNOCK (Knoc-Turn'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, H100 100; RBH 73

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LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 24
LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 46
LA PLAYA (Sony/ATV Latin, BMI) LT 36
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Dnstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, RBH 80
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmir, ASCAP/Famous, ASCAP), HL, RBH 39
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 49
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 20; RBH 5
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 23
LOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 13
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 1; H100 39
LOVE, WILL (THE PACKAGE) (Stream, ASCAP/Songs Of Mosaic, ASCAP/Tall Tale, ASCAP) CS 60
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 1

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 74; RBH 22
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 7
MAY ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 27
MAYBE, MAYBE NOT (Bob Brumley, ASCAP/ICG, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 54
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 33
ME VOLVI A ACORDAR DE TI (Oceano/Fononmusic, ASCAP) LT 30
THE MIDDLE (Turkey On Rye, ASCAP) H100 67
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 48
MITAD Y MITAD (Ser-Ca, BMI) LT 43
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 14
MONEY OR LOVE (Blackened, BMI), WBM, CS 55
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilibious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 29; RBH 11
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 8; H100 53
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 16

-N-

NAILA (Edimusa, ASCAP/Vander, ASCAP) LT 47
NECESIDAD (World Deep Music, BMI/Sony/ATV Latin,

BMI) LT 5
NEVER (Powerhouse, BMI) H100 83
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 45
NO MATTIA WHAT (PARTY ALL NIGHT) (Faith Force, BMI/Zomba, BMI/Muso, ASCAP/Griff Griff, ASCAP/EMI April, ASCAP), HL/WBM, H100 97
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 14
NO MORE DREAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 24; RBH 30
NO SEP VIVIR SIN TI (Arpa, BMI) LT 50
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 24
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 32; RBH 8

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OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control) RBH 68
THE ONE (LUCKY GIRL) (ASCAP/Migraine, ASCAP) CS 29
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Will Will, ASCAP), HL/WBM, RBH 53
OOH, AHH (Scorp, ASCAP) RBH 84
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 96
OOHHHHHWE (One Up, BMI) RBH 88
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 10; RBH 1

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PARA ESTAR A MAMO (Safari) LT 45
PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/ECAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP), HL/WBM, RBH 69
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 44; RBH 14
PEQUENA AMANTE (Edimonsa, ASCAP) LT 37
POR ESE HOMBRE (Not Listed) LT 48
POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP/Dustelli, BMI) LT 41
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 87
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 52
PUT YO SETS UP (Z-Bo, BMI/Happy, BMI) RBH 89

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QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 6
QUITAME ESE HOMBRE (Piloto, ASCAP) LT 2

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RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) RBH 28
RAPTURE (TASTES SO SWEET) (Renemede, BMI/EMI Blackwood, BMI), HL, H100 46
ROCK THE BOAT (Herbilibious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 32
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 62; RBH 17
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 33; RBH 31
ROLL WIT ME (Dz Pro, ASCAP) RBH 85
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 98; RBH 62

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SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 54; RBH 16
SAY I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 54
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 93
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 32
SHE DOESN'T CARE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 32
SHE WAS (Murrh, BMI/Melanie Howard, ASCAP), WBM, CS 43
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 39
SI TU NO VUELVES (Musart, ASCAP) LT 29
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 7; H100 60
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 42
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 90
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 16
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 57
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 3
SUFRIENDO A SOLAS (Not Listed) LT 17
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 38
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 38

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TAKE A MESSAGE (Mortay, SOCAN) RBH 77
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 70; RBH 21
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 35
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 60
TANTITA PENA (Warner-Tamerlane, BMI) LT 11
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 26
TE LO PIDO SENOR (Nota, ASCAP) RBH 42
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 15

TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 28
THANK YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, RBH 97
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 21; H100 86
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 11; H100 65
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furocious, ASCAP/YesYesYall, BMI) RBH 92
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 66; RBH 19

A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 31
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 40
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 23
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 30
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 79
TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 59
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 81

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 12; RBH 2
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC), HL, H100 15; RBH 25
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchinith, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 49; RBH 26
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 56
UNTANGLE MY HEART (EMI April, ASCAP/Shanonymous, ASCAP/EMI Blackwood, BMI/Solomont, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 58
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 9

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 44
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI), Music, ASCAP/LaStrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP), HL, H100 90
VOLVERE JUNTO A TI (WB, ASCAP) LT 31

-W-

WASTING MY TIME (EMI April, ASCAP), HL, H100 42
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 40; RBH 20
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, RBH 36
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Ttarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI), HL/WBM, H100 9; RBH 9
WHAT A MEMORY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 53
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, RBH 45
WHAT IF SHE

Counting Crows

Continued from page 1

to "New Frontier," a track being considered for the leadoff slot on the forthcoming set (slated for a summer release).

Troubling Duritz is the feel of a cluster of about four notes. The section should feel looser, he insists to Gillingham, seated at a keyboard a few feet away. Instead of "da-na-nah," it should be "bluh-na-nah," Duritz explains, his fingers bobbing up and down in the air on imaginary piano keys.

Having quit smoking only days earlier—a sucker is dangling from his mouth—and with band members and others looking on, Gillingham is no doubt getting frustrated. Not sure of what his singer is looking for, Gillingham has played the three or four notes at least a dozen times already, nailing it—almost by accident—when Lillywhite wasn't recording. As he struggles to repeat himself, Duritz isn't letting up.

After several more stabs, Duritz nods that he's satisfied, and he, his bandmates, and Lillywhite move on to other adjustments to the band's fourth studio set—whose title Duritz recently announced in San Francisco at the 2002 National Assn. of Recording Merchandisers (NARM) convention as *Hard Candy*. The latest album, like the other three studio sets, is being recorded in a house in the hills above Los Angeles, now home to half the Bay Area-born group.

Later, in another room in this rustic hideaway overlooking the 101 freeway, Duritz explained the importance of those notes: "I love that song. I think it's one of the best songs on the record. And Steve was really concerned that the intro wasn't good enough. I just thought the sound they had wasn't good enough. And I know it was a really hard situation. Charlie just quit smoking—and he's been smoking for 20 years, probably more—and it's really hard for him to concentrate."

"And it was doubly hard," he continues, "because there's a 7-year-old [manager Gary Gersh's daughter, Emma, Duritz's goddaughter] in the room, and there's all these other people watching him go over and over again. But I can't let him off the hook. In that sort of situation—in the intro to the beginning of the song that you want to lead off the record—ya gotta be like, 'Good is not really good enough. Ya kinda gotta get great.'"

Duritz has a reputation among those in the band's inner circle for being demanding. And on this album, he's not letting *anything* slide. He has a vision for the *Hard Candy* project that doesn't include merely good, solid songs. He's looking for this project to vault the band back to the stature it enjoyed via its 1993 debut, *August & Everything After*. And Duritz isn't shy about admitting that, like the ambitious character in that album's hit single, "Mr. Jones," he once again wants to be a *big star*.

"We're ready for world domination again," he says, half grinning. It's quite a turnaround for a frontman who was shell-shocked by the seemingly overnight stardom generated by the 5.5

million-selling *August*.

Commercially, the timing for such ambition seems right for the Crows, who have seen their sales steadily decrease and their presence on the pop landscape fade. Though going platinum, the two studio sets that followed *August*—1996's *Recovering the Satellites* and 1999's *This Desert Life*—have each sold about half the copies of their predecessor. And that slide, Duritz says, is partly a result of the band's rootsy sound falling in and out of fashion and partly the band's own fault. He admits that decisions he and his bandmates made early on—refusing to edit songs for possible singles, refusing to play award shows, refusing to appear lip-synching on the U.K.'s *Top of the Pops*, etc.—probably left a bad taste in

the *Hard Candy* sessions, co-writing "Butterfly in Reverse" with Duritz.) Though the group rerecorded the songs it worked on with Johns, some of the producer's arrangements remain intact.

