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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 13, 2002

## Latin Music's Growing Pains

With Limited Video, Touring, And Pop A&R Strengths, The Music Seeks New Strategies

BY LEILA COBO

MIAMI—The Latin music industry is experiencing severe growing pains as it struggles to play catch-up in an environment that currently offers limited opportunities for development—especially for new acts catering to a younger audience.

With no massive music-video outlet, no established touring circuit for developing acts, a lack of alternative radio programming, and no real tradition of setting up albums for release and marketing at a national level, the Latin music industry is having to rethink itself, particularly when it comes to which Latin pop acts get signed and for how much.

"We're losing the young buyer," Universal Music Latino president John Echevarria says. "My children, who were born in Spain and speak Spanish, don't listen to Spanish-language radio. We're losing our audience. Television offers no support. And if we survive, it's thanks to the loyalty of the Mexican audience." Echevarria adds that

now, "the pure need for survival will make us refocus."

The dichotomy of Latin music can be seen in the numbers. SoundScan reports that in a year where album sales were down 3%, sales of Latin music were up 2.7%. The Recording Industry Assn. of America (RIAA) reports that while Latin music shipments overall remained flat in 2001 (and shipments of all other CDs fell), shipments of Latin music CDs jumped by 9%, to 42.3 million units shipped.

And the U.S. census reports a rise of nearly 13 million in the number of Hispanics in the U.S. between 1990 and 2000—13 million Hispanics who, apparently, don't buy much music in Spanish, for even though there are more than 30 million people of Hispanic origin in the U.S. (comprising 11.9% of the country's total population), only 3.1% of all music sold here is in Spanish.

If the numbers don't always seem to line up, that's



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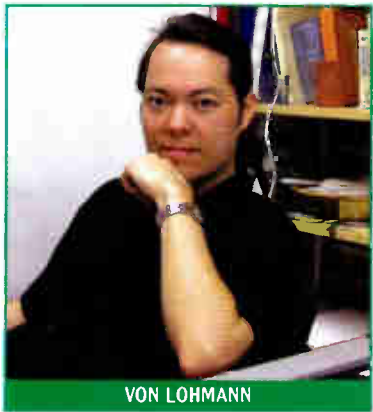
## Victory Eludes Legal Fight Over File Swapping

The Music Industry May Win A Few Battles While Losing Multiple Logistical Wars

BY BRIAN GARRITY

NEW YORK—Despite ongoing efforts by the recording industry to combat digital piracy through the courts, a wide range of media and technology executives are expressing serious doubts as to whether an industry litigation strategy—save suing individual consumers—will actually stop peer-to-peer exchanges of music.

The reason? While record companies have on the run the operators of many pirate sites that have been or are being targeted in lawsuits—



VON LOHMANN

Napster, Aimster, MusicCity, and KaZaA, among others—file sharing continues to proliferate and splinter at an increasingly rapid pace.

Studies suggest there is more file sharing going on now than there was two years ago, when the industry set its litigation machine in motion: Some major-label estimates indicate that peer-to-peer music trading has risen to as much as 18 million monthly unique users—up 150% from the height of Napster's popularity. What's more, the activity

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## Def Soul's Musiq Bids Fans To 'Juslisen'

BY RASHAUN HALL

NEW YORK—Musiq, the artist formerly known as Musiq Soulchild, is finally getting the hang of this business. The 24-year-old singer/songwriter has matured a great deal since his debut set, 2000's *Aijuswanaseing*, and it is evident on his sophomore Def Soul effort, *Juslisen* (May 7).

"It's definitely been a growing experience," Musiq says. "I never knew what artists meant when they would say, 'On this album'"

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### THE BEAT

Mailboat's Jimmy Buffett Knows Who His Fans Are

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# Miles Of Music, Years Of Ears

Happiness is a process—largely of learning what lies beyond one's apparent bounds—and it probably begins within. It's now 10 years since I started this column, roughly 12 since becoming the *Billboard* editor in chief, and a half-century since a life passed mainly as a musician and a journalist led me to this time and place. My first contact with music seems wedded to a distant era that's nearly vanished, receding like a train as it gathers speed. All I can do to try to slow down the final stage of the past's departure is occasionally go with it, becoming a reflective passenger on a long journey that's likely coming full-circle.

Music entered my world on a summer morning in 1956, in the tough old mill town of Paterson, N.J., when a band of Italian street musicians ambled down East 27th Street and paused in front of my family's tiny Cape Cod-style house. Four sad-faced middle-aged men attired in red military blazers and dark trousers began to play *la canzone napoletana*, the melancholy ballads of Naples. Among the Neapolitan classics I heard while peering at my 4-year-old self in the flared bell of a polished tuba were the popular "O Sole Mio," "Torna a Surriento," "Santa Lucia," and "Lacreme Napulitano." What still moves me most about musicians—about all creative people who disclose the depths of their better selves—is the same thing that touched me on that otherwise torpid August afternoon: that these people would be willing to trust another stranger with the open expression of such inner truths.

My mother and father and some of my seven siblings crept outside onto the stoop behind me to sit and listen to the music, in what I came to understand was a seasonal rite in our largely Italian working-class neighborhood of mostly two-family houses. Afterward, my parents offered a few dollars in thanks, carefully placing them in the crown of an upturned fedora held by the trumpet player. Then the brass and accordion quartet moved on, and the lethargy of the hot day resumed.

But the band ambled back just before dusk, casting long shadows in the auburn stillness. The idle valves and burnished surfaces of their instruments made a soft metallic rustle against their uniforms as they bore them down our adjoining alley into the modest back garden of the Amatuzzi and Misano families. There, these weary men, who spoke only halting English, unwound under dense trellises of grape leaves.

The stocky Mr. Misano brought out a small, white, wooden table, two bottles of his homemade wine, and a pale dish piled with apples and pears. The musicians cut the fruit into slender pieces, dropped it into tall glasses of Misano's *vinno*, and smoked little cigars as they discussed how much they really did miss "Napoli." After a half-hour, there was a sudden silence. The trumpet player pulled his chair a few inches away from the others and faced them to sing an unaccompanied "Funiculi, Funicula." Usually a song of joy, he intoned it wistfully, aiming its waltz-tempo strains into the depthless Paterson sunset. I learned, as I listened, that all music from the soul is meant to form a community based on sharing the sound of life's open secrets.

The next music I knew emerged that same year from 78-rpm singles being played on a phonograph on the floor of our living room by my eldest brothers, 17-year-old Doug and 15-year-old Denny. As I watched intently, I saw that one was an RCA Victor disc of Elvis Presley's "Hound Dog," the other a Mercury recording of "The Great Pretender" by the Platters. Much later, Denny would tell me that he and Doug "didn't like hokey pop music, only basic rock'n'roll and R&B we could discover months before it went into the big time, like 'You Baby You' by the Cletones, 'Little Star' by the Elegants, Bobby Day & the Satellites' 'Little Bitty Pretty One,' or Day's 'Rock-in Robin.'"

By the time that last record had bounced from the R&B Best Sellers chart in *Billboard* to the newly created Hot 100, Doug was a high-school graduate enlisted in the Air Force, and all his favorite music had been captured on reel-to-reel tapes, the songs either recorded from the radio via his and Denny's portable Bell tape console or purchased in the form of the four-track reel-to-reel stereo albums being manufactured by Capitol and other companies. Doug took many of them with him to Vandenberg Air Force Base in California, where he surfed on wooden boards, made reel-to-reel audio letters he mailed home, and bought a black 10-gallon hat he sent to Denny in payment for his vow to look after Doug's impeccable black '49 Chevy fastback while he was gone.

Unbeknown to Doug, mere hours after leaving town, his younger brother had eased his Chevy into our garage, stripped off the chrome trim, removed the hubcaps, and carried the massive hood down into the basement. As "Rock-in Robin" blared in the background, Denny sanded down each section of the body, filled in the screw holes and flaws with putty (i.e., "nosing and decking"), and repainted the jalopy. Then he bought a pair of small, curved "sword striper" brushes and limned red and white pinstripe tracery throughout the car. Linger-ing imperfections on all outer surfaces were likewise camouflaged with fluid, symmetrical hairline designs. The grey interior was

replaced with bright blue and white seat covers. Finally, Denny painted the wheel rims fire-engine red and emblazoned the front hood with crimson pinstripe flames, edged in white. A once stylish but subdued vehicle was now a hot rod. As such, it fell prey to obsessive harassment by cops, whether it was stopped at a traffic light or participating in after-dark drag races on California Avenue, near the Curtiss-Wright aeronautics plant where my dad worked.

Shortly afterward, Denny drove his future wife to the Totowa Drive-In "for an evening spent trying to grab a little elbow." When he abruptly realized the movie had ended and the drive-in was shutting down, he hastily pulled out of his parking space without removing the stubby drive-in speaker affixed to his side window. The pane was shattered as the book-sized speaker box was yanked free of its mooring post. Denny sped off with the loose wires dangling from the contraband box, which was now resting on a pile of glass in his lap. Eager to make the most of an embarrassing moment, he realized he had the unpremeditated basis for an auto stereo system, and when he got back to our garage he rigged up the speaker (which had its own audio knob) to his radio, thereby achieving a bold new decibel level for "Rock-in Robin."

Doug returned on his first leave from the Air Force to face an unrecognizable automobile; taking it out for a highly bemused spin, he immediately had a blowout. Seeing the tires were bald from Denny's drag racing exploits, Doug struggled to open the trunk (which now worked with a crude latch, since the chrome lock had been removed) to get a spare. In the wheel well under the (bald) spare, he encountered a fitting capper to his curious welcome home: a stiff, shapeless, black felt lump. Lifting it into the light as the tinny drive-in speaker in the back seat pealed Elvis Presley's "My Wish Came True," he realized it was the never-worn 10-gallon hat. To Doug's great credit, and in the White family tradition, he had a good laugh at his own expense.

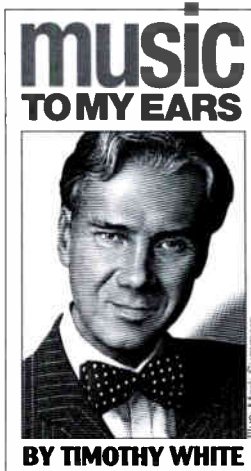
In time, as Paterson's city government deteriorated, my dad looked for a place to relocate, settling on a handsome suburb we couldn't really afford called Montclair. For us, Paterson had always meant poet/novelist William Carlos Williams and poet Allen Ginsburg (whose parent Louis was a high-school principal and a friend of my mom's), and comedian Lou Costello, who had played on my dad's childhood Little League team. Montclair was more rarified and affluent, set in a bucolic section of the state associated with painters like George Inness, baseball stars like Yogi Berra, and recording artists like the 4 Seasons. Indeed, representatives of the 4 Seasons visited my homeroom class at Montclair High School in 1968 and picked a bunch of students to be photographed for the mock newspaper artwork in the packaging of the group's '69 *The Genuine Imitation Life Gazette* album.

In Paterson, my acquaintance with West Indian kids while attending Public School No. 25 had laid the groundwork for a lifelong interest in Caribbean music and culture and precipitated an avid interest in reggae and a cordial professional relationship with Bob Marley that yielded decades of magazine journalism for *Crawdaddy*, *Rolling Stone*, and *Musician*, a historical biography of Bob, and even the reggae chart I instituted at *Billboard* in 1994. While in Montclair, my older brothers' passion for hot rods and beach culture with a Southern Californian flair helped foster my interest in playing the music of the Beach Boys and other rock-pop as a drummer in bands with names like the Mont-a-Rays, Uncle Bumps, the New Local Country Beets, and a group formed at *Rolling Stone* with Jon Pareles, Kurt Loder, Charles M. Young, David Felton, and others called the Dry Heaves.

As for the Whites, we all grew up and moved away from both Paterson and Montclair, but their urban bluster and lush tranquility enriched our family on its own journey. For all their children might have later attained, my mother and father never owned a car much nicer or more exalted than the jalopies Denny customized. One of the nicest moments in my life was the day in 1960 when we piled into our rattletrap '53 Ford station wagon (dubbed "the green banana" for its oddly unripe hue) and rode out of Paterson and up through Clifton to Montclair. Our parents showed us its parks, pastures, and the aged clapboard house with a porch on Grove Street that would soon be our new abode. On the return trip, Dad decided to cruise along Montclair's Upper Mountain Avenue, where the lavish houses of the wealthy were poised on the crests of massive lawns. Pouring out of the dashboard from New York City's WABC-AM was Maurice Williams & the Zodiac's "Stay," followed by Elvis Presley's "It's Now or Never."

"Do you think," asked my father, lighting another of his White Owl cigars as he peered through the windshield of our car, "that these people are happy?"

"Oh, they may be," my mom said, resting her head on his shoulder, "but they're not happy like *we're* happy." My pop shot a wry look at us kids, and the twinkle in his eyes taught us all, as we laughed together, that money may be honey, but true happiness—like the greatest popular music—is the outgrowth of an educated heart.



BY TIMOTHY WHITE

Top Albums

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Artists & Music

8 Executive Turntable: Van Fletcher is named senior VP of sales and marketing for Universal South.

11 Artists & Music: Thalia's sound takes a more aggressive turn on her new EMI Latin album.

12 Moby shows his softer side on his latest V2 effort, 18.



12 The Beat: Despite scarce airplay, established artists Jimmy Buffett, Barry Manilow, and Neil Diamond find success at the retail level.

14 Sound Tracks: Soul Train releases its first awards-related compilation, Soul Train 2002 Music Awards, on MCA Records.

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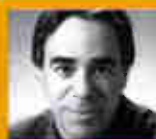


Chart Beat by Fred Bronson

**LORENZO'S MUSIC:** It was slightly more than three years ago that Irving Lorenzo made his first appearance as a songwriter/producer on The Billboard Hot 100. Writing under his real name and producing as Irv Gotti, he had a No. 19 hit in January 1999 with "Can I Get A..." by Jay-Z Featuring Amil (Of Major Coinz) & Ja. Ja was Jeff Atkins, better known as Ja Rule. Lorenzo brought Ja Rule to Def Jam, and Lorenzo is also the founder of the Murder Inc. label.

It was Lorenzo's seventh chart entry that put him in the top 10 for the first time. "Put It on Me" by Ja Rule Featuring Lil' Mo & Vita peaked at No. 8 in the March 24, 2001, issue. But it wasn't until this year that Lorenzo/Gotti found himself in the top three. This issue, he owns the top three: He is the first producer/songwriter to write and produce the No. 1, 2, and 3 songs on the Hot 100 since Barry Gibb did it in March 1978.

"Always on Time" was the first top three hit for Lorenzo/Gotti. The Ja Rule/Ashanti single spent two weeks at No. 2, starting in February. While that song falls out of the top 10 this issue, Lorenzo's other compositions have aligned at the top of the chart. "Ain't It Funny" (Epic) by Jennifer Lopez Featuring Ja Rule continues at No. 1 for a sixth week. "What's Luv?" (Terror Squad/Atlantic) by Fat Joe Featuring Ashanti stands pat at No. 2 for the second week. And Ashanti's first solo effort, "Foolish" (Murder Inc./Def Jam), clinches the deal, as it advances 4-3.

In the issue of March 18, 1978, Barry Gibb was the writer and

producer on Bee Gees' "Night Fever" (No. 1) and "Stayin' Alive" (No. 2), as well as Samantha Sang's "Emotion" (No. 3).

While he wasn't listed as a songwriter, producer George Martin controlled the top five songs in the April 4, 1964, issue, with a quintet of titles he helmed for the Beatles.

Lorenzo could add to his achievements in the coming weeks if "What's Luv?" replaces "Ain't It Funny" at the top and is then succeeded by "Foolish." That would give the Murder Inc. chief three consecutive chart-toppers as writer/producer. The last producer to have three consecutive No. 1 hits was Sean "Puffy" Combs, who pulled off this hat trick in the summer of 1997 with his own "I'll Be Missing You," "Mo Money Mo Problems" by the Notorious B.I.G., and "Honey" by Mariah Carey.

**SOMETHING 'NEW':** Chanteuse Celine Dion collects her fourth No. 1 album on The Billboard 200, as A New Day Has Come (Epic) opens in pole position.

It's Dion's first album to enter the chart at No. 1. Her first chart-topper, Falling Into You, entered at No. 2 in March 1996. Let's Talk About Love also opened at No. 2, in December 1997. And All the Way... A Decade of Song started its chart life at No. 3 in December 1999.

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



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To the infamous Rhino Brothers,

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\*The actual Rhino Entertainment mission statement, ratified by Richard Foos & Harold Bronson in 1996, enacted daily by the rest of us ever since.



# MCA Shifts Its Urban Division In New Direction

BY RASHAUN HALL

NEW YORK—As MCA Records finalizes its distribution deal with Rawkus Records, the former seems to be signaling a new direction for its urban music division.

"My vision for the label was to try to get ahead of the curve in terms of where we feel hip-hop music is going," says MCA president Jay Boberg. Lacking a large stable of established hip-hop acts, he explains, MCA signed the Roots, Common, and Mos Def, providing "the foundation to be a powerhouse in the progressive hip-hop movement." He adds, "MCA can become a major power in this particular area of music."

After months of speculation, the Rawkus deal may be finalized as early as Friday (5). The New York-based rap indie was distributed by Priority until the latter was merged into Capitol.

## In The News

- The Grammy Awards will move to Sunday as the telecast returns to New York Feb. 23, 2003, for the first time since 1998. "Sunday night is the night when most people are using their televisions," National Academy of Recording Arts and Sciences president/CEO Michael Greene says. Greene does not know if the return to New York means the CBS show will now alternate between the Big Apple and Los Angeles. "It costs \$2 million more to hold the show in New York because of union costs [at Madison Square Garden] and [less income from sky boxes]. We had to step up and find partnerships, but we'll probably still take a half-million dollar beating."

- The Recording Industry Assn. of America and the Recording Artists Coalition (RAC) have begun negotiations to achieve mutually acceptable modifications to the record industry's amendment to California's seven-year rule for personal service contracts (*Billboard Bulletin*, April 3). Negotiations center on State Senate bill S.B. 1246, which would strike the state's amendment allowing labels to sue artists who leave a label while still owing it albums. RAC believes the amendment is unfair. Judiciary Committee members asked both parties to negotiate a settlement.

- Warner Bros. Nashville president Jim Ed Norman adds oversight duties for Word Label Group, the recorded-music division of Nashville-based Christian music company Word Entertainment. Malcolm Mimms, president/COO of Word Entertainment, adds COO duties at Warner Bros. Nashville, Word's sister country label. Warner Music Group purchased Word Entertainment late last year (*Billboard*, Dec. 8, 2001).

Boberg says of the deal, "This is a triangle deal between News Corp., MCA, and Rawkus, with News Corp. giving up their ownership and MCA coming in. All terms have been agreed to, and the long-form contracts are in the process of being signed."

MCA's interest in Rawkus goes beyond its acts, Boberg says: "It was about the Rawkus brand. Although the acts are very attractive, they represent what they've done so far. The real attraction to Rawkus is what it will continue to do and grow into."

Rawkus' pact with MCA was a logical next step for the now-former indie, says its president and co-founder, Jarret Myer: "[Co-founder] Brian [Brater] and I have a strong relationship with Jay Boberg. He has always expressed interest in being part of Rawkus' growth. So when it came time to take the label to the next level, MCA and Jay Boberg were the logical partners."

Boberg says Rawkus will remain autonomous, retaining its own offices



BOBERG

and A&R and marketing staffs. "They will just have additional resources, both monetary and staff-wise."

Myer says that "Rawkus will always do what it is known for: finding talent, starting up records, and developing acts and new sounds. The difference is, now we have heavyweight ammo from the promotion department." According to Myer, the first release will be the third install-

ment in its "Soundbombing" series.

In addition to the Rawkus deal, recent MCA signings of left-of-center acts like Blackalicious, DJ Shadow, Dan the Automator, Hi Tek, the Dust Brothers, and J-Dilla (Jay Dee) show MCA's commitment to progressive hip-hop.

"The goal has always been to get our music out there," Blackalicious' Gift of Gab told *Billboard* recently. "MCA came along at the right time, and it felt like the right thing to do. It gives us a chance to get our music to a broader audience."

Indie retailers who have been long-time supporters of such acts as DJ Shadow are cautiously optimistic of what this means for those acts.

"When you're on an independent label, selling 100,000 or 150,000 copies of your record, it's a big deal," says Duane Harriott, sales manager for New York-based Other Music. "If you get signed to a major label and you're not selling 500,000 units or more on your

debut, they may not let you build a fan base. If MCA is committed to developing artists and building a fan base, it's OK—because none of these artists have ever made money from creating hit songs; they've built their audience on word-of-mouth. It will be a good thing for people who've had a hard time finding those records," Harriott adds. "They'll probably find them [to be] more accessible now."

Major retailers concur. Trans World urban music buyer Jim Stella says, "It's a good move for MCA, especially with Rawkus, because they have established acts that will immediately benefit. Rawkus may also be able to get more attention at MCA than they did at Priority."

Boberg knows that the success of these acts will take time: "With all of these records, we can sell 250,000 to 500,000 records, and maybe more. It's about being patient and having a long campaign."

## Butterfly Takes Off With Four Christian Labels

BY DEBORAH EVANS PRICE

NASHVILLE—Bob Carlisle, George King, and Mike Rinaldi have partnered to form the Butterfly Group. With offices in Nashville and Las Vegas, the new company is launching four labels—Christian Records, Gospel 1, Flying Leap, and Butterfly Kids—and three publishing companies.

"How many artists do you know that go into business with their former label head?" asks Carlisle, who scored a multi-format success with "Butterfly Kisses," including seven weeks at No. 1 on the *Billboard* Adult Contemporary chart in 1997.

Carlisle signed with King's Diadem label in 1994. King later sold Diadem to Zomba's Christian division, Provident Music Group,

where he became co-senior executive VP (with Dean Diehl) of Provident's Reunion, Diadem, and Brentwood labels. King left Provident Jan. 31—the same day Carlisle's friend Rinaldi retired after 34 years as a 747 pilot with United Airlines.

"None of us in the Butterfly group had to do anything," says King, who is also a partner in Dove Canyon Films, which is working on a movie inspired by "Butterfly Kisses." "We're all doing this because we feel this is what God had in mind for us."

Carlisle—who is still under contract with Provident and has a greatest-hits package, *Butterfly Kisses and Other Stories*, due May 21 on Diadem—adds, "We've started this company just for the joy of

doing it—all things creative and all things family."

Russ Lee is Christian Records' first signing. "We want to minister to the church," says Rinaldi, who sees Lee as a perfect fit in that philosophy.

King adds, "He knows how to communicate. He's an amazing singer and a wonderful songwriter."

Formerly a member of the group Newsong, Lee previously released one solo album on Sparrow Records. He's working on his Christian Records debut, which King says will likely be released in August or September.

Christian Records will also issue a *Songs for Sleepless Nights* compilation of soothing music.

King says Gospel 1 will be devoted to black gospel music. Flying Leap will focus on alternative pop/rock and contemporary praise music, and Butterfly Kids will be a children's label.

The Butterfly Group's three publishing companies are Three Lions Music, Creative Collision, and Final Exam Music. Butterfly Group also has a studio in Las Vegas, where Carlisle currently lives.

King says they are in negotiations for distribution and hope to make an announcement during the annual Gospel Music Week convention (April 21-25). "We will also be going after some pretty significant people," he says of future hirings. "We want a company with a mixture of great experience and youthful enthusiasm."



### BILLBOARD EXCLUSIVE

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	185,055,000	164,498,000	(↘11.1%)
Albums	175,218,000	160,560,000	(↘8.4%)
Singles	9,837,000	3,938,000	(↘60.0%)

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

	2001	2002	
CD	161,618,000	151,182,000	(↘6.5%)
Cassette	13,260,000	8,996,000	(↘32.2%)
Other	340,000	382,000	(↗12.4%)

### OVERALL UNIT SALES

This Week	14,317,000	This Week 2001	14,254,000
Last Week	12,670,000	Change	↗0.4%
Change	↗13.0%		

### ALBUM SALES

This Week	14,008,000	This Week 2001	13,333,000
Last Week	12,363,000	Change	↗5.1%
Change	↗13.3%		

### SINGLES SALES

This Week	309,000	This Week 2000	921,000
Last Week	307,000	Change	↘66.4%
Change	↗0.7%		

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

	2001	2002	
City	41,443,000	36,756,000	(↘11.3%)
Suburb	73,887,000	66,445,000	(↘10.1%)
Rural	59,888,000	57,359,000	(↘4.2%)

### DISTRIBUTORS' MARKET SHARE

(03/04/02—03/31/02)

	UMVD	WEA	INDIES	SONY	BMG	EMD
Total Albums	27.6%	16.7%	16.3%	16.1%	14.6%	8.8%
Current Albums	28.4%	15.6%	15.4%	15.9%	16.9%	7.8%
Total Singles	34.8%	12.8%	12.4%	12.4%	15.8%	4.4%

ROUNDED FIGURES

FOR WEEK ENDING 03/31/02

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



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## Merlis, Less Form Indie Label With Roots Focus

BY CHRIS MORRIS

LOS ANGELES—Former Warner Bros. Records senior VP of worldwide corporate communications Bob Merlis and ex-Blues Foundation executive director David Less have formed a new indie label, Memphis International Records.

The imprint—distributed by MRI via Ryko Distribution—will focus on American roots and blues music, with an initial emphasis on Memphis' hometown artists.

Merlis says, "Memphis has so much resonance in the world, it's an asset to identify with where it all began—Cleveland notwithstanding."

Less operates a Memphis-based consultancy, while Merlis—now an independent public relations rep—

maintains an office in Los Angeles. Less says, "We decided, because we both have offices we operate and other clients and no overhead, we could do a record label and make good records."

The label's first three projects, which Memphis International hopes to release by June, are *Down in the Alley*, a new studio album by blues singer/guitarist Alvin Youngblood Hart produced by Less and producer/musician Jim Dickinson; *The Missing Link*, a set of unreleased performances recorded by Less and Dickinson in

1979 from the late "Harmonica" Frank Floyd, a unique Southern minstrel show and carnival performer; and *Live in Memphis*, a concert recording by soul diva Carla Thomas.

Memphis International has enlisted some notable figures to write liner notes for the first releases. Nick Tosches, author of *Great Balls of Fire* and *Dino*, penned the Floyd notes; Isaac Hayes wrote the Thomas liners; and Robert Gordon, author of *It Came From Memphis*, introduces the Hart set. Billy Gibbons of ZZ Top and L.A. roots-music performer Dave Alvin will also contribute to the Hart collection.

Less says, "These are records that other people may or may not make. They're all quality records that, in the economy of the music business today, would not get made."

Merlis says Memphis International has a cross-genre mission: "We don't want to be thought of as a blues label... David and I have thought maybe we can get a rock band. We'll definitely do a jazz record one day."

Hart, a Memphis resident for the past four years, says of the label's plan to promote Memphis and Southern music: "There's not a lot going on in that aspect—nobody trying to mine the things that are floating around down here. Somebody needed to do it."



**BILLBOARD EXCLUSIVE**

## Executive Turntable



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ALVAREZ

**RECORD COMPANIES:** Van Fletcher is named senior VP of sales and marketing for Universal South in Nashville. He was executive VP/GM of Virgin Records Nashville.

Rick Haayen is promoted to director of international for MCA Records in Santa Monica, Calif. He was international marketing manager.

Kevin Calabro is named director of marketing for Tomato Records in New York. He was director of publicity for Label M.

**PUBLISHING:** Jamie Purpora is promoted to VP of administration for

Bug Music in Hollywood. He was director of administration.

Warner/Chappell Music promotes Joei Alvarez to senior director of film and television and Scott Cresto to director of film and television in Los Angeles. They were, respectively, director and manager of film and television.

**RELATED FIELDS:** Nari Matsuura is named director of analysis for Barry M. Massarsky Consulting in New York. She was a graduate student of business at Cornell University.

## Morgan Stanley Takes Stake In V2 Deal Gives Music Group Much-Needed Cash Injection

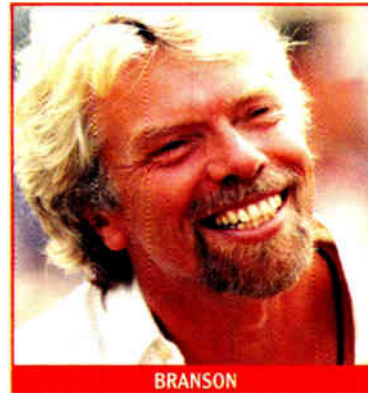
BY ADAM HOWORTH and MATTHEW BENZ

LONDON—V2 Music Group has received a much-needed injection of cash after U.S. investment bank Morgan Stanley exercised its right to convert \$128 million of bonds into a 47.5% equity stake in the label.

The deal frees V2 from crippling interest charges payable on the bonds Morgan Stanley took out in 1998 and will help fund what V2 chairman Richard Branson describes as the label's "strongest-ever release schedule." The bank has also agreed to lend V2 a further £14.3 million (\$20.6 million), with Branson investing a similar amount for artist acquisitions as the label continues its bid to become the largest independent music group in the world.

Branson, who last December replaced founding CEO Jeremy Pearce with former BMG Europe VP of operations Stephen Navin while establishing a new management structure, tells *Billboard*, "V2 is coming of age after five years of development, and I am delighted that Morgan Stanley [has] decided to convert [its] bonds into equity." Branson adds, "I fervently believe that there is room for a truly independent worldwide music group, and with that in mind, we are today both committing significant further capital to the business to take it forward."

A spokesperson for V2 says Branson



BRANSON

and his new management team brokered the deal, though "Stephen Navin has been part of the process over the past six months and helped bring it to fruition."

Since it launched in November 1996—four-and-a-half years after Branson sold Virgin Records to Thorn EMI for £560 million (\$804 million)—V2 has run up losses of £65 million (\$93.6 million). It has yet to reach the thriving independent-label status Branson envisioned for it.

The new deal with Morgan Stanley now values V2 at £200 million (\$288 million) and should enable the company to meet its target of posting its first profit this year.

The V2 roster includes Stereophonics, Moby, and Filipino artist Billy Crawford, who is now an international priority for the label since his single

"Trackin'" was recently accredited as a platinum-seller in France. The single and album, *Ride*, get a Pan-European release in the summer.

Given the size of its shareholding, it is expected that Morgan Stanley will occupy a presence on the V2 board. A Morgan Stanley official confirms the size of the bank's stake but adds, "A lot of the numbers that have been floating around are incorrect."

An analyst at a London-based rival of Morgan Stanley calls the valuation "a joke," adding that if V2 were worth more than \$200 million, EMI would be worth more than \$20 billion. The source claims that several months ago, V2 executives were touting the company for sale for a mere £1 (\$1.44), if the purchaser would wipe out the company's debt.

However, the Morgan Stanley official stresses that V2's financial position is secure. "The company's funded for growth," he says. "This is not a company that's been put together to be in maintenance mode."

"We're not naive about the industry or the long-term nature of the opportunity," the official adds. "It's a long-term opportunity."

The official cites "a good pipeline" of albums this year, and, most important, Branson's experience of building a label. "Clearly, it's a business he knows well. He's been in it a long time, and I think that perspective's important."

## After Rise, EMI Share Price Levels Off

BY MATTHEW BENZ

LONDON—EMI Group's share price has risen steadily since Alain Levy's Oct. 15, 2001, appointment as recorded music chairman/CEO. But now that he has more fully explained his plans to reshape the label, some do not expect the shares to go much higher.

EMI shares traded as high as 800 pence (\$11.44) in early 2000, around the time EMI and Warner Music Group announced plans to merge. Those talks and subsequent discussions with Bertelsmann eventually ended, after resistance from regulators. By early May 2001, shares had fallen to around 450 pence (\$6.48). Last fall, shares dipped below 300 pence (\$4.32), after the company issued a warning that profits would be lower than expected. Shares now trade at around 350 pence (\$5.04).

In his first six months on the job, Levy and his main lieutenant, vice chairman/EMI Recorded Music North America head David Munns, have streamlined and sharpened the profiles of EMI labels in the U.S. and around the world. At a March 20 presentation to the London financial community, EMI Recorded Music said it would cut 1,789 jobs and 400 acts to save £98.5 million (\$142 million) by March 2004. The total cost of restructuring is £240

million (\$345.6 million), of which £142 million (\$204.5 million) is cash. EMI Recorded Music aims for operating margins of 11%-13% in three years.

Levy and Munns emphasize long-term artist development. "The creative part of the industry seems to have become less important than ever," Levy noted during the presentation. "There is a need for con-



stant, sustained attention to the artist-development process."

While many in the industry applaud this ethos, some fear that EMI Recorded Music simply can't outrun such industry-wide difficulties as CD burning and file sharing (see story, page 1).

EMI declined to comment further, citing a need to remain silent until late May, when it announces results for the fiscal year that ended March 31. EMI Group shares are not likely to do much until investors have a chance to digest those numbers.

Merrill Lynch analysts say EMI shares are worth at least 410 pence (\$5.90), noting that an upturn is possible as marketing costs and artist advances are reduced.

David Griffiths, an investment manager for U.K. equities at AEGON Investment Management in London, says EMI shares could still climb another 100-150 pence (\$1.44-\$2.16), in part because of the "reasonably conservative expectations" Levy has set for the company this year.

Yet Griffiths and others stress that growth of the recorded music business in a difficult environment is the main concern for EMI Group shares. Led by Martin Bandier, EMI Music Publishing is regarded as the industry's best, its 600 employees delivering nearly a third of EMI Group's £332.5 million (\$471 million) in profit in fiscal 2000.

Griffiths says, "There's skepticism in the U.K. market [about whether the growth forecast is achievable]. It's quite difficult to get the top line growing ahead of the industry."

Michael Nathanson, an analyst with Sanford C. Bernstein in New York, adds that cost cutting is sensible but says, "They're basically cutting to maintain what they have, rather than to grow."



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- Ramiro Burr, San Antonio Express News
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## UPCOMING SPECIALS

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

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

**LICENSING & MERCHANDISE** - Issue Date: Jun 15 • Ad Close: May 20

**HARD MUSIC/METAL I** - Issue Date: Jun 22 • Ad Close: May 28

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**LATIN MUSIC SIX PACK III** - Issue Date: Jun 29 • Ad Close: Jun 4

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# ARTISTS & MUSIC

## On 'Thalía,' EMI Latin Star Reveals Her Gutsier Side

BY LEILA COBO

MIAMI—Thalía, barefoot and without makeup, is fiddling with the remote control of her newly installed stereo system in her almost equally new home in Miami Beach. So here we are, listening to what even a home stereo can't disguise: that this is a gutsy album, flush with personality and hooks, and that Thalía—Mexican soap-opera star, former teen bopper, and Latin pop diva—has taken a quantum artistic leap that may mark the differ-



THALÍA

ence between her current musical success and mainstream stardom.

Due in stores May 21, *Thalía* (EMI Latin) has far more aggressive rock undertones than its namesake's previous material, edgier arrangements that often rely on crunchy guitars, and a generally relaxed feel that belies the nine months of work that went into it. A rap/pop track featuring Los Rabanes and even the requisite dance tracks—including the irresistible "En la Fiesta Mando Yo" (At the Party I'm the Boss)—manage to sound out-of-the-ordinary yet at ease with themselves.

"It's been a very relaxed, unpretentious process," Thalía says. "It's been a marvelous personal encounter where it was about simply letting things flow

and taking them as they came, without so much starch and fuss. It's not that I'm not doing pop anymore, but the tendency of everyone who worked on the album was to go toward [more rock-oriented] sounds, and it feels incredible."

*Thalía* is a collection of 10 Spanish tracks, most of them penned by hit writer Estéfano, who co-wrote and co-produced several of them with collaborator Julio Reyes. The album also includes three English-language tracks that Thalía envisions as her introduction to that language's market; a process that will be complete by year's end, when she releases her full-length English-language debut. Though many associate her simply with her soap operas, it's a point Thalía has been moving toward consistently and carefully. "Soaps give you a platform in places you can't even imagine," she explains. "For example, in Greece, my *banda* album sells. In Spain, too. My records sell in Turkey, the Philippines—countries where I would have never had the opportunity to be known—and it wouldn't have happened if I hadn't had those roles and if my songs hadn't played every single night on TV."

When the *Thalía* project came into Estéfano's hands, he was told to write songs in a fresher, more aggressive vein, and he developed a strong rapport with the singer. For example, the ballad "Y Seguir" (And Go On) came about after a long conversation in which Thalía told Estéfano that in love, one leaves pieces of oneself behind, only to have to turn around, pick those pieces up, and go on. The next day, Estéfano turned in the track, where he'd put her words into song.

"She surprised me from the beginning," Estéfano says. "She is far cooler than her TV roles, far nicer and more relaxed, and that's what I wanted to project. I found she had much more of an edge. She's an extremely talented, hard-working girl, and she works with love. I think this will be the most important album of her career. It's a

great album."

Expectations surrounding Thalía's release are high—not just because she's a consistent seller and a major act, but because this is her first album since her marriage to Sony Music Entertainment chairman/CEO Tommy Mottola, and that alone puts an extra spotlight on the project. "I'm at this stage in my career because I've prepared for it, and in no way do I feel pressured," Thalía says. "I'm Thalía on my own." By the same token, she says her husband has been close to her album-making process, a

situation she embraces. "He definitely gives me advice," she says. "Imagine having such a music guru in your house. If he supports me in something and likes something, well, I really have to pay attention."

"Tú y Yo" (You and I), the disc's first single—a guitar-based pop/rock track—goes to radio April 15 in pop and *gruper*a versions, the latter completely redone as Thalía laid vocals down again at a slower tempo and with totally different inflections. (There's also a second, more traditional *gru-*

*pera* version, plus an acoustic version of the track.)

Of *Thalía*, Latin music buyer for the Musicland Group J.C. Gonzales says, "We're expecting this album to do very well, and we're very excited and very supportive of the project."

EMI Latin USA president/CEO Jorge Pino says. "She has such a star quality, and with this album she's found her match." "This is a deep album—it has five or six singles—the marketing plan is comprehensive, and she's eager to support it to the max."

## Freeman's 'Beautiful Stars' On Lost Highway

BY DEBORAH EVANS PRICE

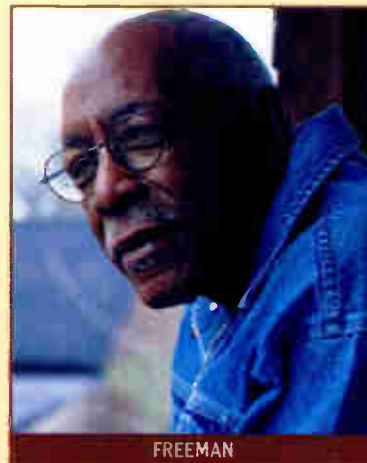
NASHVILLE—It's been more than 50 years since Isaac "Dickie" Freeman moved to Nashville to become a member of the Fairfield Four. But instead of his career winding down, the 73-year-old bass singer is basking in the attention generated by his appearance in the film *O Brother, Where Art Thou?* and its soundtrack and releasing his very first solo album, *Beautiful Stars*. The project pairs Freeman with the Bluebloods, and the combination of his deep, soulful vocals and the acclaimed Nashville blues band infuses new life into a collection of such well-loved gospel standards as "Because He Lives" and "When We Bow in the Evening at the Altar."

Freeman credits the album's executive producer, Jerry Zolten, with encouraging him to step out. "He used to be road manager for the Fairfield Four," Freeman says of Zolten, who is a communications professor at Penn State University in Pennsylvania. "So he asked me one day if I had ever thought of doing a solo album. I said, 'I'm not prepared for it,' and he said, 'You can get prepared, can't you?'"

Freeman did so with the help of producer Kieran Kane, who originally recorded the album for Dead Reckoning, the Nashville-based indie in which Kane is a partner. Though available on that label's Web site last year, the project did not have national distribution. It has now been picked up by Lost Highway and will street April 16.

Freeman brings more than five decades of experience

to his solo outing. He joined the Fairfield Four in 1948, later leaving to organize the Skyhawks, which performed together for 13 years. In 1980 the Fairfield Four reunited and began a new chapter in its career. The Grammy Award-winning group, currently managed by Freeman, performed "Lonesome Valley" on the *O Brother, Where Art Thou?* soundtrack, and Freeman appeared in the film as one of the gravediggers. Booked by Nashville-based Keith Case, the group performed recent dates on the Down From the Mountain tour, which was a spinoff from *O Brother, Where Art Thou?* Stepping out solo is already garnering Freeman attention. "It's a great project, and we've been getting tremendous feedback," WGOK Mobile, Ala., PD Felicia Allbritton says. "The second it went out over the airwaves, people were screaming, 'Where did you get that?' We've been playing 'Beautiful Stars,' and the audience has gone wild."



FREEMAN

According to Lost Highway VP of marketing Kira Florita, "We're doing a lot of multi-artist ads, and Isaac is in those right next to Tift Merritt and other Lost Highway artists," she says. "We've also hired Barry Martin of Gospel Marketing and Sales Management, based in Mobile [Ala]. He's primarily working gospel radio." First single "Lord I Want You to Help Me" is included on a three-song sampler with "Jesus Is on the Mainline" and "When We Bow in the Evening at the Altar." The sampler includes a 48-minute interview being serviced to the gospel, Americana, and triple-A formats.

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# Moby Opts For More Warmth, Less Attitude

**Sinéad O'Connor, Angie Stone, MC Lyte Guest On V2's '18'**

BY LARRY FLICK

NEW YORK—Moby has decided that his new primary musical ambition is to create compositions that are warm and emotional—the kind that listeners can “take home and embrace.”

“In the past, when I made records, there was always an element of being an old punk rocker,” he says. “Culture had to be confrontational. When I made a record, I aspired for it to be beautiful and compelling, but something that was also confrontational. I don’t remember exactly when it happened, but I have changed my mind. Most people, in their daily lives, experience enough confrontation; they don’t need more from me.”

The threads of that philosophy bind his latest effort, *18* (V2, May 14), into an eclectic, yet cohesive collection that strives to play equally well on crowded dance-floors and in more intimate, low-key settings.

Joined by guests Angie Stone, Sinéad O’Connor, and MC

Lyte, among others, the New York-rooted artist darts from the electro-funk grooves that fueled 1999’s hugely successful *Play* into rugged hip-hop, earthy gospel, and atmospheric ambient-pop soundscapes. Moby says he wrote 150 tunes before settling on the 18 that made the final cut. Despite the fact that he was following what has been described by critics and industry observers as a career-defining recording, he said he felt little pressure in the studio.

“My only concern was in making people feel like this record wasn’t a waste of their time. I always feel a sense of artistic responsibility and debt toward anyone who listens to my music. The interest and good grace of an audience can disappear in two seconds, if you don’t make it worth their while.”

Moby knows from whence he speaks. Before *Play*, which V2 estimates has reached the 10 million mark worldwide, he issued the caustic, rock-edged *Animal Rights* on Elektra, a set that sold a meager 100,000 copies worldwide.

“I remember going to the U.K. for my big press junket, and exactly three journalists showed up—one from a homeless paper in Birmingham and two from a student paper in Norwich. I know what it’s like to make a record that no one cares about.”

Still, Moby has never compromised his songs in order to win listeners. He recalls sitting in a park on the Lower East Side of Manhattan shortly after completing *Play* and thinking, “I like

this record, no one else will. And there’s nothing I can really do about it because this is how these songs came out of me.”

He adds, “That day, I had an earnest conversation with myself about what other careers I could do. I thought I was at the end of my musical career. I thought I could go back to school and study architecture, and make music in my spare

butt off to hear anything anywhere. I missed the entire feeding frenzy. But it certainly was fun and exciting to be a part of. It’s interesting to think of your music in so many different contexts and forms.”

Though it remains to be seen if *18* will spark similar interest, its content is undeniably accessible to all forms of media. Moby has grown into a composer of remarkably cinematic style.

Yet, he has also mastered the art of the three-minute pop single—as evidenced by the set-opening “We Are All Made of Stars,” an infectious, guitar-laden gem that is fondly reminiscent of David Bowie’s “Heroes.”

The track shipped to modern rock and triple-A radio formats April 1, and it’s accompanied by a videoclip directed by Joseph Kahn (Britney Spears, U2). Based on photographs by Philip-Lorca DiCorcia and featuring appearances by actors Corey Feldman, Gary Coleman, Todd Bridges, Thora Birch, Vern

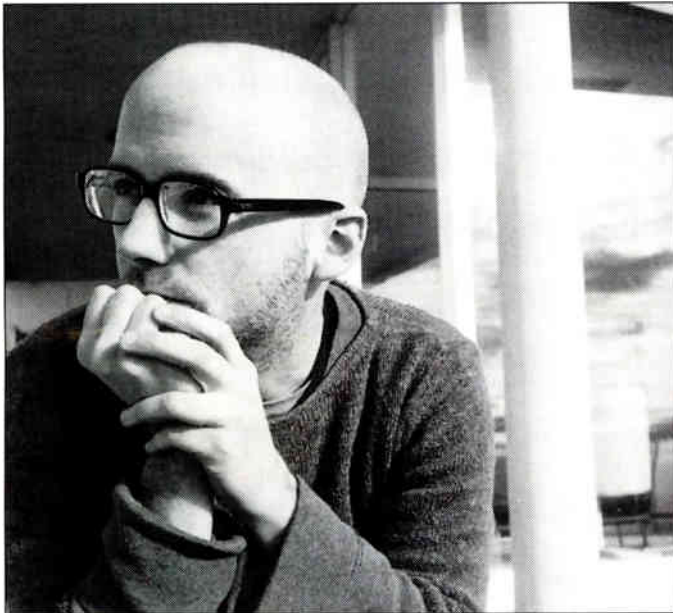
Troyer, and Ron Jeremy, the clip will be premiered shortly on his popular MTV program, *Señor Moby’s House of Music*.

“That single is the perfect way to introduce this project,” notes Marlon Creaton, manager of Record Kitchen, an indie retailer in San Francisco. “It offers Moby as an artist who can effectively play the pop game, yet it’s still ‘cool’ enough to connect with fans who have been with him since his club days.”

The release of the single and *18* will be supplemented by a spree of activity that includes a series of personal appearances and a lengthy concert tour by the artist, who is managed by Marci Weber and Barry Taylor at MCT Management, and booked by Marsha Vlasic at MVO (both companies are based in New York).

“Moby is one of those artists who doesn’t just work hard, he works non-stop,” says Rachel Mintz, product manager at V2. “He’ll do anything and everything, including showing up to conventions like [the National Assn. of Recording Merchandisers confab] and personally playing the new record for retailers.”

Moby notes, “The philosophy with *Play* was that we would say yes to everyone. If it was reasonable, we’d show up anywhere and do whatever it took to expose the record to as many people as possible. The approach to this record will be similar. I’m going to get out into the trenches and serve this record—and anyone who cares about it—as well as humanly possible.”



*‘[In the past], when I made a record, I aspired for it to be beautiful and compelling, but something that was also confrontational. I don’t remember exactly when it happened, but I have changed my mind. Most people, in their daily lives, experience enough confrontation; They don’t need more from me.’*

—MOBY

time. I felt doomed to failure.”

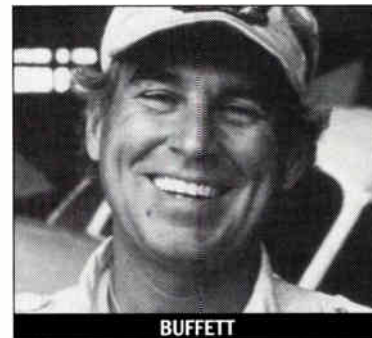
But the exact opposite would prove to be true. The set-truck a chord with the public—not to mention ad agencies and filmmakers, who licensed various cuts from *Play* for an assortment of commercials and movies. The set has also been actively heard during numerous sporting events.

Moby (whose songs are published by Warner-Chappell, ASCAP) says he barely heard a note of his music within these various media forms. “I was too busy touring and working my



**THE LONG RUN:** In *Billboard*’s April 6 issue, Jimmy Buffett’s new studio album, *Far Side of the World* (Mailboat), debuted on The Billboard 200 at No. 5, his best album chart showing in six years. In February, Barry Manilow’s greatest-hits collection, *Ultimate Manilow* (Arista), came on that chart at No. 3, Manilow’s strongest debut since 1978. Last August, Neil Diamond’s *Three Chord Opera* (Columbia) peaked at No. 15, his highest summit since 1996.

What do these three acts have in common?—careers that span more than 30 years, incredibly loyal fan



bases, tremendously entertaining live shows, scant critical acclaim, and virtually nonexistent support from contemporary radio. According to Broadcast Data Systems-monitored stations, for the week ending March 31, “Savannah Fare You Well,” the current single from Buffett’s new album, received 32 spins on radio, whereas Buffett’s classic “Margaritaville” got 391 plays. Both Diamond and Manilow had songs from their latest studio albums (Manilow released *Here at the Mayflower* on Concord Records last December) stall in the mid-20s on the Adult Contemporary chart (although it was the first time they’d appeared on that chart in years).

“Radio stations are calling me to do interviews, and my first question that I’m going to ask them on the air is if they’re playing my new single,” says Buffett, with a slightly wicked laugh.

The moral of the story here is that radio play, which most in the industry perceive as the holy grail, is not the only path to success for established artists who were once radio pop mainstays. Nor are major labels. Buffett’s album was released on his own, self-distributed Mailboat Records.

And he’s trying to lure other artists who may have the same sort of following. “I know the ones who are available,” he says. “Maybe they can look at me and just do the math. I don’t have to pay for anybody else’s mistakes. Take your career in your own hands. Look at what Jimmy’s doing.”

None of these artists expect to get

played on the radio between the Britneys and Christinas of this world. In fact, Manilow goes so far as to say he probably would have agreed with the consultants who told radio stations that their listeners don’t want to hear his new material on the radio. But that was before he came in at No. 3. “I would have never in a million years predicted that that kind of thing would have happened,” he says. “I don’t know who’s buying [*Ultimate Manilow*]. I think it’s the younger people.”

That may be, but the key to these acts’ success is that they aren’t chasing a younger audience by pairing with some hip, young thing for a duet or by leering at girls young enough to be their daughters in videos in an awkward attempt to get on MTV. Instead, any younger fans have come to them on the artists’ terms.

Nowhere is this more evident than on tour. While their radio play may have diminished, their ability to draw audiences has not (last year, Buffett grossed \$25 million from 30 shows).

These acts express a graciousness, respect, and gratitude toward their core fans that make them endearing and enduring. Diamond sold out three shows at Los Angeles’ Great Western Forum last December, despite the absence of a true radio hit in years. The appeal was clear: He didn’t skimp on production (he was backed by a 20-piece orchestra), he played for more than two hours, and even when performing “Sweet Caroline” for what had to be the 10,000th time, he sung it like he knew there were people hearing it live for the first time. And they loved him for it.

Just as someone like Sting has revitalized his currency by appearing in commercials for Jaguar (that’s where many people first heard “Desert Rose” after radio was slow to embrace it), it’s time for some of these artists to use commercials as a way to get their new music heard. They may not be stylish or young enough to sell something trendy, but there has to be some product between a soft drink and Polident that Madison Avenue thinks they are right for.

We’d also love to see a radio format that catered to some of these artists, perhaps playing a blend of the new and the old. The record sales show that there are clearly people out there who would listen and who spend.

**STUFF:** Warner Bros. has entered into a partnership with Epitaph to release two albums from hot Swedish band the Hives for North America. The group’s *Veni Vidi Vicious*—which originally came out on Epitaph in September 2000—will be relaunched later this spring by both labels.

# Bolton Begins New Chapter With Jive Debut, Updated Sound

BY CHARLES KAREL BOULEY

LOS ANGELES—Michael Bolton has a new album and a fresh sound. When his first Jive release (and first album of totally new material since 1998), *Only a Woman Like You*, hits retail April 23, the label hopes it will relaunch this AC hitmaker.

"We wanted to reconnect Michael to his audience and remind them that he's talented, he's approachable, and whatever memories they may have of him, he's going to be making new ones," Jive director of marketing/product management Alan Siegel says. "This is not a new Michael, but a fresher one. Michael is very funny, very personable, and very charismatic, and now that's coming across more than ever."

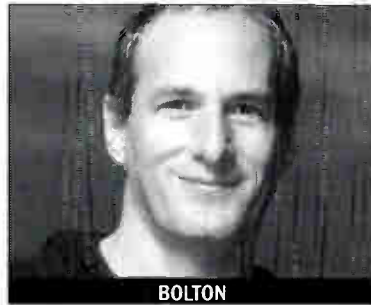
There can be no doubt that the album's 11 new cuts update the artist's classic sound. From the opening, Latin-flavored "Dance With Me" to the debut single/title cut "Only a Woman Like You" (penned by superstars Robert John "Mutt" Lange and Steve Lipson and pro-

duced by Rami, Lange, Shania Twain, and Max Martin), it is clear that Bolton has started a new musical chapter in his life.

"This attitude of a fresh face or sound is purposely avoiding the last thing I'd want to do—which is reinvent the wheel or try to be the older 'N Sync guy, the male Britney. It's never going to happen," Bolton says with a laugh. "But, I expect this will be my audience's favorite record since *Time, Love and Tenderness*. I'm hoping that the material draws them in but doesn't leave them saying, 'What the heck is he doing?' My guess is they're going to know, and they are going to love where I've gone, and in the process we are going to make new fans."

Bolton is an enduring industry figure with an impressive history. The artist has sold more than 52 million records worldwide, according to the label, and he's won two Grammy awards and six American Music Awards. But that was then.

"I was feeling stagnant. Stagnation for an artist is death," Bolton



BOLTON

says. "We need the attitude of this being a relaunch. I believe I'm part of the next phase for Jive."

Some may see the Bolton signing as a departure for the teen-hit-driven Jive—home to 'N Sync, Backstreet Boys, and Britney Spears, among others—and ask, "What is a youth-driven label doing with such a decidedly adult artist?"

"Mainstream AC is not a foreign territory to us," Jive senior director of promotion, adult formats, Tom Cunningham says. "'N Sync and Backstreet Boys are staples at the format, and Britney Spears is charting

now. We've also had Huey Lewis through Silverstone. For us, this is not new. The first single is a great song. The caliber of writers, the diversity of the talent, the song, and then Michael Bolton in the mix brings a whole new dimension to the table."

But a new Michael Bolton record does not necessarily mean an automatic add at radio. Jhani Kaye, PD for Clear Channel's KOST and KBIG Los

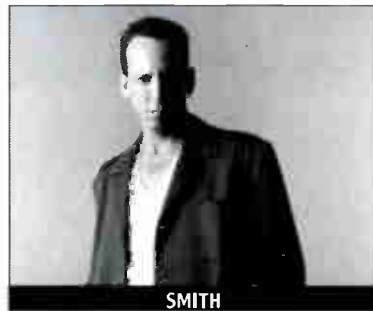
Angeles, says, "Michael Bolton, like Celine Dion, Phil Collins, and Elton John are core artists for AC. Because of that, we are going to take notice. But research indicates that people react song by song, not artist by artist. Every artist has failed commercially at one point, so the song must stand on its own. This song has successfully reinvented him as an artist, and it's a great song. That's why we play it."

# Nylon Strings Help Dualtone's Smith Hone Sunny Set

BY TOM DEMALON

NASHVILLE—There's something appropriate about Darden Smith's *Sunflower*, his first album in five years, having a spring release date.

The mood of Smith's Dualtone debut, arriving April 23, and the thread of awakening that ties the 12 tracks together mirror the season. The album's roots are as organic as the music it contains.



SMITH

"I bought a really cheap, nylon string guitar," Smith says. "I fell in love with the sound. There's an intimacy to a nylon string guitar that I really like." Two of the first tracks written, the optimistic "Stronger" and the Zen-like "Shadow," "took me in a direction of writing that the rest of the stuff kind of flowed from." Unsigned for the first time in more than a decade, Smith felt no pressure to please anyone on the outside. "In the end, you have to satisfy yourself."

Recording in New York and at home in Austin, Texas, Smith worked with such longtime collaborators as bassist Roscoe Beck and co-producer Stewart Lerman. "It's a real luxury to work with friends that are as talented as these guys," Smith says. "I trust them to do their thing. I know they're going to come up with stuff I never could." Some of *Sunflower's* notable contributors include songwriter Gary Nicholson and guitarist Knox Chandler, with Kim Richey and Patty Griffin providing vocals on several cuts.

When Dualtone co-president Scott Robinson heard a burned copy of the results, "I realized that Darden had made his career record." Robinson and Dualtone's desire to "bring [Smith] back in a big way" began with the March 5 release of "Satellite" to triple-A radio. Jody Denberg, PD for Austin's KGSR, says, "The new album moves him forward as an artist."

Smith is self-managed. His songs are published by Darden Smith Music (ASCAP). Rick Cady of Third Coast Artists Agency in Nashville handles his booking. Smith's initial tour dates will be primarily acoustic.



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# Sound Tracks™



by Carla Hay

**SOUL TRAIN AWARDS CD:** *Soul Train* founder/executive producer **Don Cornelius** says one of the greatest compliments he's heard about the annual Soul Train Music Awards show, now in its 16th year, is that "it's a music show with awards rather than an awards show with music."

For the first time, the event has its own CD, *Soul Train 2002 Music Awards* (MCA Records), which features tracks from several of the show's nominees (*Billboard*, March 23). This year's Soul Train Music Awards aired in syn-

nelius Productions for this album. The CD is something that takes the *Soul Train* brand more to the mainstream."

Making the CD presented tough challenges at times, she notes: "It was a bumpy road, because it took a little longer than expected to get tracks cleared. For the fans who weren't able to go to the awards show [taped March 25 in Los Angeles], at least they can take the feeling home with this CD."

According to Batchelor, the bulk of the marketing of the CD will be through consumer advertising. TV commercials will run on the WB network, as well as during the syndicated *Soul Train* TV series and awards show. In addition, there will be ads in *Vibe* magazine and local radio in key urban markets. Retailers have received window displays for the album, and there is also online promotion at soultrain.com and mcarecords.com.

Cornelius is forthright in explaining why he created the Soul Train Music Awards: "The intent of the show was to make a point and guarantee that there is a party especially dedicated to soul music, instead of soul music just being part of an awards show. At the time we started the awards show, there were grumblings about the way black music was treated at other awards shows, like the American Music Awards and the Grammys. We weren't getting primo seats at the events, and some of the artists weren't being treated in a first-class way. It wasn't necessarily racism, but it was custom. Those shows really aren't our party, so we decided to have our own party."

He adds, "The Soul Train Music Awards just have a different swagger. We don't fill up the front rows with just industry people; we have regular fans who also get great seats, and it shows how the audience reacts to the people onstage. The performers at our awards show feed off of that, and they tend to perform differently than how they would at other awards shows."

*Soul Train* has been on the air since 1971 and is currently the longest-running TV show in first-run syndication. Since launching the Soul Train Music Awards in 1987, Cornelius has also masterminded the annual Soul Train Lady of Soul Awards (since 1995) and the Soul Train Christmas Starfest (since 1998). Later this year, MCA will release the first Soul Train Lady of Soul Awards CD and the next CD of the Christmas Starfest event.

The TV mogul says what he's most proud of about the Soul Train Music Awards is "the way our results are voted on. It's almost flawless, because it involves people who work in the industry and who really know the records and the artists."

## In The Works

- On May 21, Pantera's Philip Anselmo bows his latest side project, Superjoint Ritual, with the release of the band's debut album, *Use Once & Destroy* (Sanctuary Records). In addition to Anselmo on guitar and vocals, the lineup features Jimmy Bower (Eyehategod/Corrosion of Conformity/Down) on guitar and Joe Fazzio on drums. The band is expected to tour the U.S. this summer.

- Soul Asylum frontman Dave Pirner is to release his solo debut in late June/early July on *Ultimatum*. The self-produced album was recorded at New Orleans' legendary Kingsway Studios and features a guest appearance from Chris Whitley. The first single, "Never Recover," will be released in May.

- Bruce Hornsby will return for his first release of new material in four years with *Big Swing Face*, an RCA album that features little of the artist's signature piano work. Hornsby and producer Dave Bendeth decided to explore some more exotic keyboard textures, recalling Wayne Fontana in his prime. The project is due June 11.

- Also due on RCA this summer is the studio debut of Broadway diva Heather Headley. The Tony-winning star of *Aida* and *The Lion King* will be revealing a more mainstream pop/R&B side of her personality on the set.



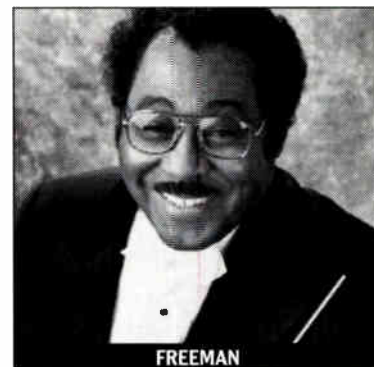
**Ready to Rock.** Famed heavy metal guitarist Zakk Wylde is trekking the U.S. in support of his current Black Label Society collection, *1919 Eternal*. The project comes on the heels of the artist's appearance (alongside members of Dokken, Third Eye Blind, and Slaughter) in the motion picture *Rock Star* and a slot on 2001's *Ozzfest* tour. "The momentum has been great, and I feel like this record is going to hit the fans in a great way," he says. Wylde is putting together plans for a major summer jaunt that is being kept under wraps. "There's always something cool brewing," he says.

# The Classical Score™



by Steve Smith

**REDISCOVERED HERITAGE:** During the mid-1970s, conductor **Paul Freeman**, then in residence at the **Detroit Symphony Orchestra (DSO)**, and musicologist **Dominique-René de Lerma** addressed a gaping hole in the classical recording lexicon with an ambitious series of nine LPs on Columbia Masterworks featuring music by composers of African descent. Their pioneering collection, the "CBS Black Composers Series," presented music by such composers as **Joseph Boulogne, Chevalier de Saint-George, William Grant Still, Olly Wilson, and George Walker**—many for the first time on record—performed by the Detroit Symphony and other leading



FREEMAN

orchestras, ensembles, and soloists.

Though highly acclaimed, the series was short-lived. A limited-edition boxed set of all nine LPs was issued by the College Music Society in 1987 but quickly disappeared. Now, the Detroit Symphony has reissued its performances from the series on its own DSO label. Released April 2, the two-CD set (selling for the price of one) features Walker's Piano Concerto, **Roque Cordero's** Violin Concerto, and shorter works by Cordero, **Adolphus Hailstork**, and **Hale Smith**.

Birmingham, Mich.-based Royce Entertainment, the company that produced the orchestra's three previous self-released discs, licensed the recordings from Sony and is coordinating local distribution and sales to Borders Books & Music and Harmony House; Navarre and Midwest Artists Distribution are handling national distribution. The orchestra is also selling the set through its Web site, detroitsymphony.com.

According to Detroit Symphony president/executive director **Emil Kang**, the idea for the reissue arose from the orchestra's Classical Roots Committee, which seeks to increase African-American participation in DSO events and fosters the inclusion of African-American composers and performers in the orchestra's concerts. Since 1978, the DSO has presented an annual Classical Roots Concert showcasing such artists. During the past two years, it has also hosted an African-American Composers Forum, during which established composers—includ-

ing Hailstork and Wilson—select scores from younger colleagues for orchestral readings.

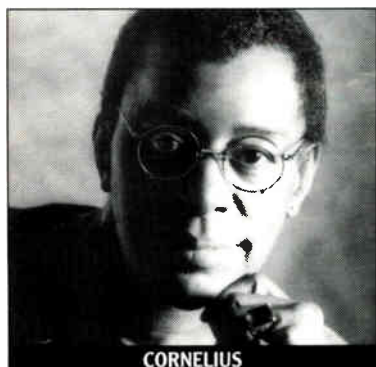
"What's at the crux of this is our belief that the Detroit Symphony Orchestra has to be reflective of Detroit," Kang says. "It goes beyond race in that sense. It's really about how we represent our community."

Since leaving Detroit in 1979, Freeman has continued to program the music of composers of African descent with orchestras worldwide. With the **Chicago Sinfonietta**, he is currently presenting a successor to the CBS effort: "The African Heritage Symphonic Series" on the Cedille label. The new collection includes some works previously recorded for the earlier survey, as well as more recent compositions. The first two volumes were met with universal acclaim; the third (to be recorded in May) will include works by **Coleridge-Taylor Perkinson, David Baker, William Banfield, and Michael Abels**. Freeman is also including works by African-Americans in an extensive series of American music he is recording with the **Czech National Symphony Orchestra** for Albany Records.

For Freeman, the "Black Composers Series" was about more than simply documenting the music. "One of the things we'd hoped for was that the exposure of the composers themselves would lead to new works and to placing the music of composers of black heritage into situations where it would be more palatable for concert performances," he explains. "And that has happened through a series of commissions: [**Seiji Ozawa** commissioned Olly Wilson and George Walker for the **Boston Symphony**, which led to the Pulitzer Prize [in 1996] for Walker [for *Lilacs*]."

Walker agrees that the "Black Composers Series" and its progeny have played a significant role in spreading awareness, but he feels that the job is not finished—noting, for example, that none of the major orchestras that have recently issued commemorative boxed sets included music by an African-American composer, except for a single **Duke Ellington** transcription.

"Certainly, there has been another generation of black composers who now have the same opportunities afforded to everybody, with the greater possibility of getting grants and fellowships," Walker says. "But you have this incredible discrepancy between a superficial awareness that there are black composers and performances of their music. The fact that this reissue is in a medium that makes it extremely convenient for anybody to hear these works is of tremendous importance; I would hope at this point that we don't have to go through another 25 years of neglect and ignorance about what's available."



CORNELIUS

dication on different dates in different markets between March 30 and April 7. (Winners of this year's show may be found at billboard.com.)

The tracks on the *Soul Train 2002 Music Awards* album are **Alicia Keys With Busta Rhymes**, "Fallin'" (a hip-hop version of the song not found on Keys' multiplatinum debut album *Songs in A Minor*); **Angie Stone**, "Brotha"; **Jaheim**, "Just in Case"; **Usher**, "U Remind Me"; **Jagged Edge With Nelly**, "Where the Party At"; **Fabulous Featuring Nate Dogg**, "Can't Deny It"; **the O'Jays**, "Let's Ride"; and **Donnie McClurkin**, "That's What I Believe." Cornelius is the album's executive producer.

In a rare interview, Cornelius tells *Billboard*, "If you take into consideration how much of worldwide [record] sales are attributed to soul music, it was necessary that we have this awards show and this album." He adds that the idea to have a CD for the awards show originated with MCA VP of strategic marketing **Marilyn Batchelor**, whom he calls "quite visionary. I have seen these kinds of CDs come down the pike with other major awards shows, and I was flattered that Marilyn decided to organize something like this."

Batchelor says, "We've been working with Don Cornelius and *Soul Train* for quite some time, and over the years he's really been able to expand the *Soul Train* brand. Recognizing that the Grammy Awards have their own [nominees] CD, we thought it would be great for the Soul Train Awards to have their own CD. So we met with Don and talked about partnering with Don Cor-

**NEW!**

# The BILLBOARD BULLETIN WEB SITE

**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 Marlene 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 "Departments" sidebar on the left lists: Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, and What's On. Below that is a "Data" section with links for "U.S. Charts", "European Charts", and "Hits of the Web". The main content area features the "Billboard Bulletin" logo and the tagline "Daily News for the International Music Industry". Navigation buttons for "Quick Read", "Fax Service", "Credits", and "Archives" are present. The date "Thursday, January 3, 2002" is displayed. A list of news articles is shown, including "RioPort Technology Makes Rental Downloads Portable", "Final Week Tops Off Slow Year For Sales", "NARM Names Award Nominations", "Change Considered For Nashville's WSM", "Matador Inks New Distribution Deals", "Bee Gees, Others Named To Queen's Honours List", "Nordic Body NCB Names Royalties Executive", "Shares In XM, Sirius Dip", "Cops Nab Shakin' Stevens", "New Execs, New Offices As Edel Europe Restructures", "V2 Scandinavia Cuts Five Swedish Staffers", and "Sony Ups Goldman".