"We kind of wanted to do what U2 does, where you work with a bunch of different producers and then you kind of put it together," Duritz explains. "I think it would have been great to have Steve and Ethan here at the same time. I think that their talents really complement each other. But melding those sort of things together required certain kinds of temperaments. And it's sort of hard to have too many cooks, 'cuz I'm already bossy as it is, and that interferes with people who are producing."

But with Lillywhite, that level of involvement (Duritz makes the final

the band is able to work with Lillywhite seems to confirm that everything appears to be—more than ever before—falling into place for the group. "It seems like we're slowly going like this," the guitarist says, clasping his hands. "It feels more of a *band*, more of a band comfortable in its skin and making the music we want to make, getting comfortable about it."

Holding two thumbs up, Immerglück confirms, "Everything just *feels right*."

The songs expected to emerge as *Hard Candy* are reflective of that bond. They also bear the fruits of Counting Crows' different record-making experiences. "It's part us playing in a room live, and it's part us using a studio to enhance it, Vickery says. "To me, it's a natural progression."

INSOMNIA, DEBAUCHERY, LIFE

In this house, a few blocks from Mullholland Drive, Duritz has penned songs of insomnia, drugs, debauchery, and the difficulties of life, love, and relationships. "Goodnight L.A." chronicles the singer's incessant sleeplessness ("Daylight is coming and no one is watching but me"). "1492" is a story of loss of identity set against the seedy underbelly of Milan ("Pull me up and out the door/Past railway cars and training whores").

On "Carriage," he writes about a former lover's miscarriage of what would have been his child. "The song is really about how isn't it strange, in the wake of a relationship, you find that something that was the center of both of your lives has dissolved into nothing but this really bad memory?"

"Isn't the hardest thing after you break up with someone," Duritz begins, pauses, and restarts, "like, you're the center of someone's existence day after day, and then, one day, you don't matter at all. You almost don't exist."

It's that sort of openness that has simultaneously won Duritz millions of devotees and a fair number of critics. Gersh says, "Adam just writes from the deepest place he can, and that's really hard. And a lot of people respect that, and a lot of people think, like, 'Why doesn't this guy get over himself?' But that isn't the way it is. When you get to know him, [you learn that] he's just writing from the deepest place he can, and it's a really pure thing."

For the first time in the band's career, Counting Crows previewed their new material on the road last year. Having rented this house (in which the band tracked in a converted racquetball court) for a year, the group (booked by Mitch Rose at the Creative Artists Agency in Beverly Hills, Calif.) was able to write and record, tour, then return to the studio, where it rerecorded each song. Gersh says the plan was, "Let's go out and play these songs for people and see not just how they respond but how you guys respond to people's response. Does it change the song? Does it change the arrangement? Whatever it helps you to do, bring that back to the studio."

In addition to the material for *Hard Candy*—some of which the band previewed at NARM—Counting Crows has also cut an album's worth of covers, which may be pulled together for a bonus disc or used on the Web.

Further stressing his desire to cata-

pult his band back to the upper echelons of popular music, Duritz says the Crows are cutting the covers partly to rejuvenate their stature in Europe, where many of these songs will be tagged onto singles. Among the tracks that were scheduled to be recorded are "Someday I Will Treat You Good" (Sparklehorse), "Amy" (Pure Prairie League), and "Ask" (the Smiths).

"We just never really documented all these songs we've covered over the years," Duritz says. "And we've always used live stuff for B-sides: Because I'm not really a prolific writer, we don't tend to have a lot of extra songs. So we've never really had a lot of B-sides. And I'm really determined to blow up in Europe this time. I'm tired of being a concert draw but not a radio draw. So, I wanna make good singles. And I just love traveling the world, and you need B-sides in other areas of the world."

Duritz admits that he's "always been really hesitant to do the sorts of things that you need to do to remain a star [in the U.S.]." Yet, such tasks will figure prominently in he and his bandmates' career during the promotion of the new album, says Geffen president Jordan Schur: "Adam's prepared and completely excited and enthused about going out and touring the world, doing the work, hooking up with radio, hooking up with MTV, going out and allowing the press and just everyone access to who he is, to who the Crows are, and to the way this record was created. They wanna go to the next level in terms of being a working band and having that profile, and that's why Adam makes the comment that he's ready for world domination."

The singer's new attitude toward promotion should have an impact on sales, says Howard Krumboltz, a buyer at Tower Records' Sunset Boulevard store in Los Angeles. Regardless of whether it was the band or the label's fault, Krumboltz says *Desert Life* seemed to have suffered from a lack of promotion. On the radio front, the band certainly seems to have taken a wise songwriting approach this time around, says KPIG Monterey, Calif., PD Laura Hopper, who insists that "less is often more."

Schur—who visited a number of the band's recording sessions during the latter half of 2001—says he's alerted his staff and the promo team at Interscope that, in this new album, the companies may just have "another *All That You Can't Leave Behind*."

Lyrical, it seems that world domination is somewhat already in hand. In these new songs, Duritz mentions about a dozen locales, mostly American cities like Miami and New Orleans. His name-dropping has even become a joke of sorts among the band, which posted on the wall of the studio's control room a list of cities and countries he has mentioned on this album. "I'm really detail-oriented in my songs," he says. "I think place names are really important, just like people's names."

"During *August*, we were *huge* in Spain, probably because of the flamenco dancer reference in 'Mr. Jones,'" Duritz continues, adding with a grin, "and, ya know, Spain is the very best place on Earth. So [longtime tour manager] Tomas [Mullally] is always going on at me about, 'Would you just please fuckin' put Madrid in a song, so we can go back to Spain?'"



Striving for Perfection. Producer Steve Lillywhite (left) and Counting Crows frontman Adam Duritz studying a track from the band's forthcoming album.

the mouth of many an industry exec.

But wanting his voice back on the radio—and willing to do the flesh-pressing promotion work that that involves—Duritz is pursuing a second chance with *Hard Candy*, on which Counting Crows continue to shake up the writing/recording process.

PERFECT PIECES

After executing an about-face with the surprisingly electric *Satellites*, then gambling once again by creating *Desert Life* "off the top of our heads" in the studio, the band cut *Hard Candy* (which features a guest appearance by Matthew Sweet on vocals) with an ear toward brevity and perfection.

"For whatever reason, I was really in love with writing gems, perfect songs, and getting the things I had to say [out] in less time," Duritz says. "Sometimes I feel like writing eight-minute songs. And on this album, I was really obsessed with great, perfect pieces."

Enlisted to help in that pursuit was Smash Mouth helmsman Eric Valentine. Though enticed by his track record—"He makes great pop singles," Duritz says—the band couldn't gel with Valentine's detail-oriented style.

Before reteaming with Lillywhite—who had earlier done some minor work on *Hard Candy*—the group experimented briefly with Ryan Adams/Emmylou Harris producer Ethan Johns, who Duritz worked with while guesting on Adams' *Gold*. (Adams returns the favor

decisions) has fit well. "I'm not a dictator," Lillywhite says. "I work great with people who are opinionated, people who have good, strong visions. I always say, 'I help steer the ship to port. I don't build the ship.'"

During these sessions, the sunny Englishman—revered for his work on albums by U2, Peter Gabriel, XTC, and many others—has proved a steady source of good cheer and enthusiasm for the group. Today, he's jokingly tried to debunk his anti-dictatorial comments by pretending to choke band members in front of guests. Earlier, during the playback of one of *Hard Candy*'s upbeat tracks, Lillywhite rocked on his toes while he pumped his fists in the air. Guitarist Dan Vickery says, "Steve has really turned out to be the right guy at the right time for us. We've just clicked with him from the minute one."

NATURAL PROGRESSION

In the years since *August*, Vickery says Counting Crows has enjoyed an ever-building musical cohesiveness, despite lineup changes. (The past nine years have seen drummer Steve Bowman replaced by Ben Mize and Vickery and third guitarist David Immerglück added to the now-seven-piece band.)

Manager Gersh—who served as the group's A&R man while working at Geffen in the early '90s—says he's seen each of the band's members grow as musicians and together as a live band.

And Vickery says the ease with which

NARM Debates

Continued from page 1

group issued a statement attributing "a significant portion of the sales slump to CD burning." According to sources, Universal Music & Video Distribution (UMVD) president Jim Urie was pushing NARM to make a statement against CD burning. Having recently joined the NARM board of directors, Urie wants the trade group to organize retailers to warn lawmakers in Washington, D.C., about CD burning.

But at the same time, NARM endorsed the right of consumers to continue current legal copying. "We don't want to prevent legal copies of records—we don't want to be anti-consumer," Horovitz tells *Billboard*. In her opening address to the convention, Horovitz questioned if calling consumers "pirates" and treating them like criminals would help to sell more music (see story, this page).

Therein lies the quandary with which leading retail and distribution executives are now wrestling, as they

experiment with locked CDs. So far, UMVD has taken the lead in the U.S. in issuing encrypted CDs, with its first coming out last December and its second due March 26 (Retail Track, *Billboard*, March 9). While some of the other majors have issued encrypted CDs elsewhere, no other major has copy-protected titles scheduled in the U.S. Albany, N.Y.-based Trans World Entertainment chairman/CEO Bob Higgins tells *Billboard* that Universal has the right approach. "The most important thing to do is something fairly quickly," he says. "If you do something, you will get a reaction. [Universal] is testing it, and we should listen to what the customer says about it. We want to keep the customer happy, but that doesn't mean you have to give them music for free."

But Sony Music Distribution chairman Danny Yarbrough says that if copy protection is employed too soon before the technology is perfected, there could be a consumer backlash that might force the industry to abandon the idea.

WEA Inc. chairman Dave Mount similarly stated that while "everyone in the industry is obviously a little nervous about CD burning, so far the perfect solution doesn't exist. The per-



YARBROUGH

fect solution is a copy-protected CD that will play on every possible CD-listening device and [that] limits copying." With all the existing solutions, he says a segment—or even multiple segments—of the music audience could wind up "disenfranchised" if the industry embraces imperfect copy protection too early. One distribution executive registers their current reluctance to embrace copy protection with the remark, "Since the music industry is already viewed as villains, we don't want to make that worse yet."

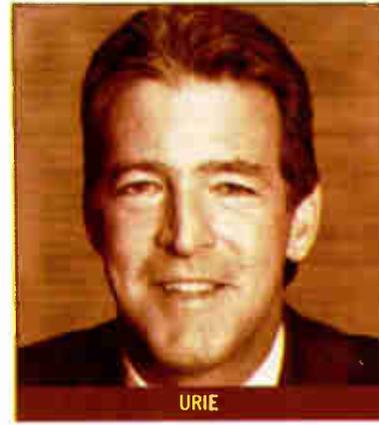
Some distribution executives cite legal concerns about copy protection, noting that there is a fear that if a

consumer can't space-shift a copy-protected CD, the industry might find itself in court over the issue. Others say that the proper labeling on copy-protected albums might get around the legal ramifications of the issue.

In general, Horovitz says that any rollout of copy protection will require more information to be put on CD packages, "so we can educate the consumer on the issues [surrounding it]."

On the other hand, one convention attendee notes that adding copy-protection technology affects the value proposition of the CD and asks if the consumer will still buy CDs if they are copy-protected. The executive also points out that while the majors are talking about copy protection for music offered through Pressplay and MusicNet, there might be an incentive in the future for them to abandon it on those services in an attempt to change the value proposition and drive the customer away from retailers and toward buying directly from the majors.

Meanwhile, digital-music executives and analysts remain skeptical about the effectiveness of copy protection, cautioning that such technology will be easily circumvented. That sense is also being shared by



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some retailers, who are expressing mixed emotions about copy protection. Joe Nardone Jr., VP of 11-unit, Wilkes-Barre, Pa.-based chain Gallery of Sound, echoed the feelings of many when he said that while he generally supports copy protection, he feared that such technology would not prevent albums from finding their way onto such file-swapping services as Morpheus. Handleman Online VP/GM David Vasile adds, "Anytime you're taking value away from the consumer, that's not a good thing."

Many in the tech world are urging retailers and labels that insist on
(Continued on next page)

NARM's Horovitz On Consumer Choice: 'Piracy, No. But Fair Use, Yes.'

Following are excerpts from NARM president Pam Horovitz's opening remarks March 10 at the NARM Convention & Trade Show Featuring the Assn. for Independent Music.

It's been tough for our business, but it was tough for the world in general. Last year was a year of loss in many ways. There was, of course, the tragic loss last Sept. 11. In preparing my notes for this morning, it was sobering to list the challenges we face and to realize how serious they are. I found the word "lost" coming up over and over.

Start with the fact that our industry lost a lot of companies last year. A few were casualties of the dotcom implosion, including Click Radio, Netradio, Music.com, Musicbank, Musicmatch, Urban Fetch. A few were companies that had been around for many years: Valley, NE One Stop, and National Record Mart. The loss of so many companies, coupled with continued consolidation in our industry, regretfully means a loss of diversity in our marketplace.

That means fewer small labels willing to sign new artists, fewer retailers willing to take a shot on new music, and fewer entrepreneurs willing to bet everything on a new way of marketing or a new way of promoting or a new way of selling music.

It goes without saying that the past 12 months have reflected a loss of sales. Some in this room would point to a loss of quality in our new releases. But others would point to the loss of one of our mainstay configurations—the cassette—from retail shelves. Others might point to the loss of singles or the loss of competitive price points or the loss of meaningful efforts to build careers. So while there has been lots of debate over the past weeks about what is most to blame, I think that we would all agree that file sharing and CD burning on the scale we now have indicates that one more thing we've somehow lost is the good will of our customers, the music fans.

Here's another important thing that I think has

somehow been lost: an appreciation for the value of retailers in our food chain. It's harder than ever to be a retailer these days. It's tougher still to be a music retailer. And yet so little recognition is given to what retailers do that they barely make it onto the list of stakeholders in our industry's future. Few people seem to understand that the toughest thing that retailers do isn't selling records but managing relationships with customers. To be fair, I think too many retailers have lost an appreciation for what labels do, which is the equally challenging job of managing relationships with artists. We forget sometimes that art doesn't come, and should not come, off a factory line.

So what does 2002 look like? Can we finally put an end to some of this string of losses?

Last year, it seemed like every day was filled with headlines about litigation and legislation. The copyright lawyers worked hard to convince us that in a perfect world, it should be mandatory to scramble "content" so that it would only play on authorized players. That it should be encrypted so it can't be copied. That it should be licensed so that it can only be sold where they want and marketed in the way they approve and listened to or watched when they say it's OK.

And so that meant NARM lawyers have been busy this past year, too. And they've been raising pesky questions like, "Is it good for consumers if retailers are forced to all look alike and sound alike and price alike and sell alike?" Shouldn't Tower stay different from Best Buy, which should be different from Newbury Comics, which should be different from Borders?

Shouldn't consumers have the right to preview music and movies before they buy, even if it's online? Should consumers be prevented from previewing music and movies at the retailer of their choice if the content owner wants to favor some other company with an exclusive—say, a company they own? Is that OK?

Think about this one. Should record companies and movie studios have the right to pre-

vent retailers or consumers from talking about music and movies online? Should Amazon have to take down customer comments that say the new record by so-and-so stinks, or that the last movie wasn't as good as the first movie? Because technically, that's a negative statement, and it might violate their license agreement.