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## ALBUMS

Edited by Michael Paoletta

### POP

#### ♪ PATTY GRIFFIN

**1000 Kisses**  
**PRODUCERS:** Patty Griffin, Doug Lancio  
**ATO 79102-21504**

Featured in Music to My Ears, *Billboard*, Feb. 2.

#### ► BAHAMEN

**Move It Like This**  
**PRODUCER:** various  
**S-Curve/Capitol 37980**

How does an act follow a monumental novelty hit like "Who Let the Dogs Out?" By packing its next album with enough beat-laden, candy-coated jams to send the average listener into sugar shock. While there's nothing here even remotely as electric or as memorable as "Who Let the Dogs Out?," there's plenty of playful, fairly innocuous fodder. Ironically, the Men are most effective on such lower-key material as the reggae-splashed "Rich in Love" and the old-school soul ballad "I Thank Heaven." It's when they push too hard (as on the wildly self-conscious "Giddyup" and "We Rubbin' ") that *Move It Like This* starts to falter. It's proof that you can't recreate magic. You can only move forward and hope that something new and exciting happens naturally.—**LF**

#### ★ GARRISON STARR

**Songs From Take-Off to Landing**  
**PRODUCER:** Chris Fuhrman, Garrison Starr  
**Back Porch 11731**

Starr's *Songs From Take-Off to Landing* is just what a satisfying album should be—a truly enjoyable listening experience that sounds better and touches deeper the closer you get. Amid country/rock accompaniment, Starr can be lyrically serious and complex or fun and sassy to an always powerful effect. The project—which focuses on a general "coming of age" theme throughout—kicks off with "Somethin's Gotta Change," a track about a lifestyle makeover. "Big Sky," a splendid vehicle for Starr's deliciously versatile and sleek voice, openly admires a positive role model, while "Silent Night" (with vocal assistance from Mary Chapin Carpenter)

## S P O T L I G H T S



#### QUARASHI

**Jinx**  
**PRODUCER:** Sölvi Blöndal  
**Time Bomb/Columbia CK 86179**

One part Beastie Boys and one part industrial-strength hard rock, Reykjavik, Iceland's Quarashi makes its U.S. debut with *Jinx*. Following the release of two gold albums in its homeland, the quartet—Blöndal (the set's producer), Stoney Fjelsted, Hössi Olafsson, and Ómar Swarez—is well poised for similar success here. Lead single "Stick 'Em Up," a powerful stadium-sized anthem (see review, page 18), finds guitars, drums, and turntable wizardry wickedly cavorting in the course of a three-minute-plus track. On "Tarfur," the band proudly displays its '70s-shaded funk roots, while "Mr. Jinx" spotlights the group's hip-hop sensibilities, with band members trading verses over a tweaked old-school beat. Certainly not a one-note act, Quarashi showcases a smoother side on tracks like the mellow "Malone Lives" and the lush "Copycat" and "Dive In." As the lines between genres continue to blur, acts like Quarashi should be able to easily create their own niche.—**RH**

centers on escaping a destructive force. On the self-deprecating "Serves Me Right," Starr receives a helping hand from Steve Earle.—**JP**

#### EILEEN ROSE

**Long Shot Novena**  
**PRODUCERS:** the Troy Boys  
**Rough Trade/Sanctuary 06076-83203**  
 On her sophomore set, Boston's Eileen

#### BONNIE RAITT

**Silver Lining**  
**PRODUCERS:** Bonnie Raitt, Mitchell Froom, Tchad Blake  
**Capitol CDP 7243 5 31816**

The ever dependable Bonnie Raitt delivers another fine disc—her 16th—by returning to the production team responsible for her previous outing, 1998's *Fundamental*. The set opens with the New Orleans-flavored "Fool's Game" and is followed by lead single "I Can't Help You Now," which is a pop gem by the songwriting team (Tommy Sims, Gordon Kennedy, and Wayne Kirkpatrick) responsible for Eric Clap-



#### ED HARCOURT

**Here Be Monsters**  
**PRODUCERS:** various  
**Heavenly/Capitol 7243 5 37688**

Of the newest batch of British imports, singer/songwriter Ed Harcourt may be the easiest to overlook, if only because he doesn't wear surgical masks in concert à la Clinic, and he doesn't follow Radiohead's fashionable lead. *Here Be Monsters*, the singer's Capitol debut, eschews gimmicks in favor of classical pop songwriting complete with wry humor, keen melodies, and a touch of British melancholy. Fans of Jeff Buckley will gravitate toward *Here Be Monsters*, especially "Apple of My Eye," which sneaks in a beat-boxed rhythm track underneath the artist's confident vocals. Harcourt finds his own voice on the epic "Heart of Darkness" and "Wind Through the Trees," a tender tune that's oddly comforting despite its downcast subject matter. Helmed by Death in Vegas' Tim Holmes, the album fleshes out its arrangements with muted trumpets, vibraphones, trombones, and hand-claps, all while staying focused on Harcourt's piano.—**JDF**

ton's "Change the World." Like Clapton, veteran Raitt deftly remains relevant in today's youth-centric contemporary pop scene. Exceptional material throughout, highlights include the David Gray-penned title track, Zimbabwe star Oliver Mtukudzi's "Hear Me Lord" (with blazing guitar work from Andy Abad), and "Back Around," co-written by the artist and Mali's Habib Koite. Raitt's eternal vocal effervescence and enthusiasm continue to amaze and astound.—**JB**

Rose does not reinvent the singer/songwriter genre. Instead, she mixes it up a bit, blending witchy, undulating vocals reminiscent of Kate Bush with the more organic Americana and blues sounds. On the CD's title track, Rose showcases her greatest musical asset—a rich, dusky voice—as she singspeaks, murmurs, and waxes philosophical over her own eerie guitar

strum and a bleating synth. Juxtaposing this skeletal, haunted sound are songs like "Good Man," a down-home folk-rocker about the travails of livin' with a lynin' man. Rose and company also cut loose on several tunes, including the '50s-style rocker "Snake" (featuring a duet with Rose and guitarist Kris Dollimore). There's much to dig into here, though the album does have

a couple clinkers, including "See How I Need You," with the kind of morose, woe-is-me lyrics that give female singer/songwriters a bad rap.—**KIT**

### R&B/HIP-HOP

#### ► ASHANTI

**Ashanti**  
**PRODUCERS:** various  
**Murder Inc. 6833**

R&B's current "it" girl Ashanti steps out on her own with her eponymous debut for Murder Inc. With three singles—Ja Rule's "Always on Time," her own "Foolish," and Fat Joe's "What's Luv?"—currently in the top 15 of The Billboard Hot 100, the young songbird is inescapable. Ashanti builds on these successes with this hip-hop-etched R&B set. For the few who haven't heard it, "Foolish" is an appropriate introduction to Ashanti's sound. The track, which references DeBarge's "Stay With Me"—which was also used on the Notorious B.I.G. classic "One More Chance"—is a dramatic tale of an ill-fated love set to a hypnotic backbeat. On "Happy," Ashanti fuses elements of the Gap Band's "Outstanding" to a midtempo ditty that is postcard-perfect for the fast-approaching summer months. Despite the artist's previous collaborations, Ashanti ably stands on her own throughout, though Murder Inc. labelmate Ja Rule does make an appearance on "Leaving (Always on Time Part II)." Other highlights include the silky "Call" and the seductive "Rescue."—**RH**

#### ► AVANT

**Ecstasy**  
**PRODUCER:** Steve "Stone" Huff  
**Magic Johnson Music/MCA 088 112 809**

This follow-up to the Cleveland native's 2000 debut, *My Thoughts*—which featured R&B/pop hits "Separated" and "My First Love"—finds the singer/songwriter joining creative forces again with producer/multi-instrumentalist Steve Huff. It also sees him taking the relationship themes he explored on his first outing to the next level, delving deeper into the sexual/sensuous side of things. Unfortunately, *Ecstasy* is a bumpy ride at times. Mid-tempo first single, "Makin' Good Love," features lyrics that don't leave much to the

(Continued on next page)

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

#### THE PSYCHEDELIC FURS

**The Psychedelic Furs**  
**REISSUE PRODUCER:** Bruce Dickinson  
**ORIGINAL PRODUCERS:** various  
**Columbia/Legacy CK 85918**

#### THE PSYCHEDELIC FURS

**Talk Talk Talk**  
**REISSUE PRODUCER:** Bruce Dickinson  
**ORIGINAL PRODUCER:** Steve Lillywhite  
**Columbia/Legacy CK 85917**

#### THE PSYCHEDELIC FURS

**Forever Now**  
**REISSUE PRODUCER:** Bruce Dickinson  
**ORIGINAL PRODUCER:** Todd Rundgren  
**Columbia/Legacy CK 85916**  
 The Psychedelic Furs' evolution—one

common to many acts born in the punk era that later found commercial success—is clear on these expanded reissues of the band's first three discs. On their eponymous 1980 debut, the Furs travel from the raucous simplicity of "We Love You," the first song the group recorded, to the subtle sophistication of "Sister Europe," the album's first single. *Talk Talk Talk* (1981) showcases more mature Brit-rockers who still make a lot of noise ("Dumb Waiters," "Mr. Jones") but are gradually moving toward more restrained, melodic work ("Pretty in Pink," "No Tears"). On 1982's *Forever Now*, the Furs hold on to their punk credentials with such rowdy tracks as "Danger"



and "President Gas," but it's clear that they've crossed the rubicon into mainstream (or at least radio-friendly "alter-

native") territory with a single like the sing-along gem "Love My Way"—a trend that would progress further on the band's kinder, gentler 1984 set, *Mirror Moves*. When Furs albums came across the pond, their songs were frequently re-sequenced and occasionally changed altogether. These reissues contain the original British sets; *Forever Now* is unaffected, *Talk Talk Talk* is dramatically rearranged, and *The Psychedelic Furs* includes the previously omitted "Blacks/Radio" while excluding U.S. additions "Susan's Strange" and "Soap Commercial." (Fans of those numbers needn't worry, though, since they're included as bonus tracks.) Other extra tracks include demos, B-sides, and live

versions of album tracks; several have already appeared on other Furs collections, but a few are heard here for the first time, including early versions of "Flowers" on the self-titled disc and "So Run Down" on *Talk Talk Talk*. The reissues also feature cover art from the British originals, which was changed for the first and third releases. Whether the British covers are an improvement is debatable, but they're certainly a curiosity for serious fans. Tony Fletcher's concise, informative liner notes will also interest Furs followers. But the biggest selling point is the music—full of raw energy and unexpected hooks—which has aged remarkably well, still sounding fresh and original.—**WH**

**CONTRIBUTORS:** Bradley Bambarger, Jim Bessman, Lella Cobo, Jay DeFoore, Larry Flick, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Jill Pesselnick, Deborah Evans Price, Karen Iris Tucker, Philip van Vleck, Ray Waddell.

**SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NOTEWORTHY:** Releases of critical merit. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♪):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.



(Continued from preceding page)

imagination—which isn't always a good thing. And uptempo like the derivative "What Do You Want" don't put Avant's tender tenor to its best use either. It's on such message-filled ballads as "Thinkin' About You," "Sorry," and "One Way Street" (which features the Gap Band's Charlie Wilson, on whose recent solo album the song originally appeared) that Avant shines brightest.—**GM**

## ★ SOUNDTRACK

**Scratch**  
**PRODUCERS:** various  
**Transparent Music/Palm Pictures 50017**  
 From rap/rock hybrid groups to the ever-growing popularity of turntablism, DJs are getting their much-deserved turn in the spotlight. Aiding in their cause is director/filmmaker Doug Pray, who turns the cameras on these deserving artists with *Scratch*, a documentary dedicated to the art and mastery of the turntable as a musical instrument. Like the film, the *Scratch* soundtrack features the best and brightest in the field. From the X-Ecutioneers to the Invisibl Skratch Piklz, the 23-track set provides a peak into the DJ's world. Like any great DJ set, the tracks flow fluidly into one another with legends like Grand Wizard Theodore, Jazzy Jay, Afrika Bambaataa, and GrandMixer DXT providing the only breaks to drop some history. A learning experience for hip-hop fans and novices alike, *Scratch* should be required listening for all.—**RH**

## COUNTRY

### ★ JOHN COWAN

**Always Take Me Back**  
**PRODUCER:** Wendy Waldman  
**Sugar Hill 3932**

Former New Grass Revival vocalist John Cowan has crafted the most ambitious album of his solo career in *Always Take Me Back*. It's a stylish, primarily acoustic collection, with the uplifting, gently insistent "They Always Take Me Back" and the joyous, Celtic-flavored David/Goliath treatise "Someone Give Me a Stone" setting the pace early on. Cowan is a powerhouse of a vocalist who can sing and play almost anything with his skilled band; he experiments to great effect with funk on "Sittin' on Top of the World" and syncretized prog rock on the Yes chestnut "Long Distance Runaround" and then rocks impressively on the pounding "18 Years." Elsewhere, the runaway bluegrass of "Two Quarts Low" and "Monroe's Mule" recall the best work of his previous band, and Cowan is appropriately subtle on such gorgeous ballads as "Blood" and "In My Father's Field." A first-class effort all the way around.—**RW**

### TOMMY SHANE STEINER

**Then Came the Night**  
**PRODUCER:** Jimmy Ritchey  
**RCA 67041**

From the pretentious title cut to the inclusion of a Diane Warren song, Tommy Shane Steiner's debut is pretty much devoid of substance. Pseudo-edge and casually tossed clichés pepper safe rebel anthems like "That Just Wouldn't Be Me" and "Have a Good Time," and the aren't-we-contemporary cut "What We're Gonna Do About It" is downright annoying and loses even more points for encouraging public cell-phone use.

There are some bright spots: "The Mind of John J. Blanchard" is a well-written and even quite moving look at a wheelchair-bound stroke victim that Steiner delivers with skill and passion. Elsewhere, "I Don't Need Another Reason," a duet with Randy Travis, is as country as only Travis can be, but placing Travis next to Steiner doesn't do the latter any favors. Steiner is talented, but is country music really targeting an audience that will respond to a cover of Paul Davis' "I Go Crazy"?—**RW**

## JAZZ

### ★ TOMASZ STANKO

**Soul of Things**  
**PRODUCER:** Manfred Eicher  
**ECM 1788**

Going from strength to strength over the past few years, veteran Polish trumpeter Tomasz Stanko presents this moody, textured suite of original tunes with his young road band as a follow-up to his recent ECM super-group set, *From the Green Hill*, and his sublime tribute to film composer/band-leader Krzysztof Komeda, *Litania*. Stanko's quartet—the members of which have played with the leader since they were in their teens—performs his music with telepathic intimacy, and the trumpeter's lines have never been more subtly emotive. Although the album has its own, very European atmosphere, the *Soul of Things* vibe is reminiscent of *Kind of Blue*, with a common indigo hue to the motifs, a relaxed pace throughout, and a virtuosic economy of expression. Abetting Stanko's carefully groomed *gestalt* is the usual beautifully resonant ECM sound. Few jazz recordings, on either side of the Atlantic, are being made with this much poetry.—**BB**

## LATIN

### ► TOTÓ LA MOMPOSINA

**Pacantó**  
**PRODUCERS:** John Hollis, Basil Anderson, Marco Vinicio Oyaga  
**World Village/Harmonia Mundi 47005**  
 While traditional Cuban music—from Buena Vista Social Club to Los Muñequitos de Matanzas—has been widely celebrated in the U.S. market, traditional tropical music from other quarters has been largely overlooked. Still, Totó la Momposina is largely regarded as the grande dame of the traditional rhythms of Colombia's coasts, even if hers is hardly a household name here. But it could well be. *Pacantó*, while utterly faithful to tradition, is often forward-looking in its execution—particularly in the title track and "Goza Plinio Sierra," among others—all eminently danceable tracks with distinct commercial appeal made more so by the use of horns, flute, and guitar. At the other end of the spectrum are tracks like "Chambacú"—which finds Totó singing (make that soaring) over six minutes of percussion-only accompaniment that dissolves into an all-out dance track—and the call and response of "Pozo Brillante." The end result is what could be called elevated tradition, achieved with exceptional skill. *Pacantó* only suffers from being overly long: 15 lengthy tracks where 10 would have sufficed.—**LC**

### ► SIN BANDERA

**Sin Bandera**  
**PRODUCER:** Aureo Baqueiro  
**Sony Discos LAK 84806/2-499474**  
 Mexican duo Sin Bandera (No Flag)—Leonel Garcia and Noel Schajris—has two distinct sounds and styles. On the

one hand lies the acoustic feel of traditional Latin troubadours, evident on the opening track "Para Alcanzarte," a joyful, tasteful track with a tropical feel that uses acoustic guitars and the Venezuelan tres for effect. On the other, Sin Bandera also favors more commercial pop, much of it with R&B flourishes, especially in the vocals. While these poppier elements are well executed, they're not nearly as distinctive as the disc's more traditional stylings. Such tracks as "Kilómetros" and "Entra en Mi Vida" are catchy, indeed, but it's not a good sign when an act's sound too closely recalls that of other acts (which is the case with such songs). Still, the twosome—who write all their own material—definitely has something here in their balance of vocals and in their remarkable songwriting skills. "Te Vi Venir," sung over a single acoustic guitar, easily stands on its own, and "A Primera Vista" (with Joselo Rangel on guitar) is lovely. This is a group to watch and nurture.—**LC**

## WORLD MUSIC

### ► VARIOUS ARTISTS

**1 Giant Leap**  
**PRODUCER:** Duncan Bridgeman, Jamie Catto  
**Palm Pictures 2077**

Musicians Jamie Catto and Duncan Bridgeman hit the road with a laptop and an idea. Six months later, they'd collected audio samples from musicians on five continents. They brought their treasure to the U.S. and enlisted the collaboration of such artists as Michael Stipe, Stewart Copeland, Baaba Maal, Neneh Cherry, and ex-Arrested Development frontman Speech. There's a good deal of genius distilled into the 12 tracks that make up *1 Giant Leap*, from the ethereal vibe of Eddi Reader's vocal on "Ghosts" to the refined hip-hop of "My Culture" (Robbie Williams and Maxi Jazz) and "Braided Hair" (Speech and Cherry). The Mahotella Queens bring their usual dynamism to the complex arrangements of "Ma' Africa" and "Daphne." Stipe and Indian singer Asha Bhosle combine on the magical "The Way You Dream." Catto and Bridgeman's ambitious scheme has been impeccably realized.—**PVV**

## CHRISTIAN

### ► GINNY OWENS

**Something More**  
**PRODUCER:** Monroe Jones  
**Rocketown 080688618926 B**  
 Ginny Owens' 1999 debut album, *Without Condition*, established her as one of the most impressive new talents in the Christian pop pantheon, netting her the Gospel Music Assn.'s Dove Award for best new artist in 2000—as well as appearances on the Lilith Fair tour and at the Sundance film festival. The combination of her intelligent, often vulnerable lyrics and her girlishly engaging voice provide a one-two punch that's difficult for listeners to resist. She skillfully avoids the sophomore slump by turning in another thoughtful collection of songs highlighted by Monroe Jones' jazzy, breezy production. "Run to You" finds Owens professing her faith, "I Am" serves up stories from the Bible, and "True Story" is autobiographical. Other key cuts include "Simply Love You" and "All I Want to Do."—**DEP**

## ON SUPER AUDIO CD

### THE DAVE BRUBECK QUARTET

**Take Five**  
**PRODUCER:** Teo Macero  
**5.1 MIX ENGINEER:** Mark Wilder  
**Columbia/Legacy CS 65122**

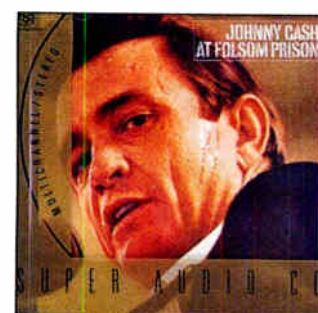
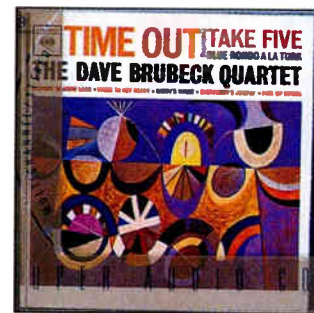
### JOHNNY CASH

**Johnny Cash at Folsom Prison**  
**PRODUCER:** Bob Johnston  
**5.1 MIX ENGINEER:** Thom Cadley  
**Columbia/Legacy CK 65955**

Concurrent with the rising tide of DVD-Audio titles entering the marketplace, new and, especially, catalog recordings are increasingly available on the Sony/Philips-developed Super Audio CD (SACD) format.

Like DVD-Audio, SACD is a next-generation format featuring high-resolution audio and up to 5.1-channel mixes. The format, like its DVD counterpart, is a great benefit to both studio and live recordings, as these new releases from Columbia/Legacy demonstrate.

Recorded in 1959, the Dave Bru-



beck Quartet's *Take Five* has been remixed in 5.1 and remastered by Sony Music Studios engineer Mark Wilder. An experiment in odd time signatures, the groundbreaking album became an unexpected hit and is now considered a classic in the jazz lexicon.

As with most multichannel mixes, the benefit of five discrete sound sources (plus a subwoofer for low frequency information) is quickly apparent. On "Blue Rondo à la Turk," for example, Brubeck's piano and Paul Desmond's alto saxophone are placed prominently in the center channel, giving the steady ride cymbal of Joe Morello plenty of space in the left-front speaker in which to keep the unusual 9/8 time signature. The 2-channel CD has no such luxury.

Likewise, the realism delivered by SACD cannot be matched by a 16-bit, 44.1kHz CD. Brubeck's piano, as on "Strange Meadow Lark," features all the richness of the master recording. The fullness and resonance of the instrument is conveyed, via SACD, with far greater fidelity. Suddenly, the compact disc doesn't sound quite so pristine.

The title track is especially satisfying: The Desmond-penned "Take Five," framed by Morello on the left and Brubeck on the right, is conveyed with every nuance and char-

acteristic of the instrument. One can actually hear the player breathing through the saxophone. With Eugene Wright's upright bass in the center channel, providing the essential link between Brubeck and Morello, "Take Five" on SACD gives the listener a far greater sense of depth and realism than a two-channel mix—the very reason for these next-generation delivery formats. With light reverberant information in the rear speakers, the three-dimensional effect carried by SACD is an engrossing experience.

As a celebration of Johnny Cash's 70th birthday, Columbia/Legacy has an ambitious schedule of releases and rereleases. While many titles are only now available on CD, *Johnny Cash at Folsom Prison* can now be enjoyed in surround sound, thanks to its release on SACD.

This 1968 classic, chock full of right-to-the-point tales of murder, drugs, prison, and desolation ("Cocaine Blues," "Joe Bean," "I

Got Stripes," "Send a Picture of Mother," "Greystone Chapel," the title track), also benefits from the high-resolution/surround sound of SACD. As it is a live recording, 5.1 mix engineer Thom Cadley, also of Sony Music Studios, takes a subtle approach to the surround mix of *Johnny Cash at Folsom Prison*. Cash's rich baritone and the Tennessee Three—a stripped-down, no-nonsense outfit—fill the front, center, and right speakers. Cash and the Tennessee Three are also joined by June Carter, the Carter Family, and the Statler Brothers on vocals.

As on *Take Five*, the rear speakers are filled with ambient information, in this case reverb bouncing off the back walls of a cavernous prison hall. Unlike the cool jazz of Dave Brubeck, however, Cash and the Tennessee Three are joined, largely in the surround speakers, by 2,000 raucous inmates, who roar their unqualified approval of the Man in Black, himself no stranger to the outlaw life. With a 2,000-strong chorus emanating from all sides, the *Johnny Cash at Folsom Prison* SACD allows the listener an almost too-real visit to a tough California penitentiary. Fortunately, that realism can be enjoyed from the safety of one's living room.

CHRISTOPHER WALSH

## SINGLES

Edited by Chuck Taylor

### R&B

★ **ISYSS FEATURING JADAKISS** *Day + Night* (3:51)  
**PRODUCER:** Tyrice Jones  
**WRITERS:** T. Jones, B. Kelly  
**PUBLISHERS:** N Key Music/Ground Control Music/EMI-Blackwood Music, BMI; That's Xtra, ASCAP  
**Arista 5081** (CD promo)

A combination of sweet harmonies and killer good looks helps introduce Arista newcomers Isyss (pronounced "I-sis") to the R&B world. The all-female teenage quartet of Quierra, LeTiecea, Lamyia, and Ardena wastes no time in making a name for itself with lead single "Day + Night." With all the makings of a crossover hit, from the staccato beat—courtesy of Tyrice Jones—to the requisite guest MC—in this case Jadakiss—this track is intriguing, albeit a bit formulaic. The song's light and airy feel is just right for this time of year, with a tale of being caught between two lovers. R&B PDs are already singing the praises of Isyss, which should bode well for the act as it prepares for the release of its debut set, *The Way We Do*. The group looks ready to live up to its name, an acronym for Intelligent Sexy Young Soul Sisters.—**RH**

**FUNDISHA** *Live the Life* (3:48)  
**PRODUCER:** Jermaine Dupri  
**WRITERS:** J. Dupri, F. Johnson, T. Cottrell, T. Greene  
**PUBLISHERS:** EMI April Music, obo itself and Shaniah Cymone Music, ASCAP; Fundisha Publishing/Songs of Windswept Pacific/DJ Hi-Tek Music Publishing/Penskills Music, BMI  
**So So Def/Columbia 56743** (CD promo)  
 After singing background for the likes of Lauryn Hill and Tyrese, R&B songstress Fundisha is ready to step out on her own. Best known for her recent appearance on Lil Bow Wow's "Thank You," the Newark, N.J., native makes an impressive debut with "Live the Life." The inspirational ditty about the ups and downs of life has a feel-good sound that is awfully catchy. For his part, producer Jermaine Dupri lifts, almost note for note, the instrumental to Talib Kweli & Hi-Tek's fairly recent "The Blast." Although the shimmering original was ignored by PDs, hopefully they will pick up on this fun little number. Look for more from this young songbird as she prepares to release her debut, *Lessons*, this June.—**RH**

### COUNTRY

★ **BRETT JAMES** *Chasin' Amy* (3:37)  
**PRODUCERS:** Dann Huff, Brett James  
**WRITERS:** B. James, T. Verges  
**PUBLISHERS:** Sony ATV Tunes/Cross Keys Publishing/Onaly Music, ASCAP; Songs of Universal, BMI  
**Arista ADJ69121** (CD promo)  
 Already a highly successful songwriter, Brett James takes another shot at an artist career with this engaging single. James previously recorded for the now-defunct Arista Nashville imprint Career Records during the

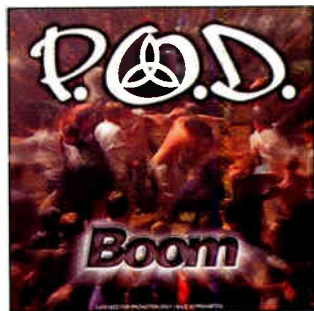
## SPOTLIGHTS



**BRANDY** *Full Moon* (3:57)  
**PRODUCER:** Mike City  
**WRITER:** M. City  
**PUBLISHERS:** Mike City Music/Warner-Tamerlane, BMI  
**Atlantic 300820** (CD promo)  
 Despite its excruciatingly irritating, off-the-beat gimmickry, "What About Us?" managed to bring Brandy back in a big way. Thankfully, follow-up "Full Moon" offers a chance for the talented 22-year-old to sing and show us how a few years off have allowed her to evolve and grow. The best part of the song is in the verses, which Brandy delivers with a rich, bassy sensuality—the low tones really set her apart from so many of her squeaky soul sisters. The chorus is sing-songy and on the repetitious side, but multiple layers of creamy harmonies help it rise above the mundane. Instrumentally, songwriter/producer Mike City oils the wheels with a throbbing thump of elastic bass and a horn line that gives "Full Moon" a driving urgency befitting the saucy sentiment that it's "one of those nights" to hit the dancefloor and get to know the object of her affection a bit better. "Full Moon" will sound meaty coming from the car windows as young fans drive down the boulevard with the bass in overdrive. Sounds like another hit destined for R&B and pop saturation.—**CT**

mid-'90s and had three country singles that charted briefly. As a songwriter, his credits include Martina McBride's "Blessed" and Lonestar's "With Me." He penned this ode to an old flame with Troy Verges. The lyrical

**P.O.D.** *Boom* (3:09)  
**PRODUCERS:** Howard Benson, P.O.D.  
**WRITERS:** P.O.D.  
**PUBLISHERS:** Souljah Music/Famous Music Publishing, ASCAP  
**Atlantic 300797** (CD promo)  
 The third single from P.O.D.'s multi-platinum *Satellite* revs up the band's solid, butt-kicking rock'n'ram rep, with what sounds like a hundred spark-shooting guitars lined up against frontman Sonny's autobiographical lyric about the band's rise to fame, from its beginnings in San Ysidro, Calif.—aka Southtown—a city situated near the U.S./Mexico border, to its bur-



geoning status as a world power: "Boom! Here comes the boom!/Ready or not, here comes the boys from the South/Boom! Here comes the boom! How you like me now?" So there. In addition to recent treks in Europe and Southeast Asia, P.O.D. (which stands for Payable on Death) is now gearing up to headline this summer's Ozzfest tour. Meanwhile, previous modern rock No. 1 "Youth of the Nation" is working its way from rock to top 40, following the massive success of last year's "Alive," the nail-driving anthem that brought the band into mainstream consciousness. The sun is shining on P.O.D.—these guys are just a step away from their own VH1 *Behind the Music* episode.—**CT**

cal trip down memory lane recalls a relationship that blossomed after a high school graduation party and the heady cocktail of emotions that accompany carefree days and young love. James has a warm, inviting voice



**JONATHA BROOKE** *I'll Try* (4:07)  
**PRODUCER:** Stewart Levine  
**WRITER:** J. Brooke  
**PUBLISHER:** Walt Disney Music, ASCAP  
**Walt Disney Records 60744** (album track)  
 Who would ever imagine that Jonatha Brooke's most appealing single in years would come courtesy of Disney? "I'll Try" is a prize moment from the soundtrack to *Return to Never Land*, the new animated Peter Pan vehicle. The delicate ballad opens with the soft stroke of a piano, followed by a mesmerizing vocal performance from the singer/songwriter, rife with vulnerability and an occasional world-weary tremble. While the lyric can certainly be applied to the reluctance of one of the movie's characters to believe in the magical Never Land, for grown-ups, it talks of the struggle we all endure at one time or another to hold on to dreams in times of despair: "I'm too tired to listen, I'm too old to believe/All these childish stories, there is no such thing as faith and trust and pixie dust/I try, but it's so hard." The song ends on a positive note, as the music swells subtly around Brooke, ultimately making this a song of triumph and fortitude—and it's simply lovely. A number of savvy AC stations around the country have already picked up on this song's charms; guaranteed, this one will react with listeners.—**CT**

that draws the listener into the song as he reminisces, and the production, courtesy of James and Dann Huff, has an edgy, haunting quality. This should help James get back in game at country radio.—**DEP**

## NEW & NOTEWORTHY

**TRUTH HURTS FEATURING RAKIM** *Addictive* (3:46)  
**PRODUCER:** DJ Quik  
**WRITERS:** E. McCalla, E. Garrett, W. Griffin, D. Blake  
**PUBLISHERS:** EWM Publishing/EMI; SESAC; Herbalicious/WB Music/Q Baby Music, ASCAP; The Eighteenth Letter/Songs of DreamWorks/Cherry River Music, BMI  
**Aftermath/Interscope 10722** (CD promo)  
 The universal reach of hip-hop has become more evident recently, with producers and artists referencing all forms of music for their own creations. R&B newcomer Truth Hurts, with a little help from DJ Quik and Rakim, samples



a hauntingly beautiful Hindi movie track on first single "Addictive." DJ Quik has crafted an in-

credibly hypnotic track that blends sample and beat perfectly. For her part, Truth Hurts' smoky alto is potent and filled with emotion. If that weren't enough, the single also features a verse from Rakim. Arguably the best MC ever, Rakim has been off the music scene for a good minute, but he hasn't lost one step. Mainstream R&B stations would be foolish not to snap this gem up. Serving as Aftermath chief Dr. Dre's first foray into R&B in years, Truth Hurts proves that the good doctor has an ear for more than rap. "Addictive" is simply just that—one listen and you'll be hooked.—**RH**

★ **PAUL BRILL** *Caroline* (2:50)  
**PRODUCERS:** Paul Brill, Dave Camp  
**WRITER:** P. Brill  
**PUBLISHERS:** Malayalam/Omondi, ASCAP  
**Scarlet Shame Records 004** (CD promo)  
 New Yorker Paul Brill certainly chose the road less taken for his alt-country "Caroline," which meshes iron-clad bluegrass with downtown savvy and a lyric that dishes pain and love—with a whimsical wink for those who listen beneath the surface. You'll hear everything from violin, pedal steel, and cello to banjo, dobro, and mandolin served up on his *Halve the Light*, as Brill reaches back to a day when pride was in the performance, not in pigeonholing a demographic to the lowest common denominator. Brill's peers may be digging Stained and Default, but this talented guy need answer to no one. For those wondering, *O, Brother Where Art Thou?*, he's right here: Search Brill out at paulbrill.com.—**CT**

### ROCK

**QUARASHI** *Stick 'Em Up* (4:07)  
**PRODUCER:** Sölví Blöndal  
**WRITERS:** S. Blöndal, H. Olafsson, O. Orn Hauksson  
**PUBLISHERS:** EMI April Music obo itself and Quarashi Publishing Designee, ASCAP  
**Time Bomb/Columbia 54898** (CD promo)  
 Reykjavik, Iceland's rap/rock quartet Quarashi brings a new vitality to the sea of generic acts in the genre with its first U.S. release, *Jinx*, which hit the streets last month (see review, page 16). Sölví Blöndal layers guitar lines and a bunch of samples and scratching over his own drumming, while the group's three other members pass around the mike, producing a fresh sound with their ensemble rapping. The act succeeds in creating its own vibe, which seems to have been inspired more by old-school rap (think *Paul's Boutique*-era Beastie Boys) and more recent electronica (the Chemical Brothers) than Limp Bizkit and its disciples. Quarashi has already made moves in the U.S., landing a track on the *Orange County* soundtrack, and the band is lined up for the Warped tour this summer. "Stick 'Em Up" appears to be destined for modern rock and will probably be a little too hard for rap radio to embrace, though the industrial edge could work for some adventurous club and mix-show jocks.—**EA**

### AC

★ **TINA MOORE** *Time Will Tell* (3:53)  
**PRODUCERS:** Big Dog Productions  
**WRITERS:** C. Jones, J. Vines, J. Stoddart  
**PUBLISHERS:** Raylous Music/Warner-Chappell/Another Juke Jam/Urban Junction East Coast Publishing, BMI  
**Music Mind/Orpheus 90506** (CD promo)  
 Pop/R&B stylist Tina Moore returns to the forefront with the title track from her latest set, released at the end of January. "Time Will Tell" is quite a showcase for the talented vocalist's well-oiled vocal chords, which slide over the notes of this beautiful ballad like a satin glove over velvet. The song rises into anthemic proportions at the midsection, but Moore gives us just enough to show off her abilities without resorting to bombast, an appreciable quality. Throughout, she possesses an ease and elegance that's suiting not only for adult R&B outlets but also ACs. "Time Will Tell" is a stunning foray for an artist that simply sparkles.—**CT**





## A Decade As The Leading Light Of Dance Music

Los Angeles-based Moonshine Music is one of America's most revered dance/electronic independent labels. It's also one of the genre's most successful. This year, the Koch-distributed label celebrates its 10th anniversary.

Co-owned by British brothers Steve and Jon Levy—president and CEO, respectively—Moonshine created a niche for itself in the world of dance/electronic music by being at the forefront of DJ-mixed compilations. The label's earliest DJ collections arrived via Keoki, Judge Jules and Billy Nasty. In addition, Moonshine compiled genre-specific collections over the years, encompassing trip-hop, drum'n'bass and techno.

Since its inception, Moonshine has realized the importance of the DJ. By putting its DJs on tour, Moonshine continuously taps into the DJs' fan bases, which helps drive sales of their respective CDs. Moonshine's artist roster includes AK1200, Cirrus, Christopher Lawrence, Dave Audé, DJ Dara, DJ Micro, Keoki, Omar Santana, Micro, Misstress Barbara, Freaky Flow and Tall Paul, among others. Last year, the label welcomed Icelandic act gusgus to its star-studded artist lineup. (Gusgus' Moonshine debut is expected this summer, as are discs by Cirrus, Micro, Frankie Bones and Carl Cox.)

In 1994, the label launched its Web site, Moonshine.com. According to the Levys, it has generated a steady cash flow and has drastically cut down on the company's need to allocate funds to traditional advertising. It's a fine example of the company's ever-evolving marketing strategy. The label recently reconstructed and relaunched the site, replete with the full Moonshine catalog, artist tour schedules, listening stations and a photo gallery.

Late last year, Moonshine unveiled a new vinyl-only label, Moonshine RGB, and its three color-coded imprints: Moonshine Red (house and techno), Moonshine Green (breakbeat and drum'n'bass) and Moonshine Blue (trance and progressive).

Earlier this year, Moonshine debuted its Moonshine Movies division, which focuses on the electronic-music culture, encompassing documentaries, television programming, short films and audiovisual DVDs. Already, Moonshine Movies has issued two DVDs: *Transambient* and *Spaced Out*. Both discs are the result of a content output agreement with London-based audiovisual pioneer Addictive TV. Eight additional audiovisual DVDs are scheduled for 2002.

Moving into the future, Moonshine will undoubtedly remain a dominant force within the dance/electronic realm. Its brand name will continue to rise. Ditto its credibility. To guarantee its success, Moonshine has, since day one, relied on quality product. Over the years, Steve and Jon Levy have never lost sight of this very important element. As both frequently point out, "You can't fool the kids." —MP

# The men of moonshine: Q&A With Steve and Jon Levy

BY MICHAEL PAOLETTA

**What is the significance of Moonshine Music's 10th anniversary?**

**Steve Levy:** The fact that we're still standing. [laughs] Actually, the significance is twofold: First, we were right in chasing our dream, our passion and our belief in electronic music; and, second, we managed to make a career out of it. It was only a couple years ago that Jon and I suddenly realized we might be able to do this for the rest of our lives instead of getting real jobs.

**What were you thinking the first eight years?**

**Jon Levy:** Survival. In this industry, especially for independent labels, to be still around and successful after 10 years is a feather in anyone's cap. From a consumer point of view, we play it down, because we're selling to a young market; we don't want them to think we're old. [laughs] From an industry point of view, it's a milestone—not many independent labels in any genre actually succeed for 10 years.

**Do you recall which independent dance labels were around when you began the label?**

**SL:** There was Instinct, Radikal, Eightball, Strictly Rhythm, Nervous, Henry Street and several others. But the reality is this: We've managed to eclipse these companies. Along the way, we've become our own brand in our own right. It's a pretty cool thing to have accomplished.

**JL:** But we have so much more to do. We've only scratched the surface of where we want to go.

**Where is it that you want to go?**

**JL:** I want our artists to eclipse the brand name. I also want Moonshine to be looked at the same way as labels like Def Jam, American and Casablanca. Casablanca is such an amazing model; it had an eclectic roster of artists that came out of a certain time period—as well as a certain production paradigm. That's how I'd love Moonshine to be remembered. Moonshine has a broad base of artists that have come out of a certain snapshot of time in music. But we're not there yet.

**What is the key to Moonshine's longevity?**

**SL:** Jon is the key to Moonshine's longevity.  
**JL:** No, Steve is. [laughs] Seriously, we have a fantastic partnership. Steve is an amazing source of creativity. We're a product-led company.  
**SL:** We've got to make money, though, and Jon is the guy that keeps an eye on that.

**How so?**

**JL:** I have the business-management skills to keep things under control. Steve respects my abilities to operate the business in a way that will keep us here for the long-term. I respect his choices in terms of taking risks.

**SL:** We're business guys who love music, rather than musicians who have fallen into the business. We've both come out of dance music; it's our life. We got our start throwing after-hours warehouse parties.

**What inspired you to start the label?**

**SL:** In the early '90s, I was living in Los Angeles and Jon was living in London, and we were both promoting parties. Moonshine began as illegal warehouse parties, which is how we got the Moonshine name. Our catch phrase was, "Nothing less than excess." [laughs] This is how we originally spread the Moonshine name.

**How did these illegal parties evolve into a label?**

**JL:** I was watching the compilation business begin to take off in the U.K. It was coming out of the acid-house and rave scenes. Steve and I were friends with a lot of the guys putting on the raves and releasing the compilations. We wondered why these British compilations weren't being released in the U.S. The result was Moonshine Music.

**It sounds like humble beginnings.**

**SL:** [laughs] We started the label in the back of my house, in a room behind my garage. At the time, I had stopped promoting parties, but I was producing a band, Lunatic Fringe. It was my first taste of getting into

the record business. Moonshine's first release was the compilation *Techno Truth*. It ended up selling over 100,000 copies.

**What set Moonshine apart from other labels in those days?**

**SL:** While in England, Jon befriended Steffan Chandler, the son of Chas Chandler, who discovered Jimi Hendrix. We hired him to start Moonshine U.K. This gave us an edge over the other companies in that we were hearing all this early stuff from the Dust Brothers [who later became the Chemical Brothers], Portishead, Moloko and Fatboy Slim. We were also big in the acid-jazz scene, and we were one of the first labels to focus on jungle music with our *Speed Limit* series. Our compilations were the real shit. They weren't rehashed British

*Continued on page 22*



Jon Levy



Steve Levy

08.13.02



gusgus

06.25.02



04.23.02



10 moonshine music

## Q&A

Continued from page 20

compilations; they were very credible in the U.K., and this gave us a real edge in the beginning.

**JL:** But then Ministry of Sound and Cream entered the scene, and dance compilations began flooding the market. When this started happening, we shut down the U.K. office and concentrated on North America.

**At that early stage of the dance-compilation game in the U.S., how did you know what to release?**

**SL:** Well, we happened to meet Tim Fielding of the [then] British label Journeys by DJs. We licensed the first few Journeys by DJs compilations for the U.S. These

were the first DJ-mixed compilations to appear in the U.S. on a U.S. label; Billy Nasty, Judge Jules and Keoki did them. Many props must go to Tim Fielding for pioneering the concept of DJ-mixed compilations.

**How has the business of dance/electronic music changed over the years?**

**JL:** Business is business, no matter what you're selling. When you're doing \$1 million of business a year, that's one thing. When you're doing \$10 million a year, it then comes down to concentrating on your business. Mistakes must be avoided. We run a legitimate business. The sad part is that there's little cooperation between businesses.

**SL:** We operate like an island outside the music busi-

ness. There's this whole world of people—promoters and booking agents, for example—operating this huge business outside the corporate structure of the record business. At one point, though, we're going to have to work in the corporate world. But I don't think people in the corporate world realize what's going on out here. There's this huge thing about to explode, this huge movement you can tap into to sell records, and it's still not recognized in the corporate world. We're still like the poor stepchild. But real artists will soon come out of this scene and people will then wonder, "Where the fuck did that come from?"

We don't play in the major world. In fact, we really don't play well with anyone else. [laughs] I think we're still viewed as an upstart by many. At this point, I'm more excited about the music than I've ever been.

**JL:** We've always had a very DIY philosophy. We won't kiss anyone's ass to make something happen. An example is touring. We put together the Moonshine Over-america tour because we couldn't find any promoters or booking agents who would work with us. So, we did it ourselves. Our mantra was, "If we build it, they'll come."

**The annual [Moonshine Overamerica] tour, which lasted from 1997 to 2000, put the spotlight on the DJ. Is the DJ-as-artist one of the biggest developments in the dance/electronic world to occur in the last decade?**

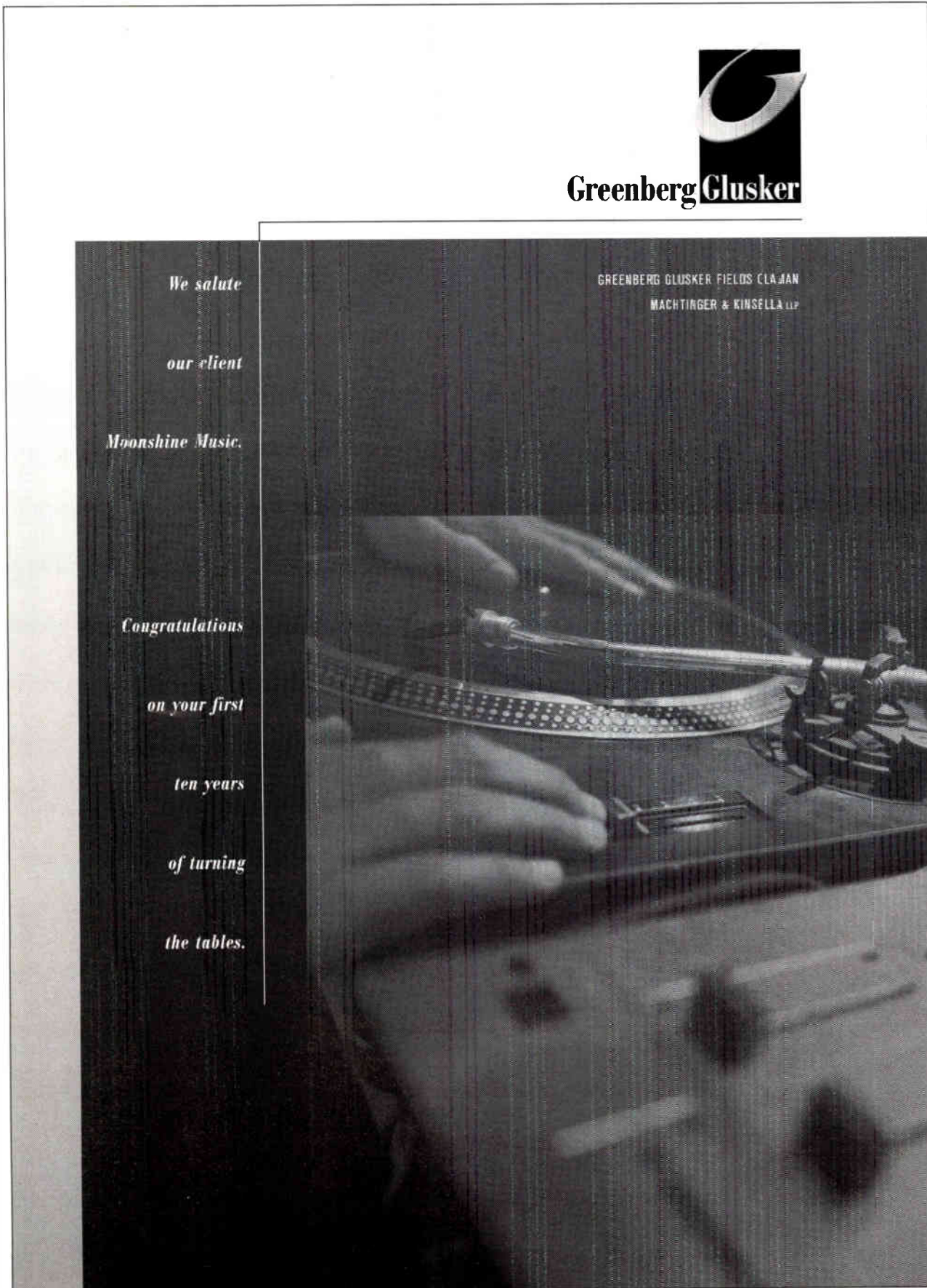
**SL:** Absolutely. The DJ is the artist. The DJ is the superstar. DJs are now viewed totally differently. Only in the past two years, really, has the DJ cracked the mainstream.

**When did you first notice the scale tipping in favor of the DJ?**

**JL:** Early in the game. By '95, we saw that our DJ mixes were outselling our genre-led compilations. People were supporting their favorite DJ—the proof was in the sales. Also, in the second year of the tour, we noticed that some of the DJs were known on a national level. We knew we were on the verge of something when we saw people waiting to get autographs from DJs.

**What have been Moonshine's biggest challenges?**

Continued on page 24



## TALL PAUL

Tall Paul fancies himself "a good old-fashioned house DJ," but, as a key player on U.K. radio with numerous productions and remixes to his name, he is selling himself a bit short. After getting his start playing at his father's nightclub Turnmills 14 years ago, Paul became a fixture on

pirate radio stations and quickly gained coveted club residencies on his own merit.

Even though he travels constantly, he continues to do radio—Saturday night shows on U.K. dance stations Kiss FM and Kiss 100—as a way to promote the music he loves. "A radio show is a format where new music can be supported because you identify the tracks and the labels," he explains.

Although Paul runs his own label, Duty Free Recordings, and is busy remixing for the likes of New Order, the Stone Roses, Blondie and others, he entrusts Moonshine to put out his albums in the U.S. "I have always liked their concept, and they have a good name throughout America," remarks Paul.

His Moonshine debut, *Mixed Live*, was recorded at the relaunch of the L.A. club Giant, and his first artist album for Moonshine, *Back and Forth*, will be out this month. "It's a good introduction to the range of what I can do," says Paul. —Maggie Stein



Photo by Daniel Heerman

*MOONSHINE illuminated Rainbo's  
spectrum since it first beamed on the horizon  
of the record industry...a shining decade ago.*

**May you continue to light up the charts  
with your creativity and keep our  
friendship glowing...and may the  
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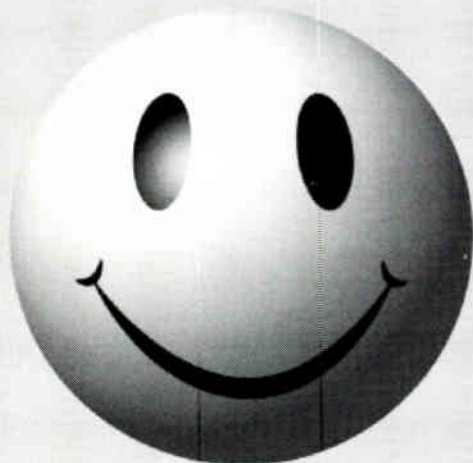
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# moonshine

## Q&A

*Continued from page 22*

**JL:** Distribution. Although we've always had it, any label will tell you how important distribution is. We're very fortunate in this way, because our records sell. We've always had good relationships with the distributors we've worked with over the years.

**SL:** As an independent label, the biggest challenge is always the ability to grow the company with your cash flow. The turning point for us happened when we were no longer living hand-to-mouth.

**Is there any one thing you've learned over the years that you wish you'd known from day one?**

**JL:** Don't take the money upfront; you've always got to pay it back in the end. This pertains to labels getting a distribution deal. Don't get drunk on the advance, because it's got to be paid back.

Ultimately, there's no one thing, really. If we had known then what we know now about the music business and about running an independent label—and the chances of success—we never would have started the label.

**SL:** I think being naïve in the beginning definitely helped us. Not having experience in the music business helped. We played by our own set of rules. We always had a certain amount of faith.

**JL:** We also realized early on that you couldn't fool the kids. You can't put out shit records. If we say this is hardcore, then it's got to be hardcore. We'll put out a record by Omar Santana, who's the king of hardcore in America. It may make your ears bleed, but it's credible.

**Is this how Moonshine remains vital?**

**SL:** Yeah, absolutely. We don't change the music for the audience. The audience will change for the music.

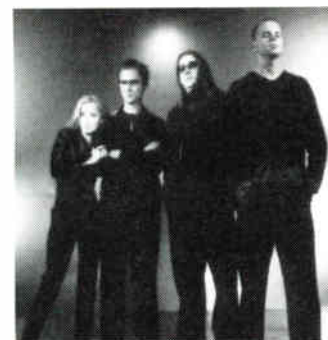
## CIRRUS

**Moonshine proves its commitment to artist development with dance-music act Cirrus. Aaron Carter and Stephen Barry, the two members of the breakbeat-oriented group, first signed a single deal with Moonshine in 1995.**

**After three singles, Moonshine signed them to a five-album deal and set them up with their own studio.**

**The pair met in recording school in L.A. Barry was a guitar player with a rock background, and Carter's roots were in underground dance music. Combining their knowledge, they formed a live breakbeat act and performed as a band, much to the surprise of audiences at the raves and warehouse parties where they got their start. "People would leave the dance floor when they saw us with instruments, but once we'd start, they would always come back," recalls Barry.**

**With their third album, *Counterfeit*, due in June, the group is joined by drummer Jim Chaney of Jimmie's Chicken Shack and vocalist Laura Derby. The additions to the band came after the album was completed, but Moonshine president Steve Levy was supportive of the group revisiting the album and creating a new sound. The final album incorporates trip-hop, big-beat and jungle elements. "We were happy with the instrumentals, but, by adding vocals, we made songs with a traditional structure," Carter explains. "We were growing musically, and Moonshine allowed us to evolve." —MS**



*photo by David Blank*

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**For the most part, Moonshine got out of the vinyl 12-inch business about five years ago. But, last year, Moonshine created a color-coded vinyl offshoot, Moonshine RGB (Red, Green and Blue). What was the reason for starting this?**

**SL:** We originally got out of the vinyl business because we were losing money. Because our catalog is so musically diverse, a DJ can't just look at the Moonshine label and know what to expect musically. But recently, we've been receiving all these great demos from all these great producers and we wanted to find a way to release this music. We came up with the idea of a specific genre/color catering to a specific group of people. It's been amazingly successful. People now know what to expect according to the color of the logo.

**Earlier this year, you launched Moonshine Movies. Was this a natural progression?**

**JL:** That was my little baby. I'm very interested in the visual side of things. When people think of audiovisual albums, I want them to think of Moonshine Movies. We plan to release eight DVDs this year. We're in the media business. We'd be idiots to not get in on the DVD-side of things. We didn't want to get lost in the dust. The question was how to find credible product to fit the Moonshine image.

At this point, we have very reasonable expectations for sales. More importantly, we look at the longevity of something. The other interest for us is from a film standpoint: There's going to be a breaking down of doors in filmmaking just as there was in the music industry 10 years ago. Remember when the barriers to becoming [music] producers were erased due to the arrival of samplers and cheap mixing boards? The same is happening in film.

*Continued on page 26*





What a long, strange techno,  
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hardcore, trip-hop it's been.

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## Q&A

Continued from page 24

There's no reason why today's digital filmmakers can't become the Chemical Brothers of film. The audiovisual albums are our stepping stones to this.

### How important is branding today?

**SL:** Moonshine itself is a brand. It's been a key to our success. In the long run, our artists must become bigger than we must as a brand.

**JL:** That's our next goal. To take the artists beyond the Moonshine brand and dance culture. We'll accomplish this by applying what we've learned over the years. We now have a strong team of 20-25 people. We're applying that machine to break some artists through. We're at the stage where the music and artists we have can be launched into the mainstream. Every overnight success takes about 10 years.

### When signing an act or DJ to the label, what are you looking for?

**SL:** I always look for individuality, something that stands out. There must be something distinctive about each artist. We originally signed Supreme Beings of Leisure six years ago when they were called Oversoul 7. Though they never released an album with us, and later signed with Palm [Pictures], we're still very proud of them.

**JL:** Also, when signing an artist, you must make sure they're committed to making it happen. Are they willing to make the necessary sacrifices? You know, the hard work, touring and everything else that's needed to make it happen.

### When did Moonshine create its Web site?

**JL:** In '94. We were one of the first labels to create a Web site. Actually, it was at the suggestion of a friend of

ours, Charles Como, who had immersed himself in the Internet. He designed our Web site in order to get other accounts [for himself]. He still maintains our site today.

### Has the site proven to be an important marketing tool?

**SL:** You can't operate today without a Web site. That's where people get their information. But we've never seen the Web as a means to replace retail. All that's happened is that the business we once did as mail order has been replaced by Web site sales. We get about 1,000 uniques a month.

**JL:** The [online] mailing list is nice, too. If I want to reach 40,000 people, I just click "send." The direct-marketing aspect can't be overstated.

**Last year, New York City's revered Twilo club closed. Many of its interior contents were auctioned off on eBay. Moonshine became the proud owner of the club's mirror ball. What's the significance of owning this?**

**JL:** It's hanging in the center of our main office space. The fact that so many of our DJs played in that room, coupled with the club being a part of dance-music history, was impetus enough to want to own the ball. Twilo was, and remains, a significant club within dance culture.

### What's next for Moonshine?

**SL:** In the middle of last year, we consciously sought to change the focus of what we're doing. We're focusing on putting out more artist repertoire, which is one of the reasons why the vinyl labels are important. We can build up repertoire quickly that way. Also, we'll be moving away from the DJ-mix market. It's become too saturated. We're not jumping out of DJ mixes; we'll just be concentrating on our key guys. From an artist point of view, we're looking to build something big out of Cirrus' next album, as well as new sets from gusgus and Tall Paul. And then also, building up our visual catalog. So, yes, it'll be another busy year for us. ■

## GUSGUS

Quirky Icelandic musical collective gusgus won't be insulted if you compare them to fellow countrymen the Sugarcubes. "They were a great band who did a lot for the Icelandic music scene," band member Step.Step proclaims. "They were doing really interesting things in the pop/rock world, and they are punk people at the same time." Similarly, gusgus makes music that is at once creative and avant-garde, yet always accessible and dance floor friendly.

2002 finds gusgus consisting of its three core band members, producers Step.Step, Biggi Veira and Magnus Pop, along with Udur, a young singer making her debut with the group. While releasing two records on the U.K.-based 4AD label, the band swelled to as many as nine members, all involved with creative endeavors like film, photography and acting. The group consistently creates dynamic live shows drawing on the artistic talents of the band.

The group signed a multi-album deal with Moonshine in mid-2001 and is currently working with producer Gareth Jones, known for his work with Depeche Mode, on an album due this June. "The new album is more dance-oriented, and we didn't sample as much. We've been making our own sounds more," explains Step.Step. Adds Udur, "We mix all of our ideas in the studio. It's magic when the music starts flowing." —MS



## Til Hamingju Steve and Jon Levy on the 10th Anniversary of Moonshine.



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# moonshine

## visualizing A DVD future

BY JILL PESSELNICK

**W**hen Moonshine Music expanded into the home-video industry with the January launch of its DVD-only Moonshine Movies division, it just seemed like a natural step.

Moonshine CEO Jon Levy had been eyeing the tremendous growth of the DVD market, when the opportunity to put together a blend of electronic music and visual images, the resultant *Audio Visual Xperience (AV:X)* series, came to fruition. Levy worked closely with the U.K.-based TV production company Addictive TV, which had created several programs using the audiovisual concept. He recalls, "We felt that, as a media company, and not just a record label, it was something we had to be involved in."



The first two Addictive-produced AV:X titles—*Transambient* (featuring environmental images and underground electronic, trance and ambient tracks) and *Spaced Out* (shorter music tracks accompanied by NASA film footage)—have "met our expectations in laying the groundwork for some even better product in the future," Levy says. "Our next goal is to start breaking into just simply video."

New titles in Moonshine's AV:X line—currently distributed by Koch and available at major music retailers such as Wherehouse, Tower, Best Buy and Musicland—include *Mixmasters-Episode One* (released March 26), *Mixmasters-Episode Two* (April 23) and *Transambient 2* (May 21). The *Mixmasters* discs, based on a U.K. television show, consist of six 10-minute audiovisual mixes, as well as bonus interviews with select artists. (Moonshine is also looking to pick up television rights to the show for North America.)



While Levy says that Moonshine's goal is to release 10 individual DVD titles this year, "people have been coming out of the woodwork all over the world, offering us content, since we released the first two DVDs. We decided to have a much busier schedule next year."

Its first foray into documentary titles will be *American Massive*, expected in late June or early July. The work will explore the ups and downs of the DJ lifestyle and delve into the perspective of artists and attendees at clubs and raves across the country. Moonshine releases planned for 2003 will likely include several feature-length films and a compilation of short films from independent producers. ■





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PHOTO: TIMOTHY SACCENTI  
FEATURED IN ISSUE 33. PAGE 35 OF BPM CULTURE MAGAZINE



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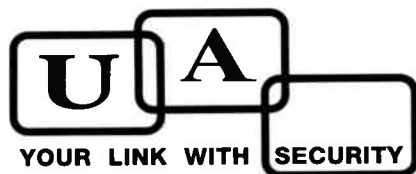
It's been a great 10 years!

*Dean*

Dean Sheldon Serwin, Attorney-At-Law  
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## the moonshine Timeline

### October 1992

Moonshine's first album release, *Techno Truth Volume 1*, goes on to sell well over 100,000 copies. Moonshine is still operating out of Steve Levy's garage.

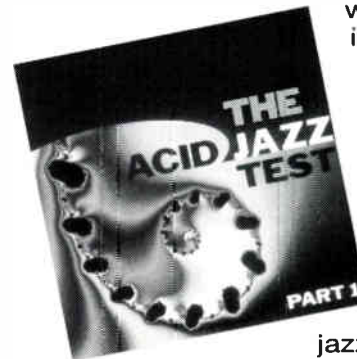


### January 1993

The *Speed Limit 140 BPM Plus* series is launched, introducing America to many of the artists who go on to become the main players in the drum'n'bass scene. The series goes on to sell more than 250,000 units.

### December 1993

Possibly the first record label Web site to offer downloadable sound files, [www.moonshine.com](http://www.moonshine.com) is launched.



### January 1994

*The Acid Jazz Test Part One* is released. Moonshine documents the key players from both sides of the Atlantic in the emerging acid-jazz scene.

### March 1994

Moonshine releases the first American DJ-mixed compilation: *Journeys by DJ Keoki*.

### June 1994

*Journeys by DJ Paul Oakenfold* is the mega DJ's first release in the U.S.



### January 1995

Moonshine inks distribution deal with U.K. Jungle originator Suburban Base.

### January 1995

*The Trip Hop Test Part One* introduces America to the new U.K. trip-hop phenomenon. It includes early tracks from the Chemical Brothers and Fatboy Slim.



### October 1996

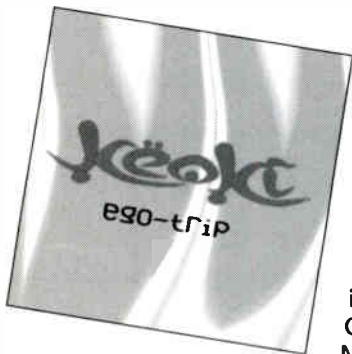
Moonshine releases the first CD from the Crystal Method (via City of Angels Recordings). The Method's next album goes on to sell more than 1 million units on Geffen, becoming one of America's biggest electronic-music acts.

**January 1997**  
*Happy 2b Hardcore Pt 1* is released. The series is the world's best-selling series documenting the underground sound of Happy Hardcore.



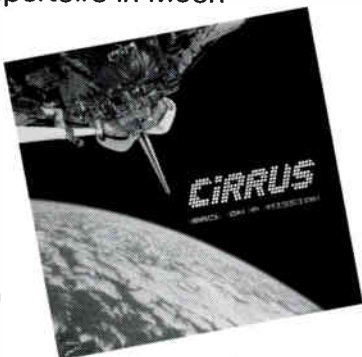
**May 1997**  
 Carl Cox, "the world's No. 1 DJ," signs to Moonshine.

**July 1997**  
 Moonshine releases its first major-artist CD with Keoki's *Ego Trip*, which sells more than 100,000 units.



**September 1997**  
 The inaugural Moonshine Over-america tour is the first and only annual electronic-music tour in the U.S., until Area: One is launched by Moby in 2001.

**August 1998**  
*Back on a Mission*, by Cirrus, becomes the most-licensed repertoire in Moonshine's catalog.



**November 1999**  
 The documentary *Moonshine Over-america 99* is produced. Released via Moonshine's Web site, 15,000 VHS copies are sold.

**February 2000**  
 Moonshine signs an exclusive distribution deal with Koch International for U.S. and Canada. Sales increase 60% over the previous year to exceed \$12 million.



**September 2001**  
 Mixmaster Mike (Beastie Boys DJ) releases his first-ever DJ-mixed CD.

**November 2001**  
 Moonshine RGB (Red, Green, Blue) vinyl labels are launched.

**December 2001**  
 Internationally acclaimed Icelandic band gusgus signs to Moonshine.

**January 2002**  
 Moonshine Movies launches with *Spaced Out* and *Transambient* audiovisual DVDs. Six more DVDs will follow in 2002, including the documentary *American Massive*. ■

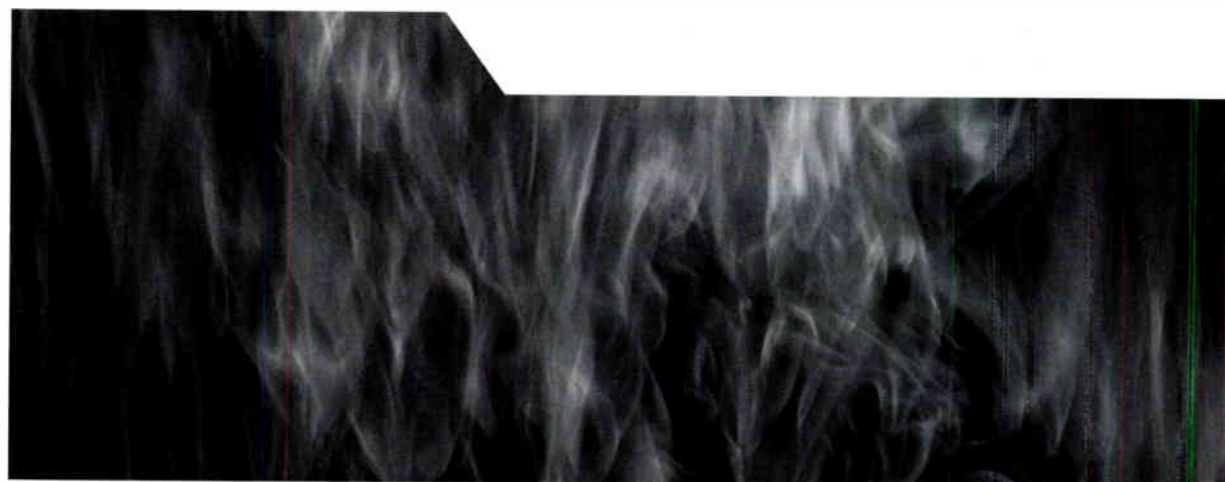
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# Gaither Finds Home At CCE

## Homecoming Tour Switches Promotional Allegiance After More Than 10 Years

BY LINDA DECKARD

NASHVILLE—Bill Gaither and his Gaither Homecoming tour, which has been hugely successful in 10,000- to 20,000-seat arenas, will be promoted by Clear Channel Entertainment (CCE) beginning this fall. This breaks a long tradition: It has been promoted by Gary Gentry's Premier Productions for more than a decade.

Gaither made the move in an attempt to reach a broader audience. "We're in some pretty large arenas, and we don't always fill them all. Some of the new NBA arenas are 19,000-22,000 seats; that is a challenge," he says.

Feeling he has hit a plateau in attendance, Gaither is seeking new fans, and he says CCE's marketing will go beyond the usual Christian channels. Given Clear Channel's radio and billboard network, Gaither anticipates a deeper reach into the secular market. "We're trying to look ahead and be ahead of the game."

Michael Marion, GM of Alltel Arena in North Little Rock, Ark., echoes a concern several arena managers voiced when he suggests: "Obviously, Clear Channel made an offer Gaither couldn't refuse. I wouldn't be surprised if ticket prices went up." He expects that there will at least be more scaling of the house, with a golden-circle, lower-bowl, and upper-bowl price differential.

Gaither isn't expecting that. "I think the current plan is to keep ticket prices where they are. When I go to a Pacers game and I see some of those ticket prices, and you tack parking on top of that, I wonder how a family can afford to go to a basketball game. We've worked hard at trying to keep it a family thing."