Should a consumer continue to have the right to sell music they've purchased, even if that purchase is in the form of a digital file? Should they be able to give it as a gift? Should people be able to take music and movies they own with them to their cars or to their vacation homes or to college dorms?

Should people be forced to give up their privacy in order to listen to music online? Is it good for consumers if 85% of America's music comes through two gatekeepers? And who and how do we unlock the door to all of this content when copyright—which is books and music and movies and ideas—expires?

These are not just pesky questions—they're hard questions. They are questions that regretfully have resulted in conclusions at NARM that differ substantially from those of our friends at the RIAA. How can that be? Don't we all want the same thing? We must want a healthy business that guarantees a fair shake to everyone, from the artist to the label to the wholesaler to the retailer to the consumer. It seems that another important thing that got lost under the pressure of a difficult year was respect for the value of dissent.

NARM's new tag line from last year characterizes us as "the voice of music retailing." Anybody who sells to retailers, or who even sits in a meeting with different retailers, knows that there are going to be lots of different voices, and they aren't going to all agree. But you've got to value them all. If you aren't willing to learn, how are you going to be able to change?

One reason there's so much disagreement in our industry is because last year, a lot of time was spent listening to the voice of lawyers, but not a lot of time was spent listening to the voice

of consumers. Maybe we all need to admit something: We are as angry at our customers as they are at us. But is calling them "pirates" and, more importantly, treating them like criminals, going to help us sell more music?

You know, every person in this room was once a pirate. No, I'm not talking about those of you who have downloaded from Napster or Morpheus. We know it was all in the name of research. But back when recorded music was first introduced, it was viewed as pirating the livelihood of musicians who would no longer be able to get gigs. Did you know that early on, most records came with labels that said "for personal use only—not licensed for broadcast," because radio was viewed as a vehicle for piracy, just like piano rolls and cable TV and tape decks and VCRs and now CD burners. Do we need to be careful about the ever-changing definition of piracy?

So how does NARM define piracy? First, let me remind anyone who needs it that NARM has always been and will continue to be a strong supporter of copyright law and a faithful partner in the RIAA's anti-piracy efforts. As recently as this past Friday, we hosted Frank Creighton at a meeting of our retailers so that they could get a refresher course on how the anti-piracy division works and how retailers can cooperate. We identified some new initiatives that we could work together on to help address the continuing problem of commercial piracy.

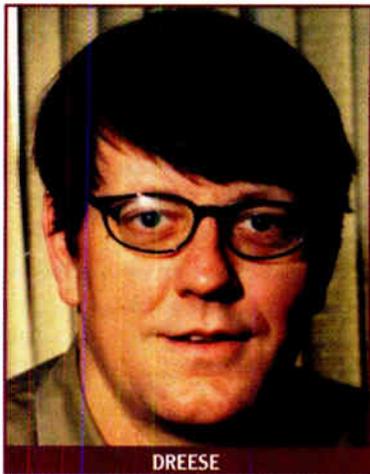
But NARM also seeks reasonable positions on the law and technology that recognizes both the interests of our labels as well as the interests of our customers. Our positions should be the basis on which to build a real digital distribution model—one that values the voice of the artist but also the choice of the consumer. Our position can be summed up like this: Piracy, no. But fair use, yes.

Translating that philosophy into the specific issues of our day will take some work. But that's what NARM is for. Make your voice heard.

Continued from preceding page

introducing secure CDs to use them as a platform to upsell consumers on new online music features and services rather than strictly as a barrier to unauthorized ripping.

In the NARM opening keynote, Will Poole, VP of Microsoft's digital media division, told attendees that with close to 40% of consumers now using PCs to listen to CDs, simply blocking computer playback of albums is not practical. He said Microsoft is working with such copy-protection specialists as Macrovision to embed enhanced features in secure CDs—including lyrics, liner notes, discographies, videos, and still images—as well as DRM-wrapped versions of tracks that can be transferred to a user's digital jukebox. The



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DRM would require a serial number from the secure CD before special features could be accessed.

In an address on the state of digital music, Jupiter Media Metrix senior analyst Aram Sinnreich went one step further. He argued that in exchange for copy protection, retailers and labels should be teaming to offer consumers disc enhancements, a lifetime guarantee on CDs, and authorized streaming access to purchased albums. In addition, Sinnreich said such features should be offered as part of a strategy to migrate consumers to new digital services.

But enhanced copy-protected CDs may prove as problematic with consumers as locked CDs that won't play in a computer at all. Locked discs that carry what is known as a "second session"—secure digital tracks and multimedia features that can be played back in a computer—are currently produced in such a way that they are more likely to not play in the average CD player and could be subject to higher rates of customer return.

Meanwhile, manufacturers of emerging alternative formats that are not as easily duplicated as the CD—namely DataPlay—are using the copy-protection debate to create increased interest in their product. DataPlay, a darling of NARM 2001, largely fell off the radar of the industry's collective consciousness when it failed to hit its anticipated launch targets at the end of last year. But sources say the coin-sized digital-media storage format—which some view as a successor to the

cassette's old position in the industry—is drawing renewed looks from a number of labels amid the current piracy-profitability firestorm.

The Colorado-based company aims to launch the first of its portable playback/recording devices, as well as its

initial prerecorded music titles, May 21. Participating labels and titles were not disclosed, but sources indicate that of the majors, only the Warner Music Group and Sony Music will be sitting on the sidelines on the launch date. DataPlay plans a mid-May pro-

motion blitz under the slogan "My Music. My Way." Some 2,000 spots in the top 50 markets will plug the format, the devices, and participating artists and retailers. Prerecorded titles will retail for \$13-\$18; the devices will cost between \$279 and \$369.

But Liquid Audio CEO Gerry Kearby cautions that talk of locked CDs and pushing new formats automatically creates a conflict with the buying public, which has largely adopted blank CDs as its portability option of choice.

A Forum For Views On Singles, CD Prices, Internet Merchants Suggest Faulty Industry Pricing And Marketing Misjudgments Are Also Fueling Sales Declines

BY BRIAN GARRITY and ED CHRISTMAN

SAN FRANCISCO—While many attendees of the National Assn. of Recording Merchandisers (NARM) convention lamented the growing popularity of CD burning as the cause of the grim state of the music business and debated whether copy protection or management is the best answer for the industry's problems (see story, page 1), music merchants here argued that industry pricing and marketing shortcomings are also driving the sales decline.

In a keynote address, Handleman Co. president/COO and outgoing NARM chairman Peter Cline blamed a lack of appropriate product, high prices, and piracy for the decline of music sales.

Citing U.S. census research indicating that Latin- and African-Americans constitute more than 25% of the population and that the average age of the population is climbing, Cline said that the music product available does not reflect the growing diversity of the consumer base, and the music industry is "missing the mark" in providing titles that have widespread appeal for these groups.

On the other hand, Cline also wondered if the growing ethnic diversity of the population and the aging of America would make it harder in the future to generate multi-platinum acts that appeal to mass audiences. He predicted that as the population becomes more diverse, it would lead to genre segmentation.

Additionally, Cline argued that consolidation at radio is resulting in less exposure for niche artists, despite demand for such performers as Enya and Kirk Franklin. "We must monitor and respond to consumers' needs," he said.

Sony Music Distribution chairman Danny Yarbrough told *Billboard* that the industry appeared to "have lost sight of where the consumer is going." He said that the industry must do more marketing to the consumer and noted that Sony wanted to partner with retailers in an effort "to get customers back into the store."

Torrance, Calif.-based Warehouse Entertainment president Larry Gaines suggested that instead of making all the premium in-store space a "price and position" proposition, merchants should donate space for potentially huge albums and allow the labels to do big, expensive media campaigns to drive traffic back to stores.

SAVING THE SINGLE

Meanwhile, the industry continues to grapple with the loss of the single. Coming into the convention, supporters of the configuration were hoping to turn the meet into the single's last stand. While some industry executives agreed with Troy, Mich.-based Handleman Co. chairman Steve Strome that singles are history, others concurred with Albany, N.Y.-based Trans World Entertainment music buyer Jerry Kamiler, who said, "If anything positive comes out of this week's NARM, something will happen with the single."

Indeed, one major label's head of sales said the convention had turned around their thinking on the single, and they planned to go back and make a case for the configuration. The argument that seems to be convincing labels to at least rethink

the single concerns its role in being a low-priced introductory configuration for the young.

Universal Music and Video Distribution president Jim Urie says that as a result of the meeting, "there is real traction here for the labels to start releasing more singles. It would be helpful to get a NARM statement on singles. I don't know that it will make a difference, but we need to do something [to heighten awareness of the retail stance on the configuration]."

Moreover, Urie argues that "there is a profit model for singles. But in order to save it, the whole industry has to start putting out singles. If there is always a new single in the store, maybe the customer will learn to come in and shop for singles again."

Other distribution executives said that the return of the two-song single is not the way to go and instead suggested that the future lies in CD5s, EPs, or mini-albums. WEA Inc. chairman Dave Mount said, "On a purely promotional basis, the single has been replaced. But maybe a



low-priced entry-level EP with six cuts for a developing artist is worth exploring."

Similarly, Yarbrough said that Sony might experiment with a type of mini-album for a developing artist, which could range from five to eight songs—containing a single or two or a radio remix—as a way for A&R to explore whether to commit to making a whole album. Sony Music Distribution senior VP of sales and new technology Craig Appelquist said that such a configuration could be used to keep in the public eye those artists who take long periods between issuing albums.

CD PRICING

There is also a growing sentiment that CD prices are too high. When it comes to pricing, Cline argued that the music industry needs to "re-evaluate its value proposition," as DVDs, electronic games, and computer software compete for consumers' limited entertainment dollars and leisure time.

Gaines said that raising prices is the wrong way to re-evaluate the value proposition. For instance, he complained that Lost Highway/Mercury Nashville had just raised the price of the *Oh Brother, Where Art Thou?* soundtrack by \$1, to \$19.98. "We have the consumer coming into the store to buy that album now, and they just raised the price," he said. "What retailer will follow with a price increase? All the labels are doing when they raise prices [mid-stream] is taking margin away from the retailers."

In general, industry insiders and outsiders both wonder how labels can raise prices and expect to drive demand in a business where sales are slumping and there is widespread illegal availability of free music. Michael Nathanson, an analyst with Sanford C. Bernstein, said the music industry's

pricing problems are most obvious when comparing rising CD prices against the increasingly popular DVD, whose price is dropping. One distribution executive said that price drop is "putting pressure on catalog pricing for music."

Yarbrough said that his company had been aggressive in trying to address the pricing issue. Last year, it devalued 600 titles from front-line to midline, which was instrumental in creating its Hit Savers line of titles, and Yarbrough said that Sony would continue to "freshen up" that line with 35 titles.

Mount said the industry had done a poor job in communicating the value of the CD: "Everybody is talking about DVD pricing, and the public seems to think every album is \$20." He suggested that the industry should offer a broad arrangement of prices, from \$5.99 to \$20, and then do a better job of conveying the value message.

Harold Vogel, an analyst with Vogel Capital Management, pointed out that in the meantime, retailers are quietly transforming themselves into DVD merchants. He predicted that more than half of the business of music retailers would soon be DVD.

But media and retail analysts attending the conference argued that there are no quick fixes in sight for the business. They predicted grim short-term profitability prospects for record labels and music retailers as the industry enters a painful transition phase induced by technological advances, over-expansion, and shifting shopping patterns.

Offering suggestions to turn the tide, Cline said the industry should renew its focus on consumers, conducting more research into their influences and needs and tailoring marketing plans to reflect demographic shifts.

A POLITICAL PERSPECTIVE

Meanwhile, in a keynote presentation, Sen. Orrin Hatch, R-Utah, said labels and retailers should embrace digital distribution as a means of improving the relationship between artist and audience and that "the Internet can make that relationship more direct."

Hatch said market forces, not legislation, should shape the music market: "I do not support compulsory licensing at this time [if] the majors aren't willing to license [their content.]" At the same time, he said Congress' concern regarding online subscription ventures could mean politics would help determine whether "this business succeeds or not."

Attendance at the height of the convention March 11 was down about 10% from last year to 1,857 people. Of those, less than 200 were members of the Assn. for Independent Music, which held its conference concurrently with NARM's. The trade show had 40 exhibitors—down substantially from 2001—but space this year was severely limited. Despite this, the trade group was "very encouraged," because those declines were less than those exhibited at business events across other industries in the wake of the Sept. 11, 2001, terrorist attacks.

Additional reporting by Carolyn Horwitz and Eric Gruenwedel in San Francisco.

Heartland Music

Continued from page 1

songs for Mercury in 1968 and still occasionally moonlights as a nightclub singer.

But Philbin is also host of Heartland's hugely successful, late-night, half-hour, Telly Award-winning infomercial for *The Fabulous Fifties*, a 10-CD, 150-song collection of '50s pop music featuring artists ranging from Perry Como to Elvis Presley that is sold via direct-response at a whopping \$120. Yet according to Heartland president Ira Pittelman, some 500,000 sets have been sold.

Pittelman says comparable Heartland packages in other music genres are also performing extraordinarily, thanks to their own "entertainment infomercials," as he calls them. He

I&M hit big with the double-album disco hit compilation *A Night at Studio 54*, which paved the way for the innovative marketing strategies that he would later refine.

"We spent hundreds of thousands of dollars in TV and radio advertising and coordinated region by region with local retailers by tagging them on the spots," Pittelman says of the package, which was released by Casablanca Records. "Since it involved previous hits by [such artists as] Donna Summer, the Village People, Chic, and Alicia Bridges, it wasn't going to get any airplay time—and people wouldn't be looking for it in the bins."

But with the massive advertising backing, they found it—to the tune of near-platinum sales, Pittelman says. He and Levy also launched Beckett Records, where they scored Denroy Morgan's breakthrough crossover rap-reggae hit "I'll Do Anything for You" and put out the Sugarhill Gang's landmark *Rapper's*

customers are—and how to reach them successfully."

Pittelman reflects that back in the '80s, "all these people who were over 50 were uncomfortable going to record stores, and there was all this great music lying around in the vaults of the labels. So Heartland became a win-win situation."

Pittelman recalls that a Lawrence Welk collection was the likely initial Heartland release, "probably because we did a time-buy on Larry's dad's TV show." But the first hit product was a *Beach Boys Forever* double-album compilation.

"The first big hit was a Don Williams country collection," adds Pittelman, who exploited his entry into the Nashville music arena, where Welk Music Group had a publishing interest. During a 20-year period, Heartland released compilations by such major country artists as the Statler Brothers, Oak Ridge Boys, George Jones, Tammy Wynette, Jim Reeves, Ronnie Milsap, George Strait, Alabama, Conway Twitty, and Loretta Lynn. The company also marketed sets by such varied artists as Placido Domingo, Anne Murray, John Denver, Johnny Mathis, and Zamfir, as well as genre compilations including soft-rock and country music and special albums like *Elvis Presley Gospel* and *Stage Door Canteen*, which featured songs from World War II. A Statler Brothers gospel set included some newly recorded tracks, and after it sold 1.2 million copies, other Heartland titles included some new material as well.

As the company included print catalogs with its TV purchases, it built up a print mail-order catalog business, sending out 35 million catalogs in one year. But the direct-response TV campaign was the heart of Heartland. The Williams set launched a series of TV commercials featuring the artists performing their hits live, but that innovation would be overshadowed after Heartland was sold to Time-Warner/Time Life Music in 1996.