Paul Emery, producer of the tour out of CCE's St. Louis office, confirms that the plan is to generate additional dollars through volume, not increased ticket prices.

### SIMILAR AUDIENCES, MISTAKES

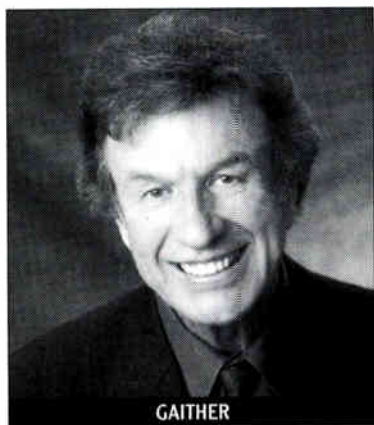
Emery believes the Christian marketplace has demographics similar to country music, and like country, some gospel acts have "committed their own suicide out there by overpricing themselves." He classifies Gaither along with Garth Brooks as an act in touch with his audience. He believes Gaither will benefit from CCE's strong marketing tools, particularly its Internet databases. While they will continue to use Gaither's customer database, CCE's lists will take the news of a concert to new and more "like-minded consumers." Some of them may come from Emery's other key accounts—VeggieTales and David Copperfield. "We speak to consumers that buy tickets in the same category," he says.

What Gentry finds impressive is that

the Gaither Homecoming has enjoyed sustained growth for the past five to six years. "Everything has a season. Most tours go out, do great, and fall off. But we've gone back to a lot of cities and done 13,000-17,000 year after year."

During the past several years, Gaither Homecoming reports in the *Billboard* Boxscores have included \$5.5 million from 306,763 attending 27 shows in 2001, \$3.7 million from 222,509 attending 20 shows in 2000, and \$3.2 million from 201,990 attending 20 shows in 1999.

Gentry says that historically, the Gaither Homecoming has played 50-60 shows a year, 30-40 of which are in repeat markets. Understandably unhap-



GAITHER

py to lose the show, his only comment on the CCE deal is: "I think Clear Channel's philosophy is inconsistent with success in the Christian concert marketplace." He declines to elaborate.

Gentry "got the word from the president of Gaither Music on the reorganization two or three weeks ago. We had an exclusive relationship with Bill for the last eight-10 years." As per tradition, he was "pumping next year's date" on this year's tour. "We just didn't know we were pumping it for someone else."

The 2002 Gaither Homecoming holds the record concert gross at the Lakeland Center in Lakeland, Fla., at \$517,108 from 30,343 people attending five shows Jan. 17-19.

Lakeland Center executive director Allen Johnson calls the show "an experience. His shows are three hours, not 90 minutes." There are 20-30 entertainers on stage at one point. The Gaither Homecoming is presented in the round, and marketing is down to a science. The on-sale for a January show is generally in October, and a large amount of money comes in very quickly. Tickets this year were priced at \$17, with premium seating around the stage at \$25.

Johnson adds that the production is "clean, very professionally done," and geared to maximize seating.

The performers come in buses—36 of them this round, Johnson reports. He notes that Gaither brought more contemporary artists, rather than

gospel, along this year. He describes it as "the Super Bowl of gospel music," adding, "We're truly blessed. He could play bigger buildings."

Johnson says the show is a great booking for a 7,000-seat arena. His per cap on food and drink, handled by Aramark, was \$1.50, and he gets another \$5,000 flat fee for novelties. The "whole hallway is lined with novelty stands" for the various artists.

John Page, senior VP of First Union Center in Philadelphia, has been hosting the show for five years. This year, it drew 13,000; it had been drawing 15,000-17,000 the past couple of years. "We've been down a little since 9/11," Gaither says. "This has not been our easiest year."

Page believes "CCE has a tremendous amount of expertise in live entertainment. Hopefully, that will transcend into the Gaither world. It takes a lot of legwork getting the word out. This show is very specialized."

Gentry believes the best marketing approach has been multi-sensory. The gospel music market "can't hear a radio ad just once. They must see and hear about it through a variety of formats."

Typically, the fall tour has run September-December and the spring tour March-June, with some January and February dates thrown in. The Gaither tour does Friday-Saturday or Thursday-Saturday dates. The artists go home and handle their own careers and ministries in between.

There will be some new venues in the mix this fall. Gaither notes the Las Vegas Convention Center is one of those, and the fall tour will open at the HSBC Arena in Buffalo, N.Y., Sept. 6—also a new date. He says, "We're excited about going back to California this fall. It seems California continues to grow for us."

According to Emery, the fall tour will also play some new dates in Western Canada, including Winnipeg, Manitoba; Saskatoon, Saskatchewan; and Calgary and Edmonton in Alberta.

Gaither has a particular interest in routing. "When I was a kid, 10 years old, I used to go up in my closet and book my quartet," he says. "I was going to be a promoter and a booker. But I was booking central Indiana—Kokomo, Wabash."

Now he's aware of a different world. "There are venues, like the Mabee Center in Tulsa [Okla.], that even [with] 12,000 people, it seems like a living room. Like the Palace in Auburn Hills [in Michigan], even though it's 19,000-20,000, people still seem close to you. But it gets to a place where bigger is not necessarily better. I don't know where the numbers stop, but we're just looking down the way and seeing if there are some new people who have not seen us in the past who might be interested in what we're doing."

# A Key Endorsement

## SNI Signs Alicia Keys To 'All-In-One' Licensing Plan

BY RAY WADDELL

NASHVILLE—In what is believed to be the first deal of its kind, Signatures Network Inc. (SNI) has inked Alicia Keys to a comprehensive licensing agreement that includes touring, retail product licensing, and commercial endorsements, all exclusively.

SNI will develop an integrated merchandising and marketing program that encompasses concert, retail, and direct-to-consumer sales in support of her upcoming Clear Channel Entertainment-produced tour, which begins in July. The agreement is for one year.

The deal is a pioneering development for SNI, the music industry's top merchandising firm. SNI senior VP of sponsorships and endorsements Dan Cooper says the Keys agreement is a natural progression for the company.

"Some time ago, [SNI] was the first company to put music-licensed product on the shelves and the first to grow the music-licensed product business," Cooper says. "Through retail product licensing, we started bumping into the likes of apparel, shoe, and fragrance manufacturers,

and at that point it became easier to develop relationships for commercial endorsements."

Cooper says SNI calls the concept "totally integrated music merchandising . . . This encompasses all the different aspects of a celebrity's career, including tour merchandising, retail product licensing, and sponsorships and endorsements."

It's the sponsorships and endorsements angle that would appear unique for a tour-merch company, though Cooper says this is not entirely the case. "We've had nonexclusive rights for a long time, as have a lot of other people. This has created a very confusing marketplace if a brand wants to connect with an artist. We're trying to bring some order to that with exclusive commercial endorsements, so if a brand wants to connect with an artist, they come to us."

Cooper points out that the Keys deal isn't the same as a tour sponsorship. For example, if a national promoter like Clear Channel buys a complete tour, they often have rights to a tour-sponsorship package. In such a case, anything outside the tour-related sponsorship would be

SNI's exclusively, including print and TV advertising.

"If you just have the ability to do tour sponsorships, that's not much to offer a brand," Cooper says. "Nowadays, they want more."

### 'COMMERCIAL-FREE' APPEAL

Cooper says SNI is already having conversations on Keys' behalf with cosmetics, apparel, communications, and retail companies. He adds that Keys' image and relative newcomer status makes her an attractive artist with whom to begin such a relationship.

"Alicia Keys is so wholesome and true to her values, and we're talking to companies that want to represent family values and non-sexual exposure, as well as her crossover appeal," Cooper says. "She's brand-new, she appeared on the scene and had a quick rise to the top, and she's completely commercial-free. She's untouched."

Cooper admits other companies were interested in representing Keys' interests commercially.

**SIGNATURES**  
NETWORK

"Certainly, a deal like this is taken to our competitors, but we won not only because of the money but [also] because of our execution," he says. "We've been looking to grow our business with sponsorships and endorsements for some time, because we're close to the artists and we're close to the brands. Nobody has owned the space of commercial endorsements before, and we're the first to integrate the total package."

The Keys deal is the latest announcement in what has already been a big year for SNI. In January, SNI acquired merchandise company Winterland Productions in a sale approved by the U.S. Bankruptcy Court in Oakland, Calif. (*Billboard*, Jan. 12). Signatures Network is owned primarily by CEO Dell Furano and president/COO Don Hunt. The two, along with the late Bill Graham, founded Winterland in the early '70s. Hunt and Furano left in 1992 to start up Sony Signatures, the licensing division of Sony Music; they bought out Sony's interests in June 1999.

SNI handles merchandise for such acts as Madonna, U2, Ozzy Osbourne, Britney Spears, and Tim McGraw.



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2002

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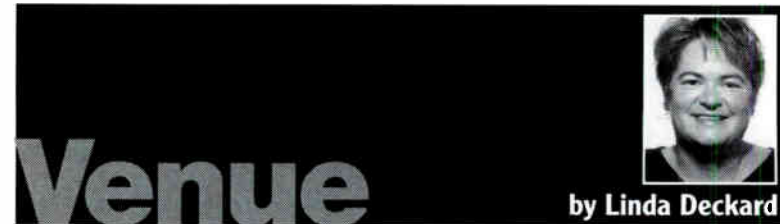
BOXSCORE™  
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
'N SYNC, SMASH MOUTH, TONY LUCCA	Reunion Arena, Dallas March 20	\$1,010,388 \$110/\$37.50	16,545 17,667	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Compaq Center, Houston March 18	\$950,691 \$110/\$39.50	13,059 15,394	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Alamodome, San Antonio March 19	\$827,895 \$110/\$66	14,569 18,505	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Target Center, Minneapolis March 30	\$765,881 \$108.25/\$72.75/\$53.75/ \$37.75	12,291 17,832	Clear Channel Entertainment
BARRY MANILOW	Fox Theatre, St. Louis March 29-30	\$531,316 \$99.50/\$77.50/\$56.50/ \$34.50	8,083 two sellouts	Concerts West, Fox Concerts
SANTANA	MARS Music Amphitheatre, West Palm Beach, Fla. March 22	\$454,926 \$67.50/\$28.50	10,843 19,271	Clear Channel Entertainment
DIANA KRALL	Paramount Theatre, Seattle March 9-10	\$336,841 \$69.50/\$49.50/\$29.50	5,417 two sellouts	House of Blues Concerts
ENRIQUE IGLESIAS	Patriot Center, Fairfax, Va. March 22	\$294,869 \$51/\$28.50	7,642 7,790	Clear Channel Entertainment
KID ROCK, TENACIOUS D	Conseco Fieldhouse, Indianapolis March 22	\$284,954 \$29	10,343 10,826	Clear Channel Entertainment
KID ROCK, HEMIGOD	Altel Arena, North Little Rock, Ark. March 30	\$275,267 \$27.50/\$17.50	10,840 13,000	Clear Channel Entertainment
CLASSIC SOUL FEST: THE TEMPTATIONS REVIEW FEATURING DENNIS EDWARDS, THE O'JAYS, THE DRAMATICS	Fox Theatre, Detroit March 31	\$273,657 \$102/\$49.50	4,450 sellout	Nu Day
PRINCE	Detroit Opera House, Detroit March 6	\$265,080 \$125/\$50	2,785 sellout	Impact 3
ENRIQUE IGLESIAS	Fox Theatre, Detroit March 20	\$240,704 \$60/\$32	4,777 4,792	Clear Channel Entertainment
KID ROCK, HEMIGOD	Huntington Civic Arena, Huntington, W.Va. March 21	\$235,070 \$27.50	8,725 sellout	Clear Channel Entertainment
SANTANA, THE WAILERS	Bi-Lo Center, Greenville, S.C. March 27	\$217,361 \$50/\$40/\$30	6,746 10,500	Clear Channel Entertainment, in-house
BUSH, DEFAULT	Hammerstein Ballroom, New York March 14-15	\$207,720 \$30	7,183 two sellouts	Metropolitan Entertainment Group
NO DOUBT, THE FAINT	Paramount Theatre, Seattle March 20-21	\$168,420 \$30	5,614 two sellouts	House of Blues Concerts
BONEY JAMES	Arie Crown Theatre, Chicago March 22	\$161,160 \$60/\$35	3,319 4,249	Clear Channel Entertainment
HARRY CONNICK JR.	Arlene Schnitzer Concert Hall, Portland, Ore. March 24	\$157,548 \$65/\$49.50/\$29.50	2,706 sellout	House of Blues Concerts
PAT METHENY GROUP	Paramount Theatre, Oakland, Calif. March 22	\$149,695 \$75/\$35	2,756 3,040	Clear Channel Entertainment
BONEY JAMES	Fox Theatre, Detroit March 23	\$148,629 \$39.50/\$32.50	4,305 4,790	Clear Channel Entertainment
HARRY CONNICK JR.	Benaroya Hall, Seattle March 25	\$145,637 \$65/\$57.50/\$29.50	2,355 sellout	House of Blues Concerts
JANN ARDEN, ENNIS SISTERS	Massey Hall, Toronto March 15	\$137,219 (\$218,342 Canadian) \$31.11/\$15.55	4,930 5,344	Clear Channel Entertainment
311, HOOBASTANK	Whittemore Center Arena, Durham, N.H. March 29	\$132,072 \$25.50/\$22.50	5,280 sellout	in-house, Concerts North, Meadowbrook Prods.
ENRIQUE IGLESIAS	Music Hall, Cleveland March 19	\$131,295 \$55/\$27.50	2,858 sellout	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Gammage Memorial Auditorium, Tempe, Ariz. March 3	\$127,082 \$62/\$30	2,913 3,017	Clear Channel Entertainment
ALABAMA	Star Plaza Theatre, Merrillville, Ind. March 23	\$125,920 \$52/\$36	3,400 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL YASSAR, CAROLYN DAWN JOHNSON	Peoria Civic Center, Peoria, Ill. March 21	\$124,504 \$31.25/\$27.25	4,549 7,304	Clear Channel Entertainment
YOLANDA ADAMS	Detroit Opera House, Detroit March 16	\$120,175 \$125/\$35	2,663 2,800	Tabernacle Missionary Baptist Church
LYNYRD SKYNYRD, DRIVE BY TRUCKERS	Sunrise Musical Theatre, Sunrise, Fla. March 8	\$119,639 \$35.75/\$27.75	3,827 3,968	Clear Channel Entertainment
DIANA KRALL	Aronoff Center for the Arts, Cincinnati March 17	\$118,158 \$52.50/\$32.50	2,597 2,719	Clear Channel Entertainment
NO DOUBT, THE FAINT	Memorial Auditorium, Sacramento, Calif. March 18	\$117,480 \$30	3,916 4,100	Goldenvoice, Abstract Entertainment
JANN ARDEN, ENNIS SISTERS	National Arts Centre, Opera House, Ottawa March 19	\$116,109 (\$183,930 Canadian) \$30.30/\$23.99	1,582 2,321	Clear Channel Entertainment
SNOCORE ICICLE BALL: KARL DENSON'S TINY UNIVERSE, OZOMATLI, SOUND TRIBE SECTOR 9, BLACKALICIOUS	The Fillmore, Denver March 8-9	\$115,430 \$27.50	4,076 7,200 two shows	Clear Channel Entertainment
ENRIQUE IGLESIAS	Auditorium Theatre, Rochester, N.Y. March 15	\$115,186 \$56/\$36	2,396 2,452	Clear Channel Entertainment

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TOURING



# Venue Views™

by Linda Deckard

**NEW DRIVER:** DaimlerChrysler is the presenting sponsor of Together We Stand: The Winans Family tour (*Billboard Bulletin*, March 27). Obserian Entertainment in cooperation with New Day Entertainment is promoting the tour. The first on-sale was April 1 at the North Charleston Coliseum in South Carolina, where it rehearses April 14-16 and opens April 17.

The tour, which will play 40 dates through June, was originally intended to be the first national tour for SMG (*Billboard*, Feb. 2). Several of the buildings routed by SMG are still on the tour.



Together We Stand features up to 16 members of the Winans family, including the Winans, CeCe Winans, BeBe Winans, Mom & Pop Winans, Daniel Winans, Angie & Debbie, and Winans Phase 2. New Day's Kevin Grove says the Winans will re-form the reunion show for one final date, the Detroit Music Festival Aug. 16 at Comerica Park.

The tie with DaimlerChrysler is based on the fact that "largely because of the Winans, Detroit is the mecca for gospel music," according to Jay Kuhn, director of communications for Chrysler/Jeep. Winans family patriarch David "Pop" Winans worked at DaimlerChrysler's Dodge main assembly plant. Several of the tour venues will display Winans family vehicles, including a '64 New Yorker station wagon, the first automobile Pop Winans bought for his family.

Tickets for the tour—which is playing 5,000- to 6,000-seat venues, including amphitheater pavilions and partial-house arenas—will be in the \$40 range, according to Grove. In North Charleston, prices are \$48.50 for floor seats, \$43.50 in the lower level, and \$38.50 in the upper level.

**TEXASTRIO:** Craig Baltzer, who joined the Laredo Entertainment Center in Texas as GM for SMG in January, notes that his is one of three midsize Texas buildings coming on line in 2002-2003 that SMG is negotiating to manage. Beaumont, Texas, and Corpus Christi, Texas, will see similar-sized buildings in similar-sized markets open in 2003. Laredo opens this October.

Laredo will seat 8,000 for hockey games and 10,000 for concerts. The city put up \$36 million in construc-

tion costs. Arena Ventures, a partnership of Kiki DeAyala and Glenn Hart, has a long-term lease. It will be home to the company's expansion hockey team, the Laredo Bucks of the Central Hockey League.

Baltzer says the center will draw from South Texas and Northern Mexico. He says the market has been underserved, and he is predicting the venue will do better than 12 concerts a year, which was the original projection.

**OUTDOORS YEAR-ROUND:** A March Santana show at Mars Music Amphitheatre in West Palm Beach, Fla., hit the top 10 in the *Billboard* Boxscores this issue. Joe Nieman, who manages the amphitheatre for Clear Channel Entertainment, says the per cap on food and drink was \$10 from 10,843 attending. Santana drew "a lot of folks from the Miami market," Nieman adds, which is 75 miles away.

Although open year-round, the peak season for the shed hits in July, when Dave Matthews Band plays two dates, July 5-6. Other 2002 performances have included Toby Keith and Kenny Chesney in January and Weezer in February. Blink-182 and Green Day will perform in May, as well as Poison, Melissa Etheridge, and Brooks & Dunn in June. Nieman says he is "very optimistic" about the concert business in 2002.

**FINALLY FELD:** After years of pursuit, the Palace of Auburn Hills in Michigan has struck a deal with Feld Entertainment to bring Ringling Bros. and Barnum & Bailey Circus, as well as two of its Disney on Ice shows, to the arena. The shows previously had played at the Joe Louis Arena in downtown Detroit. Stu Mayer, senior VP of Palace Sports and Entertainment, says the deal is multi-year and exclusive for the Detroit area.

**FACES AND PLACES:** SMG has been awarded an initial five-year contract to manage the Mountain Laurel Center for the Performing Arts in the Pocono Mountain Region of Bushkill, Pa., which is currently under construction. The \$26.6 million project will include the new, 10,000-capacity Tom Ridge Pavilion.

Douglas L. Higgins has been named GM of the new 8,600-seat Ted F. Constant Convocation Center in Norfolk, Va., to open this fall. The Old Dominion University facility is being managed by Global Spectrum.

John A. "Casey" Wells has been named executive director of the Erie County Convention Center Authority in Erie, Pa.

## Lil' J Livin' For The 'Weekend'

Hollywood Records Wants Everyone To Know 'All About' Its Young Rapper

BY TOI MOORE

LOS ANGELES—Clean, positive, and uplifting. That's how up-and-coming young MC Lil' J describes his Hollywood Records debut, *All About J*, due April 9.

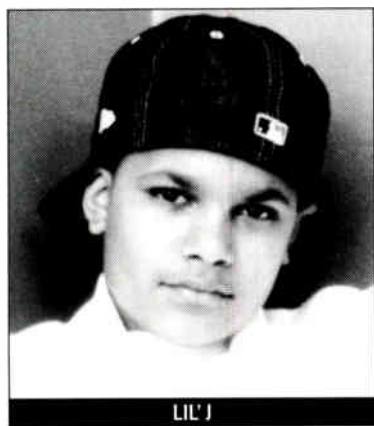
"The whole album is about having fun," Lil' J says, "hanging out with the girls and hanging out with my boys."

The 16-year-old's debut joins the growing ranks of black teen acts who are rapidly gaining in popularity, including B2K, Lil' Romeo, Lil' Bow Wow, and Corey. It features 17 rap tunes geared toward young consumers, especially females between the ages of 12 and 19.

Indicative of the album's content is first single "It's the Weekend." KDGs Wichita, Kan., PD Greg Williams notes, "Lil' J's record has an infectious hook with a strong beat that reaches in and grabs you every time you hear it."

The Jermaine Dupri-produced party track was released last November. After hitting No. 1 on the Hot R&B/Hip-Hop Singles Sales chart (where it is now No. 14) the week of Dec. 29, the single is currently No.

86 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 11 on the Hot 100 Singles Sales chart. The single was also added to the soundtrack of Nickelodeon's new movie *Clockstoppers*, and its video debuted on BET's *106 & Park*.



"My manager [and booking agent, Livio Harris of Los Angeles-based T West Entertainment] hooked up a meeting with me and Jermaine," Lil' J recalls.

"We sent him some of my material, and he agreed to do a song with me."

The remainder of the album's mainstream R&B/hip-hop/pop/rock-flavored cuts were helmed by guest producers Clark Kent, L.T. Hutton, Beau Dozier, Jelly Roll, and L.E.S. Dakar. Dakar is part of Orlando, Fla.-based Trans-Continental Records ('N Sync, Backstreet Boys, O-Town), which recorded the demo that helped Lil' J secure his Hollywood contract.

One of five siblings, the Long Beach, Calif., resident says the "Lil' J" moniker stems from his real name, Jonathan (his last name is McDaniel), and his small stature. "I've always liked music, ever since I was 5 years old," Lil' J says. "Starting off, I wanted to be like Michael Jackson. But I couldn't sing, so I decided to rap."

That deep-seated love of music prompted a 9-year-old Lil' J to steal the show during an LL Cool J in-store autograph session. Turning on his boom box, he did an impromptu performance. Impressed by the youngster's determination, LL Cool J later invited Lil' J to join him onstage at L.A.'s House of Blues.

Ten years of various California talent shows later, Lil' J says everything thus far has "really been fun. I've been visiting schools across the country and performing for students who have good grades and attendance [records]."

Taking advantage of the sales story "It's the Weekend" is building, Hollywood Records is targeting its promotional campaign in such markets as New York, Los Angeles, Chicago, Philadelphia, Detroit, Houston, Atlanta, and Washington, D.C., aiming its sights at urban, crossover, and mainstream radio. In addition to appearing on *Jenny Jones*, Lil' J has guested on *Soul Train* and been featured in various publications, including *Cosmo Girl* and *Word Up!* According to Hollywood senior VP of sales and marketing Daniel Savage, an Internet e-team was also engaged, resulting in more than 1,000 kids signing up to Lil' J's Web site.

Calling "It's the Weekend" an "across-the-board hit," Vinnie Birbiglia, director of field music marketing for Trans World Entertainment in Albany, N.Y., says his outlet has seen "a 50% increase in sales over the last three weeks."

### FOR THE RECORD

It was incorrectly reported that RPM Management manages the Neptunes (6 Questions, *Billboard*, March 30). The New York-based company serves as consultant for the production team that is managed by Rob Walker of New York-based Rock-soul Entertainment.

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**LET'S DO IT AGAIN:** New York-based Murder Inc.—home to **Ja Rule**, among others—has re-inked its exclusive joint-venture pact with Island Def Jam Music Group. Murder Inc. was established in 1997 by CEO and former Def Jam A&R executive **Irv Gotti**. In addition to the April 2 release of newcomer **Ashanti's** debut album, upcoming Murder Inc. releases include projects by **Charli "Chuck" Baltimore** and **Caddillac Tah**.

In other industry news: Warner Bros. Records senior VP of urban promotion and marketing **Dwight Bibbs** is pursuing other ventures; he can be reached at 626-795-2825. Succeeding him is former DreamWorks and Motown executive **Waymon Jones**.

**CONFERENCE CALL:** Mark your calendars and begin making plans to attend the third annual *Billboard* R&B/hip-hop conference (Aug. 7-9). The confab travels down the coast from New York to Miami Beach's Eden Roc Resort with American Urban Radio Networks in tow. Rounding out the slate of workshops and showcases will be our second annual R&B/Hip-Hop Awards Show at *BillboardLive*. For additional info and updates, visit *billboard-events.com* or call 646-654-4660.

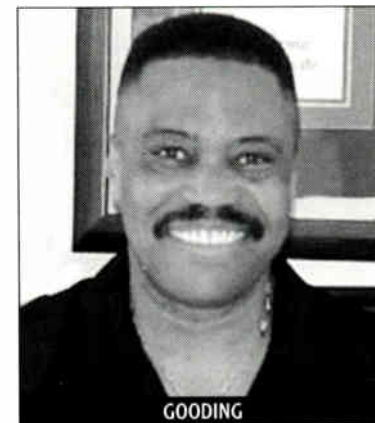
**BACK IN STRIDE:** I've made it a point in this column and the R&B section in general to not only cover contemporary black music but also to check in from time to time with artists who helped pave the way for today's stars. In tandem with the proliferation of the popularly pegged neo-soul movement and **Ronnie and Ernie Isley's Eternal** success, a notable number of R&B veterans are coming back on the scene. Last year saw new music by such old-school faves as **the Temptations**, **the Main Ingredient**, **the O'Jays**, and **Dawn Silva**; 2002's class thus far includes new albums by **Ann Nesby** (*Billboard*, March 30), **the Dramatics**, **Philip Bailey**, **Betty Wright**, **Ray Charles**, and **Teddy Pendergrass**.

During the next several weeks, this column will catch up with a few of these artists to see what's happening with them. First up is **Cuba Gooding Sr.**, former lead singer of the Main Ingredient.

Best-known of late as the father of actors **Cuba Jr.** and **Omar**, Gooding is hoping to revisit his earlier success. The singer of such '70s hits as "Everybody Plays the Fool" and "Just Don't Want to Be Lonely" is recording a new album (*Cuba Gooding: Solo*). The fall release will be his first since the mid-'80s. Preceding that is the projected April debut of Gooding's new single, a reworked version of "Everybody Plays the Fool."

"It's the same story line but done in a more inspirational style," says Gooding, whose ebullient mood during a recent phone interview calls to mind son Cuba's Oscar acceptance speech for the best supporting actor award for *Jerry Maguire*. "I believe in singing about love, but if you can thank the Lord at the same time, it's a good thing."

He's equally unfazed about returning after nearly 20 years. "You don't have to be 23 to do this, and that's what I'm excited about," says Gooding, who turns 58 April 27. "We keep condemning the way music has



gone, the negativity. If I just sit back, condemn, and don't try to get back into the game, what kind of legacy is that? Singing is in my blood."

Gooding is signed to Hawthorne, Calif.-based Irie Records, which is headed by **William Smith**. Between recording stints, he has kept busy touring with stage shows (*A Fool for Love*), writing his memoirs, and performing on the ongoing Soul Jam Tour, featuring **the Chi-Lites**, **the Delfonics**, and **the Stylistics**.

But don't look for Gooding and the Main Ingredient to reunite anytime soon. "I'll never say never. But creatively, I think we should build our own houses before we get together again. If I win with this new project, I win. If I don't, at least I gave it a shot. But imagine what it will do to my ego to have another hit record," he says with a laugh.

**KUDOS:** To **Patti LaBelle**, who'll receive the first MusiCares Heart Award from the Philadelphia chapter of the National Academy of Recording Arts and Sciences. The April 22 ceremony—staged at the Loews Philadelphia Hotel—will also honor the chapter's 2002 Heroes Awards designates: rapper **Eve**, producer/artist **Jeff "DJ Jazzy Jeff" Townes**, music educator **George Allen**, radio personality **David Dye**, and jazz guitarist **Pat Martino**.

APRIL 13 2002		Billboard HOT RAP SINGLES		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	19	<b>LIGHTS, CAMERA, ACTION!</b> UNIVERSAL 156257/JMRG	<b>Mr. Cheeks</b>
2	2	5	<b>FEELS GOOD (DON'T WORRY BOUT A THING)</b> TVT 2344	<b>Naughty By Nature Featuring 3LW</b>
3	3	4	<b>BALLIN' BOY</b> ARTISTDIRECT 01022	<b>No Good</b>
4	5	22	<b>DANSIN WIT WOLVEZ</b> FADE 34239/ECMD	<b>Strik Nine</b>
5	18	6	<b>PUT YO SETS UP</b> Z 80 2503	<b>Redd Eyez Featuring Juvenile &amp; Slanted Eyez</b>
6	7	6	<b>DEAR GOD</b> RELENTLESS 0002	<b>Willie D</b>
7	4	3	<b>DO YA THANG GIRL</b> BALLIN' 100	<b>Beelow</b>
8	11	2	<b>MAMA'S BABY, POPPA'S MAYBE</b> BIGG MONY 2003	<b>Green Eyez</b>
9	8	7	<b>PASS THE COURVOISIER PART II</b> J 21154	<b>Busta Rhymes Featuring P. Diddy &amp; Pharrell</b>
10	6	25	<b>THINK BIG</b> CRIMEWAVE 72002	<b>Crimewave</b>
11	10	2	<b>WILL DESTROY</b> HOW YOU LOVE THAT 10121	<b>Lil Ru</b>
12	16	5	<b>STOP PLAYIN'</b> KNIGHTSTAR 1237	<b>Leverf Agee Featuring Mr. Low Down &amp; Evol</b>
13	12	2	<b>SHAWTY</b> HOW YOU LOVE THAT 10123	<b>P-Lo Featuring Lil Ru &amp; T. Supreme</b>
14	14	4	<b>TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY</b> ROC-A-FELLA/JIVE/DEF JAM /IDJMG	<b>R. Kelly &amp; Jay-Z</b>
15	15	9	<b>WHAT'S LUV?</b> TERROR SQUAD/ATLANTIC 85233/JAG	<b>Fat Joe Featuring Ashanti</b>
16	9	16	<b>ROUND AND ROUND</b> DEF SDULL/DEF JAM 588852/IDJMG	<b>Jonell &amp; Method Man</b>
17	13	17	<b>CAN I GET THAT?!?</b> EARGASM 3511	<b>Bear Witnez!</b>
18	19	20	<b>BUSTER</b> 1ST AVENUE 0001	<b>Dennis Da Menace</b>
19	NEW		<b>FAME</b> MCA 155639	<b>GZA/Genius</b>
20	20	8	<b>SATURDAY (OOOH! OOOOH!)</b> DISTURBING THE PEACE/DEF JAM SOUTH 588875/IDJMG	<b>Ludacris Featuring Sleepy Brown</b>
21	NEW		<b>OH BOY/THE ROC (JUST FIRE)</b> ROC-A-FELLA/DEF JAM 582864/IDJMG	<b>Cam'Ron Featuring Juelz Santana</b>
22	RE-ENTRY		<b>DOWN A** CHICK</b> MURDER INC./DEF JAM 588941/IDJMG	<b>Ja Rule Featuring Charli "Chuck" Baltimore</b>
23	21	2	<b>THE WHOLE WORLD</b> ARISTA 24550	<b>DutKast Featuring Killer Mike</b>
24	25	14	<b>ROCK EM</b> WHITESTONE 1277	<b>Boobakaw And The Wild Younginz Featuring Vita</b>
25	RE-ENTRY		<b>BIG POPPA/WARNING</b> BAD BOY 73377/ARISTA	<b>The Notorious B.I.G.</b>

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

APRIL 13  
2002

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

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION	WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION	
												IMPRINT & NUMBER/PROMOTION LABEL
			<b>NUMBER 1</b>			3 Weeks At Number 1						
1	1	1	<b>FOOLISH</b> I GOTTI (A. DOUGLAS, I. LORENZO)	Ashanti	1	50	53	53	<b>GET THIS MONEY</b> R. KELLY, TONE (R. KELLY, S. CARTER)	R. Kelly & Jay-Z	50	
2	2	3	<b>U DON'T HAVE TO CALL</b> THE NEPTUNES (P. WILLIAMS)	Usher	2	51	55	55	<b>GIVE IT TO HER</b> J. HARDING (J. HARDING, M. WOLFE, W. PASSELY)	Tanto Metro & Devonte	51	
			<b>GREATEST GAINER / SALES</b>									
3	3	2	<b>OOPS (OH MY)</b> TIMBALAND (C. KEYS, T. MOSLEY)	Tweet	1	52	54	56	<b>FEEL THE GIRL</b> TIMBALAND (T. MOSLEY, C. YOUNG)	Ms. Jade	52	
4	4	5	<b>WHAT'S LUV?</b> I. GOTTI, A. PARKER (J. CARTAGENA, I. LORENZO, J. ATKINS, A. PARKER, C. RIOS)	Fat Joe Featuring Ashanti	4	53	49	58	<b>PUT IT ON PAPER</b> M. MIDDLETON (A. NESBY, T. W. LEE, M. ORR, J. ORR, M. MIDDLETON)	Ann Nesby Featuring Al Green	49	
5	5	4	<b>I LOVE YOU</b> BUCKWILD, S. COMBS, M. WINANS (F. EVANS, A. BEST, M. JAMISON, J. LOPEZ, B. SPRINGSTEEN, J. HAYES)	Faith Evans	2	54	65	66	<b>YOU KNOW THAT I LOVE YOU</b> J. HAWKINS, C. ABSOLAM, R. SMITH (J. HAWKINS, C. ABSOLAM, R. SMITH)	Donell Jones	54	
6	7	10	<b>PASS THE COURVOISIER PART II</b> THE NEPTUNES (T. SMITH, P. WILLIAMS, C. HUGO)	Busta Rhymes Featuring P. Diddy & Pharrell	6	55	55	51	<b>I MISS YOU</b> KIDD KOLD (E. SIMMONS, B. COLLINS)	DMX Featuring Faith Evans	37	
7	6	11	<b>ANYTHING</b> KAYGEE, F. MOORE (K. GIST, F. MOORE, R. L.)	Jaheim Featuring Next	6	5	63	69	<b>DOWN A** CHICK</b> I. GOTTI, J. ATKINS, S. AURELIUS, J. LORENZO, T. LANE	Ja Rule Featuring Charli "Chuck" Baltimore	56	
8	9	7	<b>MORE THAN A WOMAN</b> TIMBALAND (T. MOSLEY, S. GARRETT)	Aaliyah	7	57	57	57	<b>I'D RATHER</b> S. CRAWFORD (S. CRAWFORD)	Luther Vandross	57	
			<b>GREATEST GAINER / AIRPLAY</b>									
9	14	22	<b>I NEED A GIRL (PART ONE)</b> S. COMBS, M. WINANS, THE HITMEN (S. COMBS, J. KNIGHT, M. JONES, E. MATLOCK, C. HAWKINS, S. LESTER, J. THOMAS)	P. Diddy Featuring Usher & Loon	9	58	69	74	<b>STILL FLY</b> M. FRESH (B. WILLIAMS, B. THOMAS)	Big Tymers	58	
10	12	16	<b>SATURDAY (OOOH! OOOH!)</b> ORGANIZED NOIZE (C. BRIDGES, R. WADDE, R. MURRAY, P. BROWN)	Ludacris Featuring Sleepy Brown	10	59	64	—	<b>TELL ME WHAT'S IT GONNA BE</b> J. DUPRI, B. M. COX, B. MCKNIGHT (B. MCKNIGHT, B. BARNES, G. WASHINGTON, JR.)	Brian McKnight Featuring Jermaine Dupri	59	
11	18	20	<b>MAKIN' GOOD LOVE</b> S. HUFF (S. HUFF, M. AVANT)	Avant	11	60	61	61	<b>BALLIN' BOY</b> T. GALVIN, N. GOOD (D. HILL, T. LATIMER, T. GALVIN)	No Good	60	
12	10	9	<b>AIN'T IT FUNNY</b> J. GOTTI, C. ROONEY, D. SHEA, J. LOPEZ, C. ROONEY, J. LORENZO, J. J. ATKINS, CADDILLAC, T. H. HARVEY, JR., C. MACKI	Jennifer Lopez Featuring Ja Rule	4	60	60	54	<b>GOT UR SELF A...</b> MEGAHERTZ MUSIC GROUP (N. JONES, MEGAHERTZ, C. BURNETT, S. EDWARDS, P. MARSH, R. SPRAGG, J. BLACK)	Nas	37	
13	11	8	<b>NOTHING IN THIS WORLD</b> S. HUFF (S. HUFF, M. AVANT)	Keke Wyatt Featuring Avant	4	62	58	52	<b>HEY LUV (ANYTHING)</b> HAYOC (A. JOHNSON, K. MUCHTA, D. JONES, D. PARKER, M. KEITH, M. SCANORICK)	Mobb Deep Featuring 112	32	
14	8	6	<b>LIGHTS, CAMERA, ACTION!</b> BINKI (T. KELLY, R. HARRILL, L. CASTON, A. POREE, F. WILSON)	Mr. Cheeks	1	63	56	38	<b>I GOT IT 2</b> J. DUPRI (B. CASEY, B. CASEY, J. DUPRI, B. M. COX, D. SCANTZ, N. JONES)	Jagged Edge Featuring Nas	34	
15	21	21	<b>RAINY DAYZ</b> I. GOTTI (J. ATKINS, I. LORENZO)	Mary J. Blige Featuring Ja Rule	15	64	59	60	<b>CLOSET FREAK</b> T. CALLAWAY (T. CALLAWAY)	Cee-Lo	59	
16	17	17	<b>ROC THE MIC</b> JUSTBLAZE (D. GRANT, J. PRIDDEN, J. SMITH)	Beanie Sigel & Freeway	16	65	67	73	<b>TAKE A MESSAGE</b> R. SHAND (R. SHAND)	Remy Shand	65	
17	13	13	<b>DON'T YOU FORGET IT</b> A. HARRIS (G. LEWIS, A. HARRIS)	Glenn Lewis	10	66	68	72	<b>BE HERE</b> R. SAADIQ, JAKE & THE PHATMAN (R. SAADIQ, G. STANDRIDGE, B. OZUNA, M. ARCHER)	Raphael Saadiq Featuring D'Angelo	66	
18	19	19	<b>THIS WOMAN'S WORK</b> MUSZIE (K. BUSH)	Maxwell	18				<b>HOT SHOT DEBUT</b>			
19	22	18	<b>HALF CRAZY</b> I. BARIAS, C. HAGGINS (MUSIQ SOULCHILD, C. HAGGINS, J. BARIAS, F. LAI)	Musiq	18	67	72	64	<b>CALL ME</b> TIMBALAND (C. KEYS, M. ELLIOTT)	Tweet	67	
20	20	15	<b>ALWAYS ON TIME</b> I. GOTTI, J. ATKINS, S. AURELIUS, I. LORENZO	Ja Rule Featuring Ashanti	1	68	71	71	<b>HE LOVES ME (LYZEL IN E FLAT)</b> K. PELZER, J. SCOTT, FATBACK TAFFY (J. SCOTT, K. PELZER)	Jill Scott	46	
21	15	12	<b>WHAT ABOUT US?</b> R. JERKINS (R. JERKINS, K. PRATT, L. DANIELS, F. JERKINS III, N. PAYNE, BRANDY)	Brandy	3	69	71	71	<b>FIRST TIME</b> C. STOKES, M. GORDON (PLATINUM STATUS, J. JONES, M. GORDON)	IMX	69	
22	16	14	<b>BUTTERFLIES</b> M. JACKSON, A. HARRIS (A. HARRIS, M. AMBROSIO)	Michael Jackson	2	70	66	59	<b>HUSH LIL' LADY</b> M. LEE (P. CAMPBELL, D. SMALLS, P. SMITH, C. HODGES, YOKI, I. SHARI, P. MILLER, KAREEMA)	Coray Featuring Lil' Romeo	37	
23	25	27	<b>GIRLFRIEND</b> THE NEPTUNES (J. TIMBERLAKE, C. HUGO, P. WILLIAMS)	'N Sync Featuring Nelly	23	71	NEW	1	<b>LIVE THE LIFE</b> J. DUPRI (J. DUPRI, F. JOHNSON, T. CONTRELL, T. K. GREENE)	Fundisha	71	
24	23	24	<b>ANY OTHER NIGHT</b> THE UNIT (D. COVERT, K. CANNON, D. JACKSON, THE UNIT)	Sharissa	23	72	NEW	1	<b>NEVER AGAIN</b> I. GOTTI (J. ATKINS, S. AURELIUS, I. LORENZO)	Ja Rule	72	
25	30	35	<b>TAKE YA HOME</b> THE NEPTUNES, J. DUPRI (J. DUPRI, P. WILLIAMS, C. HUGO)	Lil Bow Wow	25	73	70	70	<b>CRY TOGETHER</b> C. CHARLES, GROOVE (K. GAMBLE, L. HUFF)	Prophet Jones	54	
26	27	37	<b>ONE MIC</b> N.A.S. (C. THOMPSON, N. JONES, C. THOMPSON)	Nas	26	74	75	84	<b>OOH, AHH</b> M. JEFFERSON (S. L. JONES, M. JEFFERSON, M. WALKER)	3pc	74	
27	36	39	<b>WHAT IF A WOMAN</b> ALLSTAR JOE (J. THOMAS, J. SKINNER, A. GOROON)	Joe	27	75	NEW	1	<b>I'M GONNA BE ALRIGHT</b> C. ROONEY, T. OLIVER, P. KE & TONE (J. LOPEZ, C. ROONEY, T. OLIVER, L. C. COOK, R. LAPREAD, J. C. OLIVER, S. BARNES, A. HILL, M. THOMPSON, M. MARSHALL)	Jennifer Lopez Featuring Nas	75	
28	24	23	<b>THE WHOLE WORLD</b> E.T.A. (A. BENJAMIN, A. PATTON, D. SHEATS, M. RENOER)	OutKast Featuring Killer Mike	8	76	REL	1	<b>STILL NOT OVER YOU</b> A. HARRIS, V. DAVIS (A. HARRIS, J. SKINNER, N. BELTON, T. GEORGE, L. WATSON)	Gerald Levert	77	
29	26	25	<b>WELCOME TO ATLANTA</b> J. DUPRI, B. M. COX (J. DUPRI, LUDACRIS, K. PARKER)	Jermaine Dupri & Ludacris	15	77	77	77	<b>WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN')</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. T. NICHOLAS)	Big Moe Featuring D-Gotti & Michael Wilson	78	
30	32	46	<b>HOW COME YOU DON'T CALL ME</b> A. KEYS, K. BROTHERS (PRINCE)	Alicia Keys	30	78	78	86	<b>HEAVEN CAN WAIT</b> M. JACKSON, T. RILEY, A. HEARD, N. SMITH (M. JACKSON, T. RILEY, A. HEARD, N. SMITH, T. BEALE, LAJES, K. QUILLER)	Michael Jackson	75	
31	43	62	<b>OH BOY</b> JUSTBLAZE (C. GILES, J. SMITHS, L. JAMES, N. WIMFIELD)	Cam'Ron Featuring Juelz Santana	31	79	79	83	<b>TRADE IT ALL</b> DJ CLUE, D. URO (B. CASEY, B. CASEY, J. JACKSON, E. SHAW, K. HILL)	Fabulous Featuring Jagged Edge	80	
32	29	29	<b>U GOT IT BAD</b> J. DUPRI, B. M. COX (J. DUPRI, M. D. J. DUPRI, B. M. COX)	Usher	1	80	NEW	1	<b>PUT YO SETS UP</b> BRISSE, COOL & DRE (J. PIERRE, GREY, B. MARTINI)	Redd Eyzz Featuring Juvenile & Stanted Ezz	81	
33	37	42	<b>AWNAW</b> J. CHAMBERS, M. CAREN (W. HUGHES, M. ADAMS, V. TISDALE, R. ANTHONY, J. CHAMBERS)	Nappy Roots	33	81	76	76	<b>GOT ME A MODEL</b> J. DUPRI, B. M. COX, THE UNDERDOGS (R. L. E. SERMON, J. DUPRI, B. M. COX, H. MASON, JR., D. THOMAS)	RL Featuring Erick Sermon	76	
34	38	31	<b>A WOMAN'S WORTH</b> A. KEYS (A. KEYS, E. RDS)	Alicia Keys	3	82	81	82	<b>7 DAYS</b> M. HILL (C. DAVID, M. HILL, D. HILL)	Craig David	52	
35	41	48	<b>SAY I YI YI</b> BEAT-IN-AZZ (D. ROC, KAIN)	Ying Yang Twins	35	83	74	75	<b>PART II</b> E. SERMON (R. NOBLE, E. SERMON, C. SMITH, T. BRAXTON, BABYFACE, B. WILSON)	Method Man & Redman	28	
36	45	63	<b>GOTS TA BE</b> THE UNDERDOGS (D. THOMAS, H. MASON, JR., L. RUSSELL, H. MASON, JR., D. THOMAS, M. MISCHKE, S. RUSSELL)	B2K	36	84	85	95	<b>DANSIN WIT WOLVEZ</b> MADMAN (S. JACOBS, D. STATHAN, W. JONES, M. DIXON)	Strik Nine	58	
37	28	28	<b>TAKE AWAY</b> TIMBALAND, C. BROCKMAN, M. ELLIOTT (M. ELLIOTT, T. MOSLEY)	Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet	13	85	86	88	<b>IT'S THE WEEKEND</b> J. DUPRI (J. DUPRI, K. BURRUS, L. JEFFERSON, S. JOHNSON, A. HARRIS, K. MANSFIELD)	Lil' J	53	
38	52	40	<b>FEELS GOOD (DON'T WORRY BOUT A THING)</b> ALLSTAR (A. CRISS, V. BROWN, A. GORDON, T. BEALD, WIGGINS, J. WIGGINS, T. CHRISTIAN, C. WHEELER, J. CAMPBELL)	Naughty By Nature Featuring 3LW	38	86	87	88	<b>DEAR GOD</b> HOT TRAXX (W. DENNIS, L. EDWARDS)	Willie D	78	
39	42	45	<b>SOMEONE TO LOVE YOU</b> C. ROONEY, T. OLIVER (C. ROONEY)	Ruff Endz	39	87	88	81	<b>THE WORLD'S GREATEST</b> R. KELLY (R. KELLY)	R. Kelly	31	
40	39	47	<b>YOUNG'N (HOLLA BACK)</b> THE NEPTUNES (J. JACKSON, C. HUGO, P. WILLIAMS)	Fabulous	17	88	90	85	<b>I TOLD Y'ALL</b> TIMBALAND (M. BARRETT III, T. MOSLEY)	Petey Pablo	89	
41	34	30	<b>BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)</b> THE NEPTUNES (M. TYLER, P. WILLIAMS, C. HUGO)	Mystikal	8	89	90	92	<b>DO YA THANG GIRL</b> S. BEHETH (B. MOORE)	Beelaw	84	
42	31	36	<b>ROCK THE BOAT</b> R. STEWART, E. SEATS (S. GARRETT, A. STEWART, E. SEATS, STATIC)	Aaliyah	2	90	92	—	<b>MAMA'S BABY, POPPA'S MAYBE</b> S. SMITH (S. SMITH, R. GIBSON, S. JORDAN, P. PETERSON)	Green Eyed	91	
43	44	49	<b>WISH I DIDN'T MISS YOU</b> I. MATIAS, A. MARTIN, A. STONE, SWIZZ BEATZ (A. MARTIN, I. MATIAS, L. HUFF, G. MCFADDEN, J. WHITEHEAD)	Angie Stone	43	91	96	—	<b>KNOC</b> DR. DRE PROPHCY ENTERTAINMENT (R. HARBOR, R. MONROE, D. DURANT, F. P. CAIROS, R. SALON, M. ELLIOTT, A. YOUNG)	Knoc-Turn'Al With Dr. Dre & Missy "Misdemeanor" Elliott	67	
44	33	26	<b>UH HUH</b> C. STEWART, B2K (C. STEWART, T. NKHEREANYE, T. HALE, M. CRAWFORD, J. HOUSTON, D. FREDERIC)	B2K	20	92	83	79	<b>TARANTULA</b> S. STORCH (M. TYLER, S. STORCH, D. MEANS)	Mystikal Featuring Butch Cassidy	93	
45	62	65	<b>ADDICTIVE</b> DJ QUIK (E. MCCALLA, E. GARRETT, W. GRIFFIN, D. BLAKE)	Truth Hurts Featuring Rakim	45	93	—	—	<b>THINK BIG</b> THE SMITH BROS (S. GOSS, T. THOMAS, S. CALIMISE, E. SMITH)	Crimewave	87	
46	46	43	<b>NO MORE DRAMA</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, B. DEVORZAN, P. BOTKIN, JR.)	Mary J. Blige	16	94	87	—	<b>TRIBUTE TO A WOMAN</b> T. OLIVER, C. ROONEY (E. LUMPKIN, T. OLIVER)	Ginuwine	61	
47	35	34	<b>BROTHA</b> R. SAADIQ, JAKE & THE PHATMAN (A. STONE, R. SAADIQ, L. LILLY, G. STANDRIDGE, R. C. DZUNA)	Angie Stone	13	95	82	80	<b>WILL DESTROY</b> B. ROCK (LIL RU)	Lil Ru	91	
48	40	32	<b>LIFETIME</b> MUSZIE (MUSZIE, H. DAVID)	Maxwell	5	96	91	—	<b>STOP PLAYIN'</b> B. AGEÉ (L. AGEÉ)	Levert Agee Featuring Mr. Low Down & Evol	97	
49	47	41	<b>TAKE YOU HOME WITH ME A.K.A. BODY</b> POKE & TONE, R. KELLY (R. KELLY, S. CARTER, S. J. BARNES, J. C. OLIVIER)	R. Kelly & Jay-Z	41	97	98	—	<b>SOMETHING INSIDE</b> P. BROWN, B. JAMES (R. RICE, D. A. STONE, P. TEMPLE, S. AIKEN)	Boney James Featuring Dave Hollister	69	
						98	95	96	<b>FAME</b> ARABIAN KNIGHT (G. GRICE, R. BEAN)	GZA/Genius	99	
						99	93	—	<b>SHAWTY</b> MARTIST (THE GREAT (P.-LO, T. SUPREME, LIL RU)	P-Lo Featuring Lil' Ru & T. Supreme	93	

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ☐ Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ▲ RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☐ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 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 chart for more than 20 weeks and rank below 50. ○ D: Single available. ○ D: DVD Single available. ○ CD Maxi-Single available. ○ Cassette Single available. ○ Vinyl Maxi-Single available. ○ Vinyl Single available. ○ Cassette Maxi-Single available. ○ Indicates unavailability, in which case, catalog number is for ○, ○, ○, ○, or ○, respectively, based on availability. ©2002, WNU Business Media, Inc., SoundScan, Inc. All rights reserved.

# R&B/HIP-HOP

## Words & Deeds™



by Rashaun Hall

**IN COMPLETE SEQUENCE:** With the recent closure of indie hip-hop titans like Tommy Boy and Loud, some have wondered about the future of independent rap labels. Have no fear: Sequence is here.

An imprint of dance indie Ultra Records, Sequence launched in late 2001 under Ultra Records principal Patrick Moxey, former owner of PayDay Records.



"[Moxey] wanted to re-create the success that he found with Ultra—seeing it grow from a small label to a bigger small label," Sequence label manager Sarah Honda says. "He wanted to create a place that would be a home for a lot of the great music and underground talent that might not find a home with the majors. He saw the importance of labels like Sequence in the sense of providing that home for progressive hip-hop."

New York-based Sequence also serves as home to a diverse number of acts, including DJ Babu, Slum Village, Nature, and Dan the Automator, whose mix compilation, *Wanna Buy a Monkey?*, was the imprint's inaugural release.

"[Sequence] is an open environment," Honda says of its artist roster. "We're just looking for talented individuals and great projects. You can see the diversity between a Dan the Automator, Babu, and Nature."

The next two Sequence releases will also be mix compilations—Babu's *Duck Season Volume 1* and Slum Village's yet-to-be-titled project. "In the beginning, it was easier that way," Honda explains. "Patrick always wanted the label to grow pretty organically. When we first started up, the mix CDs were a great way to segue from Ultra to Sequence. Ultra has a lot of experience in compilation albums and a great licensing department, so it was easier to transfer all the great things about Ultra and what they're used to doing into Sequence."

If the critical success of *Wanna Buy a Monkey?* is any indication of what's to come, Sequence has a bright future. "It was a great start

for us," Honda says. "We were really lucky, because [Dan] was touring with Gorillaz, so that was great exposure for us and him as a DJ, as he opened for the show with a DJ set. For a new label, it was a dream project to be working with a talented producer who's had all these successes. It was a great way to launch the label."

**RAP, ROCK, ROLL:** On the left coast, professional basketball player Nick Van Exel has launched his own indie imprint, RapRock Records/Films. The company's first release will be the direct-to-video movie *Hip-Hop Story: Tha Movie* (May 28).

"I've been wanting to get into the music business for a while," Van Exel says. "I've always been intrigued with the way the music business works. The film thing was Smoot's idea."

Smoot, Van Exel's cousin, is the label's debut act. "It was important to me, because when it all started, I felt like I was a part of hip-hop," says Smoot, who serves as the film's executive producer. "I am hip-hop—that's my era. So, with me putting together a documentary on hip-hop and Nick wanting to do a label, I thought the best way to make this happen was to do both together."

"We put together a documentary to celebrate hip-hop—including all the hip-hop superstars, such as Master P, Jay-Z, the Notorious B.I.G., 2Pac, and so forth—and break a new artist at the same time," he adds. "Through the movie and the accompanying soundtrack it was easier to break the artist, which is myself."

Following *Hip-Hop: Tha Movie*, RapRock will release Smoot's debut album, titled *S.M.O.O.T.* Besides being an artist, Smoot also serves as co-CEO of RapRock. "The rapping is the easy part," he says. "It's the business behind it that's hard. I balance the two by putting business first and letting the music follow. I have other partners that help me out with the music, but I balance the two pretty well."

The combination of basketball and music is particularly evident in the RapRock logo. "It's Nick with a microphone in one hand and a basketball in the other," Smoot explains. "So we put it together, and we got RapRock." But Nick is quick to add with a laugh, "I won't be rapping, though."

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APRIL 13  
2002

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>Foolish</b> ASHANTI (MURDER INC./DEF JAM/JMG)	26	33	6	<b>What If A Woman</b> JOE (JIVE)	51	54	12	<b>I Miss You</b> DMX FEAT. FAITH EVANS (RUFF Ryders/DEF JAM/JMG)
2	2	17	<b>U Don't Have To Call</b> USHER (ARISTA)	27	27	22	<b>Welcome To Atlanta</b> JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	52	57	7	<b>Girlfriend</b> N SYNC FEAT. NELLY (JIVE)
3	4	11	<b>What's Luv?</b> FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	28	31	4	<b>How Come You Don't Call Me</b> ALICIA KEYS (J)	53	52	7	<b>Take You Home With Me a.k.a. Body</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JMG/JIVE)
4	3	15	<b>Oops (Oh My)</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)	29	24	19	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)	54	60	2	<b>Tell Me What's It Gonna Be</b> BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
5	5	15	<b>I Love You</b> FAITH EVANS (BAD BOY/ARISTA)	30	28	32	<b>U Got It Bad</b> USHER (ARISTA)	55	68	3	<b>Still Fly</b> BIG TYMERS (CASH MONEY/UNIVERSAL)
6	6	20	<b>Anything</b> JAHNEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	31	39	6	<b>Oh Boy</b> CAM'RON FEAT. JUELZ SANTANA (ROC-A-FELLA/DEF JAM/JMG)	56	62	3	<b>Down A** Chick</b> JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/JMG)
7	7	9	<b>Pass The Courvoisier Part II</b> BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	32	38	8	<b>Awnaw</b> NAPPY ROOTS (ATLANTIC)	57	56	9	<b>I'd Rather</b> LUTHER VANDROSS (J)
8	8	26	<b>More Than A Woman</b> AALIYAH (BLACKGROUND)	33	34	27	<b>A Woman's Worth</b> ALICIA KEYS (J)	58	53	19	<b>Hey Luv (Anything)</b> MOBB DEEP FEAT. I12 (LOUD/COLUMBIA)
9	13	7	<b>I Need A Girl (Part One)</b> P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	34	42	4	<b>Gots Ta Be</b> B2K (EPIC)	59	51	9	<b>I Got It 2</b> JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)
10	15	11	<b>Makin' Good Love</b> AVANT (MAGIC JOHNSON/MCA)	35	37	6	<b>Say I Yi Yi</b> YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH)	60	55	19	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)
11	9	18	<b>Ain't It Funny</b> JENNIFER LOPEZ FEAT. JA RULE (EPIC)	36	26	24	<b>Take Away</b> MISSY MISDEANOR/ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	61	59	7	<b>Closet Freak</b> CEE-LO (ARISTA)
12	11	10	<b>Saturday (Oooh! Oooh!)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	37	30	36	<b>Rock The Boat</b> AALIYAH (BLACKGROUND)	62	—	1	<b>Call Me</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)
13	10	27	<b>Nothing In This World</b> KEKE WYATT FEAT. AVANT (MCA)	38	36	10	<b>Someone To Love You</b> RUFF ENDS (EPIC)	63	63	4	<b>Take A Message</b> REMY SHAND (MOTOWN)
14	21	9	<b>Rainy Dayz</b> MARY J. BLIGE FEAT. JA RULE (MCA)	39	41	24	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	64	72	2	<b>Feels Good (Don't Worry Bout A Thing)</b> NAUGHTY BY NATURE FEAT. 3LW (TVT)
15	17	16	<b>Roc The Mic</b> BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/JMG)	40	35	20	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)	65	67	20	<b>He Loves Me (Lyzel In E Flat)</b> JILL SCOTT (HIDDEN BEACH/EPIC)
16	18	23	<b>This Woman's Work</b> MAXWELL (COLUMBIA)	41	58	4	<b>Addictive</b> TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	66	64	10	<b>Uh Huh</b> B2K (EPIC)
17	12	24	<b>Don't You Forget It</b> GLENN LEWIS (EPIC)	42	43	5	<b>Wish I Didn't Miss You</b> ANGIE STONE (J)	67	65	3	<b>Be Here</b> RAPHAEL SAAOIQ FEAT. D'ANGELO (UNIVERSAL)
18	22	9	<b>halfcrazy</b> MUSIQ (DEF SOUL/JMG)	43	32	29	<b>Brotha</b> ANGIE STONE (J)	68	70	7	<b>First Time</b> IMX (TUG/NEW LINE/WARNER BROS.)
19	20	24	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	44	40	39	<b>Lifetime</b> MAXWELL (COLUMBIA)	69	—	1	<b>Live The Life</b> FUNDISHA (SO SO DEF/COLUMBIA)
20	19	13	<b>What About Us?</b> BRANDY (ATLANTIC)	45	47	23	<b>No More Drama</b> MARY J. BLIGE (MCA)	70	—	1	<b>Never Again</b> JA RULE (MURDER INC./DEF JAM/JMG)
21	14	24	<b>Butterflies</b> MICHAEL JACKSON (EPIC)	46	50	7	<b>Get This Money</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JMG/JIVE)	71	71	3	<b>Ooh, Aah</b> 3PC (312 ENTERTAINMENT)
22	16	33	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	47	44	8	<b>Put It On Paper</b> ANN NESBY FEAT. AL GREEN (UNIVERSAL)	72	66	13	<b>Cry Together</b> PROPHET JONES (MOTOWN)
23	29	12	<b>Take Ya Home</b> LIL BOW WOW (SO SO DEF/COLUMBIA)	48	46	10	<b>Give It To Her</b> TAMTO METRO & DEVONITE (2 HARD/SHOCKING VIBES/VP)	73	—	1	<b>I'm Gonna Be Alright</b> JENNIFER LOPEZ FEAT. NAS (EPIC)
24	25	12	<b>One Mic</b> NAS (ILL WILL/COLUMBIA)	49	49	5	<b>Feel The Girl</b> MS. JADE (BEAT CLUB/INTERSCOPE)	74	—	2	<b>What Makes It Good To You (No Premature Lovin')</b> GERALD LEVERT (ELEKTRA/EEG)
25	23	12	<b>Any Other Night</b> SHARRISA (MOTOWN)	50	61	5	<b>You Know That I Love You</b> D'NEEL JONES (UNTOUCHABLES/ARISTA)	75	—	1	<b>Trade It All</b> FABOLOUS FEAT. JAGGED EDGE (DESERT STORM/ELEKTRA/EEG)

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.

APRIL 13  
2002

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	<b>Girlfriend</b> N SYNC FEAT. NELLY (JIVE)	26	—	1	<b>Fame</b> GZA/GENIUS (MCA)	51	23	29	<b>Jump Up In The Air</b> ORIGINAL (WESTBOUND)
2	1	32	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	27	27	11	<b>Saturday (Oooh! Oooh!)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	52	45	44	<b>Hit 'Em Up Style (Oops!)</b> BLU CANTRILL (RED ZONE/ARISTA)
3	4	5	<b>Feels Good (Don't Worry Bout A Thing)</b> NAUGHTY BY NATURE FEAT. 3LW (TVT)	28	—	1	<b>Calling My Name</b> REN (MUSIC MIND/ORPHEUS)	53	61	10	<b>Jigga</b> JAY-Z (ROC-A-FELLA/DEF JAM/JMG)
4	3	18	<b>Uh Huh</b> B2K (EPIC)	29	—	1	<b>Oh Boy/The Roc (Just Fire)</b> CAM'RON (ROC-A-FELLA/DEF JAM/JMG)	54	42	2	<b>Gangsta's Don't Cry</b> JUST ICE (MIMMOCK/HEAT BEATS)
5	5	4	<b>Ballin' Boy</b> NO GOOD (ARTIST/DIRECT)	30	26	10	<b>7 Days</b> CRAIG DAVID (WILDSTAR/ATLANTIC)	55	39	7	<b>Knoc</b> KNOX-TURN'AL (LA CONFIDENTIAL/ELEKTRA/EEG)
6	—	1	<b>Still Not Over You</b> EXHALE (REAL DEAL/ORPHEUS)	31	32	8	<b>What About Us?</b> BRANDY (ATLANTIC)	56	37	2	<b>Tarantula</b> MYSTIKAL FEAT. BUTCH CASSIDY (JIVE)
7	8	23	<b>Dansin Wit Wolvez</b> STRIK SINÉ (FAD/ECMD)	32	38	6	<b>Down A** Chick</b> JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/JMG)	57	56	16	<b>Don't You Forget It</b> GLENN LEWIS (EPIC)
8	11	9	<b>Oops (Oh My)</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)	33	28	3	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)	58	—	1	<b>Differences</b> GIMMINE (EPIC)
9	24	6	<b>Put Yo Sets Up</b> REDD EYEZ (Z-BO)	34	35	18	<b>Rock Em</b> BOOBAKAW & THA WILD YOUNG'INS (WHITESTONE)	59	—	1	<b>Grindin'</b> THE CLIPSE (STAR TRACK/ARISTA)
10	10	6	<b>Dear God</b> WILLIE D. (BELENLESS)	35	41	64	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	60	52	36	<b>Family Affair</b> MARY J. BLIGE (MCA)
11	7	3	<b>Do Ya Thang Girl</b> BEELOW (BALLIN')	36	—	2	<b>Feel The Girl</b> MS. JADE (BEAT CLUB/INTERSCOPE)	61	69	18	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)
12	6	16	<b>Hush Lil' Lady</b> COREY FEAT. LIL' ROMEO (INDIN'TIME/MOTOWN)	37	34	19	<b>Roll Wit Me</b> PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	62	30	3	<b>Closet Freak</b> CEE-LO (ARISTA)
13	15	2	<b>Mama's Baby, Poppa's Maybe</b> GREEN EYEZ (BIGG MONY)	38	36	72	<b>One More Chance/Stay With Me</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	63	46	19	<b>Special Delivery</b> G DEP (BAD BOY/ARISTA)
14	20	19	<b>It's The Weekend</b> LIL' J (HOLLYWOOD)	39	29	8	<b>What Would You Do?</b> NINÉO (MCA)	64	53	56	<b>Fiesta</b> R. KELLY FEAT. JAY-Z (JIVE)
15	12	7	<b>Pass The Courvoisier Part II</b> BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	40	40	23	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	65	55	3	<b>We Got The Funk</b> THE BEATNUTS (LOUD)
16	9	26	<b>Think Big</b> CRIMEWAVE (CRIMEWAVE)	41	31	14	<b>That Was Then</b> ROY JONES, JR. (BODY HEAD)	66	63	7	<b>I Love You</b> FAITH EVANS (BAD BOY/ARISTA)
17	14	2	<b>Will Destroy</b> LIL RU (HOW YOU LOVE THAT)	42	33	5	<b>No More Drama</b> MARY J. BLIGE (MCA)	67	57	56	<b>Separated</b> AVANT (MAGIC JOHNSON/MCA)
18	22	5	<b>Stop Playin'</b> LEVERT A&E (KNIGHTSTAR)	43	48	21	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	68	60	40	<b>Where The Party At</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
19	16	2	<b>Shawty</b> P-LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)	44	47	28	<b>Love It</b> BILAL (MOYO/INTERSCOPE)	69	—	5	<b>I Miss You</b> DMX FEAT. FAITH EVANS (RUFF Ryders/DEF JAM/JMG)
20	19	4	<b>Take You Home With Me a.k.a. Body/Get This Money</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/JMG/JIVE)	45	—	1	<b>Be Here</b> RAPHAEL SAAOIQ FEAT. D'ANGELO (UNIVERSAL)	70	65	5	<b>Lowrider</b> CYPRESS HILL (COLUMBIA)
21	18	6	<b>Foolish</b> ASHANTI (MURDER INC./DEF JAM/JMG)	46	62	17	<b>Peaches &amp; Cream/Dance With Me</b> 112 (BAD BOY/ARISTA)	71	51	4	<b>Love Is Gone</b> JAZ-O & THE IMMIGRARI (RANCORE/RUMMA/D&D)
22	21	9	<b>What's Luv?</b> FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	47	—	1	<b>Ign'ant</b> AL-SHID (OLD MAID/FAT BEATS)	72	44	24	<b>Lifetime</b> MAXWELL (COLUMBIA)
23	13	21	<b>Round And Round</b> JONELL & METHOD MAN (DEF SOUL/DEF JAM/JMG)	48	58	3	<b>Still Fly</b> BIG TYMERS (CASH MONEY/UNIVERSAL)	73	—	23	<b>We Thuggin'</b> FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
24	17	17	<b>Can I Get That?!?!?</b> BEAR WITNEZ (EARGASM)	49	43	29	<b>AM To PM</b> CHRISTINA MILIAN (DEF SOUL/JMG)	74	67	53	<b>Could It Be</b> JAHNEIM (DIVINE MILL/WARNER BROS.)
25	28	8	<b>Buster</b> DENNIS DA MENACE (1ST AVENUE)	50	—	1	<b>Take It To The Head</b> KELLY PRICE FEAT. KEITH MURRAY (DEF SOUL/JMG)	75	59	16	<b>Never Too Far/Hero Medley</b> MARIAH CAREY (VIRGIN)

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APRIL 13  
2002

# Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by *SoundScan*  
has a national sales record  
of over 200 Top Hip-Hop albums

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
1	1	77	1	<b>R. KELLY &amp; JAY-Z</b>	ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	<b>NUMBER 1</b> The Best Of Both Worlds	1	50	48	89	2	<b>KHIA FEATURING: DSD</b>	DIVINE 46/DIRTY DOWNS (12.98 CD) ▲	Thug Misses	48		
2			1	<b>AVANT</b>	MAGIC JOHNSON 112809/MCA (12.98/18.98)	<b>HOT SHOT DEBUT</b> Ecstasy	2	51	45	39	24	<b>DMX</b> ▲	RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1		
3	2	—	2	<b>GLENN LEWIS</b>	EPIC 85787* (12.98 EQ/19.98)	World Outside My Window	2	52	49	40	17	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7		
4	5	3	18	<b>LUDACRIS</b> ▲	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	1	53	50	46	20	<b>UGK</b>	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2		
5	3	1	3	<b>B2K</b>	EPIC 85457 (12.98 EQ/18.98)	B2K	1	54			1	<b>POWER HOUZE</b>	POWER HOUZE 24562 (12.98 CD) ▲	Family Business	54		
6	7	5	8	<b>MARY J. BLIGE</b> ▲	MCA 112808* (12.98/18.98)	No More Drama (2002)	3	55	53	44	11	<b>LUTHER VANDROSS</b> ▲	J 20007 (12.98/18.98)	Luther Vandross	2		
7	6	—	2	<b>OL' DIRTY BASTARD</b>	D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	6	56	52	35	13	<b>MASTER P</b>	NEW NO LIMIT/UNIVERSAL 860977/UMRG (12.98/18.98)	Game Face	12		
8	4	2	4	<b>BRANDY</b>	ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	57	46	41	8	<b>SADE</b> ●	EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5		
9			1	<b>YING YANG TWINS</b>	COLLAPARK/IN THE PAINT 8375*/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	9	58	60	50	17	<b>MACK 10</b>	CASH MONEY/UNIVERSAL 850968*/UMRG (12.98/18.98)	Bang Or Ball	4		
10	10	7	8	<b>NAPPY ROOTS</b>	ATLANTIC 83524/AG (12.98/18.98)	Watermelon, Chicken & Gritz	3	59	54	42	17	<b>CRAIG DAVID</b> ▲	WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12		
11	11	8	14	<b>NAS</b> ▲	HILL WILLY/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	60	55	47	14	<b>PETEY PABLO</b> ●	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7		
12	9	4	15	<b>JAHEIM</b> ▲	DIVINE MILL 47452*/WARNER BROS (11.98/17.98)	[Ghetto Love]	2	61	57	48	10	<b>JAY-Z</b> ▲	ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1		
13	14	13	25	<b>JA RULE</b> ▲	MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	62	61	53	12	<b>DONNIE MCCLURKIN</b> ▲	VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22		
14	15	11	18	<b>BUSTA RHYMES</b> ▲	J 20009* (12.98/18.98)	Genesis	2	63	56	62	9	<b>FEAR NO M.O.B.</b>	90 DEEP 905/STONEY BURKE (11.98/17.98) ▲	Gangstas Doin' Gangsta \$#@!	56		
15	12	6	7	<b>KIRK FRANKLIN</b> ●	GOSP/CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	64	69	58	24	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> ▲	DREAMWORKS 50293*/INTERSCOPE (12.98/18.98)	Eternal	1		
16	13	10	24	<b>USHER</b> ▲	ARISTA 14715* (12.98/18.98)	8701	3	65	59	51	13	<b>ICE CUBE</b>	PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11		
17	8	—	2	<b>ANN NESBY</b>	IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	66	58	52	19	<b>FABOLOUS</b> ●	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2		
18	17	18	17	<b>FAT JOE</b> ●	TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	67	76	75	2	<b>NELLY</b> ▲	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1		
19			1	<b>INFAMOUS MOBB</b>	IM3 9209*/LANDSPEED (11.98/17.98) ▲	Special Edition	19	68	69	64	54	19	<b>ASHANTI</b>	MURDER INC./DEF JAM 586830*/IDJMG (12.98/19.98)	Ashanti	68	
20	22	14	5	<b>SHARISSA</b>	MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	7	69	70	51	63	19	<b>BBALL</b>	JCDR 860964*/INTERSCOPE (12.98/18.98)	Almost Famous	6	
21	20	16	8	<b>JENNIFER LOPEZ</b> ▲	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	70	71	81	—	9	<b>T.I.</b>	GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27	
22	19	12	2	<b>SOUNDTRACK</b>	SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	12	71	72	71	21	<b>PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY</b>	POCKET CHANGE 1003 (16.98 CD) ▲	Po' Like Dis	47		
23	18	15	3	<b>REMY SHAND</b>	MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15	72	72	71	21	<b>JILL SCOTT</b> ●	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7		
24	21	17	4	<b>ALICIA KEYS</b> ▲	J 20002 (12.98/18.98)	Songs In A Minor	1	73	74	67	11	<b>SOUNDTRACK</b>	HYPOCOTIZE/IMPACT/COLOMBIA 1972/DRE (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4		
25	23	—	2	<b>SOUNDTRACK</b>	IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	23	74	75	72	8	<b>LIL BLACKY</b>	HIT A LICK 51279/TRIPLE X (16.98 CD) ▲	Big Ballin	50		
26	16	9	3	<b>KILLA BEEZ</b>	WU-TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	9	75	73	60	3	<b>ANDRE WARD</b>	ORPHEUS 70579 (16.98 CD) ▲	Feelin' You	71		
27	25	20	20	<b>KEKE WYATT</b> ●	MCA 112609* (12.98/18.98)	Soul Sista	5	76	77	66	68	23	<b>JACKY JASPER</b>	NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean	60	
28	27	37	33	<b>MAXWELL</b> ▲	COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	77	78	69	72	8	<b>BONEY JAMES</b>	WARNER BROS 48004* (17.98 CD)	Ride	27	
29	32	29	15	<b>LIL BOW WOW</b> ▲	SD SD DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Doggy Bag	2	78	79	62	—	2	<b>JAGGED EDGE</b> ▲	SD SD DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	
30	24	21	23	<b>INDIA.ARIE</b> ▲	SD SD DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Acoustic Soul	3	79	80	78	69	72	8	<b>JOI</b>	CRAZY WORLD/UNIVERSAL 016701/UMRG (14.98 CD) ▲	Star Kitty's Revenge	62
31	36	32	21	<b>ANGIE STONE</b> ●	J 20013* (12.98/18.98)	Mahogany Soul	4	80	81	63	59	18	<b>R. KELLY</b> ▲	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1	
32	26	22	21	<b>FAITH EVANS</b> ●	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	81	82	79	56	22	<b>VARIOUS ARTISTS</b>	RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	
33	31	25	15	<b>MYSTIKAL</b>	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	82	83	70	66	20	<b>JERMAINE DUPRI</b>	SD SD DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	
34	34	24	17	<b>OUTKAST</b> ▲	ARISTA 26053* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	83	84	70	66	20	<b>JANET</b> ▲	VIRGIN 10144* (12.98/18.98)	All For You	1	
35	42	38	17	<b>AALIYAH</b> ▲	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	84					<b>LIL' J</b>	HOLLYWOOD 162322 (18.98 CD)	All About J	84	
36	35	23	9	<b>SOUNDTRACK</b>	ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)	State Property	1	85	99	—	1	<b>SOUNDTRACK</b>	PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19		
37	39	36	10	<b>SIR CHARLES JONES</b>	MARDI GRAS 1060 (10.98/16.98) ▲	Love Machine	28	86	80	55	19	<b>WU-TANG CLAN</b> ●	WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6		
38			1	<b>PRETTY WILLIE</b>	D2/REPUBLIC/UNIVERSAL 016708/UMRG (14.98 CD) ▲	Enter The Life Of Suella	38	87	68	70	19	<b>JAY-Z</b>	ROC-A-FELLA/DEF JAM 586614*/IDJMG (9.98/14.98)	MTV Unplugged	8		
39	29	27	9	<b>JAGUAR WRIGHT</b>	MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16	88	67	61	20	<b>DIRTY SOUTH</b>	HARD 2 HIT 7088/STREET LEVEL (17.98 CD) ▲	Everything's Gon' Be Different...	51		
40	30	19	3	<b>DESTINY'S CHILD</b>	MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)	This Is The Remix	19	89	89	67	61	20	<b>PROPHET JONES</b>	MOTOWN 014551/UMRG (12.98/18.98) ▲	Prophet Jones	16	
41	37	30	16	<b>JOE</b>	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	90	86	65	22	<b>MARY MARY</b> ▲	C2/COLUMBIA 63740*/CRG (7.98 EQ/11.98)	Thankful	22		
42	38	28	5	<b>X-ECUTIONERS</b>	LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	13	91	83	43	10	<b>LIL' KEKE</b>	IN THE PAINT 8231*/KOCH (12.98/18.98) ▲	Platinum In Da Ghetto	22		
43	47	26	13	<b>IMX</b>	TUG 39009/NEW LINE (12.98/17.98)	IMx	26	92	92	95	13	<b>VARIOUS ARTISTS</b>	COLUMBIA/EPIC/LOUD/SD SD DEF 86490*/CRG (12.98 EQ/18.98)	Blazin' Hip Hop & R&B	92		
44	40	34	24	<b>MICHAEL JACKSON</b> ▲	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	93	94	92	95	13	<b>ROY JONES, JR.</b>	BODY HEAD 11497 (12.98/17.98) ▲	Round One: The Album	50	
45	33	—	2	<b>COREY</b>	NDONTIME/MOTOWN 016713*/UMRG (8.98/12.98)	I'm Just Corey	33	94	95	84	80	26	<b>ORIGINAL P</b>	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66	
46	44	45	17	<b>RES</b>	MCA 112310* (8.98/12.98) ▲	How I Do	44	95	96	82	76	24	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	
47	28	—	1	<b>VARIOUS ARTISTS</b>	NEW NO LIMIT/UNIVERSAL 860975*/UMRG (12.98/18.98)	Master P Presents: West Coast Bad Boyz Poppin' Collars	28	96	97	82	76	24	<b>GERALD LEVERT</b>	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2	
48	41	31	2	<b>N*E*R*D*</b>	VIRGIN 11521 (10.98 CD)	In Search Of...	31	97	98	82	76	24	<b>TWEET</b>	THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	97	
49	43	33	17	<b>MOBB DEEP</b> ●	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	99	90	96	22	<b>NATE DOGG</b>	ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3		
								100	88	83	1	<b>PASTOR TROY</b>	MADD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13		
												<b>BEBE</b>	MOTOWN 016705/UMRG (12.98/18.98)	Live And Up Close	49		

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# 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	1	<b>2PAC</b> ▲	DEATH ROW 63308*/KOCH (19.98/25.98)	<b>NUMBER 1</b> All Eyez On Me	312	13	12	<b>BOB MARLEY AND THE WAILERS</b> ◆	TUFF GONG/SLAND 846210*/IDJMG (12.98/18.98)	Legend	285
2	2	<b>2PAC</b> ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	171	14	18	<b>JAY-Z</b> ▲	ROC-A-FELLA/DEF JAM 586822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	77
3	3	<b>THE NOTORIOUS B.I.G.</b> ▲	BAD BOY 73020*/ARISTA (11.98/18.98)	Ready To Die	339	15	10	<b>MARY J. BLIGE</b> ▲	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	112
4	6	<b>JAY-Z</b> ▲	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	225	16	23	<b>DR. DRE</b> ▲	DEATH ROW 63000* (11.98/17.98)	The Chronic	270
5	7	<b>MAKAVELI</b> ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	198	17	—	<b>R. KELLY</b> ▲	JIVE 41523/ZOMBA (11.98/17.98)	12 Play	186
6	4	<b>THE NOTORIOUS B.I.G.</b> ◆	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	227	18	—	<b>KEITH SWEAT</b> ▲	VIWERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	310
7	5	<b>NAS</b> ▲	COLUMBIA 57684*/CRG (17.98 EQ/11.98)	Illmatic	41	19	13	<b>MARVIN GAYE</b>	MOTOWN 15372/UMRG (8.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	4
8	8	<b>2PAC</b> ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	292	20	—	<b>BONE THUGS-N-HARMONY</b> ▲	RUTHLESS 59443*/EPIC (10.98 EQ/15.98)	E 1999 Eternal	216
9	15	<b>MR. BIGG</b>	WARLOCK 2822 (10.98/16.98)	Only If U Knew	2	21	16	<b>JUVENILE</b> ▲	CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	171
10	9	<b>AL GREEN</b> ▲	HIT THE RIGHT STUFF 30890/CAPITOL (10.98/17.98)	Greatest Hits	370	22	—	<b>NAS</b> ▲	COLUMBIA 68773*/CRG (17.98 EQ/11.98)	I Am...	32
11	11										

## Beat Box™

by Michael Paoletta



**IN THE MIX:** Grammy Award-winning DJ/remixer **Peter Rauhofer** has been keeping extra long hours in the studio of late. In addition to reconstructing **Kylie Minogue's** "Can't Get You out of My Head" (Beat Box, *Billboard*, March 30), Rauhofer has reworked **Mantra Featuring Lydia Rhodes'** "Away" (Ultra), **Funky Green Dogs'** "Rise Up" (MCA), and **Yoko Ono's** "Yang Yang" (Mind Train). In the production department, he has completed **Suzanne Palmer's** follow-up to "Hide U." The new single is titled—ironically—"Show Me" and streets May 7 via Rauhofer's Star 69 imprint.

In other Star 69 news, expect spring releases from **Celeda** (the E-Smoove-produced "Free Your Mind," culled from the singer's forthcoming six-track EP), **Saeed & Palash** (the beat-mixed compilation *In the Mix*), and Rauhofer himself (*Live at the Roxy*).

Moonshine Music has secured **Boy George's** next beat-mixed set for North America. Tentatively titled *A Night out With Boy George*, the compilation is expected to street June 25. Speaking of Moonshine, two of its acts—**AK1200** and **DJ Dara**—are confirmed, along with **Dieselboy**, for the third annual Planet of the Drums tour. The six-week trek commences April 18 at the Fat Kat club in Jacksonville, Fla.

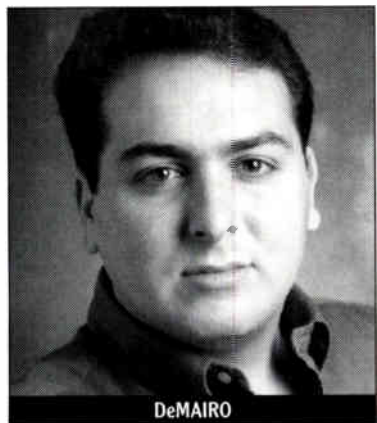
**NEWSY NEIGHBORS:** Los Angeles-based Extasy Records delves into the electronic world with the launch of the 4 Foot 11 imprint. The boutique label debuts April 23 with the two-disc *Exposure 1* (mixed by X-Cabs), the first in a series of "Exposure" compilations licensed from the U.K.'s Hook Recordings. *Exposure 2* (mixed by **Chris Cowie**, aka X-Cabs) and *Exposure 3* (mixed by **Transa**) arrive, respectively, May 21 and June 18. On July 9, the label will issue **Meat Katie's** beat-mixed *Beyond the Darkness*.

BMG-distributed Razor & Tie has launched a new imprint, IRT, specializing in all things dance/electronic. The first IRT release, **DJ Nicolas Matar's** *Tropicalism*, streets Tuesday (9), followed by **DJ Cor Fijneman's** *Mesmer 1* April 23.

Influential progressive/tribal-house London club Crash begins the branding process with the release of its first CD, appropriately titled *Crash* (Southeast Recordings U.K.). Due later this month, the double-CD features one disc

mixed by **Antoine909** and the other by **Princess Julia**. In addition to Antoine and Princess, such DJs as **Tom Stephan** (aka **Superchumbo**) and **Alan X.** also hold residencies at Crash.

**THESE SOUNDS:** Originally scheduled to arrive last summer (*Billboard*, April 21, 2001), *Big Beat Classic Dance* and *Big Beat Urban Classics*, both featuring out-of-print recordings from Big Beat/Atlantic's revered catalog, will finally street April 23. Last month, the label previewed the sets with 11 double-sided 12-inches, including **Jomanda's** "I Like It"/**Tara Kemp's** "Hold You Tight," **Dawn Penn's** "No No No (You Don't Love Me)"/**Changing Faces'** "I Got Somebody Else," **Robin S.'s** "Show Me Love"/"Love for Love," and **Kraze's** "The Party"/**Jay Williams'** "Sweat."



"The response at retail to these singles has been incredible," says **Johnny "D" DeMairo**, senior director of crossover music at Atlantic. "All total, we had pre-orders of about 90,000 units, which in the world of dance music is like platinum these days. It proves, yet again, that quality records stand the test of time."

On April 23, Big Beat/Atlantic also issues *Big Beat Future Dance Classics*. Songs like "Finally" (**Kings of Tomorrow Featuring Julie McKnight**), "Groovejet (If This Ain't Love)" (**Spiller**), "American Dream" (**Jakatta**), and "Salsoul Nugget (If You Wanna)" (**M&S Presents the Girl Next Door**) make this a positively essential and correctly titled disc.

"While it's too early to tell, I'm fairly certain the tracks on *Future Dance Classics* will continue to resonate with people in the future, just as the songs on *Classic Dance* still do," DeMairo notes. "A good record is a good record, no matter what the genre."

# 'In Between' May Move Ropeadope's Jazzanova Ahead

BY MAGGIE STEIN

NEW YORK—If *Jazzanova's* first proper artist album, *In Between*, were a baby, it would be a waddling toddler by the time it hit U.S. stores July 16. The labor of love took more than two years to complete, but not for any rock-star reasons like drug abuse or temper tantrums. Each song on the album is a multi-layered endeavor featuring myriad samples, live instrumentation, and vocals.

"The album's opening track took six months to complete," band member **Alexander Barck** explains. "It took a long time to fit together all the samples and then switch to a live sound. Our idea was to make a track that had no limitations."

In the same way, there are many layers to the deal *Jazzanova* has struck with its new U.S. partner, *Ropeadope*, an independent label with a production and distribution deal through Atlantic Records.

*Ropeadope* licensed *In Between* from Germany's *Jazzanova Compost Records* (JCR), which issues the album April 29 in Europe. Its marketing plan includes licensing tracks to various compilations and to advertising agencies for use in TV and film. (*Jazzanova's* songs are published by BMG.) The major-label backing will also enable *Ropeadope* to release the European version of the album, which was designed by members of *Jazzanova* to look like a children's fairy-tale book. *Ropeadope* will follow this limited-edition version of *In Between* with a standard digipak.

### THE NEXT BIG THING?

According to JCR U.S. label manager **Michael Prommer**, both JCR and *Ropeadope* will concentrate on grass-roots promotion, reaching

out to the growing fan base that bought the group's last set, *The Remixes, 1997-2000*.

"With little marketing support in the U.S., *Jazzanova's* remix collection sold well—typically to people who had heard only the name recommended by a friend," notes **Shawn Schwartz**, co-owner of *Halcyon*, a record store/café in Brooklyn, N.Y. "With the domestic release and major distribution of its new album, *Jazzanova* could very well become the next big electronic act, following in the steps of **Kruder & Dorfmeister** and **Thievery Corporation**."



This is music to the ears of *Ropeadope* owner **Andy Hurwitz**, who is thrilled to add *Jazzanova* to the label's roster—which includes **Sex Mob**, the **Word**, **Bullfrog**, and **Tin Hat Trio**, as well as projects like *The Philadelphia Experiment* (featuring the **Roots'** **Ahmir "Questlove" Thompson**) and *The Detroit Experiment* (led by **Carl Craig**). "We work with an eclectic group of artists, and we like to work with the most distinctive artist in each genre," he says. "*Jazzanova* is definitely the most creative and innovative production team out there."

The Berlin-based *Jazzanova* collective of DJs, remixers, and producers—**Jürgen von Knoblauch**, **Claas Brieler**, **Stefan Leisering**, **Axel Reinemer**, **Kosma** (aka **Roskow Kretschmann**),

and **Barck**—has come a long way from its humble beginnings at Berlin's *Delicious Doughnuts* club, where the members met in 1995.

*In Between* finds *Jazzanova* working with an array of musicians, including a select group of American performers. Philadelphia-based producer **King Britt** introduced the *Jazzanova* crew to several creative forces in the City of Brotherly Love's music scene, including beatnik poet **Ursula Rucker**, DJ/producer **Vikter Duplaix**, and rappers **Capital A** and **Hawkeye Phantatic** (formerly of **MC 900 Foot Jesus**), all of whom appear on this record.

Collaboration is something very sacred to the members of *Jazzanova*. In addition to creative collaborations (jazz musicians **David Friedman** and **Doug Hammond** also appear on *In Between*), *Jazzanova* teamed with German label *Compost* to form *JCR* in 1998. The act's reasoning was simple: The members respect *Compost* owner **Michael Reinboth** and admire *Compost* artists like **Fauna Flash** and **Rainer Trüby**.

Recently, *Jazzanova* formed *Sonar Kollektiv*, a group of European musicians that *Jazzanova* works with closely, providing office resources, studio time, and advice. **Brieler** explains, "We help them realize their music, answer the questions they have about making music and finances, and help them make something happen. We also help them finish tracks. We give them our impressions, but whether they listen to us is up to them."

*Jazzanova*—which is booked by **Kim Benjamin** of New York-based **Kimco Entertainment** and managed by **Daniel Best** in Berlin—is scheduled to bring its live show to North America in September for a two-month tour.

• **The Cynthia Biggs Project Featuring Sharon Bryant**, "Can't Outlove This Love" (First Experience Records U.K. single). Penned by **Cynthia Biggs** (who has written hits for the **Jones Girls**, **Phyllis Hyman**, the **Stylistics**, **Patti LaBelle**, and **Incognito**, among others) and remixer/producer **Paul Andrews** (who's been missing in action for way too long), "Can't Outlove" shines with classic soul sensibilities that would surely bring a smile to **Lisa Stansfield's** face. Fronting the sublime proceedings is **Sharon Bryant**, former lead singer of **Atlantic Starr**, responsible for the now-classic early-'80s R&B/dance track "Circles." Contact 011-44-116-237-5461.

• **Jam & Spoon**, "Be Angeled" (Logic 3000/BMG single). The vet-

## The Beat Box Hot Plate

eran German dance duo returns in very fine form indeed with the rock-etched "Be Angeled." Classical orchestral swirls, guitar strummings, and kinetic beats provide the perfect backdrop for **Raemonn** lead singer **Rae**. **Paul Van Dyk's** remix is a beautiful thing, merging driving beats and spacey breakdowns.

• **D'Influence, D'Influence Presents ... D-Vas** (Dome U.K. album). Known for classy and soulful productions, the U.K.'s *D'Influence* delivers a concept album that focuses on the female singer. Musically, it runs the gamut from '70s soul and disco to acoustic

R&B, 2-step, and house. Guest artists include **Ultra Naté** ("Music Came to Save My Life"), **Louise Rose** (a cover of **Ani DiFranco's** "32 Flavours"), **Dee C. Lee** ("La Dee Dah"), **Romina Johnson** (a remake of **Gladys Knight & the Pips'** "Taste of Bitter Love"), **Shola Ama** ("This I Promise You"), and longtime *D'Influence* muse **Sarah Anne Webb** ("Show Me Love").

• **St. Germain, Boulevard: New Version, the Complete Series** (PIAS America album). Originally issued overseas seven years ago (by *F Communications*), the groundbreaking and oh-so-smooth *Boulevard* makes its at-long-last domestic debut, complete with a couple of bonus tracks, including **Todd Edwards'** Vocal mix of "Alabama Blues."

MICHAEL PAOLETTA

APRIL 13  
2002

# Billboard HOT DANCE MUSIC

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

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			<b>NUMBER 1</b>		1 Week At Number 1
1	2	3	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
2	3	6	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
3	6	8	IT'S GONNA BE... (A LOVELY DAY)	REDROCK/CREOENCE 36328/NETWERK	Brancaccio & Aisher
4	7	10	ALIVE	EMERGE 30005/CENTAUR	Kevin Aviance
5	1	2	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
6	5	1	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown
7	8	16	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
8	4	4	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
9	10	21	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
10	9	11	VIP	MIXOLOGY 0005/4 PLAY	Ibiza
11	12	20	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
12	14	23	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
13	11	5	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
14	21	28	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
15	15	18	AMERICANA	THUMP 2318	Gerardo
16	23	30	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lantana Waters
17	26	35	THEY SAY VISION (DANCE REMIXES)	MCA PROMO	Res
18	18	7	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
19	13	9	LOVE'S GONNA SAVE THE DAY	VINY SOUL 121/MUSIC PLANT	Georgie Porgie
20	19	17	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
21	17	14	THE REAL LIFE	CREOENCE 33150/NETWERK	Raven Maize
22	24	32	JOIN ME	PRISONERS OF DANCE 24/7 873010/ARTEMIS	Lightforce
			<b>POWER PICK</b>		
23	30	44	TO GET DOWN	KINETIC 54713	Timo Maas
24	20	12	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
25	16	15	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
26	22	22	WAKE UP	TRANS CONTINENTAL 89983/LOGIC	Beki
27	35	40	PURPLE GOD	GLASS SLIPPER 001	Anny
28	29	26	SIX FEET UNDER (TITLE THEME REMIXED)	UNIVERSAL 015778	Thomas Newman
29	34	43	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
30	36	42	OPEN ME	PROPAIN 453/CUTTING	KHZ
31	40	49	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
32	28	29	LITTLE GIRL	NERVOUS 20507	Viola
33	39	45	RESURRECTION	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
34	27	25	ME WITHOUT YOU	DEFINITY 015	Ospina Featuring Andricka Hall
35	41	47	EARTH (BEN WATT REMIX)	MAVERICK PROMO/WARNER BROS	MeShell Ndegeocello
36	25	19	SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
37	37	38	ADDICTED TO BASS	GUSTO IMPORT	Puretone
38	44	—	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
39	38	34	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU006/ULTRA	Mantra Featuring Lydia Rhodes
40	45	—	GET DOWN MASSIVE	MAMMOTH 11496	Freestylers
41	48	—	FUNNY CAR	YOSHITOSHIO 070/DEEP DISH	Morel
42	46	—	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX)	LIMELIGHT IMPORT	Shania Twain
			<b>HOT SHOT DEBUT</b>		
43	—	—	WILL I?	ROBBINS 72055	Ian Van Dahl
44	33	31	FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
45	47	—	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SUNBURN 5063/SIX DEGREES	Hawke
46	43	48	LET'S DO IT TOGETHER	NAKEDMUSIC 019/ASTRALWERKS	Blue Six
47	—	—	DISTANT PLACES	WEBSTER HALL NYC 00042	Marsha
48	31	24	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.O.S.P.
49	32	13	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
50	42	36	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour

THIS WEEK	LAST WEEK	WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>		2 Weeks At Number 1
1	1	20	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
2	2	1	THANK YOU (DEEP DISH REMIX)	ARISTA 13596	Dido
3	4	5	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
4	7	6	WILL I?	ROBBINS 72055	Ian Van Dahl
5	6	4	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
6	5	3	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 77098	LeAnn Rimes
7	—	—	HEAVEN	24/7 72475/ARTEMIS	Eyra Gail
8	3	2	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
9	9	8	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
10	13	14	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
11	17	13	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
12	12	11	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
13	11	9	YES	TOMMY BOY 2286	Amber
14	18	19	STAR GUITAR	FREESTYLE OUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
15	21	16	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream
16	16	12	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS	Madonna
17	15	22	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 49732/INTERSCOPE	Sting Featuring Cheb Mami
18	10	7	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
19	—	—	HE LOVES U NOT (REMIXES)	BAD BOY 79361/ARISTA	Dream
20	—	—	MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
21	—	—	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
22	19	18	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
23	20	—	OMNIBUS	ROBBINS 72050	Laut Sprecher Featuring Katie Skate
24	—	—	LITTLE L	EPIC 79638	Jamiroquai
25	25	15	EVERYDAY	NERVOUS 20487	Kim English

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

## APRIL 13 2002 Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	SOAK UP THE SUN (REMIXES) Sheryl Crow A&M	1	BE ANGELED Jam & Spoon LOGIC 3000
2	UNDERNEATH YOUR CLOTHES (REMIXES) Shakira EPIC	2	IT'S GONNA BE... (A LOVELY DAY) Brancaccio & Aisher REDROCK/CREOENCE
3	EVERYDAY 2002 Agnelli & Nelson XTRAVAGANZA IMPORT	3	CHA CHA SLIDE PART 3 Mr. C The Slide Man ORPHEUS
4	SUGARHIGH Jade Anderson COLUMBIA	4	CAN'T STOP DANCIN' Inaya Day GROOVILICIOUS
5	REAL FONKY TIME Dax Riders SUBSCEINCE	5	THE WALL Puncher STAR 69

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.

## APRIL 13 2002 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
			<b>NUMBER 1</b>	
1	1	2	SOUNDTRACK	Blade II
2	NEW	—	AVALON	02/Avalon Remixed
3	2	—	VARIOUS ARTISTS	Global Hits 2002
4	3	—	THE CHEMICAL BROTHERS	Come With Us
5	4	—	VARIOUS ARTISTS	Pulse
6	5	—	JOHNNY VICIOUS	Ultra Dance 01
7	6	—	DIESELBOY	projectHUMAN
8	10	—	VARIOUS ARTISTS	House Party (Volume One)
9	7	—	TIMO MAAS	Loud
10	9	—	BASEMENT JAXX	Rooty
11	8	—	DAFT PUNK	Discovery
12	11	—	VARIOUS ARTISTS	Dance Party (Like It's 2002)
13	12	—	ZERO 7	Simple Things
14	15	—	DJ ENCORE	Intuition
15	NEW	—	THUNDERPUSS	Barry Harris & Chris Cox Present Thunderpuss
16	NEW	—	DJ TOM & MIND-X VS DJ DARKZONE	Tranzworld All Stars V2
17	22	—	DARUDE	Before The Storm
18	14	—	GARBAGE	Beautifulgarbage
19	21	—	THE CRYSTAL METHOD	Tweekend
20	16	—	VARIOUS ARTISTS	Ultra Chilled 01
21	17	—	MIGUEL MIGS	Nude Tempo One
22	13	—	DIMITRI FROM PARIS	After The Playboy Mansion
23	19	—	BJORK	Vespertine
24	18	—	BOARDS OF CANADA	Geogaddi
25	NEW	—	VARIOUS ARTISTS	Trance Party (Volume One)

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: C Certification for net shipment of 100,000 units (Dro). Δ Certification of 200,000 units (Platino). Δ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

# 'Jessie' Is Just A Taste Of What Denney Offers On Lyric Street Debut

BY DEBORAH EVANS PRICE

NASHVILLE—People often bemoan that artist development at Nashville record labels isn't what it used to be. But Lyric Street newcomer Kevin Denney's eponymous debut is a classic example of the calibre of music that a talented artist can deliver when his producer and A&R exec work with him to hone his skills into a great first impression.

Denney moved to Nashville four years ago with a Kentucky musical pedigree that includes a stint in a bluegrass band and a youth spent soaking up the harmonies he heard from his father's gospel quartet. After paying his dues doing maintenance at an apartment complex, selling merchandise on a Lorie Morgan tour, and working in a Western-wear store, Denney met Leigh Reynolds. A Nashville veteran who spent several years as Reba McEntire's band leader, Reynolds has penned songs for such artists as Garth Brooks and Aaron Tippin.

He and Denney began recording guitar/vocal demos that Reynolds played for Doug Howard, senior VP of A&R at Lyric Street. "He's just been around as a great guitarist, but he's never produced a record," Howard says of Reynolds. "He called me and he said, 'Doug, I told you someday I was going to bring you something.' He and Kevin came to see me. Kevin was about 20, a little intimidated coming to a record label, shy, and just charming, all the good stuff. The guy carried a picture of Keith Whitley with him. He was a real fan, and it wasn't made up."

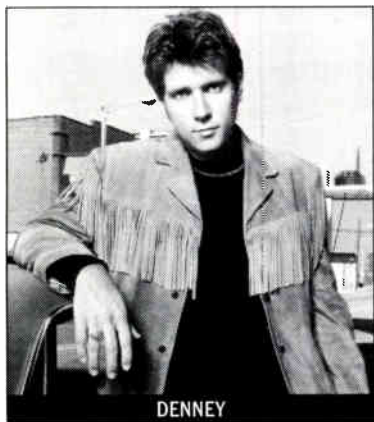
When he heard Denney, Howard knew the artist had the goods. "When he sat down and played, it just touched my heart," Howard recalls. "It was the voice . . . [but] to be very honest with you, when he walked in the door, there was no one really telling me they wanted us to bring them a traditional male. Three years ago, you know it was a different world. But in my heart I felt that this was the real, real deal . . . Over the next two years, those guys would come in about every month or two months, and we'd talk about songs Kevin would write. We'd talk about direction, people we liked, and it ends up that all of us kept focusing in."

The result is a debut that not only displays Denney's heartwarming baritone but also contains a solid collection of songs that reflect his thoughts and beliefs. "Even the songs that he didn't write reflect his personality," Lyric Street president Randy Goodman observes. "By the time you get through the album, you get a real sense of who this guy is . . . He has some incredible things to say at a very tender age."

Debut single "That's Just Jessie" was penned by Denney, Kerry Kurt Phillips, and Jason Matthews and is already No.

19 on the *Billboard* Hot Country Singles & Tracks chart, as well as No. 2 on the Top Country Singles Sales chart.

Due April 23, *Kevin Denney* includes the frisky "Cadillac Tears," written by Leslie Satcher and Wynn Varble; the Craig Wiseman/Anthony Smith firecracker "Ain't Skeeered"; and the poignant "Daddy Was a Navy Man," penned by Larry Cordle and Larry Shell. Denney also demonstrates his own writing talents on "My Kind of Song" (co-written with Phil O'Donnell and Reynolds), "It Don't Matter" (with Don Sampson), and "It'll Go Away" (also with Sampson).



## INSPIRING MOMENTS

Denney got the idea for "It'll Go Away" when the "check engine" light kept coming on in his truck, and he put a piece of tape over it. He began writing "My Kind of Song" while working with a friend on George Jones' pool.

"I was getting ready to cut my album, and we were just over there working on the pool and watching George mow his yard," the 24-year-old singer/songwriter recalls. "We wrote the majority of that song sitting over there. The song is just talking about my kind of music, what I think about the music, and what I like to sing about. I thought that was a neat place to write that song."

Denney's goal in recording the album was to deliver a debut record comparable to Randy Travis' *Storms of Life*. "That still today is one of his greatest albums, and that's kind of what we shot for. We searched for two years just to find the exact songs we wanted, and I wrote really hard every day. I got hooked up with a lot of great writers. In the end, I was totally happy, because I feel like we did our homework. We really concentrated on songs. We just didn't settle for the mediocre stuff. I threw out a lot of stuff I wrote just because it didn't match up to some of the songs we found. I'm pleased with every song on there."

Among his favorites is the Ruby Lovett/Varble song "That's What I Believe." "The first time I heard the song was in the publishing office, and

they played the song and I kept saying to myself that every line in this song was true. It makes perfect sense," the Monticello, Ky., native says. "I put it on hold that same day I heard it. It reminds me of a Merle Haggard song. It just spoke the truth. Wasn't no candy to it, just real. I love that song a lot."

## THE FUNDAMENTAL PATH

Lyric Street is sticking to the basics in launching Denney's career. "When you get to a traditional-leaning male in our format, it's typical to follow more of a fundamental path," Goodman says. "You are really driven by radio more than anything else. Typically, the more traditional things are harder to deal with on a broader media level . . . Our primary focus with Kevin Denney is going to be all about country radio, and we spent a great deal of time setting him up."

Denney has been rehearsing with his band and getting ready to perform at radio-listener appreciation shows. "From day one, KPLX [the Wolf] in Dallas has embraced this record and really has hit it hard," Goodman says. "So as we come out of the box, we will be going into some of these major markets where we've got tremendous airplay support and be focusing on—in the first two weeks of album launch—doing a lot of in-stores in markets where we've had significant airplay."

WYGY Cincinnati is among the stations already spinning "That's Just Jessie." "We're getting good phones on it," WYGY PD Jay Phillips says of the single. "He's a new artist, and it takes time for new songs and new artists to break through. You've got to give them time, and we're going to do that."

Goodman is happy with the sales of the commercial single and thinks that success bodes well for the album. "It's the No. 2-selling country single right now," he says. "So in markets where we are getting this thing played, it's translating into sales. We are putting together an account plan that will follow those markets and will be very aggressive."

"There's an element to Kevin that is very reminiscent to me of Keith Whitley, who I worked with at RCA," Goodman says. "There's something in his voice that [indicates] he is from Kentucky, but it's one of those kind of things that translates. He has universal appeal. There's a warmth to him that I think is very unique, and while it's reminiscent of other people, it's also unique to itself."

Denney is published by March Music, managed by Billy Craven at Tip Top Entertainment, and booked by Buddy Lee Attractions.

# Nashville Scene™



by Phyllis Stark

**FAST AS YOU:** Dwight Yoakam has exited the Warner Bros./Reprise artist roster after 16 years and 15 albums.

Yoakam—who has a leading role in the hit film *Panic Room*—will hit the road this month as part of **Brooks & Dunn's** Neon Circus and Wild West Show tour. Meanwhile, a spokesman says Yoakam is "entertaining offers" from other labels (*Billboard Bulletin*, April 3).

In his lengthy stint with Warner Bros./Reprise, Yoakam scored six albums that went either platinum or multi-platinum and three additional gold albums, according to the Recording Industry Assn. of America. However, his last three releases failed to sell gold. On the *Billboard* Top Country Singles & Tracks chart, Yoakam has notched 14 top 10 singles, including the No. 1 hits "Streets of Bakersfield" in 1988 and "I Sang Dixie" in 1989.

**ON THE DOCKET:** Noteworthy upcoming releases include **Steve Earle's** *Sidetracks*, due April 9 on Artemis/E-Squared Records. The album, described by Earle as a collection of "stray tracks" that were "unreleased or underexposed," has him showcasing every facet of his surprisingly versatile musical style. It features several cuts that were included on soundtrack albums, including first single "Some Dreams," which is featured on the Hollywood Records soundtrack to the new film *The Rookie*. Also included are Earle's covers of **Nirvana's** "Breed" and **the Chambers Brothers'** "Time Has Come Today," which features **Sheryl Crow**.

## DUALTONE MUSIC GROUP

Also worth noting is Dualtone's recovery and release of a lost **Townes Van Zandt** concert recorded in 1969 at Carnegie Hall in New York during a Poppy Records label showcase. *A Gentle Evening With Townes Van Zandt* is due April 23 and features a 40-minute set by the then-25-year-old artist. The disc is part of Dualtone's new reissue line, Dualtone Vintage, which kicked off last month with three **Roy Acuff** albums and two by **the Rievers**.

**SURVEY SAYS:** The country music portal Countrytune.com recently surveyed more than 550 of its most active visitors to learn more about the habits of country music and radio consumers.

The findings showed that Wal-Mart is the leading retailer of choice for

buying country albums. The majority (55%) said they regularly purchase their music at the retail giant, followed by local/regional music stores (13%) and online music sites (12%). The study also found that "favorite artist(s)" is the strongest factor (cited as No. 1 by 41% of those polled) in making a music purchase decision, followed by radio airplay (33%).

The consumers surveyed were all over the age of 18, and 62% were female. Countrytune.com is a division of Tunecom.

**ARTIST NEWS:** **Reba McEntire** has been tapped to host the Academy of Country Music Awards this year and next (*Billboard Bulletin*, April 3). This year's show will be broadcast live May 22 from Los Angeles on CBS-TV. Performers will include **Alan Jackson, Toby Keith, Martina McBride, Willie Nelson, George Strait, and Lee Ann Womack**.

**Shedaisy** will perform at the Ford's Theatre's annual presidential gala, *An American Celebration at Ford's Theatre*, airing April 12 on ABC-TV. The show was taped March 3 at the landmark Washington, D.C., venue for an audience that included President **George W. Bush** and his wife, **Laura**; the vice president and Mrs. **Dick Cheney**; and members of Congress. The group performs "Mine All Mine" from its upcoming album, *Knock on the Sky*, due June 25.

Martina McBride has been named spokeswoman/judge for the *USA Weekend* Make a Difference Day, set for Oct. 26. The publication challenges readers to do something to make a difference in their communities or an impact on someone's life. McBride will also speak and perform at a fund-raising dinner for the National Network to End Domestic Violence and Tulsa, Okla.'s Domestic Violence and Intervention Services May 29 in Tulsa. The TV Guide Channel will cover the event.

**Sonya Isaacs** and **Brad Paisley** co-authored the track "My Angel Flew to Heaven," which will be included on Isaacs' new Lyric Street album, due in August.

**ON THE ROW:** **Jacqueline Majers** has been named VP of marketing at CMT. She previously was director of marketing at the American Movie Classics network.

**Dallas Turner**, host of Great American Country's afternoon request show *CRL*, leaves the show next month. Turner is expecting her first child. The show will continue with guest hosts until a full-time replacement is named.



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# Billboard TOP COUNTRY ALBUMS

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	31	<b>NUMBER 1</b> SOUNDTRACK ▲ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	31 Weeks At Number 1	D Brother, Where Art Thou?	1	37	36	45	37	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 60333/RLG (10.98/16.98)	Room With A View	8	
2	2	2	11	<b>GREATEST GAINER</b> \$ ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)		Drive	1	38	37	43	37	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4	
3	4	4	12	RASCAL FLATTS ● LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) #		Rascal Flatts	3	39	40	40	39	ALAN JACKSON ▲ ARISTA NASHVILLE 60333/RLG (12.98/18.98)	When Somebody Loves You	1	
4	3	3	1	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits		2	40	46	55	20	TRACE ADKINS CAPITOL 30696 (10.98/17.98)	Chrome	4	
5	6	5	11	TOBY KEITH ▲ DREAMWORKS 45024/INTERSCOPE (12.98/18.98)		Pull My Chain	1	41	42	35	11	HANK WILLIAMS JR. CURB 78725 (17.98/17.98)	Almeria Club	9	
6	7	6	11	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)		Set This Circus Down	1	42	45	48	11	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	
7	5	8	11	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)		Coyote Ugly	1	43	34	33	11	HANK WILLIAMS III CURB 78728 (17.98 CD) #	Lovesick Broke & Driftin'	17	
8	1	1	1	<b>HOT SHOT DEBUT</b> GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection		8	44	43	39	11	VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98)	D Sister! The Women's Bluegrass Collection	35	
9	7	30	1	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)		Scarecrow	1	45	41	36	11	RAY STEVENS CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29	
10	8	10	1	MARTINA MCBRIDE ● RCA 67012/RLG (12.98/18.98)		Greatest Hits	1	46	38	34	11	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29	
11	13	14	1	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)		Down The Road I Go	8	47	35	38	11	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19	
12	14	16	1	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)		Greatest Hits	1	48	47	46	11	BLAKE SHELTON WARNER BROS 24731/WRN (11.98/17.98)	Blake Shelton	3	
13	11	12	1	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)		Steers & Stripes	1	49	39	37	11	LORRIE MORGAN IMAGE 1365 (17.98 CD)	The Color Of Roses	37	
14	10	11	1	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)		New Favorite	3	50	51	49	11	CLINT BLACK RCA 67039/RLG (12.98/18.98)	Greatest Hits II	8	
15	12	9	1	STEVE HOLY CURB 77972 (11.98/17.98) #		Blue Moon	7	51	55	59	11	JESSICA ANDREWS ● DREAMWORKS 45024/INTERSCOPE (11.98/17.98)	Who I Am	2	
16	15	15	1	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)		Greatest Hits	1	52	50	53	11	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) #	Shiver	14	
17	16	18	1	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (17.98/18.98)		The Great Divide	5	53	49	52	11	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28	
18	22	26	1	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)		Part II	3	54	54	58	11	DIAMOND RIO ● ARISTA NASHVILLE 67990/RLG (11.98/17.98)	One More Day	5	
19	44	42	1	LEANN RIMES ● CURB 78738 (11.98/17.98)		I Need You	1	55	52	47	11	TRACY BYRD RCA 67003/RLG (11.98/17.98)	Ten Rounds	12	
20	17	17	1	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)		Burn	1	56	60	60	11	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6	
21	20	20	1	LONESTAR ● BNA 67011/RLG (12.98/18.98)		I'm Already There	1	57	57	57	11	JOHN MICHAEL MONTGOMERY WARNER BROS 40234/WRN (17.98 CD)	Love Songs	27	
22	19	21	1	CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) #		Play It Loud	19	58	59	54	11	THE CHARLIE DANIELS BAND SPARROW 51966 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49	
23	24	22	1	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)		The Road Less Traveled	1	59	56	56	11	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	
24	25	28	1	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)		Alright Guy	4	60	62	62	11	TAMMY COCHRAN EPIC 69736/SONY (17.98 EQ/17.98) #	Tammy Cochran	27	
25	21	19	1	SOUNDTRACK COLUMBIA 68403/CRG (12.98 EQ/18.98)		We Were Soldiers	14	61	48	44	11	RICKY SKAGGS & FRIENDS LYRIC STREET 165030/HOLLYWOOD (18.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36	
26	28	29	1	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)		Born To Fly	6	62	53	51	11	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98) #	Earl Scruggs And Friends	39	
27	18	—	1	VARIOUS ARTISTS RAZOR & TIE 89044 (18.98 CD)		Forever Country	18	63	63	64	11	GEORGE JONES BAND17/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	
28	30	30	1	REBA MCENTIRE ● MCA NASHVILLE 170289 (11.98/18.98)		Greatest Hits Volume III - I'm A Survivor	1	64	61	61	11	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) #	Morning Wood	18	
29	—	—	1	MINDY MCCREADY CAPITOL 25931 (10.98/17.98)		Mindy McCready	29	65	66	71	11	RHETT AKINS AUDIUM 8153/ROCK (11.98/17.98)	Friday Night In Dixie	65	
30	26	23	1	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)		Down From The Mountain	10	66	66	71	11	MARK MCGUINN VFR 734757 (10.98/16.98) #	Mark McGuinn	18	
31	23	24	1	CYNDI THOMSON CAPITOL 26010 (10.98/17.98)		My World	7	67	64	65	11	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/18.98)	Greatest Hits: The Best Of How Big A Boy Are Ya?	26	
32	27	27	1	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)		Time-Life's Treasury Of Bluegrass	27	68	67	66	11	VARIOUS ARTISTS UTV 58506/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27	
33	31	32	1	TRICK PONY ● WARNER BROS 47922/WRN (11.98/17.98)		Trick Pony	12	69	68	73	11	BILLY GILMAN ▲ EPIC 62088/SONY (11.98 EQ/17.98)	One Voice	2	
34	32	31	1	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)		I Hope You Dance	1	70	58	50	11	WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	50	
35	29	25	1	KASEY CHAMBERS WARNER BROS 48028 (10.98 CD) #		Barricades & Brickwalls	13	71	71	69	11	LYLE LOVETT CURB 770234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26	
36	33	41	1	PAT GREEN REPUBLIC 016918/UNIVERSAL (8.98/14.98)		Three Days	7	72	70	70	11	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38	
								73	72	72	11	RANDY TRAVIS WARNER BROS 47893/WRN (11.98/17.98)	Inspirational Journey	34	
								74	65	63	11	DELBERT MCCLINTON NEW WEST 8004 (17.98 CD)	Nothing Personal	20	
								75			11	BILLY GILMAN ● EPIC 62087/SONY (11.98 EQ/17.98)	Dare To Dream	6	

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# 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	2	<b>NUMBER 1</b> DIXIE CHICKS ▲ MONUMENT/SONY (12.98/18.98)	3 Weeks At Number 1	Fly	135	13	12	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	407	
2	1	NICKEL CREEK ● SUGAR HILL 3979 (16.98 CD) #		Nickel Creek	69	14	15	THE NITTY GRITTY DIRT BAND ● CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	23	
3	4	DIXIE CHICKS ● MONUMENT 68199/SONY (10.98 EQ/17.98) #		Wide Open Spaces	218	15	14	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	172	
4	3	SHANIA TWAIN ◆ MERCURY 60003 (12.98/18.98)		Come On Over	230	16	18	GARTH BROOKS ● CAPITOL 97424 (19.98/26.98)	Double Live	176	
5	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)		The Greatest Hits Collection	237	17	15	ALISON KRAUSS ▲ ROUNDER 610325/DJMG (11.98/17.98) #	Now That I've Found You: A Collection	263	
6	10	TOBY KEITH ▲ MERCURY 559107 (11.98/17.98)		Greatest Hits Volume One	174	18	20	THE CHARLIE DANIELS BAND ▲ EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	603	
7	6	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)		The Greatest Hits Collection	336	19	21	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	108	
8	8	WILLIE NELSON ● LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)		16 Biggest Hits	186	20	17	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	90	
9	13	FAITH HILL ▲ WARNER BROS /WRN (12.98/18.98)		Breathe	125	21	19	JOHN DENVER MADACY 4750/19.98/9.98)	The Best Of John Denver	196	
10	11	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)		Smoke Rings In The Dark	121	22	24	TIM MCGRAW ▲ CURB 77866 (17.98/11.98)	Everywhere	195	
11	9	JOHNNY CASH ● LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)		16 Biggest Hits	156	23	22	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	126	
12	5	WAYLON JENNINGS ▲ BNA 67003/RLG (12.98/18.98)		Greatest Hits	154	24	23	PATSY CLINE ▲ MCA NASHVILLE 320012 (16.98/11.98)	12 Greatest Hits	765	
						25	16	VARIOUS ARTISTS MADACY 1325 (13.98 CD)	The Best Of Country	63	

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

APRIL 13  
2002

# Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			<b>NUMBER 1</b>	1 Week At Number 1							
1	2	4	<b>I BREATHE IN, I BREATHE OUT</b> C. LINDSEY, C. CAGLE, J. ROBBINI	Chris Cagle	1	31	34	36	<b>GET OVER YOURSELF</b> D. HUFF, S. HEDDAISY (K. OSBORN, M. HUMMON)	SheDaisy	31
2	4	6	<b>MY LIST</b> J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	2	32	33	35	<b>GOODBYE ON A BAD DAY</b> M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson	32
3	1	1	<b>BLESSED</b> M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	1	33	36	39	<b>I KEEP LOOKING</b> S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans	33
4	5	5	<b>YOUNG</b> N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAM)	Kenny Chesney	4	34	40	45	<b>I MISS MY FRIEND</b> F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley	34
5	6	7	<b>I'M MOVIN' ON</b> M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	5	35	35	38	<b>BEFORE I KNEW BETTER</b> B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin	35
6	3	2	<b>THE COWBOY IN ME</b> B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	1	36	38	40	<b>THREE DAYS</b> G. LADANYI (P. GREEN, R. FOSTER)	Pat Green	36
7	9	12	<b>THAT'S WHEN I LOVE YOU</b> B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	7	37	37	37	<b>HEATHER'S WALL</b> B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GODARD)	Ty Herndon	37
8	10	13	<b>DRIVE (FOR DADDY GENE)</b> K. STEGALL (A. JACKSON)	Alan Jackson	8	38	39	41	<b>I AM A MAN OF CONSTANT SORROW</b> T. BONE BURNETT (TRADITIONAL)	The Soggy Bottom Boys	38
9	8	10	<b>WHAT IF SHE'S AN ANGEL</b> J. RITCHEY (B. WAYNE)	Tommy Shane Steiner	8	39	42	42	<b>SHE WAS</b> B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut	39
10	7	3	<b>THE LONG GOODBYE</b> K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	1	40	44	46	<b>THE IMPOSSIBLE</b> B. ROWAN (K. LOVE, L. C. L. MILLER)	Joe Nichols	40
11	13	14	<b>MODERN DAY BONNIE AND CLYDE</b> B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt	11	41	43	44	<b>DON'T WASTE MY TIME</b> B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J. KELLEY, C. MILLS)	Little Big Town	41
12	15	15	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b> R. VAN HODY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	12	42	45	48	<b>FRANTIC</b> K. STEGALL (J. D. NEAL, L. DREW, S. SMITH)	Jamie O'Neal	42
13	11	11	<b>GOOD MORNING BEAUTIFUL</b> W. C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy	1	43	46	—	<b>CHASIN' AMY</b> D. HUFF, B. JAMES (B. JAMES, T. VERGES)	Brett James	43
14	16	17	<b>I SHOULD BE SLEEPING</b> J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	14	44	59	—	<b>TEN ROUNDS WITH JOSE CUERVO</b> B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, G. GODMAN)	Tracy Byrd	44
15	14	8	<b>BRING ON THE RAIN</b> B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	1	45	51	50	<b>DIDN'T I</b> B. CHANCEY (A. SMITH)	Montgomery Gentry	45
16	19	21	<b>LIVING AND LIVING WELL</b> T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait	16	46	41	33	<b>I'M NOT GONNA DO ANYTHING WITHOUT YOU</b> K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills Duet With Jamie O'Neal	31
17	17	16	<b>SQUEEZE ME IN</b> A. REYNOLDS (G. NICHOLSON, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood	16	47	48	52	<b>MINIVAN</b> R. KINGERY'S WHITEHEAD (S. WHITEHEAD, R. KINGERY)	Hometown News	47
18	18	18	<b>I DON'T WANT YOU TO GO</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	18	48	53	60	<b>OL' RED</b> B. BRADDOCK (M. SHERRILL, D. GODDARD, J. BOHAN)	Blake Shelton	48
19	20	22	<b>THAT'S JUST JESSIE</b> L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	19	49	47	57	<b>UNTIL WE FALL BACK IN LOVE AGAIN</b> J. NIEBANK (P. DOUGLAS, J. CARSON, J. WEATHERLY)	Jeff Carson	47
20	22	25	<b>NOT A DAY GOES BY</b> D. HUFF (S. DIAMOND, M. DERRY)	Lonestar	20	50	52	—	<b>THIS PRETENDER</b> D. COOK, L. WILSON (G. LEVOX, L. WILSON, Z. TURNER)	Joe Diffie	50
21	23	23	<b>I CRY</b> B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	21	51	55	49	<b>THE LIGHTHOUSE'S TALE</b> A. KRAUSS (A. MCKENZIE, C. THILE)	Nickel Creek	49
22	24	24	<b>JUST WHAT I DO</b> C. HOWARD (I. DEAN, K. BURNS)	Trick Pony	22	52	56	53	<b>HARDER CARDS</b> J. GUESS, J. CHEMAY, K. ROGERS (C. WISEMAN, M. HENDERSON)	Kenny Rogers	52
23	26	26	<b>JEZEBEL</b> P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	23	53	57	—	<b>ALMOST THERE</b> C. BROOKS (D. KAISER, J. GREENE, L. RAWLINS)	Gabbie Nolen	53
24	29	31	<b>I'M GONNA MISS HER (THE FISHIN' SONG)</b> F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley	24	54	—	—	<b>HOT SHOT DEBUT</b>		
25	25	27	<b>WHEN YOU LIE NEXT TO ME</b> D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey	25	55	—	—	<b>I'M GONE</b> P. WORLEY, T. JAMES (K. RICHEY, C. PROPHET)	Cyndi Thomson	54
26	27	28	<b>MENDOCINO COUNTY LINE</b> M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson Duet With Lee Ann Womack	26	56	50	—	<b>BEAUTIFUL MESS</b> M. D. CLUTE, D. DIAMOND, R. I. S. LEMAIRE, C. MILLS, S. MINORI	Diamond Rio	55
27	28	29	<b>THE ONE</b> T. BROWN, M. WRIGHT (K. MANND, B. LEE)	Gary Allan	27	57	—	—	<b>ANYTHING THAT TOUCHES YOU</b> M. ROLLINGS, MCBRIDE & THE RIDE (T. MCBRIDE, S. BOGAR, M. GREEN)	McBride & The Ride	50
28	30	30	<b>TONIGHT I WANNA BE YOUR MAN</b> D. MALLEY (R. RUTHERFORD, T. VERGES)	Andy Griggs	28	58	54	47	<b>MY HEART IS LOST TO YOU</b> K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn	57
29	31	32	<b>SHE DOESN'T DANCE</b> M. MCGUINN, S. DECKER (M. MCGUINN, D. PFRIMMER, S. DECKER)	Mark McGuinn	29	59	—	—	<b>I COULD NEVER LOVE YOU ENOUGH</b> L. MEDICA (B. MCCOMAS)	Brian McComas	46
30	32	34	<b>HELP ME UNDERSTAND</b> D. HUFF (C. FARRIN, S. MAC, W. HECTOR)	Trace Adkins	30	60	—	—	<b>BARBED WIRE AND ROSES</b> P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pinmonkey	59
									<b>SINCE I'VE SEEN YOU LAST</b> P. WORLEY (B. SIMPSON, A. GORLEY)	Joanna Janet	60

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

APRIL 13  
2002

# Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b>	LEANN RIMES	74 Weeks At Number 1	13	12	<b>NIGHT DISAPPEAR WITH YOU</b>	LYRIC STREET 164050/HOLLYWOOD	Brian McComas
2	2	<b>THAT'S JUST JESSIE</b>	LYRIC STREET 164053/HOLLYWOOD	Kevin Denney	14	14	<b>THE WAY YOU LOVE ME</b>	WARNER BROS. 164048/WARN	Faith Hill
3	3	<b>I SHOULD BE SLEEPING</b>	DREAMWORKS 450362/INTERSCOPE	Emerson Drive	15	16	<b>UNBROKEN BY YOU</b>	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
4	5	<b>OSAMA-YO' MAMA</b>	CURE 73123	Ray Stevens	16	—	<b>ALMOST THERE</b>	REPUBLIC 1615736/UMFRI	Gabbie Nolen
5	4	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	17	22	<b>WHEN YOU NEED MY LOVE</b>	DREAMWORKS 459043/INTERSCOPE	Darryl Worley
6	6	<b>GOD BLESS THE USA</b>	CURE 73123	Lee Greenwood	18	15	<b>GOD BLESS AMERICA</b>	CURE 73127	LeAnn Rimes
7	9	<b>LOVE IS ENOUGH</b>	NEA 69024/R16	3 Of Hearts	19	20	<b>FLOWERS ON THE WALL</b>	MERCURY 170126	Eric Heatherly
8	11	<b>A ROSE IS A ROSE</b>	MERCURY 172193	Meredith Edwards	20	18	<b>ROCKY TOP '96</b>	DECCA 155274/MCA NASHVILLE	The Osborne Brothers
9	7	<b>AMERICA WILL ALWAYS STAND</b>	FEEL IT LESS NASHVILLE 5137/MADACY	Randy Travis	21	17	<b>I KNOW HOW THE RIVER FEELS</b>	MCA NASHVILLE 172196	Mcalyster
10	8	<b>SOMETHIN' IN THE WATER</b>	MONUMENT 79625/SONY	Jeffrey Steele	22	—	<b>HONEY DO</b>	DREAMWORKS 450914/INTERSCOPE	Mike Walker
11	10	<b>HOW DO I LIVE</b>	CURE 73123	LeAnn Rimes	23	24	<b>AUSTIN</b>	GIANT 16767/WRN	Blake Shelton
12	13	<b>ON A NIGHT LIKE THIS</b>	WARNER BROS. 16751/WRN	Trick Pony	24	21	<b>GIRL IN LOVE</b>	COLUMBIA 79648/SONY	Robin English
					25	—	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b>	DREAMWORKS 450327/INTERSCOPE	Shane Sellers

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-  
on 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.

## Latin Notas™



by Leila Cobo

**NIGHT MOVES:** Universal Music Latino is delving further into rap, hip-hop, and reggae through a joint venture with Night Man Records, a new music label based in San Juan, Puerto Rico. The deal calls for a minimum of four releases from Night Man per year, with the first of those—*Underground Psycho*, a bilingual album by new artist **D-One**—set to hit stores April 15. The first single, “Puerto Rico,” has already been sent to radio.



Night Man (which is now 50% owned by Universal) is the brainchild of **José Luis Alvarez**, a nightclub owner and promoter who saw in his club a breeding and testing ground for new music.

“Indie labels send me their productions before they press them, and I try them out on my dancefloor,” Alvarez says. “The idea behind the label was to find a place for a ton of talent; here in Puerto Rico you stomp the ground and an artist comes out. But the biggest trend I see is rap and reggae.”

Albeit with a certain twist: Night Man albums boast “cleaner” lyrics, which helps in getting tracks promoted but is also part of the label’s philosophy. “We went to Universal and presented them with the idea that this was the time to bring the underground [movement] into the mainstream, as happened with labels like Def Jam,” Alvarez says. “And [we presented them with the idea] of treating the genre with respect, cleaning up the lyrics [while] not avoiding subjects like drugs and violence—because that’s what many young people see in the streets—but presenting a more positive message.”

Night Man’s deal with Universal is for three years, with an option to extend that to six. Alvarez says he already has the required four projects ready, culled from “literally hundreds of demos.”

The second release will be a compilation album titled *Más Allá del Perreo*, which features a mix of reggaeton, rap, and house. “This year we’ll flood the market,” Alvarez says happily. “We’re likely to put out 10 to 12 productions.”

**DÉJÀ MANU:** Virgin Latino, a division of EMI Latin, is rereleasing **Manu Chao’s** successful *Próxima Estación: Esperanza*, which to date has sold more than 2 million copies worldwide. According to EMI Latin USA president/CEO **Jorge Pino**, marketing of the disc will initially be geared toward the Latin market. *Próxima Estación* was initially released by Virgin and marketed as world music. Last week, the single “Me Gustas Tú” entered playlists on a handful of Latin radio stations nationwide. The album is up for two *Billboard* Latin Music Awards in the Latin rock and best new pop artist categories. Chao is set to tour the U.S. in September.

**CONFAB TAKING SHAPE:** The 13th annual *Billboard* Latin Music Conference—set to take place May 7-9—is fast taking shape, with an impressive roster of panelists already confirmed. The successful presidents’ panel, which last year featured heads of regional operations, will this year comprise the presidents of U.S. Latin labels. Confirmed speakers include **Jorge Pino** (EMI Latin USA), **George Zamora** (Warner Music Latina), **John Echevarría** (Universal Music Latino), **Mauricio Abaroa** (Crescent Moon Records), and **Marco Antonio Rubí** (MuXXIc Latina). The ever-popular songwriter’s panel features some of the most distinguished talent on the charts, including **Bebu Silveti** (*Billboard* Latin producer of the year), **Alejandro Jaén**, **Kike Santander**, and brothers **Omar** and **Adolfo Valenzuela**. Confirmed panelists for the TV panel are **Hugo Piombi** of Argentina’s RGB Entertainment (makers of *Popstars*) and star **Carlos Ponce**. Other panelists will be announced in the coming weeks.

**JUST IN:** BMG U.S. Latin confirmed April 3 that after barely a year in his post, GM **Gabriel Alvarez** has resigned. **Adrian Posse**, BMG VP of A&R for the Latin region, has been named interim managing director and will cover both positions for the time being.

**Rodolfo López Negrete**, BMG VP for the Latin region, says, “Gabriel continues to be a friend and colleague of ours, and in the future, he will be consulting for the Latin region.”

In other industry news, changes are finally under way at indie label Fonovisa, which was acquired late last year by Univision. Fonovisa will now fall under the umbrella of the Univision Music Group. After a series of corporate meetings in the past months, management and structural changes are expected to be announced in the next few weeks.

## Intocable Loses No Sleep With ‘Dreams’ EMI Latin Act Continues To Push Envelope With Tejano/Norteño Sound

BY RAMIRO BURR

SAN ANTONIO—Music is always a game of follow-the-leader. Just as Limp Bizkit’s rap/rock hybrid has become the template used by dozens of heavy rock bands, Intocable’s tough Tejano/norteño fusion is now the blueprint for Tex-Mex groups.

But singer/accordionist **Ricky Muñoz** says his group is still trying to break new ground, evolving with more serious, reflective themes on *Sueños* (Dreams), which hits stores April 9.

“I think you can hear a more mature, more grounded Intocable,” Muñoz said in a recent interview. “I think all the lyrics have a special meaning. The songs have a good message.”

For example, just-released first single “El Poder de Tus Manos” (The Power of Your Hands) finds the group exploring spirituality. This issue, the single is at No. 15 on the *Billboard* Hot Latin Tracks chart. “The song talks about the person who always supports you and gives you hope when you have problems,” Muñoz says. “It could be your partner, or [it could be] God.”

While Intocable has many imitators, few have generated a comparable following. A.C. Cruz, PD of KIIW McAllen, Texas, says, “Their fusion is unique. They play it with a definite passion that no one else can convey.” Cruz says the single is already at No. 1 on his station after only two weeks of heavy rotation.

Intocable should also benefit from the support of a fresh regime at EMI Latin, where new EMI Latin USA president/CEO **Jorge Pino** set a 1 million-unit target for combined U.S. and Mexico sales of *Sueños*. According to Pino, the band’s previous five releases have averaged sales of 800,000 units.

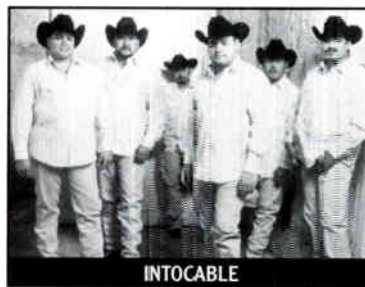
Happy with the group’s touring—Intocable played 120 dates last year—Pino hopes to increase its media visibility. He says, “What we’re doing now is getting them on national TV in the U.S. and Mexico.”

He also coordinated Intocable’s Mexico tour dates around the label’s release and promotion schedule, meeting in December 2001 with executives from the group’s booking agency, Monterrey, Mexico-based Representantes Artísticos Serca.

“What we’re doing now is not something that happened overnight,” Pino says. “We set up the tour, the marketing, and the singles. Everything was planned.”

EMI Latin VP/GM **Miguel Trujillo** says teamwork is essential to push Intocable: “We have created a whole strategy to take Intocable to the next level. EMI Latin and DLV—the division of EMI Mexico in charge of regional Mexican music—will be working very closely in a two-country/same-region marketing plan that includes promotional tours with media in both countries.”

The usual Intocable magic is evident on *Sueños*, including folk/rock flavorings, anthemic choruses, and fresh colorations of traditional folksy forms. Again, the group recorded new songs by the genre’s top songwriters, including La Firma leader **Luis Padilla**. Muñoz also teamed up with **Josué Contreras** to write the waltz “Muy a Tu Manera” (Very Much Your Way).



INTOCABLE

The album title encompasses two meanings. “Intocable was a dream, and we’re still living it. We’ve had good dreams, and we’ve had nightmares,” Muñoz says, referring to the Jan. 31, 1999, traffic accident near Monterrey that killed bass player **Silvestre**

**Rodríguez Jr.** and MC **José Ángel Farias**.

Formed in 1993 in Zapata, Texas, Intocable initially seemed out of step with the urban, synth-heavy Tejano music popular at the time. But the market was ready for a change, and in 1995, accordion-fueled hits “La Mentira” (The Lie) and “Donde Estás” (Where Are You) reflected a shift in popular tastes.

Trujillo says Intocable has drawn huge audiences through the years “because they’re trendsetters. Intocable did for norteña music what Garth Brooks did for country music: Musically and lyrically, they’ve broadened the spectrum of norteña music.”

Muñoz’s nasal vocals and smooth accordion riffs are pure norteño. But Tejano audiences identify with the group’s Texan roots, its occasional use of rock rhythms, and its avoidance of *corrido* story-songs.

With its place in history assured, the group remains committed to finding new ideas and shadings. Lately Muñoz has been listening to P.O.D., Linkin Park, George Strait, and Alan Jackson: “You always have to have your ears open.”