"We got real big, and Time Life eventually came around and made us an offer that we found impossible to ignore and turn down," Pittelman continues. "So we sold Heartland, though I ran it for Time Life for three years. But I'm more of an entrepreneur, not a good corporate person—and it wasn't a good fit for me."

After his initial three-year contract ended, Pittelman entered into a new three-year joint-venture agreement with Time Life in 1999. During the first two years, they produced half-hour infomercial music shows for Heartland's 10-disc, \$120 compilation sets (in chronological order) *The Classic Country Collection*, *The Fabulous Fifties*, *The Classic Rhythm & Blues Collection*, and *The Singers & Songwriters Collection*, which features songs by Paul Simon, Carole King, James Taylor, Janis Ian, and John Denver and is hosted by *Guiding Light* soap-opera stars Frank Dicopoulos and his wife, Teja Anderson.

The 30-minute infomercials are an outgrowth of the 120-, 90-, and 60-second spots that Pittelman previously perfected, primarily on late-night cable-TV outlets when

the available spots were traditionally cheap.

"They'd never been done before and were almost like documentaries," Pittelman recalls. Indeed, Philbin appeared to be hosting a nostalgic look at the decade in *The Fabulous Fifties*: Quick shots of a classic '50s Chevy convertible, Marilyn Monroe, James Dean, Ike Eisenhower, Ozzie and Harriet, and Doris Day and Rock Hudson give way to the sounds and images of "Sincerely" by the McGuire Sisters, "Chances Are" by Mathis, "Mr. Sandman" by the Chordettes, and on and on for the next 30 minutes.

"Look at the talent!" Philbin says. "Eddie Fisher, Doris Day, Della

at the time they recorded them.

"You see Johnny Cash at 19 singing 'I Walk the Line' or George Jones in the '50s singing 'White Lightning'—or a young Tammy Wynette or Merle Haggard," he says of the country package. "Or on *Classic R&B*, James Brown, Aretha Franklin, Stevie Wonder when he was 13 and doing 'Fingertips—Part 2,' Ray Charles from 1958 on 'What'd I Say,' or Smokey in '61 doing 'You've Really Got a Hold on Me.' These are all some of the greatest artists, songwriters, and performers of American pop music."

Pittelman—who writes and directs all his commercials with indie writer/director Alan Bernhard—can spend as much as six months tracking down the desired footage. "The goal is to take a body of music and put it together in such a way that makes historical sense," says Pittelman, who is also assisted in packaging and promoting his product by Time Life's Gene Zaccarawicz and Joe Sasfy. Media director Stacey Kaufman, who has worked with Pittelman for more than 20 years, then places the infomercials on appropriate stations at logical times, such that "for people under 40, it's OK to run them in the middle of the night," Pittelman says, "while for older audiences, weekend afternoons are better."

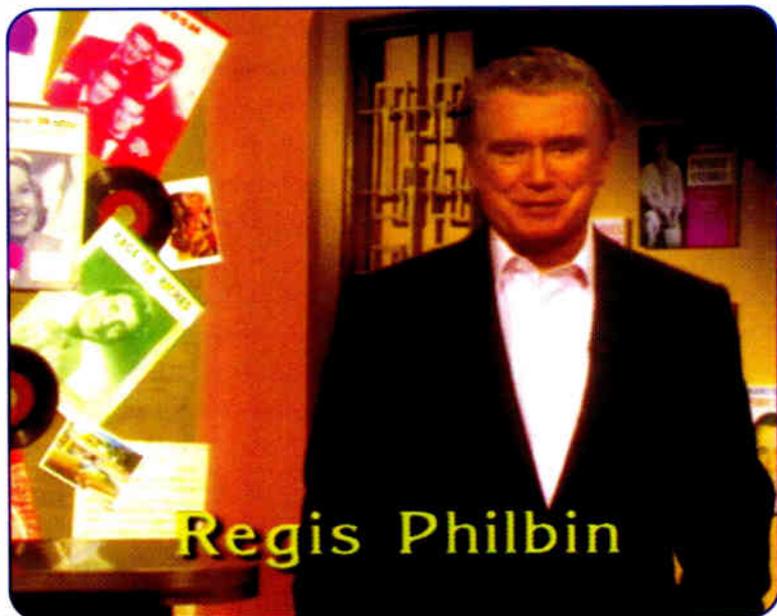
But because most viewers tend to catch them accidentally while channel surfing, snatches of certain key songs are repeated throughout the programs. "Eighty-five to 90% of the orders come in the last two minutes of the half-hour," Pittelman says. "If we've done everything right by having a good host and interesting documentary pieces, there should be a cumulative effect, where people decide to buy in the last minute or two."

Pittelman credits Time Life's "tremendous support system" for upselling 10%-20% of credit card customers' orders into other Heartland titles or Time Life continuity series purchases—as well as dividing up and distributing *The Classic Country Collection* to traditional retailers.

Aside from Heartland, Pittelman is continuing his theatrical productions, which have included—with his partner Emanuel Azenberg—Kevin Spacey's 1999 Broadway hit *The Ice-man Cometh* and the current London West End hit *Private Lives*, starring Alan Rickman and Lindsay Duncan.

In a partnership with Dick Clark, Pittelman is developing a rock'n'roll musical based on the story of *American Bandstand*, a musical based on Randy Newman's life titled *The Education of Randy Newman* that will open in Seattle in the fall, and *Scenes From an Italian Restaurant*, a musical conceived and directed by choreographer Twyla Tharp and built on the songs of Billy Joel, which opens in Chicago in June and on Broadway in the fall.

Pittelman has also reunited with composer Henry Krieger in adapting the 1987 movie *Moonstruck* into a musical, with the film's Oscar-winning screenwriter John Patrick Shanley writing the book and Susan Birkenhead (*Jelly's Last Jam*) composing the lyrics.



Video Saves the Radio Stars. Regis Philbin hosts Heartland Music's half-hour, late-night TV infomercial for the 10-disc *The Fabulous Fifties*. "Look at the talent!" he says.

says *The Classic Rhythm & Blues Collection* that is backed by a half-hour program starring Smokey Robinson (who is included on the set), has sold 300,000 copies. Meanwhile, *The Classic Country Collection*, with its infomercial hosted by veteran country personage Ralph Emery, has sold 800,000 copies.

Clearly, Pittelman has found a way to reach an older demographic that largely is represented neither by traditional music retail outlets nor by radio or TV coverage, other than on Heartland's commercials.

"The regular music business is for young people—10- to 14-year-old kids," he says. "That's great, but there's a whole other audience and group of audiences. What's the best way to reach them?"

Pittelman found the answer back in the 1980s, after his initial stint in the music business as a songwriter with future Broadway composer Henry Krieger (*Dreamgirls*, *Tap Dance Kid*) and a retailer at the famed Gramophone record store in Manhattan's East Village. In 1976 he partnered with the late Morris Levy to form I&M Teleproducts, an early direct-response-TV music company.

Delight on Sugar Hill Records. But they released numerous other single-artist and genre compilations that were available only via TV marketing, and in 1982 Pittelman took the knowledge he gained from I&M and hooked up with Welk Music Group's Larry Welk Jr.—son of the company founder and "champagne music" bandleader Lawrence Welk—to produce more direct-response-TV music collections. He called the new company Heartland Music.

"I'm from Brooklyn [N.Y.], and I just liked the name," Pittelman explains. "But I'd started doing direct-response on TV with Morris even before credit cards and always got big orders from the Midwest and the heartland. Then I saw a picture of a farm in Iowa and took it as my logo, because it had something to do with who our customers were."

But Pittelman's customers have never been limited to the heartland. "He knows what we want," says Tony Pipitone, president of Warner Music Group's Warner Special Products, which has helped Heartland develop its TV packages. "One thing Ira has that practically no one else does is an understanding of who his

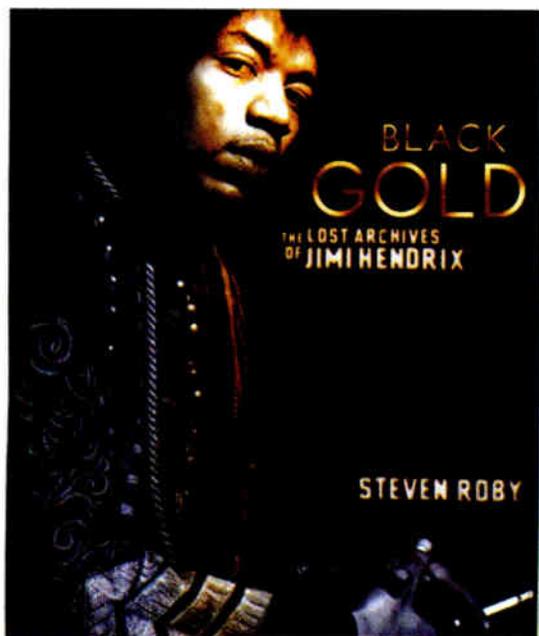


'For people under 40, it's OK to run [infomercials] in the middle of the night, while for older audiences, weekend afternoons are better.'

—IRA PITTELMAN,
HEARTLAND MUSIC

Reese, Dean Martin, Patti Page—these were giant stars in their time and all had signature hits, too: Here's Patti Page singing 'Allegheny Moon,' Rosemary Clooney's 'Hey There,' Johnnie Ray's 'Just Walking in the Rain,' Nat 'King' Cole's 'Too Young,' Kay Starr's 'Wheel of Fortune.' God almighty, these were talented people with songs written just for them, and before you knew it, the Beatles and rock'n'roll came in, and now you can't hear this stuff anywhere."

Pittelman notes that the commercials feature archival footage that presents "the depth and texture of the music in a way that's not only coherent musically but also so much fun to watch." He stresses that the artists are always shown in their prime, performing their best songs



New Bio Uncovers Treasures Amid Lost Hendrix Archives

Coming in April from Watson Guptill/Billboard Books is *Black Gold, The Lost Archives of Jimi Hendrix* by Steven Roby. This exciting new biography is the first book to authenticate the lost recording sessions, previously unknown recorded collaborations, and rare film and video documents of Jimi Hendrix. The book draws on a wealth of unreleased and commercially unavailable studio, live, and home recordings to chronicle every stage of Hendrix's career.

Black Gold also celebrates the life and career of the legendary performer through exclusive interviews with the people who knew him well. Featured are exclusive interviews with his father, Al Hendrix, musicians Carlos Santana and John McLaughlin, former girlfriend Kathy Etchingham, and many others. Also included is a foreword by Noel Redding, Hendrix's bass player from 1966 to 1969, and 45 photos, including several rare and never-before-published shots.

A highly regarded Hendrix expert, Roby previously worked for the Hendrix family and was editor and publisher of the national Hendrix fanzine *Straight Ahead*.

Black Gold, The Lost Archives of Jimi Hendrix (ISBN 0-8230-7854-x, 288 pages) is available worldwide, wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455 or email lwiggins@watsonguptill.com. For excerpts, contact Sheila Emery at 646-654-5463.

A series of excerpts from *Black Gold* begins this week at www.billboard.com.

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THIS WEEK@



Sonic Youth

COMING THIS WEEK: The U.K.'s annual music happening All Tomorrow's Parties touches down in North America for the first time this weekend on the campus of the University of California at Los Angeles. The live event, curated by Sonic Youth, will feature performances by Pearl Jam's Eddie Vedder, Television, Wilco, Stereolab, Aphex Twin, the Boredoms, Sleater-Kinney, and more. A full review of All Tomorrow's Parties will appear exclusively on Billboard.com.

Plus, Billboard.com will feature exclusive reviews of veteran underground rock act Giant Sand's *Cover Magazine* (Thrill Jockey), featuring songs by X, Black Sabbath, and Johnny Cash; saxophonist Kenny Garrett's *Happy People* (Warner Bros.); and a live review of hip-hop outfit Dilated Peoples in New York City.

News contact: Jonathan Cohen • jacohen@billboard.com

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personnel DIRECTIONS



WHITMIRE

Margo Whitmire has joined the *Billboard* staff in Los Angeles as editorial assistant. Among other duties,

Whitmire will provide administrative support to the magazine's West Coast editorial team; compile features for the weekly Update page in *Billboard*; cover monthly gold and platinum certifications by the Recording Industry Assn. of America; and write Executive Turntable.

A graduate of California State University in Sacramento, Whitmire was most recently an administrative assistant to the office of the president for the University of California Office of Academic Affairs. While in college, she served as an editorial assistant for TowerRecords.com and interned at Tower's *Pulse* magazine. Whitmire has also written for the *Sacramento News and Review*.

Whitmire replaces Jill Pesselnick, who was recently named home video associate editor. She reports to Melinda Newman, L.A. bureau chief for *Billboard*.

visit www.billboard.com

The Billboard
BackBeat
 EDITED BY CHUCK TAYLOR

PHOTO: CHUCK PULIN



The Healing Power Of Music

Bruce Springsteen and Bono were among the musicians attending the 15th Annual Nordoff-Robbins Silver Clef Awards, which honored legendary agent Frank Barsalona, who booked the first U.S. appearances for the Beatles and Rolling Stones and represented many of rock's leading figures. The host for this year's event—the best-selling ever—was Clear Channel Entertainment. The event featured an auction, where among the items offered were an hour of airtime on both VH1 and MTV, with proceeds going toward aiding severely handicapped children through music at the Nordoff-Robbins New York University-based clinic. The Boss and Bono are pictured here with Barsalona.



Looks Like He Made It

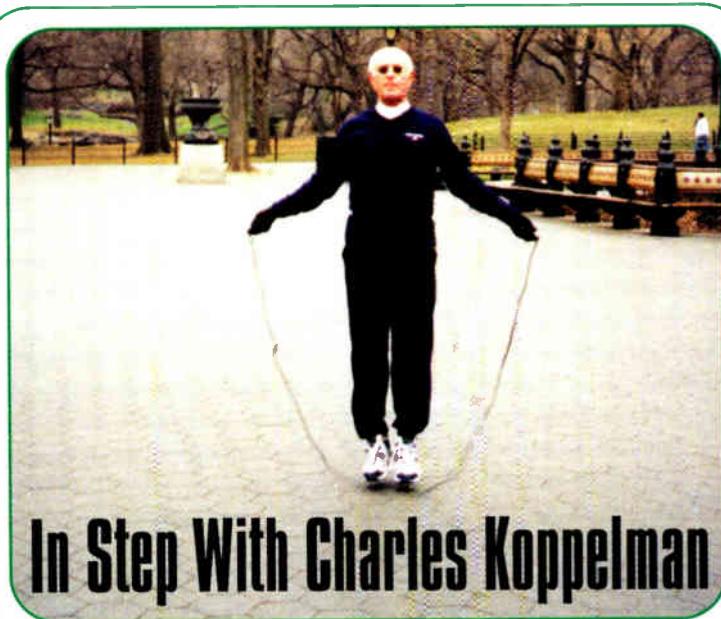
Bary Manilow, center, who is enjoying a high-profile rejuvenation with his No. 3-debuting *Ultimate Manilow* collection, recently joined Broadway's *The Producers* leads Nathan Lane, left, and Matthew Broderick at the American Foundation for AIDS Research's (AmFAR) 4th Annual Season of Hope Gala at Cipriani in New York to benefit AmFAR, Broadway Cares, and CPFA.



Light The World

Operatic soprano Jessye Norman stirred the emotions with her magnificent reading of the National Anthem March 11 at the lighting of the World Trade Center Memorial Tribute in Light from Ground Zero in Manhattan. New York Governor George Pataki looks on.