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# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	1	<b>QUITAME ESE HOMBRE</b> R PEREZ (T. PILOTO)	<b>Pilar Montenegro</b> UNIVISION	1
<b>101 NUMBER 1 (10)</b>					
2	5	21	<b>Y TU TE VAS</b> R.L. TOLEDO (F. DE VITA)	<b>Chayanne</b> SONY DISCOS	2
3	3	7	<b>QUISIERA PODER OLVIDARME DE TI</b> R PEREZ (R. PEREZ, M. PORTMANN)	<b>Luis Fonsi</b> UNIVERSAL LATINO	3
4	9	9	<b>ESCAPAR</b> S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, D. SIEGEL, C. GARCIA ALONSO)	<b>Enrique Iglesias</b> INTERSCOPE / UNIVERSAL LATINO	4
5	2	3	<b>SUERTE</b> S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	<b>Shakira</b> EPIC / SONY DISCOS	1
6	4	2	<b>LUNA NUEVA</b> E. ESTEFAN JR., S. KRYS (C. VIVES, M. MAQUERA)	<b>Carlos Vives</b> EMI LATIN	1
7	6	5	<b>FLOR SIN RETONO</b> C. ZAA, M. SALCEDO (R. FUENTES GASSON)	<b>Charlie Zaa</b> SONOLUX / SONY DISCOS	1
8	8	10	<b>HAY OTRA EN TU LUGAR</b> R PEREZ (R. PEREZ, C. SALAZAR)	<b>Pablo Montero</b> RCA / BMG LATIN	8
9	10	6	<b>NECESIDAD</b> REY NERRO (ESTEFANO)	<b>Alexandre Pires</b> ARIELA / BMG LATIN	5
10	11	11	<b>USTED SE ME LLEVO LA VIDA</b> REY NERRO (ESTEFANO, D. POVEDA)	<b>Alexandre Pires</b> ARIELA / BMG LATIN	5
11	7	4	<b>MANANTIAL DE LLANTO</b> J. SEBASTIAN (J. SEBASTIAN)	<b>Joan Sebastian</b> MUSART / BALBOA	4
12	12	8	<b>TANTITA PENA</b> K. CAMPOS (K. CAMPOS, F. RIBA)	<b>Alejandro Fernandez</b> SONY DISCOS	1
<b>101 GREATEST GAINER (10)</b>					
13	24	37	<b>APRENDIZ</b> H. GAITAN (A. SANZ)	<b>Alejandro Sanz</b> WARNER LATINA	13
14	19	16	<b>LA AGARRO BAJANDO</b> J. M. LUGO (J. MONTES OURELS)	<b>Gilberto Santa Rosa</b> SONY DISCOS	4
15	27	—	<b>EL PODER DE TUS MANOS</b> R. MUNOZ (L. PAQUILLA)	<b>Intocable</b> EMI LATIN	15
16	14	17	<b>YO QUERIA</b> K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBI)	<b>Cristian</b> ARIELA / BMG LATIN	6
17	13	13	<b>NO ME CONOCES AUN</b> PALOMO (F. Y. QUEZADA, A. TRIGO)	<b>Palomo</b> DISA	3
18	16	23	<b>TE QUEDO GRANDE LA YEGUA</b> H. PATRON (A. VILLARREAL)	<b>Alicia Villarreal</b> UNIVERSAL LATINO	15
19	17	14	<b>SUFRIENDO A SOLAS</b> PRIVERA (J. A. FERRUSQUILLA)	<b>Lupillo Rivera</b> SONY DISCOS	7
20	23	31	<b>POR ESE HOMBRE</b> E. ARROYO, L. A. COLUMINA (R. GALAN, L. GALAN)	<b>Brenda K. Starr Con Tito Nieves &amp; Victor Manuelle</b> SONY DISCOS	20
21	15	15	<b>LLOVIENDO ESTRELLAS</b> K. SANTANDER, B. OSSA (A. MONTALBAN, E. REYES)	<b>Cristian</b> ARIELA / BMG LATIN	13
22	18	20	<b>COMO PUDISTE</b> O. VALENZUELA (G. LIZARRAGA, D. VALENZUELA, J. LIZARRAGA)	<b>Banda El Recodo</b> FONOVISA	9
23	32	33	<b>TE QUIERO IGUAL QUE AYER</b> M. DE LEON (W. CASTILLO)	<b>Monchy &amp; Alexandra</b> J&N / SONY DISCOS	23
24	22	35	<b>HASTA QUE VUELVAS CONMIGO</b> M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	<b>Marc Anthony</b> COLUMBIA / SONY DISCOS	22
25	28	32	<b>DEJATE QUERER</b> G. FELIX (M. QUINTERO LARA)	<b>Los Tucanes De Tijuana</b> UNIVERSAL LATINO	25
26	29	44	<b>AY! BUENO</b> E. ESTEFAN JR., R. GAITAN, A. GAITAN, J. M. VELAZQUEZ (E. ESTEFAN JR., N. TOVAR, R. GAITAN, A. GAITAN)	<b>Fernando Villalona Featuring Jon Secada</b> LATINO / SONY DISCOS	26
27	25	12	<b>COMO DUELE</b> L. MIGUEL (A. MANZANERO)	<b>Luis Miguel</b> WARNER LATINA	1
28	36	—	<b>TE VINE A BUSCAR</b> A. GRULLON (A. GRULLON, N. DELIA, P. MASITTI)	<b>Yolandita Monge</b> NETWORK / WARNER LATINA	28
29	21	22	<b>HUELO A SOLEDAD</b> J. LOSADA, V. FELJOO, P. DOUGAN, A. QUINTERO, J. JAEN (A. GABRIEL)	<b>Ana Gabriel</b> SONY DISCOS	8
30	26	24	<b>MAS ALTO QUE LAS AGUILAS</b> P. AGUILAR (J. SEBASTIAN)	<b>Pepe Aguilar</b> MUSART / BALBOA	24
31	34	29	<b>SI TU NO VUELVES</b> K. CAMPOS (F. FATO)	<b>Alejandro Fernandez</b> SONY DISCOS	29
32	45	—	<b>LA NEGRA TIENE TUMBAO</b> S. GEORGE (F. OSORIO, S. GEORGE)	<b>Celia Cruz</b> SONY DISCOS	32
<b>HOT SHOT DEBUT</b>					
33	NEW	1	<b>DEL OTRO LADO DEL PORTON</b> R. AYALA, F. MARTINEZ (F. MARTINEZ)	<b>Ramon Ayala Y Sus Bravos Del Norte</b> FREDDIE	33
34	30	28	<b>TE AVISO, TE ANUNCIO (TANGO)</b> S. MEBARAK R., J. MENDEZ (S. MEBARAK R.)	<b>Shakira</b> EPIC / SONY DISCOS	16
35	35	38	<b>VOLVERE JUNTO A TI</b> L. PAUSINI, A. CERRUTI, D. PAUSINI (C. HOPE, L. PAUSINI)	<b>Laura Pausini</b> WARNER LATINA	11
36	20	18	<b>EN LA MISMA CAMA</b> V. CANALES, A. ALVARADO (F. Y. QUEZADA)	<b>Liberacion</b> DISA	5
37	37	36	<b>LA PLAYA</b> NOT LISTED (X. SAN MARTIN)	<b>La Dreja De Van Gogh</b> SONY DISCOS	30
38	47	—	<b>COMO DECIRTE NO</b> L. ROMERO, F. DE VITA, A. "CUCO" PENA (F. DE VITA)	<b>Franco De Vita</b> UNIVERSAL LATINO	38
39	41	49	<b>TE LO PIDO SENOR</b> J. GUNDA MERCED (R. MARTINEZ)	<b>Tito Rojas</b> M.P.	24
40	43	26	<b>CELOS</b> M. ANTHONY, J. A. GONZALEZ (J. JAEN, M. ANTHONY)	<b>Marc Anthony</b> COLUMBIA / SONY DISCOS	6
41	31	30	<b>DIME</b> K. SANTANDER, B. OSSA (K. SANTANDER)	<b>Jaime Camil</b> UNIVISION	17
42	48	—	<b>ENTRA EN MI VIDA</b> A. BAQUERO (L. GARCIA N. SCHAURS)	<b>Sin Bandera</b> SONY DISCOS	42
43	42	43	<b>POR TU PLACER</b> S. GEORGE (R. CONTRERAS, J. GRECO, M. CANCEL)	<b>Frankie Negron</b> WEACARIBE / WARNER LATINA	30
44	38	34	<b>PARA ESTAR A MANO</b> EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOZA)	<b>El Coyote Y Su Banda Tierra Santa</b> EMI LATIN	34
45	44	45	<b>MITAD Y MITAD</b> J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	<b>Pesado</b> WEAMEX / WARNER LATINA	43
46	45	45	<b>NO ME MORIRE</b> D. VALENZUELA, A. VALENZUELA (A. BARRERAS)	<b>Rogelio Martinez</b> DISCOS CISNE	46
47	45	45	<b>PEQUENA AMANTE</b> M. BUENROSTRO (M. BUENROSTRO)	<b>El Poder Del Norte</b> DISA	31
48	45	45	<b>QUEDATE</b> NOT LISTED (NOT LISTED)	<b>Lara Fabian</b> SONY DISCOS	48
49	33	25	<b>TOMA QUE TOMA</b> T. GUBITSCH, M. DE COURSON (T. GUBITSCH, M. DE COURSON)	<b>Conchi Cortes</b> EMI LATIN	6
50	NEW	1	<b>AL QUE ME SIGA</b> L. MIGUEL (M. ALEJANDRO)	<b>Luis Miguel</b> WARNER LATINA	50

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	1	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	20	<b>HUELO A SOLEDAD</b> SONY DISCOS	ANA GABRIEL
2	3	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATINO	LUIS FONSI	21	<b>VOLVERE JUNTO A TI</b> WARNER LATINA	LAURA PAUSINI
3	4	<b>ESCAPAR</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	73	<b>LA PLAYA</b> SONY DISCOS	LA OREJA DE VAN GOGH
4	2	<b>NECESIDAD</b> ARIELA / BMG LATIN	ALEXANDRE PIRES	25	<b>COMO DECIRTE NO</b> UNIVERSAL LATINO	FRANCO DE VITA
5	6	<b>USTED SE ME LLEVO LA VIDA</b> ARIELA / BMG LATIN	ALEXANDRE PIRES	28	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA
6	7	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES	29	<b>SE QUE ME VAS A DEJAR</b> FONOVISA	MARCO ANTONIO SOLIS
7	10	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	31	<b>QUEDATE</b> SONY DISCOS	LARA FABIAN
8	9	<b>HAY OTRA EN TU LUGAR</b> RCA / BMG LATIN	PABLO MONTERO	—	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL
9	5	<b>SUERTE</b> EPIC / SONY DISCOS	SHAKIRA	—	<b>ME HUELO A SOLEDAD</b> SONY DISCOS	MDO
10	15	<b>APRENDIZ</b> WARNER LATINA	ALEJANDRO SANZ	27	<b>DIME</b> UNIVISION	JAIME CAMIL
11	12	<b>TANTITA PENA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	32	<b>CADA QUIEN CON CADA CUAL</b> WARNER LATINA	RICARDO MONTANER
12	8	<b>FLOR SIN RETONO</b> SONOLUX / SONY DISCOS	CHARLIE ZAA	30	<b>DE VERDAD</b> RCA / BMG LATIN	ALEJANDRA GUZMAN
13	11	<b>YO QUERIA</b> ARIELA / BMG LATIN	CRISTIAN	26	<b>TOMA QUE TOMA</b> EMI LATIN	CONCHI CORTES
14	13	<b>LLOVIENDO ESTRELLAS</b> ARIELA / BMG LATIN	CRISTIAN	33	<b>UN HOMBRE DE VERDAD</b> SONY DISCOS	MELINA LEON
15	14	<b>HEROE</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	34	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART / BALBOA	PEPE AGUILAR
16	16	<b>COMO DUELE</b> WARNER LATINA	LUIS MIGUEL	35	<b>TU HOMBRE PERFECTO</b> FONOVISA	MARCO ANTONIO SOLIS
17	24	<b>SI TU NO VUELVES</b> SONY DISCOS	ALEJANDRO FERNANDEZ	—	<b>MIENTEME</b> WARNER LATINA	OLGA TANDON
18	17	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JOAN SEBASTIAN	—	<b>MAYONESA</b> MELODY / FONOVISA	CHOCOLATE
19	22	<b>TE VINE A BUSCAR</b> NETWORK / WARNER LATINA	YOLANDITA MONGE	36	<b>TAL VEZ, QUIZA</b> UNIVERSAL LATINO	PAULINA RUBIO
20	19	<b>TE AVISO, TE ANUNCIO (TANGO)</b> EPIC / SONY DISCOS	SHAKIRA	—	<b>EL ULTIMO ADIOS</b> UNIVERSAL LATINO	PAULINA RUBIO

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	1	<b>LA AGARRO BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	25	<b>AHORA SOY MALA</b> WARNER LATINA	OLGA TANDON
2	3	<b>POR ESE HOMBRE</b> BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	37	<b>CUANDO FALTAS TU</b> J&N / SONY DISCOS	PUERTO RICAN POWER
3	2	<b>HASTA QUE VUELVAS CONMIGO</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	15	<b>NECESIDAD</b> ARIELA / BMG LATIN	ALEXANDRE PIRES
4	4	<b>TE QUIERO IGUAL QUE AYER</b> J&N / SONY DISCOS	MONCHY & ALEXANDRA	40	<b>TANTO</b> EMI LATIN	LIMI-T 21
5	6	<b>AY! BUENO</b> LATINO / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	26	<b>UN HOMBRE DE VERDAD</b> SONY DISCOS	MELINA LEON
6	12	<b>LA NEGRA TIENE TUMBAO</b> SONY DISCOS	CELIA CRUZ	19	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA
7	8	<b>TE LO PIDO SENOR</b> M.P.	TITO ROJAS	16	<b>ESCAPAR</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
8	7	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATINO	LUIS FONSI	22	<b>BUENAS NOCHES DON DAVID</b> SONY DISCOS	GILBERTO SANTA ROSA
9	11	<b>CELOS</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	29	<b>A CAMBIO DE QUE</b> SONY DISCOS	HUEY DUNBAR
10	10	<b>POR TU PLACER</b> WEACARIBE / WARNER LATINA	FRANKIE NEGRON	39	<b>MI PRINCESA</b> UNIVERSAL LATINO	MICHAEL STUART
11	5	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES	27	<b>COMO DECIRTE NO</b> UNIVERSAL LATINO	FRANCO DE VITA
12	9	<b>TOMA QUE TOMA</b> EMI LATIN	CONCHI CORTES	—	<b>VEN CONMIGO CORAZON</b> M.P.	PEDRO CONGA
13	14	<b>PENA DE AMOR</b> J&N / SONY DISCOS	PUERTO RICAN POWER	31	<b>ENAMORAR</b> PRESTIGIO / SONY DISCOS	RAFY BURGOS "EL CUPIDO"
14	20	<b>ME TIENE LOCO</b> J&N / SONY DISCOS	PUERTO RICAN POWER	34	<b>EL AMOR QUE TU ME DAS</b> M.P.	TITO ROJAS
15	13	<b>SUERTE</b> EPIC / SONY DISCOS	SHAKIRA	35	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO
16	18	<b>ASI ES QUE VIVO YO</b> CUTTING	FULANITO	36	<b>MIENTEME</b> WARNER LATINA	OLGA TANDON
17	17	<b>VETE Y DILE</b> RCC	SERGIO VARGAS	37	<b>MAYONESA</b> MELODY / FONOVISA	CHOCOLATE
18	33	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	—	<b>DAME UNA OPORTUNIDAD</b> KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
19	23	<b>TE VINE A BUSCAR</b> NETWORK / WARNER LATINA	YOLANDITA MONGE	28	<b>LLOVIENDO ESTRELLAS</b> ARIELA / BMG LATIN	CRISTIAN
20	24	<b>FLOR SIN RETONO</b> SONOLUX / SONY DISCOS	CHARLIE ZAA	38	<b>DE PATA NEGRA</b> SONY DISCOS	MELDDY

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	1	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	12	<b>NO SE VIVIR SIN TI</b> FONOVISA	CONJUNTO PRIMAVERA
2	9	<b>EL PODER DE TUS MANOS</b> EMI LATIN	INTOCABLE	29	<b>BESAME MORENITA</b> COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
3	7	<b>NO ME CONOCES AUN</b> DISA	PALOMO	71	<b>LUJULE</b> FONOVISA	LOS HURACANES DEL NORTE
4	3	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	16	<b>ME VOLVI A ACORDAR DE TI</b> FONOVISA	LOS ANGELES DE CHARLY
5	4	<b>TE QUEDO GRANDE LA YEGUA</b> UNIVERSAL LATINO	ALICIA VILLARREAL	25	<b>DE QUE SIRVID</b> UNIVISION	IMAN
6	5	<b>COMO PUDISTE</b> FONOVISA	BANDA EL RECODO	23	<b>TRAGOS AMARGOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
7	8	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	26	<b>ESCUCHA MI AMOR</b> FONOVISA	LOS PALOMINOS
8	10	<b>DEJATE QUERER</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	28	<b>AHORA QUE HAGO SIN TI</b> FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
9	27	<b>DEL OTRO LADO DEL PORTON</b> RAMON AYALA Y SUS BRAVOS DEL NORTE	RAMON AYALA Y SUS BRAVOS DEL NORTE	24	<b>UNO DOS Y TRES</b> UNIVISION	IMAN
10	6	<b>EN LA MISMA CAMA</b> DISA	LIBERACION	36	<b>POR QUE TUVO QUE SER</b> DISA	EL PODER DEL NORTE
11	7	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JOAN SEBASTIAN	—	<b>QUE LEVANTE LA MANO</b> FONOVISA	LOS ANGELES DE CHARLY
12	11	<b>PARA ESTAR A MANO</b> EL COYOTE Y SU BANDA TIERRA SANTA	EL COYOTE Y SU BANDA TIERRA SANTA	27	<b>AQUEL AMOR</b> FONOVISA	POLO URIAS Y SU MADUINA NORTENA
13	20	<b>NO ME MORIRE</b> DISCOS CISNE	ROGELIO MARTINEZ	28	<b>LA TIENDA</b> SONY DISCOS	VICENTE FERNANDEZ
14	19	<b>PEQUENA AMANTE</b> DISA	EL PODER DEL NORTE	38	<b>HAY OTRA EN TU LUGAR</b> RCA / BMG LATIN	PABLO MONTERO
15	15	<b>MITAD Y MITAD</b> WEAMEX / WARNER LATINA	PESADO	35	<b>DESDE QUE NO ESTAS AQUI</b> EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
16	31	<b>ANGEL BABY</b> DISCOS CISNE	JENNI RIVERA	13	<b>NALIA</b> FONOVISA	RENAAN ALMENDAREZ COELLO
17	18	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART / BALBOA	PEPE AGUILAR	34	<b>NOS FALTO</b> DISA	PALOMO
18	17	<b>JURO POR DIOS</b> LA SIERRA	BANDA TIERRA BLANCA	32	<b>YO NO TE CONOZCO</b> COSTAROLA / SONY DISCOS	RICARDO CERVA "EL GAVILAN"
19	17	<b>VAS A SUFRIR</b> DISA	GRUPO BRYNDIS	35	<b>QUE MANERA DE PERDER</b> JULIO PRECIAO Y SU BANDA PERLA DEL PACIFICO	PERLA DEL PACIFICO
20	14	<b>DE RAMA EN RAMA</b> FONOVISA	LOS TIGRES DEL NORTE	40	<b>ALMA VACIA</b> EMI LATIN	LOS INVASORES DE NUEVO LEON

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



APRIL 13  
2002

Billboard

# TOP LATIN ALBUMS

Top selling Latin albums 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	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
				<b>NUMBER 1</b>			1 Week At Number 1						
1	2	2	1	<b>VARIOUS ARTISTS</b>	<b>Las 30 Cumbias Mas Pegadas</b>	1	49	39	36	10	<b>VARIOUS ARTISTS</b>	<b>Bachatahits 2002</b>	18
				DISA 027015 (8 98/13 98)			50	62	61	13	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	<b>En Vivo...El Hombre Y Su Musica</b>	13
2	3	3	1	<b>MARC ANTHONY</b>	<b>Libre</b>	1	51				<b>BRENDA K. STARR</b>	<b>Temptation</b>	51
				COLUMBIA 94617/SONY DISCOS (11 98 EQ/17 98)			52	48	43	18	<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 1</b>	27
3	8	—	1	<b>GREATEST GAINER</b>							<b>PIMPINELA</b>	<b>Serie 32 Gold</b>	32
				<b>CHAYANNE</b>	<b>Grandes Exitos</b>	3	53	43	45	18	<b>JACI VELASQUEZ</b>	<b>Mi Corazon</b>	7
				SONY DISCOS 84667 (10 98 EQ/16 98)			54	50	54	18	<b>LOS PALOMINOS</b>	<b>Un Poco Mas</b>	26
4	1	1	3	<b>LUIS FONSI</b>	<b>Amor Secreto</b>	1	55	49	39	18	<b>PATRICIA MANTEROLA</b>	<b>Que El Ritmo No Pare</b>	41
				UNIVERSAL LATINO 017020 (10 98/16 98)			57	52	68	18	<b>GRUPO MODELO</b>	<b>Me Quede Queriendote</b>	52
5	5	4	17	<b>ALEJANDRO SANZ</b>	<b>MTV Unplugged</b>	1	58	47	47	18	<b>GIPSY KINGS</b>	<b>Somos Gitanos</b>	3
				WARNER LATINA 41541 (10 98/17 98)			59	54	53	18	<b>VARIOUS ARTISTS</b>	<b>No. 1: Un Ano De Exitos Vol. 2</b>	53
6	4	5	27	<b>ALEXANDRE PIRES</b>	<b>Alexandre Pires</b>	3	60	45	58	18	<b>TITO ROJAS</b>	<b>Quiero Llegar A Casa</b>	19
				ARIOLA 87883/BMG LATIN (14 98 CD)			61	61	52	18	<b>LOS TIGRES DEL NORTE</b>	<b>Uniendo Fronteras</b>	1
7	7	6	12	<b>CHARLIE ZAA</b>	<b>De Un Solo Sentimiento</b>	3	62	58	55	18	<b>LOS ANGELES DE CHARLY</b>	<b>Te Voy A Enamorar</b>	1
				SONDLUX 84540/SONY DISCOS (9 98 EQ/16 98)			63				<b>CONTROL MACHETE</b>	<b>Solo Para Fanaticos</b>	63
8	6	7	1	<b>LOS TUCANES DE TIJUANA</b>	<b>Las Romanticas De Los Tucanes De Tijuana</b>	2	64	68	75	18	<b>INTOCABLE</b>	<b>14 Grandes Exitos</b>	15
				UNIVERSAL LATINO 017043 (8 98/13 98)			65	70	—	18	<b>CHUY VEGA</b>	<b>Naci Cadete/20 Super Cadetazos</b>	65
9	13	19	11	<b>PILAR MONTENEGRO</b>	<b>Desahogo</b>	9	66	67	60	18	<b>SELENA</b>	<b>Live, The Last Concert—Houston, Texas February 26, 1995</b>	2
				UNIVISION 310076 (9 98/13 98)			67	65	56	18	<b>MANU CHAO</b>	<b>Proxima Estacion...Esperanza</b>	8
10				<b>HOT SHOT DEBUT</b>							<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 2</b>	39
				<b>CONTROL</b>	<b>Todo Bajo Control</b>	10	68	66	59	18	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b>	<b>Puras Rancheras</b>	48
				EMI LATIN 36731 (9 98/13 98)			69	55	48	18	<b>PANCHO BARRAZA</b>	<b>Hombre Enamorado</b>	70
11	12	10	17	<b>LUIS MIGUEL</b>	<b>Mis Romances</b>	2	70	60	62	18	<b>MARCO ANTONIO SOLIS</b>	<b>Mas De Mi Alma</b>	1
				WARNER LATINA 41572 (11 98/17 98)			71	60	62	18	<b>LOS INVASORES DE NUEVO LEON</b>	<b>20 Exitos</b>	64
12	10	8	6	<b>MONCHY &amp; ALEXANDRA</b>	<b>Confesiones</b>	8	72	64	49	18	<b>PEPE AGUILAR</b>	<b>Lo Mejor De Nosotros</b>	10
				J&N 84639/SONY DISCOS (8 98 EQ/13 98)			73	53	46	18	<b>VARIOUS ARTISTS</b>	<b>Radio Hits...Es Musica</b>	24
13	11	11	27	<b>ALICIA VILLARREAL</b>	<b>Soy Lo Prohibido</b>	3	74	63	50	18	<b>LOS TUCANES DE TIJUANA</b>	<b>Los Tucanes De Tijuana</b>	40
				UNIVERSAL LATINO 014824 (8 98/13 98)									
14	9	9	1	<b>JOAN SEBASTIAN</b>	<b>Lo Dijo El Corazon</b>	7							
				MUSART 12633/BALBOA (9 98/17 98)									
15	16	13	27	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	<b>Shhh!</b>	1							
				EMI LATIN 29745 (9 98/14 98)									
16	15	14	10	<b>PAULINA RUBIO</b>	<b>Paulina</b>	1							
				UNIVERSAL LATINO 543319 (10 98/16 98)									
17	17	20	24	<b>LAURA PAUSINI</b>	<b>Lo Mejor De Laura Pausini-Volvere Junto A Ti</b>	9							
				WARNER LATINA 41070 (10 98/16 98)									
18				<b>DAVID LEE GARZA</b>	<b>Estamos Unidos</b>	18							
				SONY DISCOS 84664 (6 98/11 98)									
19	14	12	11	<b>JOAN SEBASTIAN</b>	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	1							
				MUSART 12524/BALBOA (7 98/13 98)									
20	18	15	1	<b>LUPILLO RIVERA</b>	<b>Sold Out Vol. 2</b>	8							
				SONY DISCOS 84773 (7 98 EQ/13 98)									
21	19	16	1	<b>CARLOS VIVES</b>	<b>Dejame Entrar</b>	1							
				EMI LATIN 35956 (9 98/15 98)									
22				<b>FERNANDO VILLALONA</b>	<b>Mal Acostumbrado</b>	22							
				LATIN 01 84666/SONY DISCOS (8 98 EQ/13 98)									
23	20	21	1	<b>VICENTE FERNANDEZ</b>	<b>Historia De Un Idolo Vol. 1</b>	1							
				SONY DISCOS 84185 (10 98 EQ/16 98)									
24	22	17	1	<b>LUPILLO RIVERA</b>	<b>Sufriendo A Solas</b>	3							
				SONY DISCOS 84648 (15 98 EQ CD)									
25	26	22	1	<b>PABLO MONTERO</b>	<b>Pidemelo Todo</b>	19							
				RCA 91967/BMG LATIN (9 98/12 98)									
26	21	18	1	<b>EL PODER DEL NORTE</b>	<b>El Autentiko Y Unico En Vivo</b>	7							
				DISA 727018 (8 98/13 98)									
27	74	—	1	<b>PACESETTER</b>									
				<b>LOS ORIGINALES DE SAN JUAN</b>	<b>Recado De Mi Madre</b>	9							
				EMI LATIN 33330 (9 98/12 98)									
28	24	26	14	<b>LOS ANGELES AZULES</b>	<b>Historia Musical</b>	2							
				DISA 727014 (8 98/13 98)									
29	28	24	1	<b>LUPILLO RIVERA</b>	<b>Sold Out Vol. 1</b>	17							
				SONY DISCOS 84772 (7 98 EQ/13 98)									
30	27	25	1	<b>PESADO</b>	<b>Pesado Presente Futuro</b>	13							
				WEAMEX 43774/WARNER LATINA (13 98 CD)									
31	57	72	1	<b>LOS RAZOS</b>	<b>Con El Polvo Hasta La Muerte</b>	23							
				ARIOLA 89785/BMG LATIN (9 98/12 98)									
32	25	23	1	<b>LALEY</b>	<b>MTV Unplugged</b>	13							
				WEA ROCK 40949/WARNER LATINA (10 98/16 98)									
33	30	28	1	<b>PALOMO</b>	<b>Fuerza Musical</b>	9							
				DISA 720337 (6 98/10 98)									
34	23	27	1	<b>LOS TEMERARIOS</b>	<b>Baladas Rancheras</b>	3							
				FONOVISA 6129 (10 98/12 98)									
35	32	30	1	<b>GRUPO BRYNDIS</b>	<b>Historia Musical Romantica</b>	1							
				DISA 727012 (8 98/13 98)									
36				<b>SIN BANDERA</b>	<b>Sin Bandera</b>	36							
				SONY DISCOS 84606 (16 98 EQ CD)									
37	31	29	1	<b>ALEJANDRO FERNANDEZ</b>	<b>Drigenes</b>	2							
				SONY DISCOS 84637 (10 98 EQ/16 98)									
38	36	34	1	<b>LUPILLO RIVERA</b>	<b>Despreciado</b>	1							
				SONY DISCOS 84276 (8 98 EQ/13 98)									
39	35	40	1	<b>LIBERACION</b>	<b>Ahora Y Siempre</b>	9							
				DISA 727017 (8 98/13 98)									
40	33	32	1	<b>VARIOUS ARTISTS</b>	<b>La Dinastia Rivera Vol. 2</b>	32							
				SONY DISCOS 84610 (15 98 EQ CD)									
41	41	42	1	<b>LOS RIELEROS DEL NORTE</b>	<b>Los Mejores Exitos</b>	41							
				FONOVISA 84202 (8 98/12 98)									
42	29	—	1	<b>FRANCO DE VITA</b>	<b>Segundas Partes Tambien Son Buenas</b>	29							
				UNIVERSAL LATINO 016772 (16 98 CD)									
43	59	—	1	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>	<b>Arriba Mi Sinaloa</b>	43							
				RCA 92643/BMG LATIN (7 98/11 98)									
44	40	31	1	<b>BANDA EL RECODO</b>	<b>Tributo Al Amor</b>	24							
				FONOVISA 86185 (8 98/12 98)									
45	38	35	1	<b>VARIOUS ARTISTS</b>	<b>Solo Exitos Underground: Only Hits</b>	21							
				MOCK & ROLL 95022/LIDERES (8 98/14 98)									
46	37	37	1	<b>EL CHICHICUILOTE</b>	<b>Moviendo Las Plumas</b>	11							
				LIDERES 95020 (7 98/13 98)									
47	46	44	1	<b>LOS BUKIS</b>	<b>Greatest Hits</b>	40							
				FONOVISA 6166 (8 98/12 98)									
48	42	33	1	<b>CRISTIAN</b>	<b>Azul</b>	2							
				ARIOLA 85324/BMG LATIN (10 98/15 98)									

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 symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMC 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 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
2 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	

# América Latina...

**In Argentina:** Córdoba-based real-estate company Dinosaurio has unveiled plans for the construction of Orfeo Córdoba Superdome, a new indoor stadium with a seating capacity of 10,000, as well as a parking lot for 3,000 cars. Music concerts, sports events, and performing arts events are expected to take place in the new venue, which is slated to open in May. . . Industry chamber CAPIF announced that the fourth Gardel Music Awards will take place April 16 at the 2,200-seat Sky Opera theater. The event will air live on TV's Channel 13 and radio station FM 100. Nominees were chosen last month by 700 journalists and industry executives. Candidates with the most nominations—six each—are BMG's Diego Torres, Sony's Alfredo Casero, and EMI's León Gieco. The complete list of nominees can be seen at capif.org.ar.

MARCELO FERNANDEZ BITAR

**In Brazil:** Following the release of Caetano Veloso's studio album *Noites do Norte* in late 2000 and live album *Noites do Norte Ao Vivo* in 2001, his label, Universal Music Brazil, has released a concert DVD-Video. Recorded last year at DirecTV Music Hall in São Paulo and at Concha Acústica do Teatro Castro Alves in Salvador, the DVD features Veloso performing 28 songs, some of them from *Noites do Norte* ("13 de Maio," "Zumbi") and others exclusive to the concert, such as "Magrelinha" (written by Luiz Melodia) and "Trem das Cores." Highlights include a duet with guest star Lulu Santos, as well as scenes from Veloso's 59th birthday party.

TOM GOMES

**In Mexico:** In May, teen sensation UFF! will record the English-language version of its hit "Twist" and the Ital-

ian version of "Arriverderci." Both are singles from the band's album *Ufforia Latina* (Sony), which has sold more than 180,000 copies in Mexico. The songs will be included in a compilation of hits due for release during the summer in the U.S. and Italy. The group is also planning a November concert at the Plaza de Toros in Mexico City, following its three sellout concerts during February at the Auditorio Nacional.

TERESA AGUILERA

**In Puerto Rico:** Twenty-four youngsters will compete for a record deal via Ruta Éxito, a contest presented as a segment of the Tony Mojena-produced TV show *Dame un Break*, which is broadcast via national network Telemundo. Each week, two contestants will be featured singing live, and in June, six finalists will advance to the semi-final. These six will live in a mansion for a month, taking dance and voice lessons in preparation for the finals. The contest is a spinoff of the hugely successful Spanish TV show *Operación Triunfo*.

RANDY LUNA

**In Chile:** *Viaje Infinito*, the fourth album by singer Nicole, was released in late March in Chile. It is the singer's first release for Maverick Latina. A collection of new songs unified by an elegant soul-pop atmosphere, *Viaje Infinito* was produced by Venezuelan Andrés LeVín, who has previously worked with Ana Torroja, Ely Guerra, Marisa Monte, and David Byrne, among others. One week after the release, Nicole embarked on a busy promotional schedule in Chile. An international tour will begin this month.

SERGIO FORTUNO



by Steven Graybow

# Jazz Notes™

**THIS YEAR'S MODEL:** In an era when many labels are trimming both roster size and release schedules, the Chicago-based A440 Music Group is launching its operations with an anticipated 25 releases in this calendar year alone, encompassing new recordings and multi-artist compilations.

A440 is the brainchild of former GRP and N2K executive **Kent Anderson** and marketing/consulting specialist **Suzy Le Clair**. Its releases will include new jazz recordings by artists

signed to the label, as well as custom compilations created specifically for individual radio stations that feature music licensed from

multiple record label sources. All retail and radio-directed marketing and promotional efforts will be provided by A440; distribution will be handled by Ryko Distribution.

"Too often, a label blames their distributor when sales do not meet their expectations," Anderson says. "The bottom line is, water rises to the highest level, and if a label wants to sell records, they have to be accountable for having the highest quality in everything they do, starting with the music and following through to the recording quality, packaging, and marketing and promotion efforts."

A440 bows April 2 with the release of **Brian Bromberg's** *Wood*, a straight-ahead trio project originally released in Japan last year and licensed to A440 for U.S. release. *Wood* features Bromberg's interpretation of material by such artists as **Herbie Hancock** and **Thelonious Monk**, as well as a solo bass arrangement of **the Beatles'** "Come Together." Of note is Bromberg's bass, a 300-year-old instrument he used when he was a member of **Stan Getz's** band at the age of 19. In keeping with A440's concept of integration, *Wood's* digipack is adorned with sepia-toned photographs of Bromberg and his bass, hinting at the dulcet tones contained within.

On May 14, A440 will release *A Thousand Stories* by the Arizona-based contemporary jazz ensemble **Turning Point**, which Anderson says functions as "a completely self-contained organization" and has five independent releases to their name. "They play over 200 dates a year, they divide all business and musical responsibilities among the band, and they split their publishing equally," says Anderson, who calls the band "a successful, motivated business model."

Additional upcoming releases for 2002 include a second Bromberg proj-

ect, a tribute to **Jaco Pastorius** that Anderson says will "focus on Jaco's compositional merit, not his performance merit," an electric jazz/rock project from former **Pat Metheny Group** drummer **Paul Wertico**, and two distinctly different releases from saxophonist **Nelson Rangell**, one an orchestral project and the other an instrumental R&B album. Ten releases by artists signed to the label are expected before the end of 2002, along with approximately 15 multiple-artist compilations tied in to individual radio stations in jazz and non-jazz formats, many of which will raise money for charitable organizations.

The key to such an eclectic, intensive

release schedule is having realistic goals, says Anderson, who has researched jazz album sales via SoundScan and has determined that "even the more successful straight-ahead jazz projects rarely scan more than 10,000 copies." Therefore, he continues, "setting up a business model for a Brian Bromberg trio disc, where your goal is 10,000 discs sold, is a very real and possible goal to achieve. If you put yourself in a position where you have to sell more units of a jazz trio project than a jazz trio project normally sells, you are setting yourself up for disappointment."

A440 hopes to boost its artists' sales and profiles by actively searching out licensing opportunities and by obtaining corporate sponsorship for tours. "We have identified over 150 potential corporate partners that are interested in music-related programs," Anderson says. "There are many possible synergies between our industry and the corporate world, which will become more apparent when our artists' music turns up on licensed compilations that are tied in with radio stations, as well as places that you would not necessarily expect to hear a jazz artist."

**NOTEWORTHY:** **Remo Capra**, one-time vocalist with **the Tommy Dorsey Orchestra**, sees his first release since 1997's "I'm Just a Man" (which featured **Gato Barbieri**). *Say We Are Still Together* (Sony Special Products) features "I'm Just a Man," as well as several tracks recorded with Dorsey in 1956 and a handful of new tunes recorded at New York's Blue Note club in 1996.

Drummer **Guillermo E. Brown** releases his first date as a leader, *Soul at the Hands of the Machine*, April 9 on the Thirsty Ear label, mixing free jazz with extensive rhythm loops courtesy of producer **FLAM**.



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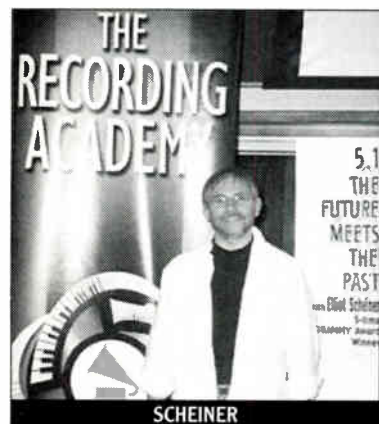
## Studio Monitor™

by Christopher Walsh



**A NIGHT AT THE HIT FACTORY:** "5.1—The Future Meets the Past," a program presented March 25 by the New York chapter of the National Academy of Recording Arts and Sciences at the Hit Factory, demonstrated the growing enthusiasm for surround sound among both professionals and consumers.

The discussion was led by producer/engineer **Elliot Scheiner**, a leading supporter of multichannel



audio, and moderated by pro audio consultant/technical writer **Howard Massey**. The event was sponsored by Dolby Laboratories, DTS, Audio-Technica, and Solid State Logic; a custom playback system was provided by JBL Professional and included Crown power amplifiers and BSS Audio crossover networks.

Though there has been extensive debate and discussion regarding the value of 5.1-channel music, this event, held in the Hit Factory's Studio 1, stands out for its lively, intelligent, and honest give-and-take. The overflow crowd—some 220 people filled Studio 1's immense tracking and control rooms—asked questions throughout the evening; Scheiner and Massey patiently provided thorough answers, allowing—and even welcoming—opposing points of view.

As proponents of DVD-Audio and Super Audio CD (SACD) direct considerable energy toward the success of the two formats, it must be noted that audio professionals are not united in their faith in the outcome, or even in the belief that music *should* be presented in surround sound. Nonetheless, through his words and his work, several examples of which were heard throughout the evening, Scheiner offered a compelling case for multichannel audio.

Perhaps the strongest example, to date, of the possibilities offered by surround sound is heard in Scheiner's 5.1 mix of **Queen's** "Bohemian

Rhapsody," from *A Night at the Opera*. A project that was scheduled to last 11 days but required eight weeks to complete, the 5.1 mix of *A Night at the Opera* showcases an extremely talented group at the peak of its creativity. The surround mix of "Bohemian Rhapsody"—a resplendent display of virtuosity in two channels—is downright exhilarating. Myriad vocal tracks, an orchestra of electric guitars, an arrangement the intricacy of which is unheard of in modern rock ("No one does anything remotely like this," Scheiner marveled), are all brought to life in even greater magnificence on DVD-Audio.

Surround mixes of songs by **Van Morrison, Eagles, Sting, and Steely Dan**—all remixed by Scheiner—were also heard. In the case of Morrison's *Moondance*, for which he served as original mix engineer, Scheiner recalled once walking into the tracking room at A&R Recording in New York to speak with the artist. Remixing *Moondance* in April 2001 at Presence Studios in Westport, Conn., the recollection of how the musicians were situated at A&R influenced, in part, his surround mix. Similarly, attending an Eagles rehearsal for *Hell Freezes Over*, which would become his inaugural surround project, the circular setup of the band's rehearsal inspired creative decisions for that mix.

"This event reaffirmed my view that myself and my company, 333 Entertainment, are on the right path," said attendee **Rich Tozzoli**, no stranger to surround sound—333 Entertainment is a joint venture with New York facility Gizmo Enterprises that specializes in multichannel audio. "It was interesting to see how my approach differed from Elliot's, but that's the beauty of this: There are no rules. His mixes sound great, so nobody is right or wrong, as long as the customer comes away with an emotional experience."

"I'm all for it, I think it's amazing," agreed **Spyros Poulos** of Glen Cove, N.Y.-based Logic Music, "but I still find some of it distracting. I expect there to be varied opinions."

Logic Music provides a diverse array of recording services, and while there hasn't been a demand for surround sound to date, Poulos wants to be prepared. "I'm educating myself, acclimating my ears, listening, and forming opinions," he explains. "Mixing in two channels is challenging enough. But I am looking forward to it. I think it's a great format and is going to stay."

BY CHRISTOPHER WALSH

NEW YORK—DVD's phenomenal success is prompting production facilities and audio professionals to repurpose and to focus their efforts to capitalize on surging demand for restoration and multichannel mixing of new and existing content.

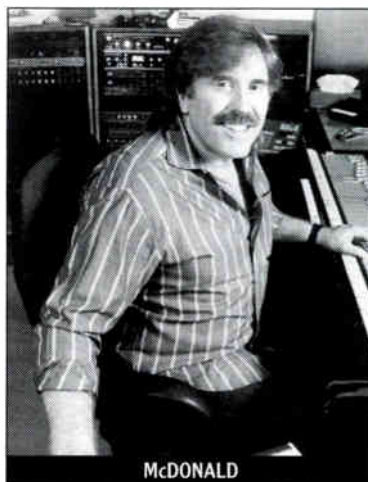
In the case of engineer/producer Michael McDonald and the Hollywood-based recording studio he owns, Private Island Trax, this demand has led to the creation of Scorekeeper, a new film/TV music division of the facility. Scorekeeper specializes in the restoration, remixing, and remastering of classic music recordings and film and TV scores for CD and DVD release; the company has restored and remixed more than 55 soundtracks for Warner Bros. (including *Farewell, My Lovely*), Paramount Pictures (including *Star Trek: The Motion Picture*), and 20th Century Fox (including *The French Connection, Aliens, and Die Hard*).

"Scorekeeper has evolved over the years, because we've been doing it for quite some time," explains McDonald, who has remixed or remastered more than 400 albums by such artists as Billie Holiday, Frank Sinatra, and Cole Porter, as well as hundreds of film and TV soundtracks. "We started as a music studio, so that's been our primary focus. Eight or nine years ago, Rod McKuen started bringing me restoration work for albums and projects that he had produced in the 1950s, '60s, and '70s. That's how I got into the restoration game. This was when Pro Tools and [other] digital workstations were just starting, so we had to do a lot of it by

## Private Island's Scorekeeper Facility Revises Film, TV Scores

hand, the hard way. It was really next to impossible to do what we now do very easily."

The digital audio workstation has brought almost unimaginable benefit to audio restoration and speed and convenience to music mixing.



McDONALD

McDonald is now mixing exclusively on Pro Tools, which, he explains, enables an efficient work schedule at his busy facility. "It's so much more control. All those little things where you said, 'We can't do anything about that,' you can now do something about in the Pro Tools

domain. I love it—every day I open it up and learn some new thing I didn't even know I needed. It's an amazing design."

Studio D at Private Island Trax is a Pro Tools 5.1-based surround mix room featuring a JBL LSR-28 surround loudspeaker array. Here, deteriorating multitrack tapes are baked, when necessary, and transferred to Pro Tools for remixing.

Surround sound, McDonald explains, is ideal for classic film scores, the quality of which has never been fully appreciated. McDonald says, "The amazing thing is to see a de-evolution in sound quality, in certain cases."

He continues, "A 100-piece orchestra recorded at the Fox scoring stage in 1954 in six-channel stereo sounds incredible. It never got to the screen, because they had to mix it down to a mono track. In the '60s and early '70s, they were just shooting for mono mixes, so instead of having this great stereo field, you had mono strings on the left, mono rhythm section in the center—it doesn't sound nearly as good.

"It's been an interesting education," McDonald adds. "When I started this, I had no idea they had that kind of sound quality going on in films in 1949 and 1950. If you go back to the original tracks, it's incredible."

That revelation inspires current orchestral recording in Studio A at Private Island Trax, McDonald notes. "Doing Scorekeeper has really been an education. Hearing some of those great orchestra recordings of the '50s, '60s, and '70s has really given me something to shoot for in the scores that I do now."

APRIL 13  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (APRIL 6, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	<b>AIN'T IT FUNNY</b> Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, D. Shea (Epic)	<b>FOOLISH</b> Ashanti/ I. Gotti (Murder Inc./Def Jam/10JMG)	<b>BLESSED</b> Martina McBride/ M. McBride, P. Worley (RCA)	<b>LIGHTS, CAMERA, ACTION!</b> Mr. Cheeks/ Bink! (Universal)	<b>BLURRY</b> Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>SONY</b> (New York) <b>RECORD PLANT</b> (Los Angeles) Rob Williams	<b>CRACKHOUSE</b> (New York) Milwaukee Buck	<b>THE MONEY PIT</b> (Nashville, TN) Clarke Schleicher	<b>HIT FACTORY CRITERIA</b> (Miami) Bink!	<b>NRG</b> <b>THIRD STONE</b> (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VSP 72, SSL 9000 J	Roland 770	Trident Series 80	SSL 9000 J	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>RECORD PLANT</b> (Los Angeles) Bill Malina	<b>RIGHT TRACK</b> (New York) Supa Engineer DURO	<b>LOU</b> (Nashville, TN) Clarke Schleicher	<b>ELECTRIC LADY</b> (New York) Doug Wilson	<b>SOUNDTRACK</b> (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXS-R3	SSL 9000 J	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Pro Tools	BASF 900
MASTERING (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>GEORGETOWN</b> (Nashville, TN) Denny Purcell	<b>SONY</b> (New York) James Cruz	<b>SONY</b> (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	<b>SONY</b>	<b>UNI</b>	<b>BMG</b>	<b>UNI</b>	<b>UNI</b>

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## Nashville Underground Brings Songwriters To The Surface

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of their Nashville Underground label's second sampler album, husband and wife singer/songwriter/entrepreneurs Lari White and Chuck Cannon once again provide the world with a glimpse of the songwriting talents that make Music Row's songwriting community so special.

Hugh Prestwood, Marcus Hummon, Billy Dean, Stephen Allen Davis, Gary Nicholson, and Bob DiPiero are featured on the new collection, *Nashville Underground Sampler Series Volume II*. It became available through the label's Web site ([nashville-underground.com](http://nashville-underground.com)) and select retail in early March.

The disc serves up familiar hits, as well as such undiscovered gems as the new Prestwood tune "Pipers Don't Get Paid." Hummon delivers a piano/vocal version of the Dixie Chicks smash that he co-wrote with Martie Seidel, "Cowboy Take Me Away," and Dean renders a stripped-down version of his hit "Somewhere in My Broken Heart."

"I love songs and songwriters, and I believe their voices are the voices of their songs in the purest sense," says Cannon, himself a successful writer whose credits include John Michael Montgomery's "I Love the Way You Love Me" and Toby Keith's "How Do You Like Me Now." "What a privilege to have a career that not only affords me the friendship of songwriters but allows me the honor of turning the world on to their incredible talents."

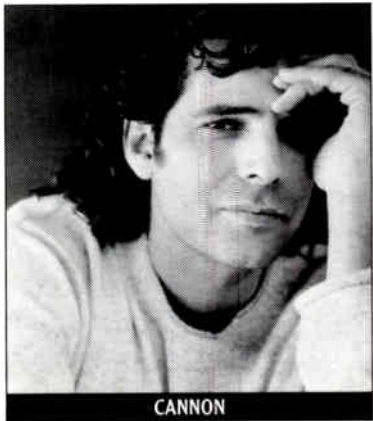
### LOCAL FOCUS

Both White and Cannon say they plan to grow Nashville Underground slowly. "We haven't even tried to get national distribution yet," White says. "Since we started the company a couple of years ago, the main focus has been just on developing the catalog and the relationships with the artists and creating a presence in Nashville and on the Internet. [We want] to grow our little company to a point where we've got enough catalog that we feel we are ready to go national."

Locally, though, Nashville Underground has already proved itself. "We've had really good local sales at Tower and Borders Books, Ernest Tubb [Record Shops], and Opryland," White continues. "A lot of local retailers have been really supportive."

White and Cannon have developed strategic relationships with Opryland and the Loew's Vanderbilt Plaza hotel—which is situated near Music Row—to expose the two samplers and the writers.

"Loew's Vanderbilt bought a lot of the Nashville Underground product to feature in every one of their guest rooms," White explains. "When you check into the Loew's, the *Nashville Underground* sampler is playing, and they've got it available on the mini bar service. So it's playing on your CD player when you check in, and then there are CDs and T-shirts and baseball caps all in the room, and you can just add it to your mini bar like you



CANNON

would an orange juice. It's become the cool Nashville souvenir."

The label's proprietors have also been working with Opryland's corporate events division, Corporate Magic. "They have put together a special, Corporate Magic Presents Nashville Underground: Behind the Songs," White says. "We've been doing live bookings with Corporate Magic, with [the songwriters] doing really cool shows."

For White and Cannon, Nashville Underground is all about doing what's best for those who record on the company's projects. Artist/writers own their masters and receive top-shelf royalty rates as writers and publishers.

"We haven't sold a million records, but we were only in business for a year before we were sending royalty checks to Underground artists on the sampler album," White relates. "That's how I know we are successful."

"When we gave Pam Rose her first artist royalty check, she looked at it and then looked up at me and Chuck and had tears in her eyes. She said, 'Do you realize that as long as I've been a recording artist, this is the first artist royalty check I have ever received?' That is satisfying. That is a success story. I always said, 'If we could just keep the company afloat and benefit the artists, then the artists are getting something out of it, and this company is a success.' It's really never been about how big our profit margin can be [but] about keeping the compa-

ny alive and giving the artists a vehicle for promotion and exposing them to a wider audience."

Participants are appreciative of their efforts. "Nashville Underground is really a chance to not have any boundaries placed upon you," Dean says. "Not only that, [but] your contract is like a page or a paragraph, so nobody is trying to exploit you. [Cannon and White] are not trying to make a million dollars. Everybody owns their own masters. They are kind of rewriting the way the business is doing things. I respect that."

"There's nothing quite like hearing a writer sing his or her own work," Hummon says. "Chuck and Lari are special people who are really doing groundbreaking work and are developing alternatives to getting great music out. They are part of the move within country music to make the circle wider and find fresh and new ways to experience our genre."

In addition to the uniqueness of the music, Nashville Underground CDs also boast distinctive art by White's brother, Torn. During a recent Nashville Underground showcase at Borders Books & Music in Nashville, Torn's art was also on display. "His paintings are as integral to the project as the music," White says. "He creates these incredible paintings. He did an exhibit of some of his pieces in Borders, and they were really well-received."

White says the label's goal is to create a Nashville Underground brand along the lines of Windham Hill. Its next project will be a Nashville Underground women's collection featuring Tia Sillers singing "I Hope You Dance," Angela Kaset singing "Something in Red," and other female singer/songwriters. Like the first two samplers, the project will be available on the Nashville Underground Web site, where consumers can also purchase solo albums by many of the songwriters they have heard on the samplers.

"I'm into this as a fan," admits White, who plans to release a "green-eyed soul" album later this year on her Skinny White Girl label. "I'm so knocked out by the professional songwriter/artist talent. I really want to see a bigger fan base for them. I know the fans are out there; they just don't know about it."

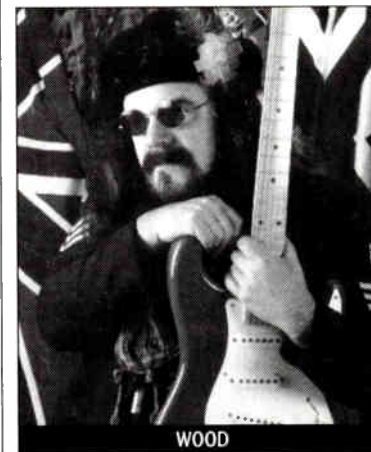
Cannon adds: "The most interesting phenomenon has been how many people who have bought one copy request more. One lady bought one at a show and has since bought 54 copies. We're looking for about 10,000 more like her."

## Words & Music™



by Jim Bessman

**GENERAL ROY WOOD:** It was like a "lodge meeting of sad record-convention guys," to use liner-note writer **Crescenzo Capece's** accurate assessment. For, sure enough, **Roy Wood** brought out jaded rock critics and fans—not to mention old friends who rarely venture out past 8 p.m. anymore—at the elusive English rock legend's otherwise jubilant four-night stand at Manhattan's Village Underground. Aside from a few gigs with U.S. disciples **Cheap Trick** four years ago, it was the first stateside appearance since 1976 by the hugely influential founder of the **Move**, **Electric Light Orchestra**, **Wizzard**, the **Wizzo Band**, **Helicopters**, the **Roy Wood Big Band**, and most recently, **Roy Wood's Army**.



WOOD

Long a hero to domestic rock cognoscenti, Wood remains only a cult figure here, due to what he feels was inadequate promotion of his U.S. releases. But he has regularly toured Europe with his Army—a 13-member show band featuring an eight-piece horn section (including seven female players), two female backup singers, and Wood's own splendid guitar and bagpipes. But while he wows crowds with well-orchestrated masterworks like "California Man," "Angel Fingers," "See My Baby Jive," "Flowers in the Rain," and "Blackberry Way," he's ready to make his next career move.

"I've been singing the hits a long time, and as you might imagine, I've got to the point where I'm slightly bored," says Wood, who was 17 in 1967, when the Move first hit with his "Night of Fear." "It's like having the same job since you left school."

Having surveyed the U.K. salsa club scene, Wood is now writing salsa songs, looking for percussionists, and planning to transform the Army into at least a 15-piece salsa band called the **Mega Dance Orquesta**.

"I'm leaving my name off to give it a chance at radio," Wood explains, noting that the "ageist" U.K. music industry is unlikely to promote anyone older than 35. The anonymous band name, he adds, will also prevent potential programmers from being prejudiced by "what they expect from me."

He says that the salsa genre is ripe for pop crossover—especially considering that clubgoers "are still dancing to salsa records that are 10 years old. Since my hobby is writing horn parts, if I can get a dance rhythm right, with a memorable pop tune and jazzy horn parts on top, it's probably worth a go."

But this requires a modified songwriting approach. "I usually start with a little bit of melody or a few lyrics or the song title," Wood says. "But with salsa, first and foremost is to get the rhythm right for the dancers—and then plant the other stuff around it."

The self-published Wood (PRS) has already written and recorded one salsa song, "Spektacular," and has shelved a live hits album recorded two years ago at a festival in Wales in the U.K. so as "not to let people think I can't do anything new."

Incidentally, Wood's Army takes the stage to late composer **Barry Gray's** rousing theme to **Gerry Anderson's** eternally popular '60s futuristic British "supermarionation" TV series *Thunderbirds*—also the nickname of the band's horn section.

**WB'S VICTORY MARCH:** Warner Bros. Publications' video/Mini-DVD title *Here Comes a Marching Band* was cited among the finalists at the recent Telly Awards ceremony celebrating outstanding achievement in TV, film, and video production. The program, which won a bronze Telly statuette, was created to stimulate an interest in learning music among children by introducing them to the world of marching bands. It's also the seventh in the "Tune Buddies" series of fun music introductions (the others focus on instruments) and is being complemented by the *Here Comes a Marching Band* Spaghetti Dinner Fund-Raising Program, whereby Warner Bros. Publications is underwriting fund-raising spaghetti dinners for high-school marching-band programs in select cities.

Meanwhile, the company has just issued a guitar folio to accompany **India.Arie's** debut album, *Acoustic Soul*.



# INTERNATIONAL

## BMG Is Fit And Ready For Expansion

Chairman/CEO Schmidt-Holtz Says Company Is Back On Track After Global Restructuring

BY WOLFGANG SPAHR

HAMBURG—BMG Entertainment chairman/CEO Rolf Schmidt-Holtz says his company is “so efficiently structured after the last year that it is now capable of planning acquisitions.”

Although Schmidt-Holtz declines to give detailed breakdowns, he says BMG should post sales of \$2.4 billion this year, with a profit margin of 5%. He tells *Billboard*, “We can already tell, from the first 10 weeks of 2002, that we are in for a very good year. We are growing in all regions, contrary to market trends.”

The exec is particularly bullish about BMG's U.S. performance and prospects. SoundScan data shows that in the U.S., BMG had a 6% increase in album sales in 2001 compared with 2000, despite an overall sales slump in the U.S. market. Schmidt-Holtz claims that a comparison between the first 10 weeks of 2001 and the same period this year shows that its U.S. market share is up substantially, thanks to best-selling albums by Alan Jackson, Pink, Usher, and Alicia Keys. The next few months will also see major album releases by Whitney Houston, Christina Aguilera, Santana, Dido, OutKast, and Boyz II Men.

Schmidt-Holtz took over the helm of

BMG Entertainment in January 2001, after the resignations of BMG entertainment chairman Michael Dornemann and president/CEO Strauss Zelnick (*Billboard Bulletin*, Nov. 6, 2000) and the death of Zelnick's designated successor, Rudi Gassner (*Billboard Bulletin*, Jan. 2, 2001).

He had been chief creative officer of parent company Bertelsmann. He recalls, “As ‘the new boy on the block,’ I was shocked at the selfishness and arrogance with which, in some cases, creative careers were being put on the line in the music industry and at the lack of executive skills with which the company was being managed... I wanted a change of culture at BMG to restore its credibility.”

That change saw a new management structure installed and more than 1,300 jobs cut globally as part of a radical restructuring plan. Despite the cuts, Schmidt-Holtz insists that the new approach has had a positive

effect on the motivation and confidence of BMG's staff.

“With my structure, I will give creative people enough air to breathe to create new repertoire and break new acts,” he says. “Future releases require careful and intensive planning and preparation. Label managers and executives must make decisions even more quickly in the future to make release processes more effective and hence more successful.”

“At the same time, we must search even more actively for new artists and talent capable of being established as international stars,” Schmidt-Holtz continues. “I will not countenance any laid-back approach on the part of staff who think that it is sufficient to wait for talent to come to us sooner or later.”



SCHMIDT-HOLTZ

### TAKING IT GLOBAL

Schmidt-Holtz adds that it is necessary to be aware of and actively use the promotional power that a media company of Bertelsmann's ilk possesses. “In the future, TV, radio, print, the Internet, and club activities must be integrated more creatively and intensively in the marketing and promotion processes. We must make even better use of existing platforms to turn talents into local stars and local stars into international superstars.”

He says the past 14 months at BMG “have been among the most emo-

tional experiences of my career. Music has captivated me, [and] the feeling for music also continues at home. I really enjoy my job today. I have caught the music bug.”

Apart from the company's U.S. success, Schmidt-Holtz says it has benefited from the success in Asia of recent albums by Japanese acts Misa and Tatsuro Yamashita, as well as by Pink and Westlife. In Latin America, recent hits have come from Cristian and Jaguares. In Europe, he points to recent debut hits in the U.K. by Will Young and Gareth Gates, both of whom emerged from the massively successful “talent search” TV show *Pop Idol*, as proof that BMG has its finger on the pop pulse. He suggests that album hits for Pink and Dido are further evidence that Europe is headed in the right direction. Schmidt-Holtz attributes this to BMG Europe president Thomas M. Stein's “One Europe” strategy of marketing individual countries' national repertoire on an international basis.

Despite recent figures showing an ongoing decline in German record shipments, Schmidt-Holtz insists that the Germany/Switzerland/Austria market is regaining its former strength.

Schmidt-Holtz says that Stein and his new team have the right feeling for national product possessing international potential, adding that, for international success, it is necessary to leverage all the resources of a media group.

“My goal,” he insists, “is for BMG to be able to attract the world's best artists, [because] they feel the most comfortable with us and receive the most support.” But he concedes, “We still have quite a bit to do before we reach that target.”

## SNEP Pushes Politicos For State Assistance

BY JOANNA SHORE

PARIS—Ahead of the forthcoming presidential elections, French labels body SNEP has published its own “manifesto,” outlining areas where it believes the state should be aiding the development of the music industry.

Titled *Proposals in Favor of the Development of the Music Industry*, the document makes seven suggestions, the first of which concerns the decreasing amount of music used on French TV. It pro-



poses the creation of a TV music channel with a high share of French music and new French talent. SNEP also calls upon the government to ensure that more music programming is used on existing public TV channels.

The body also suggests a change in broadcasting legislation, in order to take into consideration a wider diversity of repertoire when stations apply for licenses. According to the

manifesto: “Many artists, specialized repertoires, and many labels, particularly independent ones, have no access to the airwaves.”

Internet piracy is another issue SNEP addresses: “Digital technology, if not controlled by appropriate legislation, is an open door to piracy. It is therefore up to political powers to support music professionals, as they do those in cinema or the written word, so that artistic content is defended. Without content... there will be no real Internet economy.”

SNEP also restates its concerns that CDs do not enjoy the lower value-added tax rates from which other cultural commodities benefit. An overriding theme of the report is SNEP's request for music product to be regarded as cultural goods.

The first round of the election takes place April 21; a second and final vote takes place two weeks later.

## Levy Causes Finnish Media Storm

BY JONATHAN MANDER

HELSINKI—EMI Recorded Music chief executive Alain Levy incurred the wrath of the Finnish media and some of his company's acts with his recent comment on artist roster cuts that EMI “had 49 artists in Finland, and I don't think there are 49 Finns who can sing.”

Levy made the observation—which was apparently intended as a throwaway, humorous comment—during comments on March 20 to analysts about the streamlining of EMI's artist roster (*Billboard*, March 30). But it was his remarks about Finnish music that caught the attention of the Finnish press. Leading tabloid newspaper *Ilta-Sanomat* wrote in its lead column: “Levy's racist comment is not particularly funny or humorous. If he was looking for an Albania-style example, choosing Finland says a lot about Levy's general knowledge.”

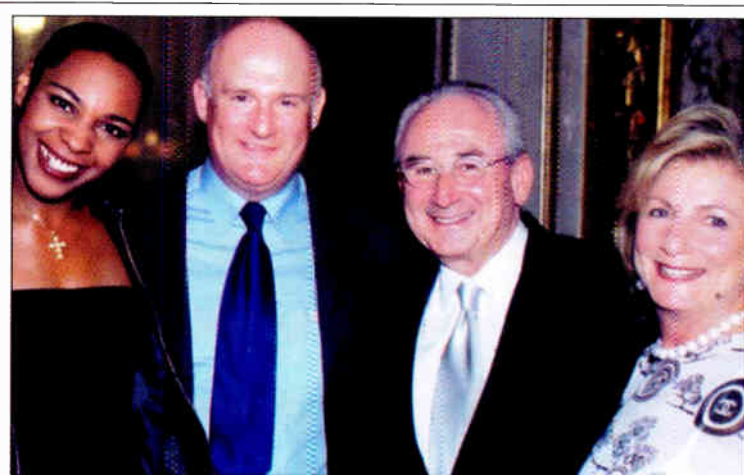
With a market share of more than 20%, EMI Finland is the leading record company in Finland, where local repertoire accounts for more than 50% of total music sales. EMI's restructuring has had less impact on the Finnish affiliate, compared with countries where EMI and Virgin had previously operated as separate companies.

Many of EMI's Finnish acts—which number roughly 30, not the 49 Levy cited—were upset by their chief executive's comments. Vocalist Sami Saari said in another Finnish daily, *Helsingin Sanomat*: “I'd consider a change if Levy was the Finnish boss, but luckily we have Wemppa [Koivumäki, EMI Finland's managing director].”

Some artists, though, were amused by Levy's comments. R&B/electronica act Giant Robot's singer, Tuomas Toivonen, says: “I thought it was a good joke. In Levy's position, I might have said the same thing. Too many unnecessary records are being released.”

Koivumäki was surprised by the strength of the domestic reaction. “Finns are very sensitive about their culture and their artists,” he says. “Because of that, the remark has been misunderstood and taken out of context.”

An EMI Recorded Music spokesperson comments: “Alain Levy has enormous respect for artists, wherever they're from.”