Clarification: In the Back Beat story on Buddy Amold in the March 16 issue, it was inferred that Anthony Keidis and Dr. John received treatment through the Musicians Assistance Program. While both are supporters of the organization, neither has been a patient.



In Step With Charles Koppelman

All work and no play makes Charles Koppelman a dull chairman/CEO.

So with the same gusto he devotes to his role as head of EMI Records Group North America, he is committed to a rigorous exercise regime. Koppelman considers his workouts as passionate a pastime as his well-established penchant for golf and fine cigars.

"It makes me feel more alert and more focused, which is great for your life in general and in business," he says. "Physically, I've got greater endurance and stamina than I did in my 30s."

Koppelman's athletic aptitude took off running almost three years ago, when he read about an individualized wellness and fitness program called Baraka, which meets in New York's Central Park—amid the trees, ponds, hills, and a consistently evocative backdrop—and puts its willing victims through a diverse regimen of aerobic and flexibility conditioning.

"I found that it was invigorating and I never got bored," says Koppelman, 61. "One day it's kickboxing, the next bicycling, then volleyball, running up stairs, shooting hoops, rock climbing, or kicking around a soccer ball." He puts in a minimum of four days a week.

On this brisk, mid-March Tuesday morning, Koppelman's trainer and Baraka president Brian Vezina begins with a series of stretching exercises against a stone wall, followed by a rigorous session with a jump rope (above), then flexibility training using as props a lamp-

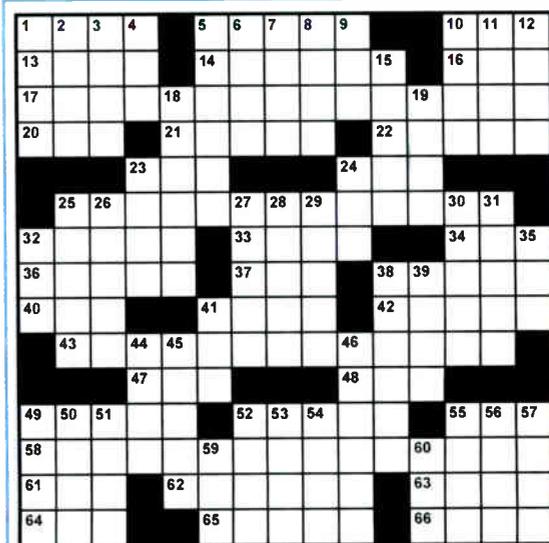
post, a fence, and a brick course. "It sure beats walking on a treadmill." Koppelman remarks while touching his toes with ease. "It holds my attention, and it doesn't feel like work."

His dedication to fitness has led to other healthful disciplines as part of the Baraka mind-set: "I do yoga now at home. A few days ago, I was on the floor on my head with my legs straight up in the air." It is an intriguing visual for those who know Koppelman for his grounded reputation in the entertainment business, with stops up the corporate ladder at Screen Gems/Columbia Music, CBS Records, and his Entertainment Co. and SBK Entertainment/Records, among others. He has launched or boosted the careers of numerous artists over the past three decades, including the Lovin' Spoonful, Janis Ian, Barbra Streisand, Tracy Chapman, and Wilson

Phillips. Koppelman also received the Humanitarian of the Year award from the T.J. Martell Foundation for cancer research, is benefactor of the Tufts University Koppelman Art Gallery, and is on the board of governors of New York Hospital.

"I've transformed myself both physically and mentally," he says, "and lost 35 pounds in the process—painlessly." Recently, Koppelman says he ran into a bunch of business associates. "They stopped me and said, 'What have you done to yourself? You look fantastic.' Now, I see my banker out there every morning."

CHUCK TAYLOR



'BABY COME BACK' by Matt Gaffney

- Across**
- 1 500,000-selling, as an album
 - 5 Hits the ground
 - 10 Big truck
 - 13 Love, in Latin
 - 14 Santana comeback hit of 2000
 - 16 The Cranberries' "___ to My Family"
 - 17 Tracy Chapman comeback hit of 1996
 - 20 Satisfied the munchies
 - 21 World music performer ___ Zaken
 - 22 Do-re-mi-fa-sol-la-ti-do
 - 23 U2's land: abbr.
 - 24 Beatles song "Free ___ Bird"
 - 25 Duran Duran comeback hit of 1993
 - 32 Fast Amtrak train
 - 33 West and others
 - 34 Predating
 - 36 Doesn't split
 - 37 "Death Letter Blues" singer ___ Cox
 - 38 Put money behind
 - 40 Chest muscle, for short
 - 41 First word of a Bob Marley title
 - 42 "Goodnight, ___"
 - 43 Boy George comeback hit of 1993
 - 47 ___-mo camera
 - 48 "___ My Party"
 - 49 Two-time presidential candidate Stevenson
 - 52 1960s comedy rockers The ___
- Down**
- 1 Queen's "Radio ___"
 - 2 Leave out
 - 3 "___ Shack"
 - 4 Big name in G-Funk
 - 5 "Bricks Are Heavy" alt-rockers
 - 6 "Kraut rockers" ___ Duul
 - 7 "___ But the Lonely Heart"
 - 8 Suffix with 63-across
 - 9 Narrow waterway: abbr.
 - 10 Sting's "She Walks This Earth (Soberana ___)"
 - 11 Rocker who left Sussex University in 1976
 - 12 C&W star Autry
 - 15 "___ Shy" (Pointer Sisters hit)
 - 18 Callas and others
 - 19 Rent-___
 - 23 In the manner of a slacker
- 24 Sympathetic sounds**
- 25 Eight on stage
 - 26 Firehouse's "___ for the Sky"
 - 27 Friendly feelings
 - 28 Circle spokes
 - 29 Want really bad
 - 30 Paul McCartney hit "___ In"
 - 31 Low hum
 - 32 Snake mentioned in R.E.M.'s "Man on the Moon"
 - 35 Compass dir.
 - 38 It may get stubbed
 - 39 Definable periods
 - 41 Sign outside a hit Broadway musical
 - 44 Actor Morales of "Freejack"
 - 45 Jail, in slang
 - 46 Fancy gadgets
 - 49 Where yodelers sing
 - 50 Cassette supersedes
 - 51 57
 - 52 Peter Gabriel tribute
 - 53 ___ about (approximately)
 - 54 Prince's is a symbol
 - 55 Bee Gees hit "___ Talkin'"
 - 56 ___ rock
 - 57 Like Alice Cooper and Marilyn Manson, despite the names
 - 59 Amorphous amount
 - 60 Kind of center or room

The solution to this week's puzzle can be found on page 54.

RIM SHOTS

by Mark Parisi



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Miami's most-talked about night of the year!

Awards Show tickets are available ONLY to Conference attendees.



www.billboardevents.com

REGISTER

ONLINE billboardevents.com
MAIL Billboard, Attn. Michele Jacangelo,
770 Broadway, 6th Fl., NY, NY 10003
FAX 646.654.4674
PHONE 646.654.4643, Phyllis Demo

- \$599 Pre-Registration: received by April 5
- \$649 Full Registration: after April 5 & on-site
- \$250 Spanish Radio Station Employees Only

Amex MC/Visa Company Check

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CONFERENCE FEE AND PAYMENT Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the Billboard Latin Music Awards Show & After Party.

GROUP DISCOUNTS Group discounts for 10 or more are available. Please contact Phyllis Demo at 646.654.4643 (online group registrations cannot be accepted).

PRESS

For Conference only: Barbara Grienering, Billboard - fax: 646.654.4674
For Awards Show: Suzette Millo, Telemundo - fax: 305.889.7320

CANCELLATIONS All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

CONGRATULATIONS

FAITH

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"there you'll be"
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