**The Full Monte.** EMI Group chairman Eric Nicoli was among the industry notables attending the recent World Music Awards in Monte Carlo in Monaco (*Billboard*, March 23). The awards ceremony will soon be broadcast in the U.S. on ABC. Pictured, from left, are Serious Records/Universal artist Sonique, Nicoli, International Federation of the Phonographic Industry chairman/CEO Jay Berman, and Berman's wife, Rita.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(ORION PUBLICATIONS INC.) 04/03/02		{OFFICIAL UK CHARTS CO} 04/01/02		{MEDIA CONTROL} 04/03/02		{SNEP/IFOP/TITE-LIVE} 04/03/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
	HIKARI HIKARU UTADA TOSHIBA/EMI		UNCHAINED MELODY GARETH GATES RCA		WHENEVER, WHEREVER SHAKIRA EPIC		WHENEVER, WHEREVER SHAKIRA EPIC
2	NEW	2	3	2	2	1	1
	FUNKASTIC RIP SLYME WARNER MUSIC JAPAN		ME JULIE SHAGGY & ALI G ISLAND		ENGEL BEN FEATURING GIM HANSA		QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
3	3	3	4	5	5	2	2
	WADATSUMI NO KI CHITOSE HAJIME EPIC		WHENEVER, WHEREVER SHAKIRA EPIC		DO YOU BRO'SIS POLYDOR		L'AGITATEUR JEAN PASCAL ISLAND
4	4	4	2	4	4	NEW	3
	KIRAKIRA KAZUMASA ODA FUN HOUSE/BMG		EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG RCA		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		TU TROUVERAS NATACHA ST PIER COLUMBIA
5	NEW	5	NEW	3	3	3	3
	RING MY BELL HITOMI YAJIDA TOSHIBA/EMI		4 MY PEOPLE MISSY MISDEMEANOR ELLIOTT ELEKTRA		WO WILLST DU HIN? XAVIER NAIDOO SPV		BECAUSE I GOT HIGH AFROMAN UNIVERSAL
6	NEW	6	9	NEW	9	NEW	4
	KOWARETEIKU KONOSEKAIDE PIERROT UNIVERSAL		HOW YOU REMIND ME NICKELBACK ROADRUNNER		A NEW DAY HAS COME CELINE DION COLUMBIA		LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
7	2	7	NEW	9	9	4	4
	OSAKANATENGOKU HIROMI SHIBAYA PONY CANYON		SHAKE UR BODY SHY FX & T-POWER FEATURING DI POSITIVA		LIKE A PRAYER MAD HOUSE EDEL		J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY
8	5	8	5	6	6	NEW	5
	TAMPOPO 19 VICTOR		TAINED LOVE MARILYN MANSON MAVERICK/WARNER BROS.		ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		TOUTE SEULE LORIE EGG/SONY
9	6	9	6	14	14	NEW	9
	FANTASISTA ORAGON ASH VICTOR		FLY BY II BLUE INNOCENT/VIRGIN		NO MORE TEARS JEANETTE POLYDOR		CETTE VIE NOUVELLE PRISCILLA JIVE/VIRGIN
10	NEW	10	10	NEW	10	5	5
	NORTHERN LIGHTS MEGUMI HAYASHIBARA KING		SOMETHING LASGO POSITIVA		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA		ETERNAL FLAME ATOMIC KITTEN VIRGIN
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
18	25	1	NEW	16	16	91	91
	KOI NO KAYOUKYOKU YUZU SENHA & CO		ONE DAY IN YOUR LIFE ANASTACIA EPIC		BODYROCK SHAHAM & BRANDON EDEL		GET THE PARTY STARTED PINK ARISTA
		8	NEW	23	23	29	29
			SILENT SIGH BADLY DRAWN BOY TWISTED NERVE/XL		PUT YOUR ARMS AROUND ME NATURAL ARIOLA		LIKE A PRAYER MAD HOUSE ARS
		18	NEW	22	22	27	35
			FLOWERS IN THE WINDOW TRAVIS INDEPENDIENTE		READY FOR THE VICTORY MODERN TALKING HANSA		IN YOUR EYES KYLIE MINOGUE PARLOPHONE
		19	NEW	25	25	39	39
			THE WHOLE WORLD OUTKAST FEATURING KILLER MIKE LAFACE/ARISTA		WORLD OF OUR OWN WESTLIFE RCA		IMMORTELLE LARA FABIAN POLYDOR
		21	NEW		LOST IN LOVE TRANCE ALLSTARS POLYDOR		ELLE VIT SA VIE NUTTEA DELABEL/VIRGIN
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	NEW
	MORNING MUSUME 4TH IKIMASSHO! ZETIMA		CELINE DION A NEW DAY HAS COME EPIC		XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV		CELINE DION A NEW DAY HAS COME COLUMBIA
2	NEW	2	1	NEW	2	NEW	2
	PORNO GRAFFITI KUMO OMD TSUKAMU TAMI SONY		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		CELINE DION A NEW DAY HAS COME COLUMBIA		JENIFER JENIFER (ALBUM) ISLAND
3	NEW	3	2	3	3	1	1
	YUKI PRISMIC EPIC		BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA		SHAKIRA LAUNDRY SERVICE EPIC		LES ENFOIREES TOUS DANS LE MEME BATEAU RESTO DU COEUR/BMG
4	1	4	7	2	2	2	2
	DO AS INFINITY OO THE BEST AVEX TRAX		BLUE ALL RISE INNOCENT/VIRGIN		ANASTACIA FREAK OF NATURE EPIC		GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR
5	NEW	5	4	1	1	8	8
	HYDE ROENTEN KI/OON		JENNIFER LOPEZ J TO THA L O T THE REMIXES EPIC		MODERN TALKING VICTORY HANSA		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
6	2	6	3	4	4	5	5
	MISIA MISIA GREATEST HITS FUN HOUSE		SHAKIRA LAUNDRY SERVICE EPIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.		SHAKIRA LAUNDRY SERVICE EPIC
7	3	7	6	NEW	6	6	6
	BOA LISTEN TO MY HEART AVEX TRAX		ALICIA KEYS SONGS IN A MINOR J/RCA		BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR		INDOCHINE PARADIZE COLUMBIA
8	4	8	5	6	6	NEW	7
	YUKO HARA TOKYO TAMOURE VICTOR		JAMIROQUAI A FUNK ODYSSEY SONY S2		NICKELBACK SILVER SIDE UP ROADRUNNER		SUPERTRAMP SLOW MOTION EMI
9	NEW	9	14	7	7	4	4
	VARIOUS ARTISTS WOMAN 3 UNIVERSAL		BOYZ II MEN LEGACY—THE GREATEST HITS COLLECTION UNIVERSAL		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS		YANNICK NOAH SAINT GEORGE/SONY
10	5	10	11	5	5	NEW	5
	AKINA NAKAMORI ZERO ALBUM-UTAHIME 2 UNIVERSAL		KYLIE MINOGUE FEVER PARLOPHONE		JENNIFER LOPEZ J TO THA L O T THE REMIXES EPIC		SAEZ GOD BLESSE ISLAND

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(SOUNDS CAN) 04/13/02		AFYVE 04/13/02		ARIA 04/02/02		FIMI 04/02/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	2	2
	MOVIN' ON' BOOMTANG VIRGIN/EMI		FREEEK! GEORGE MICHAEL POLYDOR/UNIVERSAL		NOT PRETTY ENOUGH KASEY CHAMBERS EMI		WHENEVER, WHEREVER SHAKIRA EPIC
2	2	2	2	2	2	1	1
	CANADIAN MAN: HOCKEY PAUL BRANDY BRA/BMG		CHAYANNE TORERO COLUMBIA		DANCE WITH ME 112 BAD BOY/ARISTA		FREEEK! GEORGE MICHAEL POLYDOR
3	3	3	3	3	3	NEW	3
	GIRLFRIEND IN SYNC FEATURING NELLY JIVE/BMG		MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		TAINED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	4	4	7	4	4	3	3
	A NEW DAY HAS COME CELINE DION EPIC/SONY		DUCK TOY HAMPTONBERG POLYDOR/UNIVERSAL		WHENEVER, WHEREVER SHAKIRA EPIC		QUESTA E' LA MIA VITA LIGABUE WEA
5	5	5	4	6	6	6	6
	BRING IT HOME SWOLLEN MEMBERS NETTWERK/EMI		BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL		STOP CALLING ME SHAKIRA COLUMBIA		BOHEMIAN LIKE YOU THE DANDY WARHOLS CAPITOL
6	10	6	6	7	7	4	4
	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		HOME AND DRY PET SHOP BOYS EMI-ODEON		HEY BABY (UUH AAH) DJ OTZI SHOCK		DIMMI COME... ALEXIA EPIC
7	8	7	5	32	32	5	5
	RAPTURE (TASTES SO SWEET) IIO MINISTRY OF SOUND/SPG		ETERNAMENTE INOCENTE REMIXES FANGORIA SUBTERRUGUE		SUPERSTITION VARIOUS ARTISTS WEA		ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA
8	9	8	NEW	8	8	8	8
	ONLY TIME ENYA REPRISE/WARNER		HERE I AM LA LUNA VALE MUSIC		SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA		HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.
9	7	9	8	9	9	NEW	9
	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		POINT OF VIEW DB BOULEVARD BLANCO Y NEGRO		WHAT ABOUT US? BRANDY ATLANTIC		BATTE FORTE LOLLIPOPS WEA
10	NEW	10	NEW	NEW	NEW	NEW	NEW
	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		SHE MOVES (LA LA LA) KARAJA TEMPO MUSIC		INSATIABLE DARREN HAYES ROADSHOW/SONY		GET THE PARTY STARTED PINK ARISTA
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	17	11	NEW	30	30	29	29
	MY IRON LUNG RADIOHEAD CAPITOL/EMI		BAILA DJ CHUS & DAVID PENN FEATURING C. BLANCO Y NEGRO		ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA
13	21	13	NEW	12	12	22	22
	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		LATINO 2002 EP VOL.1 VARIOUS BLANCO Y NEGRO		LOVE FOOLSOPIHY JAMIROQUAI COLUMBIA		DOPPIAMENTE FRAGILI ANNA TATANGELO EMI
14	18	14	NEW	23	23	27	27
	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		HOPE AND WAIT ORION TOO FEATURING CAITLIN VALE MUSIC		WHEREVER YOU WILL GO THE CALLING RCA		PRIMAVERA A SARAJEVO ENRICO RUGGERI COLUMBIA
19	30	19	NEW	24	24	31	31
	I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL				CRYING AT THE DISCOTHEQUE ALCAZAR ARIOLA		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/VIRGIN
21	RE	21	NEW	25	25	35	35
	HEAVEN DJ SAMMY ISBA/DEP INTERNATIONAL				OXYGEN DAVID FRANZ SHOCK		RAINBOW ELISA SUGAR/UNIVERSAL
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	NEW	1	NEW
	CELINE DION A NEW DAY HAS COME EPIC/SONY		OPERACION TRIUNFO GALA EUROVISION VALE MUSIC		CELINE DION A NEW DAY HAS COME EPIC		CELINE DION A NEW DAY HAS COME COLUMBIA
2	1	2	3	1	1	2	2
	SHAKIRA LAUNDRY SERVICE EPIC/SONY		CHAYANNE GRANDES EXITOS COLUMBIA/SONY		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		SHAKIRA LAUNDRY SERVICE EPIC
3	NEW	3	2	2	2	1	1
	VARIOUS ARTISTS WWF FORCEABLE ENTRY COLUMBIA/SONY		OPERACION TRIUNFO OPERACION TRIUNFO CANTA DISNEY VALE MUSIC		GEORGE POLYSERENA FESTIVAL		GIANLUCA GRIGNANI UGUALI E DIVERSI UNIVERSAL
4	6	4	NEW	4	4	3	3
	VARIOUS ARTISTS YTV BIG FUN PARTY MIX 3 UNIVERSAL		CELINE DION A NEW DAY HAS COME COLUMBIA/SONY		JAMIROQUAI A FUNK ODYSSEY EPIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	5	5	6	8	8	4	4
	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		NINA PASTORI NARIA ARIOLA/BMG		ALICIA KEYS SONGS IN A MINOR ARISTA		ALICIA KEYS SONGS IN A MINOR J/BMG
6	2	6	5	3	3	10	10
	REMY SHAND THE WAY I FEEL MOTOWN/UNIVERSAL		OPERACION TRIUNFO EL DISCO DEL DEPORTE VALE MUSIC		DARREN HAYES SPIN ROADSHOW/SONY		JOVANOTTI IL QUINTO MONDO SOLEUNA/MERCURY
7	3	7	8	6	6	NEW	NEW
	NICKELBACK SILVER SIDE UP EMI		NATALIA NO SOY UN ANGEL VALE MUSIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.		IRON MAIDEN ROCK IN RIO EMI
8	4	8	4	9	9	8	8
	SOUNDTRACK O BROTHER, WHERE ART THOU? LOST HIGHWAY/MERCURY/UNIVERSAL		ISMAEL SERRANO LA TRACION DE WENDY POLYDOR/UNIVERSAL		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		TIZIANO FERRO ROSSO RELATIVO EMI
9	8	9	10	7	7	9	9
	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		LINKIN PARK HYBRID THEORY WARNER BROS.		ANASTACIA FREAK OF NATURE EPIC
10	9	10	NEW	10	NEW	8	8
	VARIOUS ARTISTS GIRLS' NIGHT OUT SONY		ALEX UBAGO QUE PIDES TU? ORO/WARNER		SOUNDTRACK SHEK MCA		LAURA PAUSINI THE BEST OF LAURA PAUSINI - ERITORNO DA TE CGD/WARNER

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 04/03/02
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER
3	2	FREEEK! GEORGE MICHAEL POLYDOR
4	4	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
5	5	L'AGITATEUR JEAN PASCAL ISLAND
6	7	A NEW DAY HAS COME CELINE DION COLUMBIA/EPIC
7	10	GET THE PARTY STARTED PINK ARISTA
8	NEW	LIKE A PRAYER MAD/HOUSE BIO/VARIOUS
9	9	ENGEL BEN FEATURING GIM HANSA
10	NEW	TU TROUVERAS NATACHA ST PIER COLUMBIA
<b>HOT MOVER SINGLES</b>		
13	24	DO YOU BRO'SIS POLYDOR
15	46	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE
16	19	IN YOUR EYES KYLIE MINOGUE PARLOPHONE
18	NEW	LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
19	23	ME JULIE SHAGGY & ALI G ISLAND
<b>ALBUMS</b>		
1	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	1	SHAKIRA LAUNDRY SERVICE/EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	4	NICKELBACK SILVER SIDE UP ROADRUNNER
6	5	ALICIA KEYS SONGS IN A MINOR J
7	6	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
8	7	JENNIFER LOPEZ J TO THE L-O - THE REMIXES EPIC
9	NEW	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN NAIDOO RECORDS/SPY
10	8	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 04/02/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	LIKE A PRAYER MAD/HOUSE DIGIDANCE
3	2	ADIOS NONINO CAREL KRAAYENHOF UNIVERSAL CLASSICS & JAZZ
4	4	ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	5	CONTAGIOUS THE ISLEY BROTHERS DREAMWORKS
<b>ALBUMS</b>		
1	1	MARCO BORSATO ONDERWEG POLYDOR
2	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA
3	2	SHAKIRA LAUNDRY SERVICE EPIC
4	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
5	NEW	ENRIQUE IGLESIAS ESCAPE INTERSCOPE

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 03/29/02
1	NEW	DOM ANDRA KENT RCA
2	1	NEVER LET IT GO AFRO DITE MARIANN
3	2	WHENEVER, WHEREVER SHAKIRA EPIC
4	4	MENDEZ ADRENALINE STOCKHOLM
5	5	KOM OCH TA MIGI BRANDSTA CITY SLACKERS START KLART
<b>ALBUMS</b>		
1	1	VARIOUS ARTISTS MELODFESTIVALEN 2002 MARIANN
2	NEW	PETER JÖBACK I FEEL GOOD AND I'M WORTH IT COLUMBIA
3	2	BARBADOS VARLDEN UTANFÖR MARIANN
4	5	ANASTACIA FREAK OF NATURE EPIC
5	3	SHAKIRA LAUNDRY SERVICE EPIC

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 04/02/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	GET THE PARTY STARTED PINK ARISTA
3	5	FREEEK! GEORGE MICHAEL POLYDOR
4	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSIKVERTRIEB
5	4	A NEW DAY HAS COME CELINE DION COLUMBIA
<b>ALBUMS</b>		
1	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA
2	1	SHAKIRA LAUNDRY SERVICE EPIC
3	NEW	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSIKVERTRIEB
4	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	3	ANASTACIA FREAK OF NATURE EPIC

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 03/28/02
1	1	UNCHAINED MELODY GARETH GATES RCA
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
3	3	THERE'S A WHOLE LOT OF LOVING GOING ON SIX RCA
4	4	HERO ENRIQUE IGLESIAS INTERSCOPE
5	NEW	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
<b>ALBUMS</b>		
1	NEW	CELINE DION A NEW DAY HAS COME EPIC
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	1	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
4	4	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
5	3	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/02/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	ENGEL BEN FEATURING GIM HANSA
3	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSICA
4	NEW	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA
5	NEW	HARD TO SAY I'M SORRY AQUAGEN ODS DR DIEZOMBA
<b>ALBUMS</b>		
1	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA
2	NEW	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSICA
3	1	SHAKIRA LAUNDRY SERVICE EPIC
4	2	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
5	3	ANASTACIA FREAK OF NATURE EPIC

BELGIUM/FLANDERS		
THIS WEEK	LAST WEEK	(PRD/MUWI) 04/03/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	LIKE A PRAYER MAD/HOUSE ARS
3	3	ICE QUEEN WITHIN TEMPTATION OSFA/ZOMBA
4	5	TOVEREN K 3 NIELS WILLIAM/BMG
5	4	SISTER SERGIO & THE LADIES EMI
<b>ALBUMS</b>		
1	1	MARCO BORSATO ONDERWEG POLYDOR
2	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA
3	2	2 MANY DJS AS HEARD ON RADIO SOULWAX PIAS
4	5	K3 TELE-ROMED NIELS WILLIAM
5	3	ARNO ARNO, CHARLES, ERNEST OELABEL

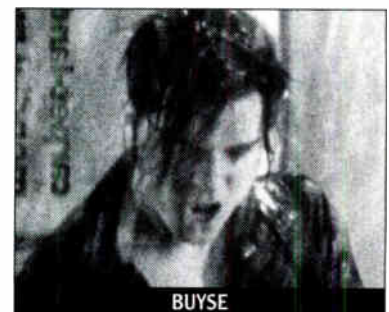
MALAYSIA		
THIS WEEK	LAST WEEK	(RIM) 04/01/02
1	NEW	SITI NURHALIZA SANGGAR MUSTIKA SUWAH
2	NEW	LINKIN PARK HYBRID THEORY (REPACKAGED) WARNER BROS.
3	1	VARIOUS ARTISTS MAX 9 WEA
4	3	VARIOUS ARTISTS 3 DIMENSI KUMPULAN POP LELAKI TERBAIK WEA
5	4	EXISTS ADA NAR
6	2	ELLA ILHAM BICARA EMI
7	NEW	SUDIRMAN NO 1'S EMI
8	NEW	BRITNEY SPEARS BRITNEY JIVE
9	9	VARIOUS ARTISTS MODERN ROCK WEA
10	10	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE

# Global Music Pulse

Edited by Nigel Williamson



**PRAISE LEE:** It's taken a European independent label to pay homage to one of American music's most respected musical figures. June 3 sees the Europe-only release of two albums featuring the work of veteran maverick artist **Lee Hazlewood**. *Total Lee* (City Slang), a 15-track compilation of Hazlewood songs recorded by such artists as **Jarvis Cocker** of **Pulp**, **Tindersticks**, **Kid Loco**, and **Kathryn Williams**, is the first-ever Hazlewood tribute album. The same day, the Berlin-based independent label will also issue *For Every Solution There Is a Problem*, a collection of previously unavailable Hazlewood recordings. The singer/songwriter/producer is perhaps best-known for penning **Nancy Sinatra's** "These Boots Are Made for Walkin'." **CHRIS BARRETT**



BUYSE

**POLE POSITION:** Edyta Górniak has entered the Polish charts at No. 1 with her fourth album, *Pearl*, and she is hoping to repeat her success far beyond Eastern Europe. Containing 13 English-language songs helmed by the **Absolute** production team, the album comes with a bonus CD featuring seven Polish tunes for the domestic market. Górniak, 30, was signed in the mid-'90s to **Virgin America**. Released in 1997, her first English-language album, *Edyta Górniak*, sold more than 150,000 units and was particularly successful in Japan, South Africa, and Europe. She came to fame after placing second at the 1994 Eurovision Song Contest in Dublin. "I'm delighted with the new album, which is more dance-oriented than before," she says. Górniak is managed by **Jim Beach** (Queen). **ROMEK ROGOWIECKI**

Affair," "It's So Unreal," and "Hey Girl." Buyse, who wrote all 12 tracks on the album, says, "It took us quite [a long time] to release the album while we got used to working in a studio environment." Fluit says Zornik plays "emo-rock"—pop music spiced with drama. **MARC MAES**

**POINT TAKEN:** Irish rock trio **the Revs** stirred up some publicity after its lead singer/bassist, **Rory Gallagher**, recently wrote a long and vituperative open letter to the major record labels, castigating them for their support of "mindless, regurgitated, manufactured bubble-gum rubbish." Clearly, many agreed: The Revs were voted best newcomer at the Meteor Ireland Music Awards last month, beating strong competition from pop bands **Six** and **Bellefire**. The Revs' debut album, the independently released live recording *Sonic Tonic* (Treasure Island Records), got to the top five of the Irish charts. The band recently completed a tour of Irish colleges co-headlining with **Hothouse Flowers**. It is now on a world tour, taking in New York; Boston; Los Angeles; Sydney and Melbourne, Australia; and Bangkok, Thailand. **NICK KELLY**

**GOD ROCK:** Germany's first so-called "Sakro-pop" act **the Normal Generation?** has hit the charts with the single "Hold On" after coming third in the German finals of the Eurovision Song Contest. The Stuttgart-based quartet has built a strong Christian fan base across Germany and made its breakthrough when producer **Dieter Falk** signed it to his Stereo Wonderland label (distributed via Universal). Falk, who has a 20-year track record of producing Christian pop music, says, "I consider 'Hold On' to be a pop song with positive lyrics that also have a deeper religious meaning, just like **Amy Grant's** 'Baby Baby.'" The band will appear at various festivals organized by Christian groups during the summer, and an album is slated for release at the end of this month. **ELLIE WEINERT**

**THERE'S A PLACE:** Last month, **Zornik** became the first Belgian alternative rock band to enter the national album chart at No. 1 and remain there for successive weeks with the release of *The Place Where You Will Find Us*

**STAR OF ARABIA:** Sony Music (Lebanon) has announced its first signing, **Oumeima Khalil**. The Lebanese female vocalist is already a well-known star in Arabic music and has collaborated frequently with the popular **Marcel Khalife**. Sony Music (Lebanon) managing director **Samy Chahine** says, "She is a unique artist with widely recognized talents. We look forward to taking her artistry and music to an even wider regional and global audience." Sony Music VP of Middle East operations **Kevin Ridgeley** adds, "Oumeima is a huge priority for our companies throughout the region." Her first album for Sony will be released worldwide this summer. **MARGARET WILD**

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>ANASTACIA</b> Freak of Nature (S)				4					9	6
<b>CELINE DION</b> A New Day Has Come (S)	1		1	2	1	1	4	1	1	2
<b>ENRIQUE IGLESIAS</b> Escape (U)						9		8		5
<b>ALICIA KEYS</b> Songs in a Minor (B)			7					5	5	
<b>JENNIFER LOPEZ</b> J to the L-O - The Remixes			5	10						10
<b>ALANIS MORISSETTE</b> Under Rug Swept (W)				6				7	4	7
<b>NICKELBACK</b> Silver Side Up (LU)			2	8		7				
<b>SHAKIRA</b> Laundry Service (S)			6	3	6	2	9		2	3

# Canadian Publishers Hit High-Tech Trail

More Avenues Of Revenue Open Up To Those Willing To Utilize New Technology

BY LARRY LeBLANC

TORONTO—While record labels and music artists worldwide argue about the best way of using technology to deliver music, Canadian music publishers are finding that advances in technology are creating greater opportunities for their music to reach a broader audience.

"We are at quite a complicated point in the evolution of the industry," BMG Music Publishing Canada GM Robert Ott says. "The paradigm has probably shifted as much as it shifted from sheet music to recorded music. Publishers have had a chance to embrace new opportunities, perhaps before the rest of the music industry."

Sony/ATV Music Publishing Canada creative director Gary Furniss agrees. "All publishers are now trying to expand on their businesses [in] any way they can. Publishers are flexible and are faster than record labels. We can more quickly adapt and source out new ways to create revenue."

Noting that high-speed Internet penetration in Canada is among the highest in the world, Andre LeBel, CEO of Canadian performing-rights organization the Society of Composers, Authors and Music Publishers of Canada, says music publishers have been more aware of digital issues than labels.

LeBel says, "A lot has been written about the record labels in the past year, because their sales have plummeted due to the technology and the 'free music' available from downloading. But creators had been struggling with such issues before the record companies started feeling the pain."

Ott argues that new technology on the Internet is opening up further avenues of revenue for publishers. "What that high-bandwidth strata is gasping for is content," he says. "If we don't supply the content, people will find it elsewhere."

LeBel cautions, "Joe Public doesn't yet understand that behind every CD sold, every piece of music he hears on the radio, television, or in the cinema, there are music creators and their publishers that need to be separately remunerated from the record companies, distributors, and artists."

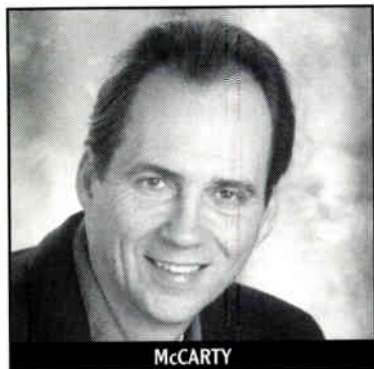
In February, Ott completed an agreement with Samsung Electronics Canada to pre-load three music tracks onto the company's personal MP3 players being sold in Canada. "This is a way of generating income, and Samsung has set an example in paying for the files on an MP3."

## RING TONES CALL FOR REVENUE

Ring tones on cellular phones—already generating significant revenue for music publishers in Japan and Scandinavia—are another area where Canadian publishers are expecting to reap sizable dividends. The Canadian Musical Reproduction Rights Agency recently established terms and conditions for ring-tone licensing, and its publishers are now considering whether to allow the organization to license entire cata-

logs or license by individual song.

EMI Music Publishing Canada president Michael McCarty points out that several telecommunications firms, including U.K. mobile-phone company Vodafone,



McCARTY

have introduced payment systems aimed at encouraging online service providers to sell such low-cost digital content as ring tones, MP3 files, and video content.

"I see the cell phone as the path to the successful commercialization of buying music in a software form," McCarty says. "[Ring tones are] an opening of a very large door. It's not a big leap for consumers to next download an MP3 file."

Despite recent technological ad-

vances, the Canadian government's delay in enacting the two World Intellectual Property Organization treaties—the Performances and Phonogram Treaty and the Copyright Treaty—continues to leave the domestic industry weakened on the digital frontier. While the treaties were signed in 1997, they have yet to be ratified.

As a result, the government has yet to fully deal with copyright protection in the digital age. Following a year-long dialog with rights holders, however, it recently introduced a bill which, though narrow in scope, begins the process of protecting the rights of copyright owners whose work could be distributed by new technologies. If passed, it will establish a regulatory system that may allow new types of distribution systems, including the Internet, to be used to retransmit broadcast signals.

The bill is expected to be passed by year-end. But industry figures remain impatient about the slow pace of the government's digital agenda. "I'm dying for the day when every DJ in this country goes to a Friday-night dance with a laptop, signs on to a secure site, and legitimately downloads music that is licensed at source, [so that] my creators get paid," LeBel says.

## Indian Labels Report Increased Sales After CD Price Cuts

BY NYAY BHUSHAN

NEW DELHI—Indian record companies are reporting increased sales of CDs as a result of price-cutting initiatives aimed at making the format more popular in a market heavily dominated by cassettes and blighted by piracy.

The first such initiative came in December 2001, when BMG Crescendo reduced the retail price of international-repertoire CDs from 550 rupees (\$11.70) to 307 rupees (\$6.27). BMG Crescendo managing director Suresh Thomas claims the move caused the label's CD shipments to triple in the first month, although he declines to give exact figures.

In January, Virgin Records India cut the retail price of international product from 578.2 rupees (\$11.80) to 357 rupees (\$7.30). Managing director Mohan Mahapatra says the price reduction was intended to encourage audio-cassette buyers to move to CDs.

Virgin also cut the price of its domestic-product CDs—from 306 rupees (\$6.25) to 196 rupees (\$4). Virgin will assess the impact of the price cuts once its new sales and distribution deal with Sony is bedded in (see *Newsline*, this page).

Sony Music India (SMI) has also reduced its CD prices, resulting in a substantial increase in sales, according to SMI managing director Shridhar Subramaniam. "We dropped our international CD prices from about 500 rupees [\$10] to 345 rupees [\$7.10] in mid-January," Subramani-

um says. "Since then, our CD sales have increased from 10% to over 25% [of SMI's total shipments]."

Universal Music India has also reduced prices for some of its titles to around the level of Sony and Virgin, as has ex-EMI licensee Saregama India.

The price cuts have had an immediate impact at retail. Ajay Mehra, COO of Times Retail—which owns nationwide chain Planet M—notes: "We have seen an increase in international CD sales by over 20% [since the price cuts began]. But I think some of the majors will still review the price cuts." He adds that "the cuts for Hindi film soundtracks have substantially affected CD sales over cassettes. We feel that a sustained reduction in CD prices will initially reduce top-line revenue [for the labels], but in the next few months, this would be the best thing to happen for the industry."

Independent labels have also reduced prices, especially for domestic titles, where domestic CDs now sell on average for about 122 rupees (\$2.50)—roughly half the previous price.

However, Subramaniam cautions against cutting prices too deeply. He feels domestic CDs should retail at around 175 rupees (\$3.60), while international CDs should be roughly 350 rupees (\$7.20). "At these prices," he predicts, "CDs' share of the Indian market will move to 15% from today's 5% level... The reduced prices will definitely help tackle CD piracy, but it will not vanish just because of this [initiative]."

# NEWSLINE...

**Sony Music India** managing director Shridhar Subramaniam says plans for a three-way joint-venture distribution operation in India with Virgin and BMG have temporarily been put on the back burner. Paralleling similar developments in other Asian markets, Sony and Virgin Records India recently signed a deal, which came into effect April 1, whereby Sony handles Virgin's manufacturing and distribution (*Billboard*, March 16). Subramaniam confirms that Sony, Virgin, and BMG are "in dialog for a three-way distribution arrangement." But he adds that "it has been put on hold temporarily. But if we were to set up an independent distribution joint venture, other companies would be invited to join, if they fit the profile and we can see synergies." **NYAY BHUSHAN**

**Warner Music Japan** (WMJ) announced March 27 that it will be the second Japanese label after Avex to release copy-protected CDs. A WMJ spokesman says the CDs will initially comprise domestic repertoire only; the label's first batch of copy-protected CDs will be released soon, possibly in May or June. While they will be playable on most personal computers, it will be impossible to copy the CDs onto computer hard discs and CD-Rs or as MP3 files. **STEVE McCLURE**

**Yiannis Parios**, Eleftheria Arvanitaki, and newcomer Yiannis Ploutarchos are among the nominees for the first Arion Greek Music Awards, due to take place April 16 in Athens. Minos-EMI has the largest number of nominations, with Sony Music in second place. "These nominations are the fairest anyone could have expected," says Ion Stamboulis, GM of organizers the International Federation of the Phonographic Industry (IFPI) Greece. Stamboulis adds that the members of the Greek media—who vote for the majority of the awards—"have really depicted the preferences of both the Greek public, both in terms of consumer appeal and in terms of quality of musical content." IFPI Greece is organizing the event in collaboration with commercial TV channel MEGA, which will televise the awards show live. The 29 categories cover all genres of Greek music for the year 2001. The public can vote for their favorite videoclip at [arionvraveia.gr](http://arionvraveia.gr). **MARIA PARAVANTES**

**Universal Music International (UMI)** will sell its U.K. CD-manufacturing unit in Blackburn, North England, to Disctronics, one of the largest independent CD/DVD manufacturers in Europe. Universal's U.K. CD production will switch to Disctronics; no purchase price has been disclosed. The move follows EMI's decision to shutter its U.K. CD plant in Swindon, England, and switch replication to its facility in the Netherlands (*Billboard Bulletin*, March 11). The UMI sale is scheduled to take place May 1. The Blackburn unit employs some 300 people. **CHUCKY THOMAS**

## Executive Turntable

**RECORD COMPANIES:** Gareth Hopkins has been promoted to senior VP of legal and business affairs for EMI Recorded Music, based in London. He was senior VP of legal and business affairs for EMI International.

**Chris Ancliff** has been promoted to senior VP of legal af-

fairs and associate general counsel for EMI Group in London. He was VP of legal and business affairs for EMI Recorded Music Continental Europe.

**Sascha Lindemann** is promoted to VP of A&R at Edel Records in Hamburg. He was head of A&R.

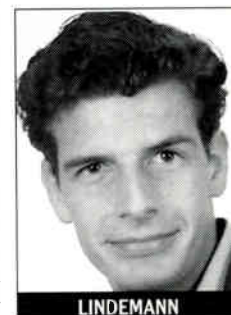
**Patricia Tamaschke** is named marketing director at Edel Records in Hamburg, effective June 1. She

is currently marketing manager at Capitol in Cologne, Germany.

**Thorsten Koenig** has been promoted to GM of Hamburg-based Motor Music, effective July 1. He was head of international marketing.

**BMG Ricordi** has named **Giovanni Arcovito** GM of Etichetta Ricordi, the Milan-based division responsible for marketing local repertoire and that of the Arista and J labels. Arcovito was marketing director of BMG Ricordi.

**Tony Martin** has been promoted to VP of e-media for Sony Music Europe and U.K., based in London. He was director of e-media development for the U.K.



LINDEMANN



TAMASCHKE

# Spain Takes War On Pirates To Brussels' European Commission

BY HOWELL LLEWELLYN

MADRID—Spain's music industry has taken its anti-piracy offensive to the heart of the European Union's (EU) policy-making: the European Commission (EC) in Brussels.

Executives of the pan-industry Mesa Antipiratería (Anti-Piracy Committee) met Michel Rocard, president of the EU's Committee on Culture, Youth, Media, and Sport, and other top officials March 26 to outline the problem and demand "immediate action" to tackle piracy effectively.

Spanish cultural bodies are taking advantage of Spain's current six-month presidency of the European Union (EU) to attempt to force Pan-European action on what is considered in Madrid to be an alarming growth in "mafia-organized piracy."

Labels body AFYVE says illegal street sales of pirated CDs account for 30% of all sales, while authors' society SGAE puts the figure at 20%.

The Mesa Antipiratería was formed in September 2001 by SGAE, AFYVE, artists' association AIE, retailers' group ANGED, audiovisual-rights body EGEDA, audiovisual group PRISA, and French-based entertainment retailer FNAC, among others (*Billboard*, Oct. 13, 2001). Those in Brussels included AIE VP Luis Mendo, PRISA director of corporate affairs Miguel Gil, ex-SGAE president Manuel Gutiérrez Aragón, and FNAC Spain communications director Cristina Alobisetti.

## LIST OF DEMANDS

Among the Mesa Antipiratería's demands are that the proposed admission to the EU of the 13 (mostly former Eastern Bloc) candidate countries be conditional on each country passing tough anti-piracy legislation. Another is that the EC set up an "observatory" to monitor progress on the fight against piracy.

"We want an official declaration against piracy, including the full range of legislative and police measures available and a priority campaign to make the European public aware of this organized criminal activity and its negative effects on culture," says Juan Palomino, SGAE's director of mechanical reproduction, who attended the Brussels meeting. "We stressed that the EU should act immediately."

Rocard, a former French prime minister, agrees that the problem is Pan-European and should be dealt with jointly. EC deputy director for audiovisual affairs at the Education and Culture Directorate General Jean-Michel Baer says interior market commissioner Fritz Bolkestein will soon present legal measures "for the control and repression [of piracy], because creation and creativity have a price—they are not free."

Alobisetti says, "The observatory would be a working group made up of industry members and politicians at an international level. Rocard and his team were very receptive but said the

*'We want an official declaration against piracy, including a priority campaign to make the European public aware of this criminal activity.'*

—JUAN PALOMINO, SGAE

first thing was to determine a precise European definition of the crime of piracy. Our first aim was to present our

initiative as a committee and explain the depth of the problem. The mafias operating in Spain are international, so the response must be international."

In a statement prior to the meeting, the Mesa Antipiratería said "it has been demonstrated that optical-disc factories involved in piracy crimes exist [in several European countries]." The statement added that the Mesa Antipiratería wanted to strengthen ties with similar bodies in Europe, as well as with the World Trade Organization and the World Intellectual Property Organization. It wants anti-piracy legislation in EU states to be harmonized, as well as a reduction of value-added tax on sound-carriers to the lower level applied on such other cultural products as books.

# Australian Catalog Company Rajon Eyes European Markets

BY CHRISTIE ELIEZER

SYDNEY—Six months after its expansion into Asia, Australia's Rajon Music Group is eyeing the budget, mid-price, and strategic markets in the U.K. and Europe.

"There's tremendous opportunity there to sell back catalog and better margins [than elsewhere]," Rajon's Sydney-based CEO Brendan Burwood says. "The TV-compilation market in the U.K. alone does incredible units, and other labels have sold up to 500,000 units from one release."

In the home market, Rajon has created a sizable niche for itself by packaging budget and medium releases as if they were full-price issues, backing them with aggressive TV marketing and convincing more non-traditional retail outlets to stock them. Rajon claims a market share in Australia of 4%-5% and sales last year of \$30 million Australian (\$15 million).

John Little, owner and buyer at single-store independent Carisma Compact Discs in Circular Quay, Sydney, says, "They lifted the bar on how budget titles are packaged. Rajon worked the idea that a budget record doesn't have to look like a budget record. Their advertising and choice of titles are also sharp."

Burwood's strategy for Europe is similar to the Australian one: to release its own catalog, acquire labels, and work closely with local majors and indies on third-party licensing deals and back-catalog joint ventures. By 2005, he cautiously hopes to register a 1%-2% share of the U.K. market.

Rajon's licensing activities in Aus-

tralia and Asia have given the company a set of U.K. and European client repertoire sources. Burwood says, "We're not coming in as competitors to the players here, but as potential partners. Our ability to work with them and become an outsource of their strategic marketing divisions will be a major source of our growth."

Rajon has been quietly testing these territories since November 2001, with 100 titles released through U.K.-based independent distributor Planet Media. It claims to have met with a good response from retail in the U.K., France, Germany, Spain, and Portugal. In late March, it was due to launch a stand-alone company, Rajon U.K. GM Beverly King is a U.K. industry veteran of 15 years, having worked for various independent labels and at Planet Media. Rajon will manufacture its European titles in the U.K. and will utilize Planet's sales, marketing, and finance staff.

In the long term, Burwood hopes that Europe and the U.K. will account for 40% of Rajon's income, with Asia maintaining 30% and Australasia accounting for the remainder.

Last August, Rajon signed a three-year sales and distribution deal with Sony Music Asia for the former's 3,000-title catalog (*Billboard*, Aug. 18, 2001). The label is distributed by Sony in Australia. "Asia's going much faster than we thought," Burwood says. "We [originally] expected to take another six to 12 months for the volume we've achieved there." The 2-year-old operation in New Zealand, where Rajon is distributed by Zomba, had sales of \$3 million Australian (\$1.5 million) in 2001.



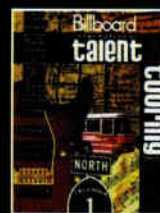
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# Swedish Majors Adopt Indies' A&R Strengths

BY KAI R. LOFTHUS

STOCKHOLM—The affiliates of Sweden's multinational record companies—Scandinavia's largest music market and its most important international repertoire source—are increasingly complementing the efforts of their full-time A&R staffers with independent licensing deals.

By providing local labels and songwriting/production houses with advances to find and develop creative artists and music, the majors offer in return their muscle for domestic and international marketing initiatives. Through these partnerships, multinational companies can concentrate on nurturing their own mainstream artists, while their external partners are able to monitor the underground.

Universal Music Sweden is one of the most proactive companies pursuing such deals, most recently with Tretiak, a Stockholm-based label jointly owned by Niklas Rune and Martin Lundin. Universal's web of external relations here includes Cap, Bolero, LED Recordings, and Stockholm Records (partly owned by Universal Music International), and it also cooperates with Stockholm's Murlyn Music Group.

Virgin Records Sweden is another company that has experienced success by expanding the scope of its A&R

activity. Virgin's Stockholm-based senior VP of A&R Klas Lunding works closely with hip-hop label Redline Records in Stockholm and Gothenburg-based Ismail "Isse" Samie, who currently heads up the Dolores label he originally co-founded with Lunding.

Both Rune and Lunding emphasize the need for flexibility and innovation in A&R work, especially because the Swedish music scene is becoming less dependent on Stockholm and the East Coast—where all major record companies are based—and more active in cities like Gothenburg in the western part of the country.

Lunding already has an impressive track record in Gothenburg signings: He signed Soundtrack of Our Lives to Telegram Records, a Stockholm-based label he co-owned and that he ran after Warner Music Sweden purchased it. He and Samie later signed rock act Broder Daniel to Dolores, and when Lunding joined Virgin, he tapped Samie to handle A&R for the

debut solo album by Broder Daniel band member Håkan Hellström, *Känn Ingen Sorg För Mig Göteborg* (Feel No Sorrow For Me, Gothenburg), for Virgin.

Lunding still sees great potential for Gothenburg. "There is always some great stuff coming out of Stockholm, but the local music industry tends to get a bit influenced by the fact that all the advertising agencies, video- and TV-production companies, and other media are based here, and the music may end up sounding a bit 'speculative,'" he says. "A band outside Stockholm has more

freedom to concentrate on its own music and nothing else."

Rune, formerly A&R director at EMG Records in Stockholm, agrees: "Gothenburg is a fantastic source of music at the moment. Because production equipment is less expensive, it's easier for creative people to make good songs anywhere. People in Stockholm tend to be a bit like New Yorkers, believing strongly in what's 'right' and 'wrong,' instead of just fol-

lowing their hearts and gut feeling."

Lunding and Rune are also united in their affection for club-oriented dance music and rock, which both say are growth areas for their labels. Rune says, "We may have a different approach to A&R than Universal, in the sense that it can be easier for us—out of a genuine enthusiasm for music—to work with smaller acts and allow them to develop gradually."

Lunding adds, "[For instance], hip-hop is something which must be developed independently, [away] from a major label." He has built a successful relationship with Redline Records, whose main act, Fattaru, recently garnered two Swedish Grammis awards, for best newcomer and best hip-hop/R&B act. Fattaru's album *Fatta Eld* (Catch Fire) has sold more than 20,000 units domestically through Virgin/Redline.

"After I had joined Virgin," Lunding recalls, "I learned that Redline didn't have a major deal for [Swedish hip-hop act] Latin Kings. When I approached Redline, there was no hesitation from either side in terms of hooking up with each other. They had just created their own studios but needed to upgrade them with additional equipment. I think they spent the advance we paid for Latin Kings on their studio."

*'[For instance], hip-hop, is something which must be developed independently, [away] from a major label.'*

—KLAS LUNDING,  
VIRGIN RECORDS SWEDEN



**Trans-Atlantic Union.** In the mid-1970s, New York club CBGB and the bands that played there became a major inspiration for the U.K. acts that launched the punk scene in London and Manchester, England, in 1976/1977. A quarter-century later, with bands like the Strokes and the Hives reviving the CBGB sound on the U.K. album charts, club founder/owner Hilly Kristal was in London to promote the April 8 release of the compilation *CBGB's and the Birth of US Punk* on Union Square Music's Ocho Records imprint. The album traces the music from its roots in the likes of the Velvet Underground through the New York Dolls to such CBGB stalwarts as Television, the Ramones, and Suicide. Pictured, from left, are Kristal and Union Square Music marketing director Steve Bunyan.

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the way i feel

- Canadian neo-soul sensation Remy Shand's album, *The Way I Feel*, debuted at #1 on the Canadian SoundScan Chart; the first Canadian debut album since inception
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# Major Talent Rebirth Gives Market Something To Sell About

**Promoting Domestic Repertoire Worldwide Has Become A Significant Priority For Canada-Based Multinationals. Suddenly, There's An Abundance Of It To Promote.**

BY LARRY LeBLANC

TORONTO—Following a quiet period, there are now ample signs of a talent rebirth in Canadian music. International break-outs occurred this past year with such acts as rockers Nickelback, Sum 41 and Default; jazz chanteuse Diana Krall; singer/songwriters Nelly Furtado and Sarah Harmer; R&B singer Glenn Lewis; country writer/singer Carolyn Dawn Johnson; and Quebec's 29-year-old, French-language megastar, Garou.

These acts join a variety of top-

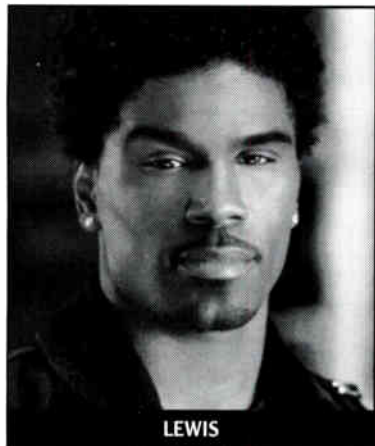
Barenaked Ladies, McLachlan, Sum 41, Swollen Members and Chantal Kreviazuk; U.K. acts Coldplay and Dido; and Austin, Tex. band Six Pence None the Richer.

- S.L. Feldman & Associates and Mind Over Management, both in Vancouver, which jointly handle the Chieftains, Diana Krall, Joni Mitchell, Jesse Cooke, Rufus Wainwright and Norah Jones.

- Chris Smith Management, Toronto, which represents Furtado, who picked up the female pop vocal performance Grammy for "I'm Like

Big Sea, David Usher, the Tea Party and Treble Charger in English Canada and such French-language artists, primarily based in Quebec, as Ginette Reno, Isabelle Boulay, Kevin Parent, Bruno Pelletier, Lynda Lemay, Gabrielle Destroismaisons, La Bottine Souriante, Julie Doiron and La Chicane.

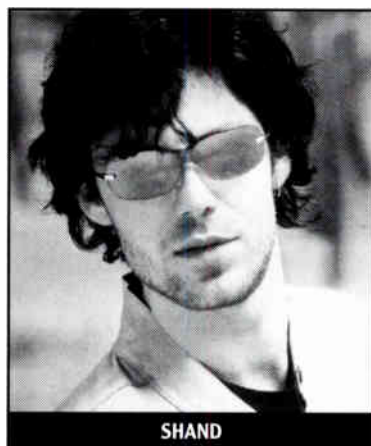
As well, there has been the emergence of such notable newcomers as Wave, Sarah Slean, Joydrop, Martina Sobrora, Danny Michel, Tuuli, Robin Black & Intergalactic Rock Stars, Tricky Woo, the New Pornographers,



LEWIS



MARSHALL



SHAND

selling Canadian veterans who have long flourished internationally: Celine Dion, Alanis Morissette, Barenaked Ladies, Shania Twain, Sarah McLachlan, Deborah Cox, Bryan Adams, k.d. lang, Leonard Cohen, Raffi; as well as Susan Hammond (of Classical Kids), Loreena McKennitt, Bruce Cockburn and Terri Clark.

"Canada has so clearly proven itself," says Deane Cameron, president, EMI Music Canada. "Within a 10-year span, more than a dozen major superstars have come out of Canada."

"Decades ago, Canadian artists had multi-platinum records in Canada, but other territories did not take notice," says Universal Music Canada president/CEO Randy Lennox. "Today, our international affiliates want to be with us from Day One [developing projects]. That's a significant evolution."

Canadian-based managers have proven global clout as well. These include:

- Vancouver-based Nettwerk Management, which handles Canadians

a Bird" in February; Canadian group/production squad the Philosopher Kings (and its animated spin-off Prözzak); soul performer Jacksoul; Canadian rapper Jelleestone; and chart-hot American R&B songstress Tweet.

## FEARLESS MANAGEMENT

Notes Smith, "Tweet is from Atlanta, signed to Missy Elliot's label [The Gold Mind], and she has a huge black record [the single "Oops (Oh My)"]. A decade ago, her management would have gone through Atlanta or New York. So why a Canadian manager?" He then explains, "Canadians aren't afraid of anything, because we are faced with so much crap every day in trying to break records [at home]. [Working in] Canada is like being sent off to the Arctic to work on the oil fields and then—jumping into international markets—being asked to work a normal job in Miami."

Also impressive is the high number of Canadian artists developed as major acts at home in recent years. These include veterans Blue Rodeo, Amanda Marshall, Jann Arden, Great

Radiogram and Kathleen Edwards.

## R&B NEWCOMERS

There has also been significant domestic and international focus on such niche-type Canadian acts as the Cowboy Junkies, Ron Sexsmith, Bif Naked, Jane Siberry, Wainwright, Hawksley Workman, Fred Eaglesmith, the Sadies, the Be Good Tanyas and Oh Susanna.

A healthy showing by Canadians—targeted to domestic and international markets—is also anticipated this year. Coming are new pop albums by veterans McLachlan, Kreviazuk, Arden, Rush, the Tragically Hip, Our Lady Peace, Treble Charger, Boomtang Boys, Prözzak, Len and Soul Decision and country singer Adam Gregory.

Canada's profile is already being boosted internationally by two March-released debut solo albums, by R&B-styled newcomers Remy Shand (Motown) and Glenn Lewis (Epic) and by veteran Toronto diva Amanda Marshall bowing on Columbia Records; and Scottish-born tenor John McDermott with a TV-related

(Continued on page 56)

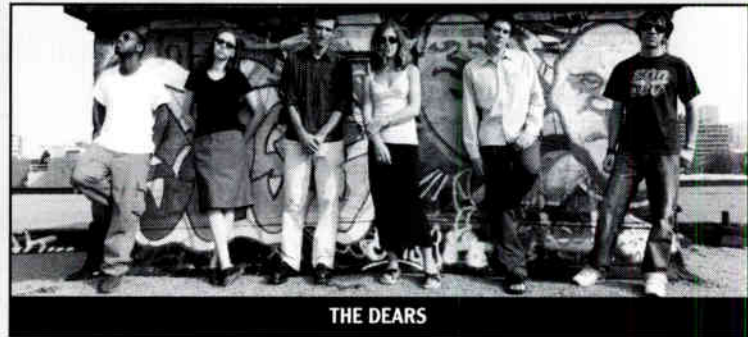
# Domestic Indies Serve Alternative, Grassroots Fare

BY MICHAEL BARCLAY

"There's the real music business and the indie music business, and the two just don't cross over," says Bill Baker, co-owner of Vancouver-based Mint Records. "Once, the doors were all wide open. Now the keys don't fit anymore."

Mint's pop powerhouse the New Pornographers have sold almost 30,000 copies of their debut album, *Mass Romantic*, and are about to be released in Europe through Matador this month. But

the big indie success stories for Canada. Workman is currently residing in Paris and building a European audience for his sexually charged cabaret pop. Another likely candidate for European success is Montreal's the Dears, whose Anglophile sound and dramatic live show have made them word-of-mouth sensations. The band has made four videos, and its latest EP, *Orchestral Pop Noir Romantique*, on its own Shipbuilding label, is being distributed



THE DEARS

the band still can't get arrested on Canadian radio, which is why many Mint acts—such as Volumizer (featuring former Pointed Sticks), the Smugglers and Duotang—are being released on labels such as Japan's Massive Records, Lookout Records in the U.S. and Smoeff Records in the Netherlands, respectively. And Mint's clever country songstress, Carolyn Mark, who tours the U.S. frequently, recently released her tribute to Robert Altman's '70s film *Nashville*.

## CANADIAN AMERICANA

The indie Canadian take on Americana is proving popular overseas, with Oh Susanna and Fred Eaglesmith continuing to do well in the U.K. In their footsteps is Ottawa's Jim Bryson, whose widely acclaimed album *The Occasionals* is out in Britain on East Central One. Bryson has two tours in Britain under his belt, where his Americana sound led to a minor identity crisis. "I had to face 'America's Jim Bryson' on posters and had to explain at shows that I wasn't from America," says Bryson. He is also featured on *Failer*, the debut album by Kathleen Edwards, who has just been picked up by Sarah Harmer's management, Eggplant Productions.

Last year, both Harmer and Toronto's Hawksley Workman were

nationally by Universal Music Canada. Europe, however, doesn't seem to be in the cards for the Dears, according to keyboardist Natalia Yanchak. "This year, we're going to be focusing more on the U.S.," she says. "The new album is still in the works, and we've done as much as we can with our releases in Canada."

## REFUGEES FLOCK TO INDIES

The Canadian musical landscape is littered with major-label refugees who prefer the indie route, including ex-Thrush Hermit frontman Joel Plaskett. His 2001 Canadiana classic-rock album, *Down at the Khyber*, was released in Canada on Brobdignagian, which, along with Mint, puts out Canada's best indie-pop music. Plaskett has set his sights on the U.K., where he's on the London-based Multiball label. Glowing reviews of Plaskett's last two U.K. visits in the *New Musical Express* raved about his live show and, specifically, his Canadian-styled lyrics. "People do like the Canadian import factor," says Plaskett. "If you're singing explicitly about the Canadian prairies, they think, 'Ooh, exotic!'"

Plaskett has snagged a nomination for Top Alternative Album at this year's Juno Awards, alongside the Constantines. Within a year,

(Continued on page 60)

## TOURING CANADA:

**“[Some international acts] drive right by like it’s McDonald’s.”**

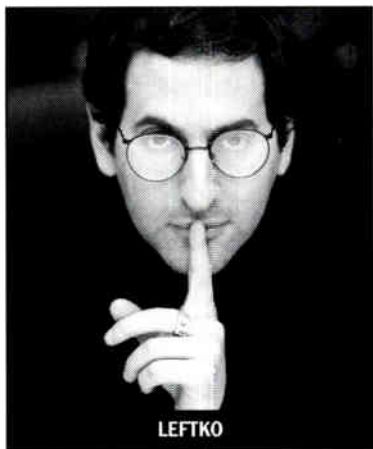
**Domestic Acts Are Doing Well, But Exchange Rates And High Expenses Make It Hard On Foreign Acts Who Want To Play The Market.**

BY MICHAEL BARCLAY

As the Canadian dollar continues to hover around the equivalent of 62 cents U.S., Canadian club promoters have found it considerably more difficult to lure international touring artists north of the border.

“You almost have to beg people to Canada,” says Elliot Lefko of House of Blues in Toronto. “Dave Matthews doesn’t have to play here, but he wants to. But other people drive right by like it’s McDonald’s. People still have to promote their record and develop their careers. They’ll have it good in the short run by playing small American cities, but, in the long run, they’re giving up on a great country and a large market.”

This great country, Canada, can



LEFTKO

be hard to crack without major marketing support. “It’s so much easier to book a band in the States than

it is in Canada, since the audience is smaller here,” states Vancouver concert promoter Tara MacDonald, who primarily books up-and-coming acts. “One band I brought here recently did 600 people in Seattle the night before, and here there were only 200 people; and that’s what I expected.”

#### IMMIGRATION FEES

“Booking agents understand what it’s like,” continues MacDonald, “because they either know us personally and know what our successes have been, or they know that the dollar is crap and that we have to pay immigration fees, which tacks \$450 on to a show. The expenses are higher.”

The dreaded \$450 (Canadian)

federal-government immigration fee, applied to groups of less than 15 people, has been usually eaten by the Canadian promoters. Recently, the government announced that the fee will be scrapped in June 2002. Amidst rejoicing from most promoters and programmers, there’s also concern that, by removing the government control over work permits, power is now shifted to the arbitrary whims of border guards.

Explains Toronto promoter Amy Hershoren, “It now falls into the hands of the people working the border, who have a lot of other things on their minds these days. I think we’re all at risk of someone not getting in on the day of the show. And then what about the marketing money you put behind it? I know the ins and outs of the [current work-permit] requirements. As a small promoter, I’d rather pay the \$450 Canadian or average it over the cost of several dates across the country and know the band is getting in and feel comfortable.”

#### DOING GOOD NUMBERS

Domestically, homegrown acts are doing well, even if on a purposefully smaller scale. Says Toronto-based Julien Paquin, director of The

Paquin Entertainment Group. “We’ve been finding that the club bookings—for example, with the Lowest of the Low and Hawksley Workman—we’ve been doing really well. It may be because, following 9/11, we’ve been more conservative, scared that perhaps we might be running into problems with audience attraction. So we go in wanting to be purposely pessimistic on venue size, and we’re certain to pack them out. Hence, we’ve been doing really good numbers, and I think it’s been gaining confidence.”

For soft-seater acts, booking agents are beginning to turn to the suburbs, where 800-1,300 seat theaters are pulling talent from the urban centers. “In cities like Ottawa, Vancouver and Edmonton, there are a lot of venues in the suburbs that are doing really well,” Paquin continues. “In Toronto, there are about seven theatres in the suburbs that people go to. It’s better, too, when the city becomes involved and the mayor’s pumping it up. Before, you either played Toronto or you’re finished. Now, artists are not playing Toronto but playing the surrounding communities and making three or four times the money they would have in downtown Toronto.”

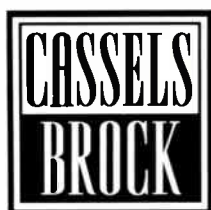
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## Talent

Continued from page 55

project on Angel Records.

Shand’s first album, *The Way I Feel*, which debuted at No. 1 on the Canadian SoundScan chart, has been released worldwide on Motown Records. The Winnipeg, Manitoba, singer/multi-instrumentalist was introduced to the U.S. market via the Motown Lounge tour in late 2001. The label then went to video markets with the Kedar Massenburg-directed clip for “Take a Message,” which was immediately embraced by both VH1 and MTV2. “Remy came out in over 30 countries in the world,” notes Universal’s Lennox. “He’s going to have a long-term career.”

“My intention was always to make music for the world, so to have it actually happening is both satisfying and surreal,” says Shand.

#### MARSHALL’S STORY

Janet Jackson recently talked up Toronto native Lewis on CBS-TV’s *Late Night With David Letterman*. Lewis’ Epic debut, *World Outside My Window*, recorded with producers Andre Harris and Vidal Davis, features his recent U.S. pop/R&B hit “Don’t You Forget It.” “There’s so much now happening in my career that it’s hard to stay in the moment and absorb what’s really taking place,” exclaims Lewis.

Produced by Billy Mann and Peter Asher and primarily co-written with Mann, Asher and New

York DJ Molecules, Marshall’s *Everybody’s Got a Story* album—her third—was released by Columbia in Canada in November and reached platinum (100,000 units). Issued in Germany in March, it’s slated for a June U.S. release. “The song ‘Everybody’s Got a Story’ was the template for the album,” says Marshall. “It was the first song Billy and I wrote. The idea was just really compelling to me, and I thought it was a great idea around which to base the record.”

With a 10-album catalog and sales of 1 million units in Canada, 46-year-old John McDermott has been one of Canada’s leading recording artists for a decade. Though known to American audiences as an original member of the Irish Tenors, McDermott is closing in on solo fame following the airing of a 90-minute PBS television special in March and the release of an accompanying album, *John McDermott—A Time To Remember*, by Angel Records in North America in February. The label’s strategy is to aggressively promote McDermott’s PBS special and album, then introduce his Canadian back-catalog in the U.S. in the fall. “With the [PBS] special, Angel now has something to work with in the U.S.,” says McDermott. “They have been doing an incredible job.”

#### NOVA SCOTIAN POP

Other promising major-label album debuts include Montreal-based punk quintet Simple Plan’s  
(Continued on page 60)



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## Canadian Songwriters Score Internationally

BY LARRY LeBLANC

**TORONTO**—Canadian music publishers are increasingly seeking to place their songs with international hit acts—and have their songwriters co-write with international acts and songwriters—while seeking further opportunities at home.

Spearheaded by Dan Hill, Stuart Brawley, Bradley Daymond, Vince Degiorgio, Marc Jordan, John Capek, Stephan Moccio, Naoise Sheridan and Dean McTaggart, as well as Philosopher King members James McCollum, Jon Levine and Gerald Eaton, Canadian songwriters are making unprecedented gains internationally today. Such writers have placed songs with Canadian superstars Celine Dion and Nelly Furtado, as well as with 'N Sync, the Backstreet Boys, 98°, Don Henley, Kenny Chesney and K-Ci.

"Hit songwriters do come from Canada," says Robert Ott, VP/GM of BMG Music Publishing Canada in Toronto. "This past year, we've had



MOCCIO

three cuts on 'N Sync records with Brad Daymond; two cuts with Kenny Chesney, including the hit single 'Young'."

Toronto-based songwriter/producer Moccio argues that Canadian songwriters are now successful internationally because, "Being outsiders, we come in with an edge." Moccio, co-published by Sony/ATV Music Pub-

lishing (Canada) in Toronto, co-penned "A New Day Has Come" the title and lead track of Celine Dion's eighth English-language album.

### OPEN DOORS

Dion's success in the '90s, as well as last year's made-for-TV pop group Sugar Jones, and such pop-styled Canadian acts as Amanda Marshall, Soul Decision, Prözzak, Edwin, McMaster & James, and Wave, as well as Sony country singer Adam Gregory, has opened the door for hit-styled songwriters in Canada.

An imposing body of songwriters now live in Canada and often work internationally. These include the aforementioned, as well as Justin Gray, Dave Martin, Anthony Vanderburgh, Ron Irving, James Collins, Chin Injeti, Rupert Gayle, John Acosta, Ben Dunk, Dave Pickell and Stan Meissner.

As well, Nashville is home base for such Canadian songwriters as

Carolyn Dawn Johnson, Lisa Brokop, Steve Fox, Tim Taylor, Johnny Douglas, Adam Mitchell, Cyril Rawson, Eddie Schwartz, Daryl Burgess and Colin Linden.

"My writers are now asking more about working in L.A. or Nashville," says Jodie Fernyhough, creative director of Universal Music Publishing Canada in Toronto. "They all want to go there because they've seen what it has meant [to careers]."

### ENGINEER-TURNED-WRITER

A prime example of Canadians making a significant impression is Los Angeles-based songwriter Stuart Brawley. Known for engineering albums for Don Henley, Michael Jackson and Foo Fighters, Brawley also has writing credits with Henley ("Taking You Home") and Brandy ("Come a Little Closer"). "I'm moving more into songwriting now," says Brawley. "When I moved from Toronto to Los Angeles in 1996, it was to engineer and write. I had to first interact with people to get hooked into that [songwriting] circle."

Being that Canada is a small pool, in order to thrive, a songwriter has to primarily work elsewhere, argues veteran Toronto-based tunesmith Marc Jordan. Signed with Warner/

Chappell Music in Los Angeles, Jordan has had songs covered by Rod Stewart, Joe Cocker, Cher and Diana Ross.

Best-known for co-writing his 1978 international hit "Sometimes When We Touch," Dan Hill prefers to work both at home and abroad. His songs have been recorded by Dion, Spears, 98°, Michael Bolton, Richard Marx and Sammy Kershaw. "I still write by myself," says Toronto-based Hill, whose work is co-published by Zomba Songs. "Sometimes, I take lyrics to Sweden and work with Jorgen Elofsson. We will then write a song like 'When I Found You,' which Britney Spears recorded (for the international version of *Britney*)."

While writing collaborations among non-performing songwriters are common in Canada today, there are few significant artists to pitch songs to. Many Canadian artists don't feel they are being taken seriously if they do an outside song or collaborate with outside writers.

"There's more co-writing behind the scenes but still not much co-writing being done with artists," says Toronto-based producer/songwriter Justin Gray, who is signed with BMG Music Publishing Canada.

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VERONIC DICAIRE



## Talent

Continued from page 56

*No Pads, No Helmet...Just Balls*, released in North America by Lava/Atlantic March 12; Philosopher Kings' Jarvis Church's solo outing, *Shake It Off*, which will be issued June 10 by Columbia in Canada and RCA in the U.S. and the fourth-quarter debut album of 11-year-old Nova Scotia pop singer Aselin Debison, signed to Sony Classical worldwide.

The past two years have been a period of turmoil for Canada's \$1.2 billion (Canadian) music industry. The period has been dogged by plummeting record sales, retail and distributor bankruptcies and layoffs. The downturn in sales is blamed on private copying and CD-R burning. High-speed Internet penetration in Canada is among the highest in the world. "We were a year ahead of the [worldwide] downward sales trend, and it was because of the high-speed Internet penetration," says Brian Robertson, president of the Canadian Recording Industry Association. "All five of the major companies have been going through a process of restructuring their businesses—

and not concentrating on A&R. They now seem to be focused again on developing talent."

## OPEN DOOR TO URBAN

A significant indicator of A&R reawakening is the numerous label hook-ups with a new generation of Canadian urban talent, including Swollen Members, Buck 65 and Rascaz from Vancouver and, from Toronto, K-OS, Choclaire, Thrust, Kardinall Offishall, Saukrates, Jelleestone, Solitair, Ghetto Concept and Harpoon Missile.

Advocates of urban music here have long argued that they faced apathy from label A&R executives in a domestic music industry devoid of visible ethnic minorities in top positions. While Canadian A&R still remains dominated by white males with rock-music backgrounds, there's clearly a more open-door policy toward the genre.

"Urban music has a unique sound in this country," says EMI's Cameron, a longtime booster.

"We are different," agrees Lewis. "There's something in our articulation or the way we express ourselves that creates a slight distinction. As much as Deborah Cox and I are influenced by American music, we just don't

sound the same [as Americans]."

While detractors argue that Canada's music industry lacks an infrastructure capable of nurturing and launching new acts internationally, the notion of promoting and marketing domestic repertoire worldwide has become a more significant priority at Canadian-based multinationals. Ideally, Canadian labels like to build impressive sales success at home, secure releases from as many foreign affiliates as possible and then methodically build a story at a global level.

"You still must deliver a world-class piece of product and develop the artist locally," says Garry Newman, CEO/president, Warner Music Canada.

Adds Warner Music's senior VP/MD Steve Kane, "America is still the brass ring, but you can sell a lot of records in Germany or France or Australia. A lot [of similar] markets have recognized they are facing some of the same challenges and are starting to exchange information."

Denise Donlon, president Sony Music Canada adds, "[International] affiliates have to know you are bringing them class projects. But [affiliate] relationships are reciprocal, as well. We have to be ready to step up for their projects too."

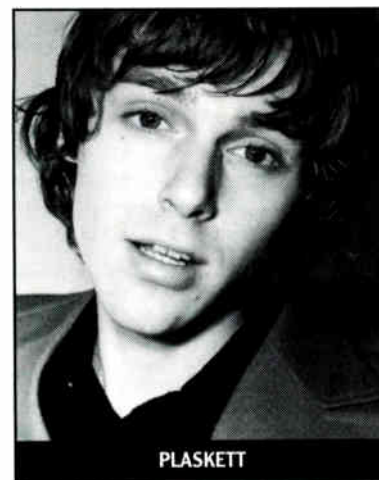
## Indies

Continued from page 55

Ontario punk/soul band the Constantines has set the national press on fire with its eponymously titled debut on the savvy indie Three Gut Records. "It still seems weird to me that people I don't know listen to the record," laughs guitarist Steve Lambke. The Constantines were produced by London, Ont., engineer Andy Magoffin, responsible for many of Canada's finest indie records in 2001, including Three Gut's *Royal City*. Magoffin's own band, Two Minute Miracles, records for Toronto-based Teenage U.S.A. in Canada, and its *Volume Two* album is being released in Australia in May via MGM Distribution. Magoffin finds himself split between his two roles. "I'm torn between the band and wanting to make good albums with all sorts of people," he says. "Every once in a while, I realize how lucky I am to be working on this stuff."

Most notable Canadian hip-hop tends to be major-label fare. There are some notable exceptions of mavericks, including Halifax, Nova Sco-

tia, native Buck 65, who last year released his *Man Overboard* album on the U.S. label Anticon and is being championed by Radiohead members. Toronto's Kevin Moonstarr, who also operates the electronic/soul label Public Transit



Recordings, has licensed several of his tracks to Compost Recordings in Germany and collaborated with U.K. broken-beat pioneers 4Hero. "Now is a good time to be an exporter, because our dollar is so cheap," notes Moonstarr. "We want everyone to pay us in U.S. funds."



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## Events Calendar

### MARCH

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. internationalpopoverthrow.com.

### APRIL

April 6, **17th Annual Odyssey Ball**, Beverly Hilton Hotel, Beverly Hills, Calif. 310-645-1755.

April 8, **Fifth Annual National Academy of Recording Arts and Sciences (NARAS) Golf Tournament**, Valencia Country Club, Valencia, Calif. 310-392-3777.

April 11, **Recording Contracts: Artist Dream or Nightmare?**, presented by the Recording Academy Entertainment Law Initiative, Benjamin N. Cardozo School of Law/Yeshiva University, New York. 312-786-1121.

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 12-14, **Bluegrass Returns to Its Roots**, presented by and held at the Executive Inn Rivermont Hotel and Convention Center, Owensboro, Ky. 270-926-8000.

April 13, **Rainforest Benefit Concert**, Carnegie Hall, New York. 617-496-2222.

April 13, **22nd Annual Tejano Music Awards**, Alamodome, San Antonio. 800-500-8470.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **Heroes Awards Honoring Arturo Sandoval**, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 16, **Making Waves: The 50 Greatest Women in Radio and Television**, presented by American Women in Radio and Television, Tavern on the Green, New York. 212-431-5227.

April 17, **Up Close and Personal With Jimmy Jam**, hosted by the Nashville chapter of NARAS, Loews Vanderbilt Plaza Hotel, Nashville. 615-327-8030.

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar,

Santa Monica, Calif. 818-736-3000.

April 20-21, **29th Annual Music City Tennis Invitational With Sara Evans**, presented by Mercedes-Benz, Vanderbilt Tennis Center, Nashville. 615-401-2704

April 22, **Heroes Awards Honoring Eve and David Dye**, presented by the Philadelphia chapter of NARAS, Loews Philadelphia Hotel, Philadelphia. 215-985-5411.

April 23, **Heroes Awards Honoring Congressman Howard Coble, Vince Gill, and Senator Patrick Leahy**, presented by the Washington, D.C., chapter of NARAS, 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, **Current Developments in Copyright**, with David O. Carson, presented by the Assn. of Independent Music Publishers, New York. 212-582-7622.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

April 25, **The Recording Process: From Concept to Mastering**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

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 2, **Presenting Yourself to the Record Company: Getting Your Album Released**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Chan-

### MARRIAGES

**Charleen "Chuck" McCrory to Dusty Hill**, March 23 in Houston. Groom is bassist for musical group ZZ Top.

**Julie Wood to Phil Vassar**, March 26 in Naples, Fla. Groom is a country recording artist.

### BIRTHS

Girl, Alexandra Jane, to **Brita and Tim Womack**, March 28 in Nashville. Father is guitarist/vocalist for musical group Sons of the Desert.

Boy, Henri Arlen Prevost, to **Wendy Schlesinger and Charly Prevost**, March 27 in New York. Mother is VP of new-media applications for BMG Entertainment. Father is an industry veteran, most recently with Liquid Audio.

nel, 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, **Peace and Love to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 16-19, **Sixth Annual All Good Music Festival & Campout**, Sunshine Daydream Music Festival Campground, Terra Alta, W. Va. 856-596-1410.

May 18-19, **NoHo Theatre & Arts Festival 2002**, corner of Lankershim and Magnolia Blvds., North Hollywood, Calif. 323-871-8500.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **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.

May 30, **11th Annual ELLA Award Dinner Honoring Placido Domingo**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-668-2820.

### 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 and 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 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

### JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 19-21, **International Music Products Assn. Summer Tradeshaw**, Nashville Convention Center, Nashville. 323-965-1990.

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.

### AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

### SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Center, London. 33-15562-0850.

### OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 31-Nov. 2, **MusicWorks Music Convention and Festival**, various venues, Glasgow. 141-552-6027.

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](mailto:mwhitmire@billboard.com).

## Good Works

**SNOW CRAZY:** Rap-metal band **Crazy Town** will headline the seventh annual Snowboard and Music Festival April 14. The event, sponsored by Boarding for Breast Cancer, starts at 8 a.m. and includes performances by **Gorillaz's Dan the Automator** and **Sense Field**. All proceeds from the day, which will take place at Sierra-at-Tahoe in Twin Bridges, Calif., will benefit breast cancer research and education. Contact: **Howard Wuelfing** at 212-833-8891.

**ART HEALS:** **Pat Benatar** will perform April 24 at the ninth annual **Cindy Landon** luncheon. Proceeds from the event, themed "Art Heals Hearts," will benefit Free Arts for Abused Children, an organization that encourages abandoned or neglected children to be creative through art classes. The event will take place at the Hazard Ranch in Malibu, Calif. Contact: **Susan Gordon** at 310-937-1893.

**FREEDOM SINGS:** **Bonnie Raitt** will perform April 29 at Let Freedom Sing! The concert and reception, which benefits Afropop Worldwide—a public radio station that aims to increase the profile of African music and culture internationally—also features performances by **Mahotella Queens** and **Thomas Mapfumo & Blacks Unlimited**. Both acts will be inducted into the Afropop Hall of Fame. The event will take place at the Bottom Line in New York. Honorary co-chairs are **Ruby Dee** and **Angélique Kidjo**. Contact: **Sean Barlow** at 718-398-2733.

### Solution to this issue's puzzle (page 90)

S	L	A	S	H	A	L	I	U	T	O	O
M	A	C	H	O	F	F	U	N	K	Y	T
U	N	D	E	R	C	O	V	E	R	A	N
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## Life Lines

### DEATHS

**Tommy Hill**, 72, of natural causes, March 21 in Nashville. A well-respected fiddler/guitarist/road musician, he is best-known for writing the hits "Teddy Bear," recorded by Red Sovine, and "Slowly," sung by Webb Pierce, with whom he also performed on tour. Hill was a member of *The Louisiana Hayride* radio-show cast and was instrumental in developing the indie Starday Records, where he produced Dottie West and Merle Kilgore. He later formed his own company, Gusto Records. Hill is survived by his sister and four children.

# MERCHANTS & MARKETING

## On Cue Rebranding As Sam Goody

Makeover Includes 750 New Stores, Expanded Product Selection

BY BRIAN GARRITY and MATTHEW BENZ

NEW YORK—As the Musicland Group continues to transform itself under the ownership of consumer electronics giant Best Buy, the music and video retailer is looking to increase its brand identity in rural markets by changing the name of its 200-plus On Cue stores to Sam Goody.

The company says a test of the Sam Goody brand was well-received in the rural areas where most On Cue stores are located.

"Last fall's test of the Sam Goody brand in rural markets showed dramatic improvements over the average On Cue store results, both at opening and over time," Musicland stores president Kevin Freeland said in a statement. "The name change of the chain will allow us to capitalize early on the strong sales, as well as leverage advertising and increase the efficiency of our field team."

What's more, Musicland says the conversion will create efficiencies in terms of operation and will give Sam Goody more than 800 stores in the U.S. Adding to the attraction is that the move pushes the Sam Goody brand beyond its mall base—a segment that has proved vulnerable since last Sept. 11—and rural stores are cheaper to build and operate.

### EXPANDING AND EVOLVING

The conversion, set for this summer, is the start of a massive expansion of the Sam Goody brand in rural markets during the next several years. An additional 30 rural-market outlets are due to open this fiscal year, and the company plans to open another 750 small-market Sam Goody stores during the coming decade at an annual rate of 75 stores per year, starting in 2003.

But as Musicland broadens Sam Goody's reach, the store's identity is also evolving beyond its music roots: A substantial re-merchandising effort of Sam Goody and On Cue locations is under way. Musicland is looking to expand the DVD and gaming inventory within Sam Goody stores between 35% and 40% by the fall. The layout of the stores will also change as the company creates greater delineation between music, movies, games, and accessories in an effort to create better customer flow.

Also in the works are plans to add select apparel items that mix with the chain's music, movies, and games theme, along with music instruments at larger Sam Goody and On Cue locations.

The company says On Cue stores will continue to carry a "rural-market product mix" that includes the same selection of music and movies as all Sam Goody stores, in addition to computer software, books, and musical instruments.

Best Buy and Musicland executives have their eyes on ramping up the level of customer service in Sam Goody stores. The company is investing in a new point-of-sale system—designed to power the sale of a wider array of products and solutions—that is set for rollout in the near future. Part of that plan is "higher wage costs to provide greater level of service."

Best Buy reports that the changes will result in a \$40 million drop in Musicland operating results in 2003.

Musicland has reshuffled some executives in con-

nection with the On Cue conversion. Tim Sheehan, former VP of retail operations, is now senior VP of stores. He reports to Freeland and oversees field personnel, retail operations, and sales development for Sam Goody, Suncoast, and Media Play.

Succeeding Sheehan is director of loss prevention John Pershing. On Cue VP Jon Estes has been promoted to VP of Sam Goody stores. Kevin Krenos, previously regional director for Media Play, is now VP of Suncoast stores. All are based at parent Best Buy's Eden Prairie, Minn., headquarters and report to Sheehan.

### SUPPLEMENTING SOFT MUSIC SALES

With music sales slumping, company executives say the chain must expand the diversity of its offerings to attract the music/movie/gaming enthusiasts.

That is already beginning to be reflected in Best Buy's financial results.

For the recently completed fiscal fourth quarter and fiscal year that ended March 2, sales of movies at Musicland pulled even with those of music for the first time. What's more, Best Buy and Musicland are expecting in the year ahead that DVD and video-game sales will continue to grow and offset underperforming music sales.

Company executives are blaming those weak music sales—which are expected to be down by as much as 13% this year—on everything from continued file sharing and more competition from discount mass merchants to more competition for the music-entertainment dollar from DVD and video games.

However, Best Buy president/COO Al Lenzmeier says the company will not be content to "sit on its hands" and will look for the company to attempt to drive greater e-commerce sales to BestBuy.com.

"We are actively looking at ways of increasing our sales of music over the Internet for the enterprise," Lenzmeier told analysts in a recent conference call. "Yet we must be pragmatic. We are anticipating continued softness in music sales at both Best Buy and Musicland."

The 1,321-store Musicland chain reports operating income for the fiscal year that ended March 2 of \$29 million, down from \$77 million a year ago. Sales fell 1.5% to \$1.89 billion. Lower-margin items like DVDs and video games pushed quarterly revenue to \$685 million from \$681 million, as operating profit fell to \$66 million from \$75 million. Sales of consumer electronics increased modestly, and sales of prerecorded music and VHS movies remained soft. Musicland comparable-store sales in the fourth quarter were up slightly.

The division's gross profit margins declined by 1.3% of sales, due to the repositioning of the product mix to lower-margin DVD software and gaming.

"Our Musicland stores met our profitability targets despite reduced mall traffic, due to expense control and our re-merchandising of Sam Goody stores," Best Buy founder and chairman/CEO Richard Schulze said in a statement.

Best Buy reports a full-year net income of \$570 million, or \$2.65 per diluted share, up from \$396 million, or \$1.86 per share, a year ago. Sales rose 27.9% to \$19.6 billion. In the new fiscal year, the retailer expects earnings growth of 18%-21% and sales growth of 17%-20%.

## Hastings' Profit Greater Than Previously Predicted

BY ED CHRISTMAN

NEW YORK—Hastings Entertainment was able to beat analysts' profit expectations in the fiscal year that ended Jan. 31, thanks to improvements made in the company's prior fiscal year. That's the word from John Marmaduke, president/CEO of the original U.S. multimedia chain, which has been

pursuing that strategy since its founding in 1972.

"We went back in [fiscal 2000] and took a hard look at our original concept and then re-engineered it and redesigned it," Marmaduke explains. "By the end of that year, we had a more profitable store than the one that drove our business for the prior 27 years."

For the company's fourth

quarter, Hastings—which carries music, video sell-through and rental, books, video games, and other product lines—reported a net income of \$9.5 million, or 80 cents per diluted share, on revenue of \$149.3 million, vs. a net income of \$200,000, or 2 cents per share, on revenue of \$141.3 million in the corresponding period of the prior fiscal year. For the year that ended Jan. 31, Hastings posted net income of \$4 million, or 34 cents per share, on revenue of \$471.8 million, vs. a net loss of \$14.6 million, or \$1.25 per share, on revenue of \$458.2 million in the preceding fiscal year.

### MORE PROFIT VIA VIDEO

The numbers in its most recently completed fiscal year beat out earlier reported company guidance to Wall Street that Hastings expected to report a net income of 60 cents to 76 cents for the quarter and 25 cents to 30 cents per share for the year.

Among the changes that led to improved earnings was Hastings doubling its offering for DVD sell-through and substantially expanding its DVD rental section. The

company also brought in a new merchandising program for video games and hardware to accommodate new game-console formats. But Marmaduke explains, "It's not just about more [product]: We changed everything, including [product] adjacencies and ambiances. Also, we lowered prices in music and games."

For the fourth quarter, Hastings improved gross profit to 32.8% of total revenue, up from 32.6% in the same period in the preceding fiscal year, while for the full year, gross margin increased to 31.8% of revenue, up from 30.5% in the prior year.

The company also controlled costs better, with selling, general, and administrative (SG&A) expenses dropping to 26.1% of revenue

from 29.3% from the preceding fourth quarter, while for the year, SG&A was 30.6% of revenue, down from 32.5% in the preceding year. The reduction in the expense structure was due to the lower costs of closing underperforming stores—two this year vs. six in the previous year—and a decline in accounting and legal fees that were incurred because of shareholder lawsuits that were filed after accounting mistakes that caused the company to restate profits for 1994-1999.

For the year, earnings before interest, taxes, depreciation, and amortization, adjusted to include the cost of video-rental merchandise, were \$14.1 million, vs. \$2.5 million in the previous year. Same-store sales for the company's fiscal fourth quarter were up 7.8%, and for the year, up 4.7%.

At the end of the year, the chain's inventory totaled \$148.3 million, while accounts payables were \$86.7 million and long-term debt totaled \$33.3 million. Total shareholder equity was \$77.3 million. On April 2, the company's stock closed at \$7.99, up 24 cents from the \$7.75 it closed at on April 1.



MARMADUKE



**Dishing With DMX.** Members of Immergent Records act Dishwalla recently performed a set of songs from its new album, *Opaline*, at the Los Angeles-based studio of digital-music programmer DMX Music. DMX syndicates audio programming to non-music retailers, restaurants, and other businesses; it also offers audio-only programming for digital cable systems that are currently carried in 10 million homes. Pictured, from left, are Dishwalla members Pete Maloney, J.R. Richards, and Rodney Browning Cravens.

## In The News

- Alliance Entertainment has forged a deal to provide fulfillment services to Univision Online, a leading Spanish-language Internet destination. Alliance will handle music and movie fulfillment for Univision.com. The site will also integrate Alliance's turnkey e-commerce plug-in solution theStore24, which features an entertainment information database, customer-direct fulfillment, and more than 300,000 products.

- Circuit City reports that fourth-quarter sales at its consumer electronics stores increased 7% to \$3.39 billion, from \$3.18 billion in the same period last year. Comparable-store sales for the three months ended Feb. 28 increased by 6%. Net earnings for the division were \$152.7 million, or 73 cents per share, compared with \$101.2 million, or 49 cents per share, last year. For the fiscal year, total sales for the Circuit City Group declined 8% to \$9.59 billion, from \$10.46 billion. Comparable-store sales declined 10%. Full-year net earnings were \$190.8 million, or 92 cents per share, vs. \$149.2 million, or 73 cents per share, in fiscal 2001.

- MusicNet has named Mark Mooradian—former VP/senior analyst at Jupiter Media Metrix—senior director of strategic planning and business development. The subscription service has also named former MTV VP of law and business affairs Cindy Charles senior VP of law and business affairs/general counsel. Both report to CEO Alan McGlade and are based in New York. Mooradian's duties include identifying and pursuing affiliate relationships.

- Sonicblue, maker of the Rio line of digital-audio players, says that strong demand means it anticipates exceeding its first-quarter revenue estimate. It now expects revenue of \$58 million, vs. the \$55 million it predicted in February. Santa Clara, Calif.-based Sonicblue has withdrawn a plan to pursue private-equity financing because of "current market conditions."

- Law firms Katten Muchin Zavis and Rosenman & Colin—both with experience in media and entertainment—have merged. The combined firm, Katten Muchin Zavis Rosenman, will have main offices in Chicago, New York, and Los Angeles. The firms have worked on online music services, mergers, and acquisitions; clients include Sony Music Entertainment, Vivendi Universal, EMI, BMG, Miramax, and Showtime.



## Declarations Of Independents™

by Chris Morris

**STOMPING WITH SAVOY:** RED Distribution has sealed an exclusive pact to handle albums from Nippon Columbia's newly formed stateside operation, Savoy Label Group (*Billboard*, Jan. 26).

The deal takes effect with the May 7 release of midline *Timeless* anthologies by some of the luminaries of Savoy's storied jazz catalog: **Charlie Parker, John Coltrane, Cannonball Adderley, Jimmy Scott, and Errol Garner.** The label—which was owned during its '40s-'50s heyday by **Herman Lubinsky**—also released seminal jazz and R&B by **Miles Davis, Lester Young, Dexter Gordon, Dizzy Gillespie, Fats Navarro, and Johnny Otis,** among many others.

RED anticipates the release of 40 Savoy catalog titles this year. Noting that Savoy has some 400 catalog items, RED president **Ken Antonelli** says, "The bulk of those are going to come pretty early."

The distributor will also handle the Denon Classics line, as well as new material from Savoy.

The label's catalog has been languishing in the U.S. for two years, since it was issued through a joint venture with American company Savoy Entertainment Group and distributed by Atlantic.

"It had all the elements that attract us," Antonelli says. "We look to keep ourselves at the cutting edge, no matter where it is... It's a wonderful opportunity for us."

**ZOOT-SUIT RIOT:** Ever probing the margins for fascinating music, Berkeley, Calif.-based Arhoolie Records is issuing a revelatory compilation, *Pachuco Boogie*, Tuesday (9) as volume 10 of its "Historic Mexican-American Music" series.

Students of Latino culture will be astonished by this compilation of gutsy small-band bop-, swing-, and R&B-flavored commercial recordings from the late '40s, which were aimed at the rebellious, zoot-suit-bedecked youths known as *pachucos*. Such trend-setting tunes as **Don Tosti's** 1948 "Pachuco Boogie" are included, as well as three numbers by pachuco icon **Lalo Guerrero** (though, sadly, not "Marijuana Boogie"). The collection also includes some anti-pachuco ditties (directed at older Mexican-Americans who considered the zoot suiters little better than bums) by traditionalist acts like **Los Hermanas Mendoza**, the trio that included border-music icon **Lydia Mendoza**.

This music—some of which inspired director **Luis Valdez's** '70s play *Zootsuit*, which focused on post-World War II conflicts between pachucos and servicemen in Los Angeles—is the root of Latino hipsterism.

**FLAG WAVING:** Leave it to **Mark Eitzel** to come up with a way-out-of-the-ordinary album of cover versions: *Music for Courage & Confidence*, due Tuesday (9) from Los Angeles-based New West Records.

The album—a one-off for New West, as ex-American Music Club frontman Eitzel remains signed to Matador Records—contains interpretations of tunes, most of them past chart hits, by **Anne Murray, Culture Club, Glen Campbell, Bill Withers,** and the **Andrea True Connection**, among others. Eitzel says that **Johann Kugelberg**—a former Matador and American Records staffer and co-founder of Omplatten Records—suggested the project.

"You could do a lot of really obscure covers," Eitzel says. "I didn't want to do that—I wanted to do pop songs."



EITZEL

Was I shooting for anything? No, I wanted to just sing them in tune... Maybe I've just got gall."

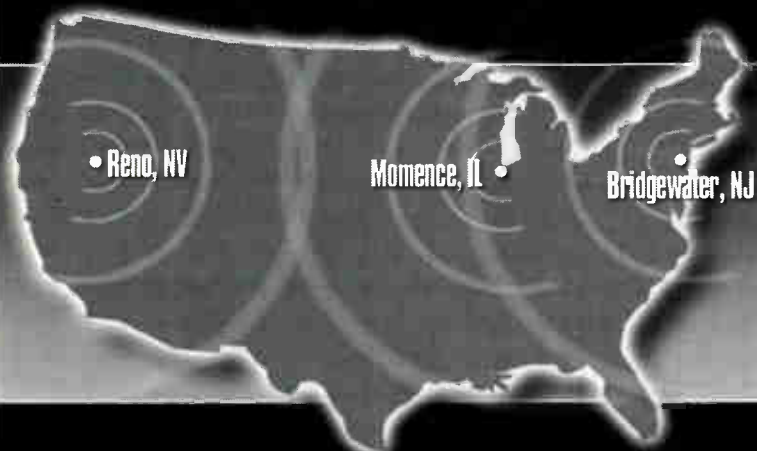
The songs came from a variety of sources. Eitzel loved the way **Kris Kristofferson's** "Help Me Make It Through the Night" was used in the movie *Fat City*. He was inspired to cover '70s adult film star True's "More, More, More" after hearing it on the radio during an Italian tour; he says, "It was like the voice of God, except God was a porn director."

He says with typical self-deprecation of the eclectic selections, "I didn't have any way of unifying these songs except by ruining them."

*Music for Courage & Confidence* was mainly cut in L.A. with a band that included **Ethan Johns, Joey Waronker** of **Beck's** band, and Swedish guitarist **Björn Olsson**.

Eitzel isn't resting on his laurels. The San Francisco-based singer is working on another album for Matador, he has recorded an album of American Music Club songs with a traditional Greek band, he is co-writing an album with guitarist **Joe Gore**, and he is contemplating an AMC reunion set. He begins a U.S. tour with **Tim Easton** at the end of May.

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# Retail Track™



by Ed Christman

**GOOD NEWS:** At the National Assn. of Recording Merchandisers (NARM) annual convention, held last month in San Francisco, one of the most frequently repeated laments was, "We're in the music business; we never hear about any good news anymore," or variations thereof.

While most attendees had a fighting spirit about the problems facing the industry, there was an almost universal feeling that the onslaught of bad news would continue to come hard and fast at them throughout this year. But fear not: Allow Retail Track to serve up a dosage of good news. On March 27, Hastings Entertainment reported a net income of \$9.5 million, or 80 cents per share, for its fiscal fourth quarter that ended Jan. 31, and \$4 million, or 34 cents per share, for the year (see story, page 63).

This is good news, because most music chains had a disastrous fourth quarter and a weak year. Especially heartening in the Hastings numbers is that the chain managed to generate



a same-store sales increase of 7.8% for the company's fiscal fourth quarter and an increase of 4.7% for the entire year. Contrast that with Trans World Entertainment, which reported being down 1% and 3%, respectively, and Tower Records—which, in what appears to be a first for a music chain, apparently didn't even file same-store numbers in its most recent Securities and Exchange Commission financial filing.

Two years ago at this time, Hastings was on the brink of being delisted by Nasdaq after it announced that it had to restate its earnings for a five-year period, because of accounting mistakes. Those mistakes are now (and have been for two years) the subject of shareholder class-action lawsuits. At the time, it frightened many shareholders to sell, because they feared a Chapter 11 filing was imminent, with the stock falling from about \$3.50 a share to about \$1.25 then.

At the time, I wrote that while the company's problems seemed to be growing, there was light at the end of the tunnel (Retail Track, *Billboard*, June 3, 2000). And sure enough, the company made my prediction come true, with a 10-K filing that showed that Hastings was a viable company with an ongoing business, albeit one with some problems to work out. At the end of the day, the lawsuit killed its stock and tied it up in court, but it didn't hurt its performance.

It took the rest of that year for Hastings to work through its troubles. This

year, it posted losses in the first three quarters, but that's because the skimpy profit margins that music provides make it so that most specialty stores are stuck back in the rut of needing a big fourth quarter to make them profitable for the year. While the holiday selling season did not propel most music retailers over the hump, to its credit, Hastings was one of the few that made the grade.

Hastings' performance is also good news for music labels in that having a healthy account is good news for them. Within the Hastings store, some might say that the performance of music is bad news for the industry.

Breaking out the same-store sales number for the year, merchandise comparable-store revenue increased 4.3% (video rental was up 6.4%). While the company didn't break out same-store sales for video and video games, total sales for the former increased 73% and the latter were up 114%, which should be in the ball park for same-store sales, considering they only opened two new stores last year. Getting back to comparable-store sales, books were up 0.3%, while music was down 3.5%.

While label executives may see that as disheartening, Hastings president/CEO John Marmaduke points out that music sales would have been down even more if not for the remerchandising that the chain underwent in bringing in video games and expanding its video section.

He says, "We have added a lot of similar products to our music mix for lifestyle merchandising, and I found that, of course, the sales [of those products] was accretive, but it has also lifted our music sales somewhat." Marmaduke explains that new product offerings and an expanded video assortment created a longer in-store shopping experience for customers, which has also benefited music sales, particularly catalog.

Marmaduke may see his remerchandising as a positive for music, but I would be remiss if I didn't point out to label executives that one of the main messages being delivered by music retail at NARM was that they clearly see that the major music companies appear unwilling to comprehend that a healthy account base is to their own benefit. And if they won't lift a finger in that direction, then retailers are saying, "We've got to fend for ourselves." And if that means taking in other merchandise—which would result in less music inventory—then so be it. It's not as if the guys from the music companies attending NARM don't get this: It's the guys upstairs at the majors who need to hear and comprehend the implications of this message.

## 6Boydston's Savvy Nets Air Time For Go Go

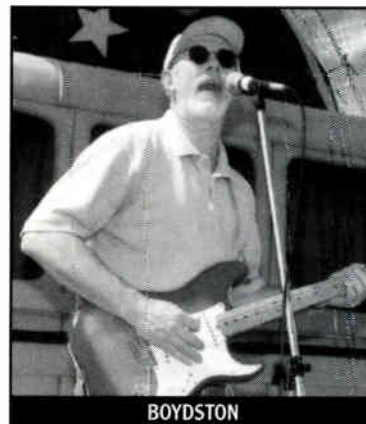
BY MOIRA MCCORMICK

CHICAGO—John Boydston, the driving force behind kids' music rock band Daddy a Go Go, is building an increasing presence for the group at retail, thanks to his ability to get around the primary roadblock facing purveyors of children's music: lack of radio exposure.

The Atlanta-based singer/songwriter/guitarist/bassist has aggressively promoted Daddy a Go Go since its 1999 debut, *Cool Songs for Cool Kids*, by appearing as a guest on morning shows at 35 mainstream radio stations around the country. His secret for getting on the air? Playing up the novelty of being a Stratocaster-wielding dad with alt-rock sensibility who plays rock'n'roll for kids. During the past three years, Boydston has been a featured guest on radio stations stretching from Atlanta to Denver, with formats as diverse as modern rock, classic rock, and oldies.

Mike Walker, president of Southern Music Distribution in Atlanta—which wholesales Daddy a Go Go product into chains like Trans World's FYE—says the exposure has helped raise Boydston's retail profile. "With their third release, *Big Rock Rooster* [released March 5 on Boyd-

ston's Boyd's Tone Records], we've already had to re-press to handle orders from Trans World stores." Walker says *Big Rock Rooster* is stocked in 60%-70% of Trans World's stores nationwide. The album is also available at Barnes & Noble and Borders Books & Music.



BOYDSTON

Walker expects other major national chains to jump on the Daddy a Go Go bandwagon because of the company's success with the product. "I'm pitching Daddy a Go Go pretty hard to Musicland and Wherehouse," he says, adding that if those two come on board, Tower Records is next. "Then we'll try Best Buy and keep on going. With John

doing these media interviews, it's the same as a new rock band trying to break itself. There's definitely a Daddy a Go Go groundswell, and it's getting bigger."

While the vast majority of contemporary children's artists aim to entertain parents as well as kids, Daddy a Go Go is one of the few that do so from an alt-rock perspective. What's more, *Big Rock Rooster* was designed for kids aged 5-10—which sets the band apart from the vast majority of preschool-targeted children's music. Its tracks include "I Wanna Be an Action Figure," "Guitars From Mars," and "Get Off the Computer."

Boydston, who bills himself as "Ward Cleaver with a Stratocaster," says he knew that in order to get the widest possible exposure, he had to get to parents via mainstream media. After all, he says, "the 9- and 10-year-olds wouldn't be hearing my stuff on the radio or seeing me on MTV. I got the idea to do radio interviews."

The approach is registering with the medium. Boydston notes that DJ Jimmy Baron of Atlanta modern rock outlet WNNX (99X) introduced him with the line, "Here's a guy who's 40 and who's jump-started a niche for himself in rock'n'roll."

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# Gemm Helps Nonprofit Radio Serve Listeners' Music-Buying Needs

**BY MATTHEW S. ROBINSON**

CAMBRIDGE, Mass.—Music collectors'/retail network Gemm.com has created an affiliate network that links its site to the Web desti-

nations of nonprofit radio stations.

Gemm spokesman Thomas Stimple says any radio station can become an affiliate, but that from a business standpoint, public stations

tend to have a more eclectic playlist that Gemm can better serve than the traditional generic record store.

The site—a rival to online auction site eBay in facilitating sales

of music rarities, obscurities, and used goods—is banking on the premise that it is, in fact, the ideal place to look for the more esoteric selections presented on radio.

The company bowed its first affiliate in February, when it became the e-commerce link for popular San Diego jazz public radio station KSDS-FM's site, [ksds-fm.org](http://ksds-fm.org).

As many of KSDS' listeners are audiophiles, station manager Mary Woodworth says that finding a place for them to purchase their favorite albums was an important goal for the service-oriented non-commercial station.

"This association between the radio station and Gemm should give the hardcore jazz connoisseurs who constitute KSDS's regular listeners their best opportunity to find and purchase the music they enjoy and

are unable to locate elsewhere," Woodworth says. "If a listener is inspired to purchase a recording because they heard it on KSDS, we want to help in any way possible."

Woodworth reports that KSDS frequently gets calls from listeners who want to know where to buy something they heard on the station. But with a library of more than 16,000 jazz and blues CDs and

8,000 LPs, KSDS covers a lot of territory that traditional brick-and-mortar record stores don't have the space to handle—especially in a genre like jazz.

"Nobody has the inventory that we play," she says. "We do not have a playlist of 50 or 500 songs. We have a playlist of 250,000 songs."

#### INVENTORY OF THE OBSCURE

Woodworth explains that Gemm makes a more attractive commerce partner because it does not find itself hemmed in by normal inventory constraints. With a network of more than 5,000 participating sellers, the

site claims more than 16 million items for sale.

"We did a search for some of the most obscure things we could think of, and we found it on the Gemm site," Woodworth says, citing the discovery of a full listing of recordings by Don Ellis that were unavailable anywhere else.

The La Jolla, Calif.-based retail site also makes it more attractive for nonprofit stations to become affiliates by offering free advertising (through such means as online banner exchanges) and 5% of all revenue generated through the partnership.

As KSDS is a noncommercial station, it is not permitted to mention Gemm on the air. Also, thanks to the Digital Millennium Copyright Act, KSDS does not broadcast via the Internet any longer. Though this may reduce the number of visitors to the site, Woodworth offers other reasons to log on. "We do a lot of mentioning of the Web site on-air," she says, "and we also have things like a jazz concert calendar and a program schedule, so people still have many reasons to visit—Gemm being among them."

Stimple says KSDS currently refers around 20 listeners a day to its site.

## Executive Turntable

**DISTRIBUTION:** Chip Schutzman is named VP of artist relations for Multicast Technologies in Fairfax, Va. He was director of programming for the House of Blues' digital division.

Kevin Dalton is named manager of regional sales for Sony Disc Manufacturing in Essex, Mass. He was product manager for Gateway.



SCHUTZMAN

Handleman Co. in Troy, Mich. She was project manager for the emergency department of Genesys Regional Medical Center.



NISHIMURA

**HOME VIDEO:** Lisa Nishimura is named head of sales for Palm Pictures in New York. She was head of sales for Six Degrees Records.

**NEW MEDIA:** Vito Salvaggio is named VP of product management for Roxio in Santa Clara, Calif. He was VP of marketing for Unimobile.

**MERCHANDISING:** Debbie Proffer is named manager of applications development maintenance for



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# Picture This™



by Jill Pesselnick

**POST-OSCAR PLANS:** After the glitz and glamour of the March 24 Academy Awards telecast, the home-video industry responded by announcing big campaigns for some of its Oscar-winning films.

New Line Home Entertainment revealed its two-tiered release schedule for *The Lord of the Rings (LOTR): The Fellowship of the Ring*, a winner of four Oscars. A theatrical version of the film will be available Aug. 6 on VHS



(\$22.94) and a two-disc DVD-Video set (\$29.95) in either wide-screen or full-screen. The DVD-Video features more than two hours of extra material, including a 10-minute preview of the second *LOTR* installment—*The Two Towers*—as well as featurettes exploring the culture of Middle Earth, the music video of the Oscar-nominated Enya song “May It Be,” and interviews with the movie’s stars **Elijah Wood**, **Ian McKellen**, **Liv Tyler**, and others.

The theatrical version will be supported by a \$45 million marketing campaign involving partnerships with Kia, Nokia, Air New Zealand, Gateway, and Intel. Highlights include a national test-drive event promoting the new Kia Sorento SUV in which consumers can receive a free *LOTR* DVD-Video or VHS and an offer to buy a Nokia phone. (The phone offer includes tickets to *The Two Towers* and a copy of the new DVD-Video.)

Another \$20 million will support the Nov. 12 release of the special extended edition of *LOTR* and a collector’s DVD-Video gift set. The extended edition (available on DVD-Video and VHS) will include 30 minutes of additional scenes incorporated into the original theatrical release and will likely be rated R. Its DVD-Video version will contain four discs with six hours of added content. The collector’s DVD-Video gift set will include the special extended edition set, as well as a *National Geographic* *LOTR* DVD-Video, bookends designed by **Sideshow Weta** (the movie’s visual effects designer), and *LOTR* game cards.

Lions Gate Home Entertainment will release *Monster’s Ball* June 11 on DVD-Video (\$24.99). The film, which earned **Halle Berry** a best actress Oscar, will be accompanied by audio commentary from Berry, co-star **Billy Bob**

**Thornton**, and director **Marc Forster**; deleted scenes; outtakes; and a behind-the-scenes featurette. It will be supported by a national broadcast and print advertising campaign involving BET, E!, *Entertainment Weekly*, *People*, *US Weekly*, *Ebony*, and others. Spots will be featured on *Good Morning America* and *The Today Show*, as well as on radio promotions in the top 20 markets.

“*[Monster’s Ball]* started out as a small movie that we were extremely proud of, but I believe it has moved well beyond everyone’s expectations,” Lions Gate executive VP of North American home video **Ron Schwartz** says. “[On the DVD], we want to offer a tremendous deal. We will be announcing special shelf [displays,] because we want to make sure we back up the retailers that are supporting us.”

Plans for the release of best picture winner *A Beautiful Mind* (Universal Studios Home Video) are expected to be announced soon, as will the release of *Iris* (Buena Vista Home Entertainment), honored for **Jim Broadbent**’s best supporting actor role. A new street date for best original screenplay winner *Gosford Park* is also expected. The title will now be released through Universal, which recently acquired and dissolved *Gosford*’s previous home, USA Home Entertainment.

**POST-OSCAR SALES:** The day after the Academy Awards, best foreign film winner *No Man’s Land* (an MGM pre-order is available Tuesday [9]), **Sidney Poitier**’s 1967 movie *Guess Who’s Coming to Dinner* (Columbia TriStar), and pre-orders for Columbia’s April 30 release of *Ali* (featuring best actor nominee **Will Smith**) incurred the largest overnight DVD-Video sales increases on Amazon.com. Honorary Oscar recipient Poitier helped the DVD-Video version of his film earn the No. 1 slot on the site’s DVD-Video Movers & Shakers list.

**NEWS BITS:** Universal debuts its new DVD-ROM feature, Total Axes, with the Tuesday (9) release of the *Spy Game Collector’s Edition* DVD-Video (\$19.95). Users will be able to view a variety of specially created streaming footage... DVD licensee and distributor Image Entertainment has shipped its 10 millionth DVD. The company holds a 26% market share in the music DVD market... Vialta, the maker of the ViDVD player, has made a deal with EMI-Capitol Music Special Markets to license content for its “ViMagazine” discs. The agreement with EMI allows Vialta to access songs from EMI’s catalog and from future music releases.

## Forthcoming Home-Video Releases Set To Generate Licensing Bonanza

BY STEVE TRAIMAN

NEW YORK—While there have been some disappointments in the sale of movie-related licensed merchandise in the past few years (*Billboard*, March 2)—most notably related to *Star Wars Episode 1: The Phantom Menace*—licensing bonanzas are expected from a number of upcoming home video releases.

Poised to generate strong interest are such projects as the animated *Spider-Man: The Ultimate Villain Showdown*, the DVD-Video special edition of the 20th anniversary rerelease of *E.T.: The Extra-Terrestrial*, and the home-video debuts of box-office smashes *Harry Potter and the Sorcerer’s Stone* and *The Lord of the Rings: The Fellowship of the Ring*.

### TOYS AND OTHER TIE-INS

A number of licensing deals were generated for the April 30 VHS (\$14.99) and DVD-Video (\$19.99) release of *Spider-Man: The Ultimate Villain Showdown* from Buena Vista Home Entertainment. The full-length animated adventure about the superhero’s beginnings is capitalizing on the much-anticipated Sony Pictures release of *Spider-Man: The Movie* May 3. (The video release of the feature is promised for the holidays from Columbia TriStar.)

“With his 40th anniversary next year, Spidey is the last great action figure to come to the movie screen,” Sony Pictures consumer products senior VP of marketing and client relations Michael Peikoff says, “and we’ve seen tremendous anticipation for the toys and other merchandise, [as well as] the Activision video game that will be previewed on the DVD release later this year.”

In addition to *Spider-Man*—for which a joint licensing venture with Marvel Enterprises is already paying big dividends from toy licensee Toy Biz/Marvel and others in virtually every product category—*Men in Black II* is due July 3 theatrically and *Stuart Little 2* is expected July 19 from Sony. Both will also be released on home video by Christmas on Columbia TriStar.

On May 21, the original *Men in Black*, whose home-video release has sold 28 million units to date, will be available in a new two-disc deluxe-edition DVD-Video, as will a new enhanced DVD-Video of *Stuart Little*, which previously sold 12 million units. Both will carry trailers for their respective movie sequels, in addition to enhanced graphics, a digitized soundtrack, and other bonus features. Peikoff notes that retailers will benefit from the continuing sales of licensed toys, games, and other products for both titles.

With the theatrical rerelease of Amblin Entertainment and Universal’s *E.T.: The Extra-Terrestrial* March 22, Toys “R” Us has an exclusive three-year worldwide merchandising program to

develop *E.T.* toys, games, sporting goods, apparel, and accessories. It kicked off with a \$1 million *E.T.* Comes Home in-store bar code-scan sweepstakes that ran in more than 50 million Toys “R” Us Sunday circular inserts for three weeks. Customers could take the printed “game piece” to any Toys “R” Us or Kids “R” Us store to be scanned to determine if they had won.

According to a Universal Studios Home Entertainment spokesman, a DVD-Video special edition of *E.T.* is due later this year with new footage, computer-generated enhancements, a digitally remixed soundtrack, more behind-the-scenes footage, and new interviews.

NewKidCo is also releasing a variety of new *E.T.* video games to piggyback the movie in three series that began last fall and continue through this spring, encompassing Sony PlayStation and PlayStation 2, Nintendo Game Boy Advance, and GameCube.

Warner Bros. consumer products president Dan Romanelli and his staff previewed new toys and playsets at the recent Toy Fair from toy licensee Mattel for *Harry Potter and the Chamber of Secrets*, the second installment of the movie series, which is due this Thanksgiving. Top-selling licensed merchandise for the first movie, *Harry Potter and the Sorcerer’s Stone*, will continue to be available to retail outlets to coincide with its May 28 VHS (\$24.99) and DVD-Video (\$26.99) release.

Warner Home Video executive VP/GM Thomas Lesinski says the two-disc DVD-Video will offer never-before-seen footage and interactive material. Among those interactive features is the DVD-ROM One Voice technology, which enables users to navigate through a personalized tour of Hogwarts School and other hidden options by speaking into a computer microphone. Additionally, fans will be able to collect and trade digital Harry Potter cards online in an exclusive DVD-Video function.

The company recently announced a \$25 million marketing plan for the home-video release. Coca-Cola USA and Warner are teaming for a partnership to drive store traffic, and retailers who create a merchandising display “fit for a wizard” have a chance to win a grand-prize trip for two to the world premiere of *Harry Potter and the Chamber of Secrets*. Plans also include advertising on major TV networks, as well as through cable, print, and online entities.

New Line Cinema’s blockbuster *The Lord of the Rings: The Fellowship of the Ring*, which has grossed more than \$300 million domestically, is due on VHS and DVD-Video Aug. 6 (see Pic-

ture This, this page). Merchandise will bridge the home video release and the second film in the trilogy, *The Lord of the Rings: The Two Towers*, due this November. Toy Biz/Marvel has already previewed new action figures and toys.

Most of the major retail chains benefited from virtual sellouts of *Lord of the Rings* merchandise during the recent Christmas holiday. Toy Biz VP Kathryn Maciel says that the new line of *Lord of the Rings* gear “ranges from 7-inch figures at \$7.99 suggested retail to our 14-inch Balrog monster and Treebeard hero figures at \$29.99 each. Response has been overwhelming.”

A number of other licensing success stories have also been evident of late. As part of its new “Princess” brand campaign, Disney backed the Feb. 26 direct-to-video VHS (\$26.99)/DVD-Video (\$29.99) release of *Cinderella II: Dreams Come True* with a broad array of merchandise. Disney consumer products licensing VP Tim Klaseus notes. Included is the Mattel World of Cinderella doll featured at Kmart in a joint display with the videos.

Universal Studios Consumer Products Group has licensed what its senior



**Ready to ‘Ring’ Up Sales.** VP Kathryn Maciel of Toy Biz/Marvel presents Sauron and Gandalf action figures for the summer DVD-Video release of *Lord of the Rings: The Fellowship of the Ring*. (Photo: Steve Traiman)

VP of merchandising and marketing Tim Rothwell calls its “crown jewels” to Applause for toys, games, and other merchandise. This line features the Universal Monsters (a classic series including Frankenstein, Dracula, and Wolfman), which already have 38 separate titles on DVD-Video; Curious George; Woody Woodpecker; and Chilly Willy. Signed last year, the deal licenses all merchandise and toy rights to Applause and is credited with helping pull the company back from bankruptcy.

WEA associate director of special market sales Dave Kapp says New Rhino franchises are receiving good response. Gummy’s 45th anniversary—to be celebrated with a seven-disc DVD-Video boxed set (\$99.95) April 9 (*Billboard*, Nov. 24, 2001), followed by other Gummy releases—will be accompanied by a major initiative from Heat Licensing to get such Gummy merchandise as toys, books, clothing, and the popular bendables back on store shelves.

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# Billboard® TOP VHS SALES™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1			
1		<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
2		<b>TRAINING DAY</b> WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
3	1	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
4	2	<b>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
5	3	<b>MOULIN ROUGE</b> FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
6	6	<b>BALTO II: WOLF QUEST</b> UNIVERSAL STUDIOS HOME VIDEO 99653	Animated	2001	NR	19.99
7	4	<b>PETER PAN (SPECIAL EDITION)</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
8		<b>DRAGONBALL Z: MAJIN BUU-DEFIANCE (UNEDITED)</b> FUNIMATION 337	Animated	2002	NR	14.95
9	5	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
10		<b>DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (UNEDITED)</b> FUNIMATION 339	Animated	2002	NR	14.95
11	10	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 63670	Mike Myers Eddie Murphy	2001	PG	24.99
12		<b>LARA CROFT: TOMB RAIDER</b> PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
13	9	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
14		<b>THE HUNCHBACK OF NOTRE DAME</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 7955	Animated	1840	G	0
15	8	<b>TOM &amp; JERRY: MAGIC RING</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	Animated	2002	NR	14.95
16	12	<b>NAUTICAL NONSENSE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
17		<b>DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED)</b> FUNIMATION 338	Animated	2002	NR	14.95
18	7	<b>PLANET OF THE APES</b> FOXVIDEO 2003598	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
19		<b>DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED)</b> FUNIMATION 340	Animated	2002	NR	14.95
20		<b>BOB THE BUILDER: BUSY BOB &amp; SILLY SPUD</b> LYRICK STUDIOS 24107	Animated	2002	NR	14.99
21	13	<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
22	11	<b>HEIST</b> WARNER HOME VIDEO 22472	Gene Hackman Danny Devito	2001	R	19.96
23	29	<b>ELMO'S WORLD: SPRINGTIME FUN</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99
24	14	<b>DISNEY'S AMERICAN LEGENDS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
25		<b>HERE COMES PETER COTTONTAIL</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98
26		<b>EASTER EGG-STRAVAGANZA</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144	Rolie Polie Olie	2002	NR	12.99
27	20	<b>VEGGIE TALES: LIONS, SHEPHERDS &amp; QUEENS</b> BIG IDEA/LYRICK STUDIOS 2140	Veggie Tales	2002	NR	19.99
28	25	<b>RUGRATS EASTER</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87105812.95	Animated	2002	NR	12.95
29	17	<b>CAST AWAY</b> FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
30	15	<b>NFL: SUPER BOWL XXXVI</b> USA HOME ENTERTAINMENT 60334	Various Artists	2002	NR	14.95
31	19	<b>A KNIGHT'S TALE</b> COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
32	18	<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
33	21	<b>EXIT WOUNDS</b> WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
34	28	<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
35	27	<b>BRIDGET JONES'S DIARY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
36		<b>VEGGIE TALES: STAND UP STAND TALL</b> BIG IDEA/LYRICK STUDIOS 2141	Veggie Tales	2002	NR	19.99
37	31	<b>SAVE THE LAST DANCE</b> PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
38	39	<b>COYOTE UGLY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
39		<b>IT'S THE EASTER BEAGLE, CHARLIE BROWN</b> PARAMOUNT HOME ENTERTAINMENT 83741	Animated	1974	NR	12.95
40	32	<b>BLOW</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R	14.94

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

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# Billboard® TOP DVD SALES™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
1		<b>TRAINING DAY</b> WARNER HOME VIDEO 21952	Denzel Washington Ethan Hawke	R	26.98
2		<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21317	Animated	NR	29.99
3		<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 6006456	Drew Barrymore Steve Zahn	PG-13	27.96
4	4	<b>THE ONE</b> COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li	PG-13	27.96
5	1	<b>JOY RIDE</b> FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
6	2	<b>HEIST</b> WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	24.98
7	5	<b>A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law	PG-13	29.99
8	3	<b>ZOOLANDER</b> PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	29.99
9		<b>THE HUNCHBACK OF NOTRE DAME</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23315	Animated	G	29.99
10	6	<b>THE WASH</b> TRIMARK HOME VIDEO 7964	Dr. Dre Snoop Dogg	R	24.99
11	7	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22033	Animated	NR	29.99
12	8	<b>JAY AND SILENT BOB STRIKE BACK</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
13	9	<b>THE LAST CASTLE</b> DREAMWORKS HOME ENTERTAINMENT 89870	Robert Redford James Gandolfini	R	26.99
14		<b>Q2: THE COMPLETE FIRST SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99204	Ernie Hudson Terry Kinney	NR	64.98
15	11	<b>A.I.: ARTIFICIAL INTELLIGENCE (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 89885	Haley Joel Osment Jude Law	PG-13	29.99
16	17	<b>MOULIN ROUGE</b> FOXVIDEO 2000670	Nicole Kidman Ewan McGregor	PG-13	29.98
17	16	<b>SHREK (SPECIAL EDITION)</b> DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
18	10	<b>DON'T SAY A WORD</b> FOXVIDEO 2003405	Michael Douglas	R	27.98
19	12	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
20		<b>BLADE</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO N4685	Wesley Snipes	R	24.98
21	13	<b>"O"</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7911	Mekhi Phifer Josh Hartnett	R	24.99
22	15	<b>THE MUSKETEER</b> UNIVERSAL STUDIOS HOME VIDEO 521765	Justin Chambers Mena Suvari	PG-13	26.98
23	21	<b>PETER PAN (SPECIAL EDITION)</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated	G	29.99
24		<b>HEAT</b> WARNER HOME VIDEO 14192	Robert De Niro Al Pacino	R	19.98
25	25	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24884	Animated	PG	29.99

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# Billboard® TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
1		<b>TRAINING DAY</b> WARNER HOME VIDEO 21952	Denzel Washington Ethan Hawke	R	
2		<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13	
3	2	<b>JOY RIDE</b> FOXVIDEO 2003452	Steve Zahn Paul Walker	R	
4	1	<b>DON'T SAY A WORD</b> FOXVIDEO 2003428	Michael Douglas	R	
5	3	<b>HEIST</b> WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	
6	5	<b>ZOOLANDER</b> PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13	
7	4	<b>A.I.: ARTIFICIAL INTELLIGENCE</b> DREAMWORKS HOME ENTERTAINMENT 89560	Haley Joel Osment Jude Law	PG-13	
8	6	<b>THE LAST CASTLE</b> DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R	
9	8	<b>HARDBALL</b> PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13	
10	7	<b>THE ONE</b> COLUMBIA TRISTAR HOME VIDEO 80552	Jet Li	PG-13	
11	9	<b>RAT RACE</b> PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese	PG-13	
12	11	<b>THE MUSKETEER</b> UNIVERSAL STUDIOS HOME VIDEO 89596	Justin Chambers Mena Suvari	PG-13	
13	12	<b>JAY AND SILENT BOB STRIKE BACK</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303	Jason Mewes Kevin Smith	R	
14	10	<b>"O"</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7912	Mekhi Phifer Josh Hartnett	R	
15	19	<b>CAPTAIN CORELLI'S MANDOLIN</b> UNIVERSAL STUDIOS HOME VIDEO 88863	Nicolas Cage Penelope Cruz	R	
16		<b>MOULIN ROUGE</b> FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13	
17	13	<b>THE WASH</b> TRIMARK HOME VIDEO 4250	Dr. Dre Snoop Dogg	R	
18		<b>HEARTS IN ATLANTIS</b> WARNER HOME VIDEO 22081	Anthony Hopkins	PG-13	
19		<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	G	
20	17	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 88861	Paul Walker Vin Diesel	PG-13	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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# PROGRAMMING

## Modern Rock Looks Under Radar For New Directions

As Top 40 And Mainstream Rock Radio Further Encroaches On The Genre's Territory, Stations Rethink Programming Practices

BY STEVEN GRAYBOW

NEW YORK—When you tuned your radio to a modern rock station during the first decade of the format's existence, it sounded like nothing else on the dial. Modern radio—the original home to the Police and Talking Heads, as well as Bauhaus and Buzzcocks—was the place where punk rock and cutting-edge bands from England were played alongside up-and-coming American artists, with a taste of ska, reggae, and music from the station's local market thrown in for flavor.



But in the past decade, what was once considered too edgy for top 40 and mainstream rock radio has infiltrated both formats, leading stations to increasingly base their programming on artists that can trace their sonic lineage to the first wave of modern rock artists. Similarly, consolidation and increased focus on the bottom line (and away from creative programming) has prompted many modern stations to concentrate more on the hits of the day and less on exposing their listeners to new music.

This homogenization is illustrated by comparing the *Billboard* modern and mainstream rock charts from the past five years. In the April 6, 2002, issue, the two charts shared 21 songs overall, with seven of those tunes sitting in the top 10 of both charts. During the first week of April 2001, there were 22 shared titles (four in the top 10); in 2000, there were 19 shared titles (two in the top 10); in 1999, there were 15 shared titles (three in the top 10); in 1998, there were 17 shared titles (four in the top 10); and in a corresponding week in April 1997, there were only 14 titles shared between the two charts (six in the top 10).

### ALTERNATIVE BECOMES MODERN

"What was once considered modern became known as alternative, which was really a terminology that denoted the new mainstream," explains modern rock WOXY (97X) Cincinnati PD

Mike Taylor, who says that the defining aspect of a true modern station is "variety, and lots of it."

Recent additions to the WOXY playlist include new music by dance/rock hybrid the Chemical Brothers and new British hope Starsailor, as well as another U.K. band, Haven, whose debut *Between the Senses* is currently available only as an indie import.

"Having true music fans programming WOXY keeps the station on the cutting edge," Taylor says. "A station that is mainstream looks at what is big, and they choose songs that fit their station. WOXY has a history of being a tastemaker, which means looking at what is outside of the mainstream radar and bringing it into focus."

KFSD (92.1) San Diego PD Mike Halloran, a two-decade-plus modern-rock veteran, agrees that variety is the hallmark of a true modern station.

"Back in the day, a modern would go from playing the Rollins Band to the Wonder Stuff to a pure pop song and might even throw in someone like Enya," he recalls. "Plus, you had artists who were yours alone and who would never get played anywhere else. Around 1988, bands like Love and Rockets, the B-52's, and the Cure became a part of mainstream rock and top 40 radio, and the sounds that defined modern were no longer the format's own."

To maintain an identity, Halloran says that, more than ever, a



modern programmer has to keep his or her ear to the ground in order to find new music, "before it is co-opted by top 40. We were playing the White Stripes when they were still an independent," he says, noting that KFSD played the song "Hello Operator" from the band's independent 2000 sophomore release, *De Stijl*. (The band is now signed to V2.) "We are also getting a great response for an artist named Jason M'raz (recently signed by Elektra), and right now

the only place to get his independent CD is at one of his shows."

### LOCAL ACTS KEEP MODERN ALIVE

Some of KFSD's local artists may never get picked up by a major, which is fine with Halloran. "We play a local band named Pinback, who have sold maybe 5,000 copies of their album locally. The songs are very trippy and melancholy—really bizarre—but they strike a chord with our listeners. The guy who is essentially the band is sort of a recluse who doesn't do radio interviews, so he might never become 'the next big thing.' But we play him, and that is the essence of modern radio—searching out songs that captivate the listener."

The notion of supporting up-and-coming local artists—once an important feature of rock radio—has waned during the past decade, as radio has increasingly focused on the tried and true. Like many modern stations, KFSD has a weekly show, *Go Loco*, which features nothing but local artists from 6 p.m.-10 p.m. every Sunday. "One of radio's mandates is to serve the community," Halloran remarks, "so nurturing new artists falls squarely under the aegis of what radio is supposed to be doing."

That sentiment is echoed by WNNX (99X) Atlanta PD Chris Williams, who says that among radio formats, modern rock is in a singular position to champion new local artists. "If you are a mass-appeal top 40 or rock station, your focus is on playing music that has already achieved critical mass," he says. "A modern rock listener, by definition, is someone who actively searches out new music, so the modern station must reflect that lifestyle."

To that end, WNNX features local artists as the opening acts at their station shows and plays unsigned local bands on their weekly new-music show. "Not only might we play a local artist's song," says Williams—who is currently putting the station's support behind the Georgia-based punk/pop outfit Left Front Tire—"but we also try to assist in bringing them to the attention of management firms and record labels."

Throughout modern rock radio's history, the search for new music has frequently led to the U.K., a longtime hotbed of cutting-edge new music. "The English in general have always been serious about trying to find new and exciting

things in music," Taylor says. "I always used to ask new bands if they had a following in Europe, because that told me that people who were passionate about new music liked the band."

Taylor credits his success as a programmer to his daily routine of checking in with music magazines and Web sites originating from the U.K. Furthermore, he feels that, more than any other



format, a modern station must look to its listeners for direction.

"As a modern station, we need to see the distinction between the albums that are selling huge numbers and the shows that our listeners are going to and bringing their friends to, because the latter are the artists that will define who we are."

### LEARNING TO SHARE

Still, there are merits to sharing the most popular rock songs with other formats, according to Williams, who says that playing popular songs by Creed and Goo Goo Dolls acts as a gateway that allows listeners to discover the station. "It is the same model as having a morning show that has mass appeal," he says. "People listen to the morning show, and you hope they will stick with the station for the rest of the day. 'Gateway' songs work the same way—you can convert listeners to the station, but you have to get them in the door first."

For WWCD (CD101.1) Columbus, Ohio, PD Andy Davis, it is often the songs that he cannot share with the competition that frustrate him the most.

"I see a song like Limp Bizkit's 'Here to Stay' explode around the country, and I play it, and the phones light up with negative reactions from our listeners," he says. Unlike many modern stations that share a lot of harder-edged rock songs with their crosstown rivals, WWCD has forged its reputation upon modern-only music. "As modern rock began leaning more toward active rock and triple-A got more adult, our station was left right in the middle. For us, the clear path was to pro-

gram a true modern rock format, with music that was ours alone."

Davis is quick to add that his listener's reluctance to accept the tried and true gives him the freedom to add songs by Joe Strummer & the Mescaleros (Strummer is the former frontman of the Clash), former Hüsker Dü frontman Bob Mould, and the Australian band the Avalanches to his playlist, all of which define WWCD to its listeners as a modern rock station.

"I can't rely on other stations in the market to make these songs hits," Davis says. "It is all up to us, and it drives me crazy when I play a great song and no one else is on it. I want to call the programmers at other stations and find out why they are missing out on something that has struck an obvious chord with my listeners."

Williams and Halloran agree that recent trends in radio have made creative programming diffi-



cult. "With consolidation, radio stations don't have the staff or resources to run around and search out new music like they used to," Williams laments, while Halloran states that "voice tracking effectively puts the audience on 'ignore.' Imagine if the terror attacks of Sept. 11 happened over the weekend, or if Kurt Cobain chose the wrong day to die. People would turn on the radio to get information, to hear someone's personal feelings, and they would get some unknown disc jockey happily announcing the same tired song that was played an hour ago."

"Why are so many people downloading new music?" Halloran asks. "It is because they are bored, and no one is exposing them to new sounds, so they are asking their friends and finding it themselves. That should be radio's challenge—to step up to the plate, serve your audience, and find that next cool thing."

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# Music & Showbiz™



by Carla Hay

**DALTREY ON 'THAT '70s SHOW':** The Who's "Baba O'Riley" was originally going to be the theme song for the hit Fox sitcom *That '70s Show*, so it seems only fitting that the band's frontman, **Roger Daltrey**, would guest-star on the show's 100th episode, set to air April 30.

The milestone episode will feature a musical fantasy dreamed up by *That '70s Show* character Fez, played by **Wilmer Valderrama**. Daltrey plays a music teacher in the episode.

Of all the sitcoms he could be on, Daltrey tells *Billboard* that he chose *That '70s Show* because "it has a

charm to it that I like. I had a great time in the '70s, but dealing with fame was the best and worst thing for me about [that time]. I wouldn't change a thing, though, because it's shaped who I am."

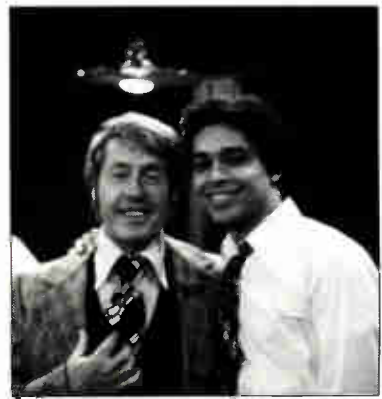
Being an actor is similar to being a singer, Daltrey notes: "I love inventing characters, and when I'm singing, I'm a dramatist of the song." Of the Who's upcoming tour, Daltrey reveals that audiences will get to see "another side of the Who: you'll see more of our sense of humor. The show is going to have three acts."

Daltrey says that the Who's next studio album (the band's first studio album of new material since 1982's *It's Hard*) is "definitely happening. When we release it will depend on the record company and whether we like the songs."

Now that Daltrey has played a music teacher on TV, who would he say was his greatest music teacher? "I only had one music teacher, and I hated her," he says with a laugh. "But seriously, I'd have to say my greatest musical teacher has been [Who guitarist/songwriter] **Pete Townshend**."

**IN BRIEF:** Michael Jackson, Cher, Stevie Wonder, Kiss, and Alanis Morissette are among the artists slated to perform on the ABC-TV special *American Bandstand's 50th... A Celebration!* The performances will be taped April 19-21 at the Pasadena (Calif.) Civic Auditorium, and the special will air May 3 at 8 p.m. ET. Longtime *American Bandstand* host **Dick Clark** is the executive producer/host of the two-hour special. Launched in 1952, *American Bandstand* started as a local Philadelphia show and went national in 1957. Before going off the air in 1989, *American Bandstand* was the longest-running music series on U.S. TV.

**Aerosmith** will be honored at the second annual *mtvICON* concert special, which will be taped April 14 in Los Angeles and will air April 17 on MTV. The tribute concert will include performances by Aerosmith, **Kid Rock**, **Pink**, **Nas**, **Shakira**, **Papa Roach**, and **Train**.



Daltrey, left, and Valderrama on the set of *That '70s Show*.

charm to it that I like. I had a great time in the '70s, but dealing with fame was the best and worst thing for me about [that time]. I wouldn't change a thing, though, because it's shaped who I am."

"Who better than Roger Daltrey to be on this show," says *That '70s Show* co-creator/co-executive producer **Mark Brazill**. He adds that the show's creators originally wanted to call the series *Teenage Wasteland* (a phrase from "Baba O'Riley") but were denied permission to use the phrase or the song. "If any TV show has the right to do a rock musical, it's *That '70s Show*, because the '70s were the decade of rock musicals."

# NEWSLINE...

In a brief submitted to the Federal Communications Commission, the American Federation of Television and Radio Artists has outlined formal objections to radio consolidation. The brief says that consolidation has "harmed the public interest by reducing diversity and competition in local radio markets" . . . Country WPOC Baltimore PD Scott Lindy is promoted to Clear Channel director of operations for Baltimore, and former Star System president Jason Kane is named Clear Channel director of operations for Austin . . . XM Satellite Radio CFO Heinz Stubblefield has exited; XM treasurer Greg Cole will be the interim CFO.

Compiled by Carla Hay in New York.



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2 JA RULE, DOWN A** B**CH	2 KENNY CHESNEY, YOUNG	2 SYSTEM OF A DOWN, TOXICITY	2 DAVE MATTHEWS BAND, EVERYDAY
3 MARY J. BLIGE, RAINY DAYZ	3 TIM MCCRAW, THE COBBOY IN ME	3 TWEET, DOPS, OH MY	3 PUDDLE OF MUDD, BLURRY
4 LUDACRIS, SATURDAY (OOOH! OOOH!)	4 MARTINA MCBRIDE, BLESSED	4 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD	4 ALANIS MORISSETTE, HANDS CLEAN
5 ASHANTI, FOOLISH	5 TOBY KEITH, MY LIST	5 NAS, ONE MIC	5 GOO GOO DOLLS, HERE IS GONE
6 B2K, GOT'S TA BE	6 RASCAL FLATTS, I'M MOVIN' ON	6 LUDACRIS, SATURDAY (OOOH! OOOH!)	6 JOHN MAYER, NO SUCH THING
7 AALIYAH, MORE THAN A WOMAN	7 REBA MCKENZIE, SWEET MUSIC MAN	7 USHER, I DON'T HAVE TO CALL	7 MARY J. BLIGE, NO MORE DRAMA
8 BUSTA RHYMES, PASS THE COURVOISIER PART II	8 PAT GREEN, THREE DAYS	8 P. DIDDY, I NEED A GIRL (PART ONE)	8 PINK, DON'T LET ME GET ME
9 LIL BOW WOW, TAKE YA HOME	9 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	9 SHAKIRA, UNDERNEATH YOUR CLOTHES	9 CELINE DION, A NEW DAY HAS COME
10 FAT JOE, WHAT'S LUV	10 NICKEL CREEK, THE LIGHTHOUSE'S TALE	10 BUSTA RHYMES, PASS THE COURVOISIER PART II	10 LENNY KRAVITZ, STILLNESS OF HEART
11 TWEET, DOPS, OH MY	11 MONTGOMERY GENTRY, DIDN'T I	11 X-ECUTIONERS, IT'S GOIN' DOWN	11 SHAKIRA, UNDERNEATH YOUR CLOTHES
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14 KEKE WYATT, NOTHING IN THIS WORLD	14 WILLIE NELSON, MENDOCINO COUNTY LINE	14 UNWRITTEN LAW, SEEMIN' RED	14 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
15 JA RULE, ALWAYS ON TIME	15 GARY ALLAN, THE ONE	15 ADEMA, THE WAY YOU LIKE IT	15 ENRIQUE IGLESIAS, ESCAPE
16 FAITH EVANS, I LOVE YOU	16 GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN	16 TRIK TURNER, FRIENDS & THE FAMILY	16 TRAIN, SHE'S ON FIRE
17 BEANIE SIGEL & FREEWAY, ROC THE MIC	17 KID ROCK, LONELY ROAD OF FAITH	17 FAITH EVANS, I LOVE YOU	17 NATALIE IMBRUGLIA, WRONG IMPRESSION
18 NAPPY ROOTS, AWWNAW	18 EMERSON DRIVE, I SHOULD BE SLEEPING	18 BLINK-182, FIRST DATE	18 NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS)
19 MAXWELL, THIS WOMAN'S WORK	19 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL	19 ENRIQUE IGLESIAS, ESCAPE	19 JEWEL, STANDING STILL
20 USHER, I DON'T HAVE TO CALL	20 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO	20 MICHELLE BRANCH, ALL YOU WANTED	20 CHER, SONG FOR THE LONELY
21 AVANT, MAKIN' GOOD LOVE	21 TRACE ADKINS, I'M TRYIN'	21 ANDREW W.K., PARTY HARD	21 JIMMY EAT WORLD, THE MIDDLE
22 BRANOV, WHAT ABOUT US?	22 KEITH URBAN, WHERE THE BACKLOG ENDS	22 MARY J. BLIGE, RAINY DAYZ	22 CREED, MY SACRIFICE
23 IMX, FIRST TIME	23 JO OEE MESSINA, BRING ON THE RAIN	23 WHITE STRIPES, FELL IN LOVE WITH A GIRL	23 NICKELBACK, TOO BAD
24 KNOC TURN'AL, KNOC	24 TOBY KEITH, I WANNA TALK ABOUT ME	24 JA RULE, DOWN A** B**CH	24 SMASH MOUTH, HOLIDAY IN MY HEAD
25 P. DIDDY, I NEED A GIRL (PART ONE)	25 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW	25 VANESSA CARLTON, A THOUSAND MILES	25 NO DOUBT, HEY BABY
26 JAY-Z, SONG CRY	26 CAROLYN DAWN JOHNSON, COMPLICATED	26 PINK, DON'T LET ME GET ME	26 MICHELLE BRANCH, ALL YOU WANTED
27 'N SYNC, GIRLFRIEND	27 MONTGOMERY GENTRY, COLD ONE COMIN' ON	27 G-O-E-P, SPECIAL DELIVERY	27 VANESSA CARLTON, A THOUSAND MILES
28 ANGIE STONE, WISH I DIDN'T MISS YOU	28 ALISON KRAUSS, THE LUCKY ONE	28 INCUBUS, NICE TO KNOW YOU	28 MARY J. BLIGE, RAINY DAYZ
29 RAPHAEL SAAOIO, BE HERE	29 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS	29 GODSMACK, I STAND ALONE	29 CRAIG DAVID, 7 DAYS
30 JAHEIM, ANYTHING	30 CLEDUS T. JUOO, BREATH	30 LIL BOW WOW, TAKE YA HOME	30 NICKELBACK, HOW YOU REMIND ME
31 GLENN LEWIS, DON'T YOU FORGET IT	31 GARY ALLAN, RIGHT WHERE I NEED TO BE	31 RES, THEY SAY VISION	31 PINK, GET THE PARTY STARTED
32 DONELL JONES, YOU KNOW THAT I LOVE YOU	32 SARA EVANS, I COULD NOT ASK FOR MORE	32 NAPPY ROOTS, AWWNAW	32 KID ROCK, LONELY ROAD OF FAITH
33 RUFF ENOZ, SOMEDNE TO LOVE YOU	33 BROOKS & DUNN, ONLY IN AMERICA	33 BEANIE SIGEL & FREEWAY, ROC THE MIC	33 RES, THEY SAY VISION
34 BIG TYMERS, STILL FLY	34 GARTH BROOKS, WRAPPED UP IN YOU	34 DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES	34 FATBOY SLIM, WEAPON OF CHOICE
35 TRINA, TOLD 'ALL	35 JAMIE O'NEAL, FRANTIC	35 N E R D, ROCK STAR-POSER	35 THE CALLING, WHEREVER YOU WILL GO
36 ROY JONES JR., THAT WAS THEN	36 GARTH BROOKS, THE DANCE	36 GOO GOO DOLLS, HERE IS GONE	36 COURSE OF NATURE, CAUGHT IN THE SUN
37 CAMP LO, GLO	37 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY	37 AALIYAH, MORE THAN A WOMAN	37 AEROSMITH, JADEO
38 SHARISSA, ANY OTHER NIGHT	38 ALAN JACKSON, WHERE WERE YOU	38 NELLY FURTADO, ON THE RADIO	38 Z2, BEAUTIFUL DAY
39 BENZINO, SHINE LIKE MY SON	39 DIAMONO RIO, ONE MORE DAY	39 B2K, UH HUH	39 STAIN'D, IT'S BEEN AWHILE
40 MACK 10, OD DA DAMN THING	40 KEVIN DENNEY, THAT'S JUST JESSIE	40 SHERYL CROW, SOAK UP THE SUN	40 CREED, HIGHER
<b>NEW ONS</b>			
CAM'RON, OH BOY	JOANNA JANET, SINCE I VEE SEE YOU LAST	NO DOUBT, HELLA GOOD	JEWEL, BREAK ME
TRUTH HURTS, ADDICTIVE	LITTLE BIG TOWN, DON'T WASTE MY TIME	MUSIQ, HALFCRAZY	NORAH JONES, DON'T KNOW WHY
		ALIEN ANT FARM, ATTITUDE	PAUL MCCARTNEY, LONELY ROAD
		BRANDY, FULL MOON	NO DOUBT, HELLA GOOD
			RAPHAEL SAAOIO, BE HERE
			ANGIE STONE, WISH I DIDN'T MISS YOU

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 13, 2002

<p>Continuous programming 200 Jenecho Quadrangle, Jericho, NY 11753</p> <p><b>NEW</b></p> <p>MOBY, WE ARE ALL MADE OF STARS (NEW) DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES (NEW)</p> <p><b>[OVEN FRESH]</b></p> <p>NO DOUBT, HELLA GOOD LINKIN PARK, POINTS OF AUTHORITY SUGARCULT, BOUNCING OFF THE WALLS B. R. M. C., LOVE BURNS DJ QUIK, TROUBLE JIM CROW, HOLLA AT A PLAYA MOTH, I SEE SOUND MAUGHT BY NATURE, FEELS GOOD (DON'T WORRY ABOUT A THING) WYCLEF JEAN, THE P.U.'S ECHOBRAIN, KEEP ME ALIVE</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b></p> <p>MOBY, WE ARE ALL MADE OF STARS MUSIQ, HALFCRAZY AND YOU WILL KNOW US BY THE DEAD, ANOTHER MORNING STONER MOTH, I SEE SOUND ALIEN ANT FARM, ATTITUDE</p>	<p>Continuous programming Hanley Crescent, London NW18TT</p> <p><b>NEW</b></p> <p>SHAKIRA, WHENEVER WHEREVER GEORGE MICHAEL, FREEK KYLIE MINOGUE, IN YOUR EYES ALANIS MORISSETTE, HANDS CLEAN NICKELBACK, HOW YOU REMIND ME LENNY KRAVITZ, BELIEVE ANASTACIA, ONE DAY IN YOUR LIFE JENNIFER LOPEZ, AIN'T IT FUNNY PINK, GET THE PARTY STARTED ENRIQUE IGLESIAS, ESCAPE P.O.D., YOUTH OF THE NATION MOBY, WE ARE ALL MADE OF STARS LLOYD &amp; ICE-T, THE WORLD IS A GHETTO NATALIE IMBRUGLIA, WRONG IMPRESSION FAITHLESS &amp; OJIO, ONE STEP TOO FAR 'N SYNC, GIRLFRIEND DESTINY'S CHILD, NASTY GIRL TRAVIS, FLOWERS IN THE WINDOW JA RULE, ALWAYS ON TIME OASIS, THE HINDU TIMES</p>	<p>Continuous programming 9697 E. Mineral Ave., Englewood, CO 80112</p> <p><b>NEW</b></p> <p>TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE RASCAL FLATTS, I'M MOVIN' ON TIM MCCRAW, THE COBBOY IN ME JO DEE MESSINA, BRING ON THE RAIN TOBY KEITH, MY LIST MARTINA MCBRIDE, BLESSED LENNY KRAVITZ, BELIEVE CHRIS CAGLE, I BREATHE IN, I BREATHE OUT GARY ALLAN, THE ONE ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG) KENNY CHESNEY, YOUNG CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO DARRYL WORLEY, I MISS MY FRIEND MARK MCCUINN, SHE DOESN'T DANCE GARTH BROOKS &amp; TRISHA YEARWOOD, SQUEEZE ME IN CHELSEY WRIGHT, JEZEBEL CLINT BLACK, MONEY OR LOVE REBA, SWEET MUSIC MAN TRACE ADKINS, HELP ME UNDERSTAND</p>
<p>Continuous programming 299 Queen St. West, Toronto, Ontario M5V2Z5</p> <p><b>NEW</b></p> <p>STARSAILOR, POOR MISGUIDED FOOL (NEW) ALIEN ANT FARM, ATTITUDE (NEW) CARLITO, ASS COMO MI (NEW) WYCLEF JEAN, THE P.U.'S (NEW) DEFAULT, DENY JA RULE, ALWAYS ON TIME ENRIQUE IGLESIAS, ESCAPE 'N SYNC, GIRLFRIEND ALANIS MORISSETTE, HANDS CLEAN PINK, DON'T LET ME GET ME GLENN LEWIS, DON'T YOU FORGET IT NICKELBACK, TOO BAD CHOCCLAIR, LIGHT IT UP JENNIFER LOPEZ, AIN'T IT FUNNY REMY SHANO, TAKE A MESSAGE THE CALLING, WHEREVER YOU WILL GO USHER, I DON'T HAVE TO CALL SUM 41, MOTIVATION K-O-S, HEAVEN ONLY KNOWS BLINK-182, FIRST DATE</p>	<p>Three hours weekly 216 W. Ohio, Chicago, IL 60610</p> <p><b>NEW</b></p> <p>GOO GOO DOLLS, HERE IS GONE MOTH, I SEE SOUND LOSTPROPHETS, SHINDBI VS. DRAGON NINJA THE WHITE STRIPES, FELL IN LOVE WITH A GIRL LOCAL H, HALF LIFE SLIPNOT, MY PLAGUE MOBY, WE ARE ALL MADE OF STARS TRIK TURNER, FRIENDS &amp; FAMILY SOMETHING CORPORATE, IF YOU C. JORDAN ILL NINO, WHAT COMES AROUND PHANTOM PLANET, HEY NOW! GIRL FRONT LINE ASSEMBLY, EPITAPH</p>	<p>5 hours weekly 223-225 Washington St., Newark, NJ 07102</p> <p><b>NEW</b></p> <p>BRITNEY SPEARS, OVERPROTECTED SHERYL CROW, SOAK UP THE SUN ROBERT BRADLEY'S BLACKWATER SURPRISE, TRAIN NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS) G. YOUNG, WE FIT TOGETHER LOSTPROPHETS, SHINDBI VS. DRAGON NINJA BRUCE COCKBURN, MY BEAT MR. C, THE SLIPE MAN, ROLL LIKE THIS BRIAN MCKNIGHT, TELL ME WHAT'S IT GONNA BE MACHINE HEAD, CRASHING AROUND YOU JOI, MISSING YOU CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO CELINE DION, A NEW DAY HAS COME GODSMACK, I STAND ALONE IRON MAIEN, RUN TO THE HILLS LINDA GRACE, DADDY'S LITTLE GIRL MOTH, I SEE SOUND TRIK TURNER, FRIENDS &amp; FAMILY RAY STEVENS, OSAMA-YO MAMA JEWEL, STANDING STILL</p>	



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™

This issue's column was prepared by Keith Caulfield in Los Angeles. Geoff Mayfield is on vacation this week.

**DION'S BRAND 'NEW DAY':** Celine Dion earns two career achievements this issue with the debut of *A New Day Has Come*. It's her first album to open at No. 1 on The Billboard 200—her fourth No. 1 overall—and it sets a personal best for first-week sales (527,000 units). Previously, 1997's *Let's Talk About Love* sold 334,000 in its first week, while 1999's *All the Way... A Decade of Song* opened with 303,000.

This issue's 527,000 tally is Dion's fourth-largest one-week total. Her biggest week came during Christmas 1997, when *Let's Talk About Love* sold 640,000 units. Only three other female solo artists—**Mariah Carey**, **Britney Spears**, and **Janet Jackson**—have posted larger one-week sales.



Dion was aided in her storming of the top spot by a flurry of media activity. The album's release week saw her appear on *The Oprah Winfrey Show* (March 25), *Larry King Live* (26), *The Today Show* (27), *Live With Regis & Kelly* (27), *E!'s Revealed With Jules Asner* (27), and CBS' *The Early Show* (29). On top of all the TV action, she graced the covers of *Reader's Digest*, *Redbook*, and *TV Guide*. Her CBS concert special April 7, combined with an April 1 stop on *The View*, should help keep sales brisk.

**EASTER SHOPPING BASKETS:** Thanks to the Easter holiday, overall album sales were up 13% from last week and up 5% from last year's comparable week. However, it's a slightly artificial increase, as Easter came later in 2001. If we compare this week's album sales with last year's Easter week, sales are down by 0.8%.

Not surprisingly, a bevy of titles leap up the big chart, especially those that appeal to kids and tweens. Greatest Gainer honors go

to last issue's No. 1, *Now 9* (No. 2, 463,000 units, up 44,000). **Kidz Bop Kids** nab the Pacesetter trophy (165-104, up 92%) with an album of pop hits covered by studio singers.

Other youth-oriented albums that appear to have benefited from the Easter Bunny include **Pink** (10-7, up 52%), **Michelle Branch** (36-28, up 48%), **Britney Spears** (34-29, up 38%), *Now 8* (54-34, up 46%), *Now 7* (163-131, up 50%), and **Aaron Carter** (199-146, up 76%).

**MASTERING THE CHART:** **George Strait's** *The Best of George Strait: 20th Century Masters the Millennium Collection* debuts at No. 76 (20,000 units), entering the Top Country Albums chart at No. 8. The debut marks the Universal series' highest position on The Billboard 200, as well as the midline collection's highest one-week sales sum. The series' previous high-water mark on the chart came with the 1999 **Lynyrd Skynyrd** edition, which reached No. 146 and spent 27 weeks on the tally. That effort is the biggest-selling title in the Masters line (873,000 units). Only two other "Millennium" albums have reached the chart: **B.B. King's** (No. 145 in 2001) and **Louis Armstrong's** (No. 192 in 2000).

**NEW AND IMPROVED:** Thanks to heavy support from MTV, **Andrew W.K.** bows at No. 1 on Heatseekers, entering the big chart at No. 112. *I Get Wet's* first single, "Party Hard," is Buzzworthy at MTV, and sister network MTV2 is sponsoring the rocker's U.S. tour. Upcoming appearances include a performance slot on *Saturday Night Live* (April 13) and as a panelist on *Politically Incorrect With Bill Maher* (29).

**LeAnn Rimes** re-enters at No. 158 with her January 2000 album, *I Need You*. The 7,000-unit gain is attributed to a reconfigured edition of the set, which sports five extra tracks. Those include "Light the Fire Within," a song she performed at the opening ceremonies of the Olympic Winter Games, and the radio remix of "Can't Fight the Moonlight." The latter track peaked at No. 11 on The Billboard Hot 100 in March.

**OSCAR BOOSTS:** The Academy Awards broadcast on March 24 aids a number of titles on and off the chart this issue. Best original song performances on the show assist *The Lord of the Rings: The Fellowship of the Ring* (123-85, up 70%) and four other albums below the chart: *Pearl Harbor* (up 46%), *Vanilla Sky* (up 52%), *Kate & Leopold* (up 78%), and the category's big winner, *Monsters, Inc.* (up 230%).

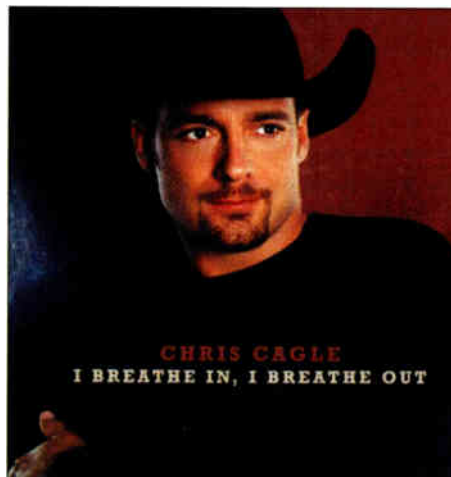
**'FUNKY' NOTE:** Due to a processing error discovered after the chart deadline, **Paul Rozmus' On the Funky Side** was omitted from the Top Contemporary Jazz Albums chart. It would have debuted at No. 5 on the list. It opens at No. 40 on Top Independent Albums.

## Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

**WAITING TO EXHALE:** Hot Country Singles & Tracks sports a new No. 1, as **Chris Cagle's** "I Breathe In, I Breathe Out" gains 266 detections and replaces **Martina McBride's** "Blessed" after two weeks on top. Cagle scores his first No. 1 after making noteworthy peaks at No. 15 with "My Love Goes On and On" in the Dec. 16, 2000, issue of *Billboard* and at No. 8 with "Laredo" in the Aug. 11, 2001, issue.



CHRIS CAGLE  
I BREATHE IN, I BREATHE OUT

Of the eight titles to top the country chart since the current chart year commenced last December, "Breathe" is the second by an artist landing his first No. 1 trophy. It follows **Steve Holy's** "Good Morning Beautiful," which reigned for five weeks starting in the Feb. 2 issue.

Cagle's prospects of a second week in control are threatened by **Toby Keith's** "My List," which takes the chart's second-fattest gain and hops 4-2. Up 415 detections, "List" finishes with 5,228 plays and trails "Breathe" by 233 spins.

**IN AGREEMENT:** After 14 weeks on The Billboard Hot 100, **B2K's** "Uh-Huh" finally debuts on the Hot 100 Airplay chart at No. 71. The title has been fueled for most of its Hot 100 chart run by the retail success of the single, as it previously spent 10 weeks atop the Hot 100 Singles Sales chart (this issue it dips to No. 5) and has scanned more than 330,000 units since its release.

Somehow not convinced of the group's popularity based on those sales numbers, top 40 radio only began to back "Uh-Huh" after the impressive debut of B2K's eponymous debut album, which splashed onto The Billboard 200 at No. 2 two weeks ago. "Uh-Huh" posts a 65% audience gain at top 40 and debuts on Top 40 Tracks at No. 40. On the Hot 100, the song rebounds, climbing 62-52.

On the R&B/Hip-Hop Singles & Tracks chart, B2K has two entries: "Uh-Huh" at No. 44 and its latest release, "Gots Ta Be," at No. 36. "Be" has already surpassed the performance of "Uh-Huh" on R&B/Hip-Hop Airplay, with an audience total

of 11.6 million vs. a one-week high for "Uh-Huh" of 7.8 million, which was achieved last month.

**CROSSING OVER:** "Girlfriend" by 'N Sync Featuring Nelly advances to No. 1 on the Hot R&B/Hip-Hop Singles Sales chart, usurping **Mr. Cheeks' "Lights, Camera, Action!"**—which spent five weeks in pole position. "Girlfriend" takes the crown despite a drop in sales of 100 units at R&B core stores. Separated by only about 50 units last issue, sales for Mr. Cheeks' single fall nearly twice as much as those of 'N Sync this issue, enabling "Girlfriend" to bypass "Lights." Although it is down in sales, "Girlfriend" receives a bullet, as it is *Billboard* policy to award a bullet to a title spending its first week at No. 1.

With the exception of artists of mixed parentage like **Mariah Carey** and **Mya**, female pop group **Dream** was the last Caucasian act to top R&B/Hip-Hop Singles Sales, when "He Loves You Not" spent a week at No. 1 in January 2001.

**WORLD RECORD:** **Jimmy Eat World's** "The Middle" rises 3-1 on Modern Rock Tracks in its 23rd chart week, setting the mark for the slowest crawl to the top of that chart. The prior record was held by **Linkin Park's** "In the End," which made it to No. 1 in its 18th week in the Dec. 22, 2001, issue. "Middle" increases its detections by 56 spins for a total of 2,753. It will likely maintain its top ranking for a couple of weeks, as it has more than a 500-spin lead over the next bulleted record, **Staind's** "For You," which holds at No. 5.

**SIX-PACK:** The RCA Label Group claims six of the top 10 titles on Hot Country Singles & Tracks for a second straight week, a feat that hasn't been matched since the label collective held the same number of slots for four consecutive weeks last June. The group's current stranglehold is likely to end next issue, as **Brooks & Dunn's** "The Long Goodbye" slips 7-10. Concurrently, the duo debuts at No. 57 with "My Heart Is Lost to You," the fourth single from its *Steers & Stripes*.

On the baby imprint front, the recently launched Universal South imprint logs its first top 40 entry on the country list. **Joe Nichols' "The Impossible"** gains 84 detections and jumps 44-40. Nichols' first chart single spins on 55 of our 148 monitored stations.

**WHICH WILL IT BE:** **Ashanti** has a good chance of moving to No. 1 on The Billboard Hot 100 next issue, as both "What's Luv," her collaboration with **Fat Joe** at No. 2, and "Foolish" at No. 3 are within striking distance of **Jennifer Lopez Featuring Ja Rule's** "Ain't It Funny." Only 700 points separate the three titles, and with "Funny" dropping in points while "Luv" and "Foolish" both gain more than 10 million listeners (1,000 points), it seems more a matter of "which" than "if" for Ashanti.

# Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																				
														1	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
					<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1		<b>50</b>																																										
1	NEW		1	CELINE DION EPIC 18400 (12.98 EQ/18.98)	A New Day Has Come	1	51	42	38	17	HATEBREED UNIVERSAL 017105/UMRG (14.98 CD)	Perseverance	50																																				
					<b>GREATEST GAINER</b>		52	48	48	18	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18																																				
2	1	—	2	VARIOUS ARTISTS UNIVERSAL/EMV/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	53	47	33	5	BUSTA RHYMES ▲ J 20005* (12.98/18.98)	Genesis	7																																				
3	NEW		1	VARIOUS ARTISTS COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	54	43	36	8	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9																																				
4	2	—	2	R. KELLY & JAY-Z ROC A FELLA/DEF JAM 526783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	55	33	—	2	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12																																				
5	3	1	14	SOUNDTRACK ▲ <sup>5</sup> LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	56	45	31	1	OL' DIRTY BASTARD D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	33																																				
6	NEW		1	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	57	41	43	51	X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15																																				
7	10	8	19	PINK ▲ <sup>2</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	58	59	55	66	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9																																				
8	NEW		1	SOUNDTRACK UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	8	59	69	79	77	NELLY FURTADO ▲ <sup>2</sup> DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24																																				
9	7	6	75	LINKIN PARK ▲ <sup>7</sup> WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	60	64	64	15	ADEMA ● ARISTA 14896 (11.98/17.98)	Adema	27																																				
10	6	3	11	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	61	56	82	14	LIL BOW WOW ▲ SO 50 DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11																																				
11	9	7	18	LUDACRIS ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	62	60	57	23	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG (17.98 EQ/11.98) #	Room For Squares	56																																				
12	14	11	29	NICKELBACK ▲ <sup>4</sup> ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	63	71	53	31	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2																																				
13	16	16	20	SHAKIRA ▲ <sup>2</sup> EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	64	65	60	2	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9																																				
14	15	13	31	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	65	79	73	29	DEFAULT ● TVT 2310 (11.98 CD) #	The Fallout	52																																				
15	8	4	5	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	66	46	34	6	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20																																				
16	22	17	19	CREED ▲ <sup>5</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1	67	40	24	3	SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	28																																				
17	13	9	5	KYLIE MINOGUE ● CAPITOL 37670 (8.98/17.98)	Fever	3	68	102	86	5	SOUNDTRACK ROADRUNNER 618450/IDJMG (18.98 CD)	Resident Evil	24																																				
18	11	5	4	BRANDY ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	69	61	50	19	PLUS ONE 142/ATLANTIC 83527/AG (11.98/17.98)	Obvious	29																																				
19	24	19	29	P.O.D. ▲ <sup>2</sup> ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	70	50	29	3	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) #	Hoobastank	25																																				
20	19	15	34	USHER ▲ <sup>3</sup> ARISTA 14715* (12.98/18.98)	8701	4	71	72	54	49	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86431*/CRG (16.98 EQ/18.98)	This Is The Remix	29																																				
21	12	2	3	B2K EPIC 85457 (12.98 EQ/18.98)	B2K	2	72	58	62	5	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2																																				
22	17	10	8	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	73	70	80	17	NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) #	Come Away With Me	58																																				
23	23	20	14	JA RULE ▲ <sup>2</sup> MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	74	86	84	26	SOUNDTRACK ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	10																																				
24	20	14	8	MARY J. BLIGE ▲ <sup>2</sup> MCA 112808* (12.98/18.98)	No More Drama (2002)	14	75	92	70	4	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54																																				
25	21	22	22	ENRIQUE IGLESIAS ▲ <sup>2</sup> INTERSCOPE 493148 (12.98/18.98)	Escape	2	76	NEW	1	JARS OF CLAY ESSENTIAL/SILVERTONE 10629/ZOMBA (17.98 CD)	theeleventhhour	28																																					
26	27	26	30	SYSTEM OF A DOWN ▲ <sup>2</sup> AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	77	68	56	27	GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76																																				
27	18	12	40	ALICIA KEYS ▲ <sup>5</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	78	51	39	3	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11																																				
28	36	44	33	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	79	NEW	1	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39																																					
29	34	28	21	BRITNEY SPEARS ▲ <sup>4</sup> JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	80	75	74	20	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	79																																				
30	4	—	2	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4	81	101	97	9	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9																																				
31	5	—	2	JIMMY BUFFETT MAILBOAT 2805 (10.98/18.98)	Far Side Of The World	5	82	76	75	37	UNWRITTEN LAW INTERSCOPE 493139* (14.98 CD)	Elva	73																																				
32	25	18	8	BARRY MANILOW ● BMG HERITAGE 10500/ARISTA (12.98/18.98)	Ultimate Manilow	3	83	87	67	16	AALIYAH ▲ <sup>2</sup> BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1																																				
33	30	32	17	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	30	84	94	87	36	MERCYME INDAVORD 96133/WARNER BROS. (16.98 CD) #	Almost There	67																																				
34	26	—	2	SOUNDTRACK IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	26	85	123	131	19	'N SYNC ▲ <sup>5</sup> JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1																																				
35	28	27	15	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	86	35	—	2	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29																																				
36	29	21	4	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	87	96	106	38	DARREN HAYES COLUMBIA 86250/CRG (12.98 EQ/18.98)	Spin	35																																				
37	55	59	45	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	88	98	76	29	VARIOUS ARTISTS ▲ <sup>2</sup> INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51																																				
38	NEW		1	NEWSBOYS SPARROW 51846 (17.98 CD)	Thrive	38	89	77	72	45	GARTH BROOKS ▲ <sup>3</sup> CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1																																				
39	49	45	14	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	90	53	30	3	STAIN'D ▲ <sup>4</sup> FLIP/LEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1																																				
40	44	40	71	ENYA ▲ <sup>6</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	91	84	71	22	INDIGO GIRLS EPIC 85401 (18.98 EQ CD)	Become You	30																																				
41	31	37	5	NAPPY ROOTS ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	31	92	67	49	4	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	36																																				
42	39	35	19	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	93	63	42	8	NATALIE IMBRUGLIA RCA 68082 (11.98/17.98)	White Lilies Island	35																																				
43	54	47	19	VARIOUS ARTISTS ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	94	107	115	42	VARIOUS ARTISTS ● GRAMMY/UTV 084705/UMRG (18.98 CD)	Grammy Nominees 2002	13																																				
44	NEW		1	DOWN ELEKTRA 62745/EEG (18.98 CD)	Down II: A Bustle In Your Hedgerow...	44	95	NEW	1	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1																																					
45	57	58	81	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	96	90	83	20	BAHA MEN S-CURVE 37980 CAPITOL (6.98/18.98)	Move It Like This	95																																				
46	32	23	44	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	97	88	69	53	KEKE WYATT ● MCA 112609* (12.98/18.98)	Soul Sista	33																																				
47	37	25	74	U2 ▲ <sup>3</sup> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	98	74	63	21	TRAIN ▲ <sup>2</sup> AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6																																				
48	38	41	12	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	99	93	93	28	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14																																				
49	52	51	54	RASCAL FLATTS ● LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	49	100	91	88	20	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5																																				
											ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8																																				

THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title	PEAK POSITION
101	100	90	1	JENNIFER LOPEZ ▲ <sup>3</sup>	J.Lo	1	151	131	111	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13
102	80	108	1	MAXWELL ▲	Now	1	152	126	107	VARIOUS ARTISTS ●	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
103	62	—	62	ANN NESBY	Put It On Paper	62	153	198	—	BRAD PAISLEY	Part II	31
104	165	172	76	KIDZ BOP KIDS	Kidz Bop	76	154	148	153	THE BEATLES ▲ <sup>8</sup>	1	1
105	73	—	73	COREY	I'm Just Corey	73	155	167	154	CASSANDRA WILSON	Belly Of The Sun	155
106	113	100	100	TRIK TURNER	Trik Turner	100	156	132	119	SUM 41 ▲	All Killer No Filler	13
107	82	66	44	SHARISSA	No Half Steppin'	44	157	132	119	FABOLOUS ●	Ghetto Fabolous	4
108	99	118	99	JACK JOHNSON	Brushfire Fairytales	99	158	168	156	LEANN RIMES ●	I Need You	10
109	85	61	61	N*E*R*D*	In Search Of...	61	159	135	121	RACHAEL LAMPA	Kaleidoscope	114
110	105	96	9	DIANA KRALL ▲	The Look Of Love	9	160	152	139	PINK FLOYD ▲ <sup>3</sup>	Echoes — The Best Of Pink Floyd	2
111	81	81	41	JOSH GROBAN	Josh Groban	41	161	177	146	STING ●	... All This Time	32
112	NEW	—	112	ANDREW W.K.	I Get Wet	112	162	144	137	VARIOUS ARTISTS ▲	Totally Hits 2001	3
113	NEW	—	113	EAZY-E	Impact Of A Legend	113	163	144	137	JO DEE MESSINA ▲	Burn	19
114	97	78	24	CHRIS ISAAK	Always Got Tonight	24	164	155	133	ZOEGIRL	Life	111
115	138	132	90	SOUNDTRACK	Moulin Rouge 2	90	165	155	133	VARIOUS ARTISTS	City On A Hill: Sing Alleluia	107
116	121	157	116	THE WHITE STRIPES	White Blood Cells	116	166	167	114	BIG HEAD TODD AND THE MONSTERS	Riviera	166
117	NEW	—	117	VARIOUS ARTISTS	The Pledge Of Allegiance Tour	117	167	114	99	SOUNDTRACK	State Property	14
118	NEW	—	118	INFAMOUS MOBB	Special Edition	118	168	128	123	YOLANDA ADAMS	Believe	42
119	142	150	4	BACKSTREET BOYS	The Hits — Chapter One	4	169	150	148	ANDREA BOCELLI ▲	Cieli Di Toscana	11
120	117	102	1	DAVE MATTHEWS BAND ▲ <sup>3</sup>	Everyday	1	170	159	145	SOUNDTRACK ●	The Fast And The Furious	7
121	95	85	25	MYSTIKAL	Tarantula	25	171	197	181	VARIOUS ARTISTS	Disney's Superstar Hits	127
122	83	68	10	SADE ●	Lovers Live	10	172	193	168	STEVEN CURTIS CHAPMAN	Declaration	14
123	66	52	52	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52	173	169	162	LONESTAR ●	I'm Already There	9
124	133	129	51	TRAVIS TRITT ▲	Down The Road I Go	51	174	170	174	PHANTOM PLANET	The Guest	133
125	130	128	1	NELLY ▲ <sup>8</sup>	Country Grammar	1	175	118	101	MOBB DEEP ●	Infamy	22
126	104	89	1	MICHAEL JACKSON ▲ <sup>2</sup>	Invincible	1	176	189	—	DASHBOARD CONFSSIONAL	The Places You Have Come To Fear The Most	176
127	78	46	46	KILLA BEEZ	Wu-Tang Productions Present: Killa Beez — The Sting	46	177	160	167	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	117
128	158	151	31	THIRD DAY	Come Together	31	178	149	141	GORILLAZ ▲	Gorillaz	14
129	137	136	13	KENNY CHESNEY ▲ <sup>2</sup>	Greatest Hits	13	179	164	165	CHRIS CAGLE ●	Play It Loud	164
130	110	117	22	ANGIE STONE ●	Mahogany Soul	22	180	172	175	DONALD LAWRENCE & THE TRI-CITY SINGERS	Go Get Your Life Back	180
131	163	155	1	VARIOUS ARTISTS ▲ <sup>3</sup>	Now 7	1	181	124	—	GREEN DAY ●	International Superhits!	40
132	122	114	4	BROOKS & DUNN ▲	Steers & Stripes	4	182	124	—	CUSTOM	Fast	124
133	89	65	65	SOUNDTRACK	All About The Benjamins	65	183	175	166	SOUNDTRACK	Clockstoppers	183
134	109	104	35	ALISON KRAUSS + UNION STATION ●	New Favorite	35	184	175	166	MICHAEL JACKSON	Greatest Hits: HIStory — Volume 1	85
135	141	116	34	SOUNDTRACK	A Walk To Remember	34	185	146	125	JANET ▲ <sup>2</sup>	All For You	1
136	129	92	63	STEVE HOLY	Blue Moon	63	186	125	130	IRON MAIDEN	Rock In Rio	186
137	103	91	32	JOE	Better Days	32	187	125	130	JAGUAR WRIGHT	Denials Delusions And Decisions	56
138	111	105	40	ROD STEWART ●	The Very Best Of Rod Stewart	40	188	154	143	JAY-Z ▲	The Blueprint	1
139	106	98	1	DMX ▲	The Great Depression	1	189	153	126	IMX	IMX	126
140	139	135	4	TIM MCGRAW ▲ <sup>2</sup>	Greatest Hits	4	190	156	134	VARIOUS ARTISTS	The Source Presents Hip Hop Hits — Volume 5	47
141	112	103	33	THE STROKES ●	Is This It	33	191	174	173	FLAW	Through The Eyes	170
142	136	122	11	ALIEN ANT FARM ▲	ANThology	11	192	171	149	LENNY KRAVITZ ▲ <sup>3</sup>	Greatest Hits	2
143	127	110	4	OZZY OSBOURNE ●	Down To Earth	4	193	179	180	TENACIOUS D	Tenacious D	33
144	134	142	14	DROWNING POOL ▲	Sinner	14	194	188	179	FIVE FOR FIGHTING ●	America Town	54
145	119	113	56	JOHN TESH	A Deeper Faith	56	195	161	124	VARIOUS ARTISTS	MTV Music Television: The Best Of TRL Pop	195
146	199	—	7	AARON CARTER ▲	Oh Aaron	7	196	161	124	MASTER P	Game Face	53
147	143	138	43	WILLIE NELSON	The Great Divide	43	197	183	177	PETE YORN	musicforthemorningafter	131
148	186	196	41	SOUNDTRACK ●	The Princess Diaries	41	198	162	159	JAY-Z	MTV Unplugged	31
149	166	158	52	VARIOUS ARTISTS	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52	199	199	10	SMASH MOUTH ●	Smash Mouth	48
150	147	120	94	REBECCA ST. JAMES	Worship God	94	200	199	10	GEORGE STRAIT ●	The Road Less Traveled	9

● Albums with the greatest sales gain this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △<sup>2</sup> 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.



APRIL 13  
2002

# Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	PEAK POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	PEAK POSITION	
																			WEEKS ON CHART
1	NEW	1	<b>ANDREW W.K.</b> ISLAND 586588*/DJMG (12.98 CD)	<b>NUMBER 1/HOT SHOT DEBUT</b> I Get Wet	1	1	25	4	—	3	1	<b>FLOGGING MOLLY</b> SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies	25	40	36	1	1	1
2	1	6	<b>THE WHITE STRIPES</b> SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD)	White Blood Cells	1	1	26	28	29	1	1	<b>NICOLE C. MULLEN</b> WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It	26	28	29	1	1	1
3	NEW	1	<b>INFAMOUS MOBB</b> IM3 9209*/LANDSPEED (11.98/17.98)	Special Edition	1	1	27	25	18	3	3	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98)	Love Machine	27	25	18	3	3	3
4	NEW	1	<b>CASSANDRA WILSON</b> BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun	1	1	28	18	14	7	7	<b>ABANDONED POOLS</b> EXTASY 48106/WARNER BROS. (11.98 CD)	Humanistic	28	18	14	7	7	7
5	6	5	<b>RACHAEL LAMPA</b> WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope	5	4	29	29	30	4	4	<b>KASEY CHAMBERS</b> WARNER BROS. 48028 (16.98 CD)	Barricades & Brickwalls	29	29	30	4	4	4
6	21	20	<b>ZOEGIRL</b> SPARROW 51828 (16.98 CD)	Life	19	19	30	23	24	18	18	<b>AND YOU WILL KNOW US BY THE TRAIL OF DEAD</b> INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes	30	23	24	18	18	18
7	7	11	<b>PHANTOM PLANET</b> DAYLIGHT 62095/EPIC (13.98 EQ CD)	The Guest	5	5	31	23	24	18	18	<b>JOHNNY VICIOUS</b> ULTRA 1111 (19.98 CD)	Ultra. Dance 01	31	23	24	18	18	18
8	13	16	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	13	13	32	39	35	11	11	<b>JUMP 5</b> SPARROW 51913 (16.98 CD)	Jump 5	32	39	35	11	11	11
9	5	7	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	42	42	33	22	—	3	3	<b>CHRIS BOTTI</b> COLUMBIA 85753*/CRG (12.98 EQ CD)	Night Sessions	33	22	—	3	3	3
10	NEW	1	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> EMI GOSPEL 20350 (11.98/16.98)	Go Get Your Life Back	1	1	34	22	—	3	3	<b>GINNY OWENS</b> ROCKTOWN/WORD 86189/WARNER BROS. (16.98 CD)	Something More	34	22	—	3	3	3
11	2	—	<b>CUSTOM</b> ARTISTDIRECT 01016 (17.98 CD)	Fast	—	—	35	48	—	3	3	<b>CHAYANNE</b> SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos	35	48	—	3	3	3
12	9	10	<b>FLAW</b> REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes	16	16	36	14	1	3	3	<b>LUIS FONSI</b> UNIVERSAL LATINO 017020 (10.98/16.98)	Amor Secreto	36	14	1	3	3	3
13	11	12	<b>PETE YORN</b> COLUMBIA 62216*/CRG (7.98 EQ/12.98)	musicforthemorningafter	12	12	37	—	—	3	3	<b>GOMEZ</b> HUT 11950/VIRGIN (17.98 CD)	In Our Gun	37	—	—	3	3	3
14	12	9	<b>STARSAILOR</b> CAPITOL 36448 (10.98 CD)	Love Is Here	12	12	38	41	43	7	7	<b>SOIL</b> J 20022 (7.98/11.98)	Scars	38	41	43	7	7	7
15	15	17	<b>MUSHROOMHEAD</b> UNIVERSAL 016430/UMRG (12.98 CD)	XX	12	12	39	42	—	3	3	<b>KHIA FEATURING: DSD</b> DIVINE 46/DIRTY DOWN (17.98 CD)	Thug Misses	39	42	—	3	3	3
16	17	8	<b>INJECTED</b> ISLAND 548878/DJMG (12.98 CD)	Burn It Black	3	3	40	37	28	11	11	<b>BERNADETTE PETERS</b> ANGEL 34969 (17.98 CD)	Bernadette Peters Loves Rodgers & Hammerstein	40	37	28	11	11	11
17	16	33	<b>RES</b> MCA 112310* (8.98/12.98)	How I Do	10	10	41	38	25	7	7	<b>LINDA EDER</b> ATLANTIC 83523/AG (12.98/18.98)	Gold	41	38	25	7	7	7
18	10	32	<b>THURSDAY</b> VICTORY 145 (15.98 CD)	Full Collapse	10	10	42	37	28	11	11	<b>ILL NINO</b> ROADRUNNER 618457/DJMG (18.98 CD)	Revolution/Revolucion	42	37	28	11	11	11
19	3	2	<b>DANIEL RODRIGUEZ</b> MANHATTAN 37564 (17.98 CD)	The Spirit Of America	2	2	43	—	—	3	3	<b>TOBYMAC</b> FOREFRONT 25294 (17.98 CD)	Momentum	43	—	—	3	3	3
20	36	44	<b>LOSTPROPHETS</b> COLUMBIA 85955/CRG (12.98 EQ CD)	thefakesoundofprogress	44	44	44	—	—	3	3	<b>FINCH</b> DRIVE-THRU 860991/MCA (12.98 CD)	What Is It To Burn	44	—	—	3	3	3
21	19	19	<b>COURSE OF NATURE</b> LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala	19	19	45	24	15	3	3	<b>EELS</b> DREAMWORKS 450368/INTERSCOPE (18.98 CD)	Souljacker	45	24	15	3	3	3
22	NEW	1	<b>PRETTY WILLIE</b> D2/REPUBLIC/UNIVERSAL 016708/UMRG (14.98 CD)	Enter The Life Of Suella	1	1	46	26	—	3	3	<b>DIESELBOY</b> HUMAN IMPRINT 78001/SYSTEM (17.98 CD)	projectHUMAN	46	26	—	3	3	3
23	8	—	<b>UNCLE TUPELO</b> LEGACY/COLUMBIA 62223/CRG (18.98 EQ CD)	83/93: An Anthology	—	—	47	34	22	3	3	<b>MILLENCOLIN</b> BURNING HEART 82021/EPITAPH (16.98 CD)	Home From Home	47	34	22	3	3	3
24	30	26	<b>OUT OF EDEN</b> GOTEE 72850 (16.98 CD)	This Is Your Life	26	26	48	—	—	3	3	<b>POWER HOUZE</b> POWER HOUZE 24562 (17.98 CD)	Family Busine\$\$	48	—	—	3	3	3
							49	—	—	3	3	<b>JEFF DEYO</b> GOTEE 72858 (16.98 CD)	Saturate	49	—	—	3	3	3
							50	—	—	3	3	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MUSIC MATTERS 9020 (13.98/17.98)	The Irish Tenors: Ellis Island	50	—	—	3	3	3

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# Billboard TOP INDEPENDENT ALBUMS

Each chart compiled from a rotation of weekly sales data, based on chart and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	PEAK POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	PEAK POSITION	
																			WEEKS ON CHART
1	—	—	<b>JIMMY BUFFETT</b> MAILBOAT 2005 (10.98/18.98)	<b>NUMBER 1</b> Far Side Of The World	1	1	25	40	39	23	23	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MUSIC MATTERS 9020 (13.98/17.98)	The Irish Tenors: Ellis Island	25	40	39	23	23	23
2	2	—	<b>OL' DIRTY BASTARD</b> D3 5991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	2	2	26	18	11	3	3	<b>VEGGIE TUNES</b> BIG IDEAWORD 6164/LYRIC STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry	26	18	11	3	3	3
3	3	2	<b>DEFAULT</b> TVT 2310 (11.98 CD)	The Fallout	2	2	27	33	34	7	7	<b>ZAKK WYLDE'S BLACK LABEL SOCIETY</b> SPITFIRE 15176 (17.98 CD)	1919 * Eternal	27	33	34	7	7	7
4	NEW	1	<b>YING YANG TWINS</b> COLLIPARK/IN THE PAINT 837*/KOCH (13.98/17.98)	<b>HOT SHOT DEBUT</b> Alley: The Return Of The Ying Yang Twins	1	1	28	33	34	7	7	<b>FEAR NO M.O.B.</b> 90 DEEP 805/STONE BURKE (11.98/17.98)	Gangstas Doin' Gangsta S#@t!	28	33	34	7	7	7
5	NEW	1	<b>INFAMOUS MOBB</b> IM3 9209*/LANDSPEED (11.98/17.98)	Special Edition	1	1	29	36	45	19	19	<b>REV. CLAY EVANS AND THE AARC MASS CHOIR</b> MEEK 4014 (10.98/15.98)	Constantly	29	36	45	19	19	19
6	4	1	<b>KILLA BEEZ</b> WU-TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	1	1	30	30	24	3	3	<b>JACKY JASPER</b> NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean	30	30	24	3	3	3
7	5	3	<b>SOUNDTRACK</b> SLIP N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	3	3	31	27	25	4	4	<b>BASEMENT JAXX</b> XL 10423*/ASTRALWERKS (16.98 CD)	Rooty	31	27	25	4	4	4
8	6	4	<b>JOHN TESH</b> FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	4	4	32	25	20	3	3	<b>LORRIE MORGAN</b> IMAGE 1365 (17.98 CD)	The Color Of Roses	32	25	20	3	3	3
9	10	7	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	13	13	33	49	—	3	3	<b>THE HIVES</b> BURNING HEART 82005*/EPITAPH (16.98 CD)	Veni Vidi Vicious	33	49	—	3	3	3
10	7	5	<b>IMX</b> TUG 39009/NEW LINE (12.98/17.98)	IMx	16	16	34	34	27	7	7	<b>VARIOUS ARTISTS</b> MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits	34	34	27	7	7	7
11	9	16	<b>THURSDAY</b> VICTORY 145 (15.98 CD)	Full Collapse	10	10	35	—	—	3	3	<b>DON MOEN</b> HOSSANNA! 1782/INTEGRITY (10.98/12.98)	I Will Sing	35	—	—	3	3	3
12	20	17	<b>DREAM STREET</b> UEG 18304/EDEL (12.98/18.98)	Dream Street	17	17	36	11	—	3	3	<b>KMFDM</b> METROPOLIS 80235 (15.98 CD)	Attak	36	11	—	3	3	3
13	12	10	<b>BAD RELIGION</b> EPITAPH 88635* (17.98 CD)	The Process Of Belief	10	10	37	42	—	3	3	<b>PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY</b> PDCENT CHANGE 1003 (16.98 CD)	Po' Like Dis	37	42	—	3	3	3
14	8	—	<b>FLOGGING MOLLY</b> SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies	26	26	38	29	40	3	3	<b>CLINIC</b> DOMINO 05 (17.98 CD)	Walking With Thee	38	29	40	3	3	3
15	17	15	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98)	Love Machine	15	15	39	—	—	3	3	<b>TAKING BACK SUNDAY</b> VICTORY 178 (12.98 CD)	Tell All Your Friends	39	—	—	3	3	3
16	15	13	<b>SEVENDUST</b> TVT 5870 (10.98/17.98)	Animosity	13	13	40	—	—	3	3	<b>PAUL ROZMUS</b> FACE2FACE 0002 (16.98 CD)	On The Funky Side	40	—	—	3	3	3
17	14	12	<b>JOHNNY VICIOUS</b> ULTRA 1111 (19.98 CD)	Ultra. Dance 01	10	10	41	24	31	30	30	<b>BARRY MANILOW</b> CONCORD 2102 (12.98/17.98)	Here At The Mayflower	41	24	31	30	30	30
18	13	8	<b>RANCID/NOFX</b> BYO 079* (13.98 CD)	The BYO Split Series / Volume III	8	8	42	44	—	3	3	<b>ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY</b> AMEN 1503 (10.98/16.98)	Turn It Around	42	44	—	3	3	3
19	22	26	<b>VARIOUS ARTISTS</b> HELLCAT 80444/EPITAPH (5.98 CD)	Give 'Em The Boot 3	26	26	43	32	—	3	3	<b>SUPER FURRY ANIMALS</b> XL 85028/BEGGARS BANQUET (16.98 CD)	Rings Around The World	43	32	—	3	3	3
20	23	—	<b>KHIA FEATURING: DSD</b> DIVINE 46/DIRTY DOWN (17.98 CD)	Thug Misses	—	—	44	—	—	3	3	<b>ZERO 7</b> PALM 5007 (11.98 CD)	Simple Things	44	—	—	3	3	3
21	21	21	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4013/MARDI GRAS (10.98/16.98)	Hot & Sassy	21	21	45	39	32	11	11	<b>LIL BLACKY</b> HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin	45	39	32	11	11	11
22	16	—	<b>DIESELBOY</b> HUMAN IMPRINT 78001/SYSTEM (17.98 CD)	projectHUMAN	—	—	46	—	—	3	3	<b>MEN OF STANDARD</b> MUSCLE SHOALS SOUND GOSPEL 8017/MALACO (10.98/17.98)	Vol. III	46	—	—	3	3	3
23	19	9	<b>MILLENCOLIN</b> BURNING HEART 82021/EPITAPH (16.98 CD)	Home From Home	9	9	47	43	36	3	3	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	47	43	36	3	3	3
24	NEW	1	<b>POWER HOUZE</b> POWER HOUZE 24562 (17.98 CD)	Family Busine\$\$	1	1	48	26	14	10	10	<b>LIL' KEKE</b> IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto	48	26	14	10	10	10
							49	28	22	7	7	<b>JOAN SEBASTIAN</b> MUSART 12833/BALBOA (9.98/17.98)	Lo Dijo El Corazon	4					

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# Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1			<b>CELINE DION</b>	EPIC 86400	<b>NUMBER 1</b> A New Day Has Come	1
2			<b>BIG HEAD TODD AND THE MONSTERS</b>	WARNER BROS. 48265	Riviera	166
3	2	15	<b>SOUNDTRACK</b> ▲	LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	5
4	1	3	<b>JIMMY BUFFETT</b>	MAILBOAT 2005	Far Side Of The World	31
5	4	1	<b>NORAH JONES</b>	BLUE NOTE 32088/CAPITOL #	Come Away With Me	72
6	3	1	<b>INDIGO GIRLS</b>	EPIC 86401	Become You	90
7	5	1	<b>ALANIS MORISSETTE</b> ▲	MAVERICK 47988/WARNER BROS.	Under Rug Swept	15
8	16	2	<b>VARIOUS ARTISTS</b>	UNIVERSAL/EM/ZOMBA/SONY 84408/UMRG	Now 9	2
9	6	1	<b>BARRY MANILOW</b> ●	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	32
10	12	4	<b>SOUNDTRACK</b>	INTERSCOPE 433228	Moulin Rouge 2	115
11	10	12	<b>SOUNDTRACK</b> ●	V2 27119	I Am Sam	48
12	7	14	<b>U2</b> ▲	INTERSCOPE 524653	All That You Can't Leave Behind	47
13			<b>MASON JENNINGS</b>	ARCHITECT 127/BAR NONE	Century Spring	-
14	13	18	<b>ALISON KRAUSS + UNION STATION</b> ●	ROUNDER 610495/IDJMG	New Favorite	134
15	14	13	<b>INDIA.ARIE</b> ▲	MOTOWN 013707/UMRG	Acoustic Soul	46
16	18	5	<b>KYLIE MINOGUE</b> ●	CAPITOL 37670	Fever	17
17			<b>MASON JENNINGS</b>	ARCHITECT 130/BAR NONE	Living In A Moment (EP)	-
18	19	1	<b>JOHN MAYER</b> ●	AWARE/COLUMBIA 85293*/CRG #	Room For Squares	61
19			<b>TRIO MEDIAEVAL</b>	ECM 461782	Words Of The Angel	-
20	15	16	<b>ALICIA KEYS</b> ▲	J 20002	Songs In A Minor	27
21			<b>SOUNDTRACK</b> ▲	INTERSCOPE 433035	Moulin Rouge	45
22	11	1	<b>THE CORRS</b>	143/LAVA/ATLANTIC 83533/AG	VH1 Music First Presents: The Corrs - Live In Dublin	123
23	25	10	<b>ENYA</b> ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain	40
24			<b>SOUNDTRACK</b> ●	REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	85
25			<b>JACK JOHNSON</b>	ENJOY/UNIVERSAL 860994/UMRG #	Brushfire Fairytales	108

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# Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	31	<b>O BROTHER, WHERE ART THOU?</b> ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	1	<b>THE SCORPION KING</b>	UNIVERSAL 017155/UMRG
3	2	1	<b>BLADE II</b>	IMMORTAL 12064*/VIRGIN
4	6	12	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE
5	7	12	<b>MOULIN ROUGE</b> ▲	INTERSCOPE 493035
6	3	12	<b>I AM SAM</b> ●	V2 27119
7	5	1	<b>QUEEN OF THE DAMNED</b>	WARNER SUNSET/REPRISE 48285/WARNER BROS.
8	4	1	<b>RESIDENT EVIL</b>	ROADRUNNER 618450/IDJMG
9	8	12	<b>COYOTE UGLY</b> ▲	CURB 78703
10	11	11	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
11	12	1	<b>MOULIN ROUGE 2</b>	INTERSCOPE 493228
12	9	1	<b>ALL ABOUT THE BENJAMINS</b>	SLIP-N-SLIDE 39011/NEW LINE
13	13	11	<b>A WALK TO REMEMBER</b>	EPIC 86311
14	16	18	<b>THE PRINCESS DIARIES</b> ●	WALT DISNEY 860731
15	10	1	<b>STATE PROPERTY</b>	ROC-A-FELLA/DEF JAM 586671*/IDJMG
16	14	1	<b>THE FAST AND THE FURIOUS</b> ●	MURDER INC/DEF JAM 548832*/IDJMG
17	15	1	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG
18			<b>CLOCKSTOPPERS</b>	HOLLYWOOD 162346
19	20	14	<b>HARDBALL</b>	SO SO DEF/COLUMBIA 86025/CRG
20	21	14	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/ZOMBA
21	19	11	<b>ALI</b>	INTERSCOPE 433172
22			<b>JIMMY NEUTRON BOY GENIUS</b>	NICK/JIVE 48501/ZOMBA
23	22	1	<b>TRAINING DAY</b>	PRIORITY 50213*/CAPITOL
24	17	1	<b>WE WERE SOLDIERS</b>	COLUMBIA 86403/CRG
25	18	1	<b>DOWN FROM THE MOUNTAIN</b>	LOST HIGHWAY/MERCURY 170221/IDJMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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# Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	13	<b>CREED</b> ◆	WIND-UP 13053* (11.98/18.98)	<b>NUMBER 1</b> Human Clay
2	1	—	107	<b>DISTURBED</b> ▲	GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness
3	11	11	15	<b>CELINE DION</b> ▲	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	<b>GREATEST GAINER</b> All The Way...A Decade Of Song
4	3	2	184	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲	CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	7	6	103	<b>ENYA</b> ▲	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
6	8	8	134	<b>DIXIE CHICKS</b> ▲	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
7	4	—	40	<b>NICKEL CREEK</b> ●	SUGAR HILL 3909 (16.98 CD) #	Nickel Creek
8	5	3	1904	<b>PINK FLOYD</b> ◆	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
9	14	10	235	<b>CREED</b> ▲	WIND-UP 13049 (11.98/18.98) #	My Own Prison
10	10	7	167	<b>KID ROCK</b> ◆	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) #	Devil Without A Cause
11	9	4	272	<b>DEF LEPPARD</b> ▲	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
12	6	5	109	<b>U2</b> ▲	ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
13	13	9	343	<b>METALLICA</b> ◆	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
14	15	12	65	<b>SYSTEM OF A DOWN</b> ▲	AMERICAN/COLUMBIA 86924/CRG (7.98 EQ/11.98) #	System Of A Down
15	23	24	20	<b>VARIOUS ARTISTS</b> ●	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	Toddler Favorites
16	18	27	102	<b>GUNS N' ROSES</b> ◆	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
17	12	—	81	<b>DAVID GRAY</b> ▲	ATO 69351/RCA (11.98/17.98)	White Ladder
18	22	19	218	<b>DIXIE CHICKS</b> ◆	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) #	Wide Open Spaces
19	17	14	173	<b>AC/DC</b> ◆	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
20	20	18	219	<b>SHANIA TWAIN</b> ◆	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
21	21	20	359	<b>BOB MARLEY AND THE WAILERS</b> ◆	TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend
22	19	15	288	<b>ABBA</b> ▲	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
23	16	13	270	<b>JAMES TAYLOR</b> ◆	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
24	39	50	84	<b>OZZY OSBOURNE</b> ▲	EPIC 57980 (10.98 EQ/17.98)	The Ozzman Cometh
25	26	25	34	<b>LYNYRD SKYNYRD</b> ●	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	24	21	109	<b>SUBLIME</b> ▲	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
27	—	—	129	<b>NO DOUBT</b> ◆	TRAUMA 49298*/INTERSCOPE (12.98/18.98) #	Tragic Kingdom
28	28	29	119	<b>INCUBUS</b> ▲	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
29	25	32	105	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲	MCA 110813 (12.98/18.98)	Greatest Hits
30	49	49	130	<b>3 DOORS DOWN</b> ▲	REPUBLIC/UNIVERSAL 153920/UMRG (12.98/18.98) #	The Better Life
31	—	—	100	<b>CELINE DION</b> ◆	550 MUSIC 68861/EPIC (11.98 EQ/17.98)	Let's Talk About Love
32	27	17	173	<b>CAROLE KING</b> ◆	EPIC 63850 (7.98 EQ/11.98)	Tapestry
33	38	45	137	<b>QUEEN</b> ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
34	31	42	31	<b>THE BEACH BOYS</b>	CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
35	32	30	279	<b>AEROSMITH</b> ◆	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
36	42	47	154	<b>GODSMACK</b> ▲	REPUBLIC/UNIVERSAL 153190/UMRG (12.98/18.98) #	Godsmack
37	—	—	39	<b>MARC ANTHONY</b> ▲	COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
38	30	41	188	<b>ELTON JOHN</b> ◆	ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
39	29	26	124	<b>2PAC</b> ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
40	NEW	—	—	<b>LYNYRD SKYNYRD</b>	MCA 112229 (12.98/18.98)	<b>HOT SHOT DEBUT</b> All Time Greatest Hits
41	—	—	173	<b>THE BEATLES</b> ◆	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
42	50	—	18	<b>VARIOUS ARTISTS</b> ●	BENSON 84056/ZOMBA (3.98/5.98)	Cedarport Kids Classics: Toddler Tunes: 26 Classic Songs For Toddlers
43	34	—	84	<b>DIANA KRALL</b> ▲	VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes
44	35	23	211	<b>JOURNEY</b> ◆	COLUMBIA 44493 CRG (11.98 EQ/17.98)	Journey's Greatest Hits
45	—	—	503	<b>JIMMY BUFFETT</b> ▲	MCA 325633* (12.98/18.98)	Songs You Know By Heart
46	NEW	—	81	<b>KURT CARR &amp; THE KURT CARR SINGERS</b>	GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98) #	Awesome Wonder
47	—	—	1	<b>THE JACKSON 5</b>	MOTOWN 153364/UMRG (6.98/11.98)	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection
48	44	39	176	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
49	—	—	104	<b>JOHN MELLENCAMP</b> ▲	MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
50	41	35	154	<b>BON JOVI</b> ◆	MERCURY 538091/IDJMG (6.98/11.98)	Slippery When Wet

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

**Chart Codes:**  
**—ALBUMS—**  
*The Billboard 200 (B200)*  
*Blues (BL)*  
*Classical (CL)*  
*Classical Crossover (CX)*  
*Contemporary Christian (CC)*  
*Country (CA)*  
*Country Catalog (CCA)*  
*Electronic (EA)*  
*Gospel (GA)*  
*Heatseekers (HS)*  
*Independent (IND)*  
*Internet (INT)*  
*Jazz (JZ)*  
*Contemporary Jazz (CJ)*  
*Latin Albums (LA)*  
*Latin: Latin Pop (LPA)*  
*Latin: Regional Mexican (RMA)*  
*Latin: Tropical/Salsa (TSA)*  
*New Age (NA)*  
*Pop Catalog (PCA)*  
*R&B/Hip-Hop (RBA)*  
*R&B/Hip-Hop Catalog (RBC)*  
*Reggae (RE)*  
*World Music (WM)*  
**—SINGLES—**  
*Hot 100 (H100)*  
*Hot 100 Airplay (HA)*  
*Hot 100 Singles Sales (HSS)*  
*Adult Contemporary (AC)*  
*Adult Top 40 (A40)*  
*Country (CS)*  
*Dance/Club Play (DC)*  
*Dance/Sales (DS)*  
*Hot Latin Tracks (LT)*  
*Latin: Latin Pop (LPS)*  
*Latin: Regional Mexican (RMS)*  
*Latin: Tropical/Salsa (TSS)*  
*R&B Hip-Hop (RBH)*  
*R&B Hip-Hop Airplay (RA)*  
*R&B Hip-Hop Singles Sales (RS)*  
*Rap (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.*

10, 13; RBH 11, 13; RS 67  
**Kevin Aviance:** DC 4  
**Ramon Ayala Y Sus Bravos Del Norte:** LA 50; LT 33; RMS 9, 26  
**Steve Azar:** CS 12; H100 70; HA 67

**—B—**

**B2K:** B200 21; RBA 5; H100 52; HA 71; HSS 5; RA 34, 66; RBH 36, 44; RS 4; T40 40  
**Backstreet Boys:** B200 119; AC 13  
**Bad Religion:** IND 13  
**Baha Men:** B200 95; WM 1, 7; HSS 7  
**David Ball:** CA 42  
**Charli Baltimore:** H100 98; RA 56; RBH 56; RP 22; RS 32  
**Banda El Recodo:** LA 44; LT 22; RMS 6  
**Banda Tierra Blanca:** RMS 18  
**Pancho Barraza:** LA 70  
**Basement Jaxx:** EA 10; IND 31; DS 11  
**Helen Baylor:** GA 26  
**The Beach Boys:** PCA 34  
**Beanie Sigel:** H100 55; HA 53; RA 15; RBH 16  
**Bear Witness:** HSS 71; RP 17; RS 24  
**Walter Beasley:** CJ 13  
**The Beatles:** B200 154; PCA 41  
**The Beatnuts:** RS 65  
**Beelzebub:** HSS 17; RBH 90; RP 7; RS 11  
**Beki:** DC 26  
**Bel Amour:** DC 50  
**Tony Bennett:** JZ 3  
**David Benoit:** CJ 15  
**Tab Benoit:** BL 15  
**Big Head Todd And The Monsters:** B200 166; INT 2

**Big Moe:** RBH 78  
**Big Tymers:** H100 99; RA 55; RBH 58; RS 48  
**Bilal:** HSS 60; RS 44  
**Bjork:** EA 23  
**Clint Black:** CA 50  
**Black Eyed Peas:** HSS 70  
**Mary J. Blige:** B200 24; RBA 6; RBC 15; DC 1; DS 8; H100 37, 38, 61; HA 35, 38, 59; RA 14, 45; RBH 15, 46; RS 42, 60; T40 39  
**The Blind Boys Of Alabama:** GA 24  
**Blink-182:** B200 94; MO 6  
**Blue Six:** DC 46  
**Boards Of Canada:** EA 24  
**Andrea Bocelli:** B200 169; CL 4; CX 1, 14  
**Michael Bolton:** AC 10  
**Bon Jovi:** PCA 50  
**Bond:** CX 8  
**Bone Thugs-N-Harmony:** RBC 20  
**Boobakaw And Tha Wild Younginz:** RP 24; RS 34  
**Chris Botti:** CJ 4; HS 33  
**Bounty Killer:** A40 13; H100 44; HA 47; T40 20  
**Boyz II Men:** HSS 58  
**Branaccio & Aisher:** DC 3  
**Brandy:** B200 18; RBA 8; H100 20; HA 19; HSS 72; RA 20; RBH 21; RS 31; T40 27  
**Michelle Branch:** B200 28; A40 10; H100 18; HA 17; T40 10

**Jim Brickman:** NA 2; AC 17  
**Sarah Brightman:** CX 2, 9  
**The Bright Star Male Chorus:** GA 18  
**Brill:** HSS 48  
**Brooks & Dunn:** B200 132; CA 13; CCA 5; PCA 48; CS 10, 57; H100 65; HA 63  
**Garth Brooks:** B200 88; CA 9; CCA 16; CS 17  
**The Brooklyn Tabernacle Choir:** CC 39; GA 10  
**Andrea Brown:** DC 6  
**Jimmy Buffett:** B200 31; IND 1; INT 4; PCA 45  
**Los Bukis:** LA 47  
**Rafy Burgos "El Cupido":** TSS 33  
**Busta Rhymes:** B200 52; RBA 14; H100 21; HA 18; HSS 24; RA 7; RBH 6; RP 9; RS 15  
**Tracy Byrd:** CA 55; CS 44

**—C—**

**Shirley Caesar:** GA 17  
**Chris Cagle:** B200 179; CA 22; HS 9; CS 1; H100 35; HA 34  
**Maria Callas:** CL 8  
**The Calling:** B200 91; A40 1; AC 29; H100 10; HA 10; T40 4  
**Jaime Camil:** LPS 30; LT 41  
**Lamar Campbell & Spirit Of Praise:** GA 34  
**Cam'Ron:** RA 31; RBH 31; RP 21; RS 29  
**Blu Cantrell:** HSS 45; RS 52  
**Capleton:** RE 4  
**Mariah Carey:** HSS 44, 58; RS 75  
**Vanessa Carlton:** A40 14; H100 13; HA 23; HSS 2; T40 13  
**Rodney Carrington:** CA 64  
**Kurt Carr Singers:** CC 22; PCA 46  
**Jeff Carson:** CS 49  
**Aaron Carter:** B200 146  
**Johnny Cash:** CA 46; CCA 11  
**Butch Cassidy:** RBH 93; RS 56  
**Cee-Lo:** H100 100; RA 61; RBH 64; RS 62  
**Ricardo Cerda "El Gavilan":** RMS 38  
**Kasey Chambers:** CA 35; HS 29  
**Chanticleer:** CL 10  
**Manu Chao:** LA 67  
**Steven Curtis Chapman:** B200 172; CC 17  
**Chayanne:** HS 35; LA 3; LPA 1; LPS 1; LT 2; TSS 18  
**The Chemical Brothers:** EA 4; DS 14  
**Cher:** B200 53; AC 18; DC 5; DS 1; H100 85; HSS 8  
**Kenny Chesney:** B200 129; CA 12; CS 4; H100 40; HA 37  
**Mark Chesnut:** CS 39  
**El Chichicuilote:** LA 46

**The Chieftains:** WM 2  
**Chocolate:** LPS 38; TSS 37  
**Charlotte Church:** CX 4  
**City High:** T40 31  
**Eric Clapton:** BL 4  
**Patsy Cline:** CCA 15, 24  
**Clinic:** IND 38  
**The Clipse:** RS 59  
**Tammy Cochran:** CA 60; CS 21  
**Renan Almendarez Coello:** RMS 36  
**Kellie Coffey:** CS 25  
**John Coltrane:** JZ 13  
**Pedro Conga:** TSS 32  
**Conjunto Primavera:** RMS 21  
**Harry Connick, Jr.:** JZ 4, 6  
**Control:** LA 10; RMA 3  
**Control Machete:** LA 63  
**Corey:** B200 105; RBA 45; H100 97; HSS 4; RBH 70; RS 12

**The Corrs:** B200 123; INT 22  
**Conchi Cortes:** LPS 33; LT 49; TSS 12  
**Course Of Nature:** HS 21; MO 26; RO 10  
**El Coyote Y Su Banda Tierra Santa:** LA 69; LT 44; RMS 12  
**Creed:** B200 16; PCA 1, 9; A40 4; H100 24; HA 22; MO 30; RO 14, 17; T40 18  
**Crimewave:** HSS 47; RBH 94; RP 10; RS 16  
**Cristian:** LA 48; LPA 17; LPS 13, 14; LT 16, 21; TSS 39  
**Sheryl Crow:** A40 8; H100 73; HA 72; T40 36  
**Celia Cruz:** TSA 10; LT 32; TSS 6  
**The Crystal Method:** EA 19  
**Custom:** B200 182; HS 11; MO 28  
**Cypress Hill:** HSS 69; RS 70

**—D—**

**Willie D:** HSS 15; RBH 87; RP 6; RS 10  
**Daft Punk:** EA 11  
**D'Angelo:** RA 67; RBH 66; RS 45  
**The Charlie Daniels Band:** CA 58, 72; CCA 18  
**Darude:** EA 17  
**Dashboard Confessional:** B200 176; HS 8; IND 9; MO 31  
**Craig David:** B200 77; RBA 59; H100 42; HA 50; HSS 28, 65; RBH 83; RS 30; T40 24  
**Miles Davis:** JZ 24  
**Inaya Day:** DC 9  
**Default:** B200 64; IND 3; A40 20; H100 26; HA 27; MO 11; RO 3, 39; T40 30  
**Def Leppard:** PCA 11  
**Dennis Da Menace:** HSS 40; RP 18; RS 25  
**Kevin Denney:** CS 19; H100 76; HSS 19  
**John Denver:** CCA 21  
**Depeche Mode:** DS 21  
**Destiny's Child:** B200 70; RBA 40  
**Franco De Vita:** LA 42; LPA 15; LPS 24; LT 38; TSS 31  
**Jeff Deyo:** CC 36; HS 49  
**D-Gotti:** RBH 78  
**Diamond Rio:** CA 54; CS 55  
**Dido:** AC 7; DC 49; DS 2; HSS 43  
**Dieselboy:** EA 7; HS 46; IND 22  
**Joe Diffie:** CS 50  
**Dimitri From Paris:** EA 22  
**Celine Dion:** B200 11; INT 1; PCA 3, 31; A40 23; AC 1; H100 33; HA 33; T40 35  
**Dirty South:** RBA 88  
**Disturbed:** PCA 21; RO 18  
**Dixie Chicks:** CCA 1, 3; PCA 6, 18; H100 83  
**DJ Darkzone:** EA 16  
**DJ Encore:** EA 14  
**DJ Mind-X:** EA 16  
**DJ Sammy:** DC 38; DS 10  
**DJ Tom:** EA 16  
**DMX:** B200 139; RBA 51; RA 51; RBH 55; RS 69  
**Do:** DC 38; DS 10  
**Dolce:** DC 11  
**Dope:** RO 38  
**Down:** B200 44  
**David Draiman:** RO 26  
**Dr. Dre:** RBC 11, 16; RBH 92; RS 55  
**Dream:** DS 15, 19; HSS 59  
**Dream Street:** IND 12  
**Drowning Pool:** B200 144; RO 22  
**DSD:** HS 39; IND 20; RBA 50  
**Huey Dunbar:** TSS 29  
**Jermaine Dupri:** RBA 82; H100 56; HA 54; RA 27, 54; RBH 29, 59

**—E—**

**Earshot:** MO 37; RO 21  
**Eastern Michigan Gospel Choir:** GA 25  
**Eazy-E:** B200 113  
**Linda Eder:** HS 41  
**eels:** HS 45  
**Elephant Man:** RE 13  
**Missy "Misdemeanor" Elliott:** DC 36; H100 84; RA 36; RBH 37, 92; RS 55  
**Richard Elliott:** CJ 24  
**Emerson Drive:** CS 14; H100 68; HA 70; HSS 25  
**Enaid:** NA 9  
**Kim English:** DS 25  
**Enya:** B200 40; INT 23; NA 1; PCA 5; AC 4, 20; HSS 26  
**Faith Evans:** B200 98; RBA 32; H100 14; HA 14; RA 5, 51; RBH 5, 55; RS 66, 69  
**Rev. Clay Evans And The AACR Mass Choir:** GA 11; IND 29  
**Sara Evans:** CA 26; CS 33  
**Eve:** T40 31  
**Evol:** HSS 34; RBH 97; RP 12; RS 18

**Exhale:** HSS 14; RBH 76; RS 6

**—F—**

**Lara Fabian:** LPS 27; LT 48  
**Fabulous:** B200 157; RBA 66; H100 57; HA 57; RA 39, 75; RBH 40, 80; RS 43; T40 38  
**Familiar 48:** RO 30  
**Fat Joe:** B200 33; RBA 18; H100 2; HA 2; HSS 35; RA 3; RBH 4; RP 15; RS 22, 73; T40 8  
**Fear No M.O.B.:** IND 28; RBA 63  
**Alejandro Fernandez:** LA 37; LPA 14; LPS 11, 17; LT 12, 31  
**Vicente Fernandez:** LA 23; RMA 9; RMS 33  
**Victor Fields:** CJ 23  
**Finch:** HS 44  
**Five For Fighting:** B200 194; A40 11, 31; AC 3; H100 41; HA 40  
**Flaw:** B200 191; HS 12  
**Bela Fleck:** CX 11  
**Bela Fleck & The Flecktones:** CJ 7  
**Flogging Molly:** HS 25; IND 14  
**Juan Diego Florez:** CL 14  
**Joseph Fonseca:** TSS 38  
**Luis Fonsi:** HS 36; LA 4; LPA 2; LPS 2; LT 3; TSS 8  
**Robben Ford:** BL 3  
**Kirk Franklin:** B200 36; CC 2; GA 1; RBA 15  
**Freestylers:** DC 40  
**Freeway:** H100 55; HA 53; RA 15; RBH 16  
**Friburn & Urik:** DC 20  
**Fulanito:** TSA 16; TSS 16  
**Fundisha:** RA 69; RBH 71  
**Nelly Furtado:** B200 58; A40 39

**—G—**

**Ana Gabriel:** LPS 21; LT 29  
**Eyra Gail:** DS 7  
**Bill & Gloria Gaither And Their Homecoming Friends:** CC 24, 31  
**Garbage:** EA 18  
**Kenny Garrett:** JZ 21  
**David Lee Garza:** LA 18; RMA 6  
**Marvin Gaye:** RBC 19  
**G. Dep:** RS 63  
**Georgie Porgie:** DC 19  
**Gerardo:** DC 15  
**Stan Getz:** JZ 14  
**Astrud Gilberto:** JZ 25  
**Billy Gilman:** CA 69, 75  
**Ginuwine:** RBC 24; H100 84; RA 36; RBH 37, 95; RS 58  
**Gipsy Kings:** LA 58  
**Godsmack:** PCA 36; MO 21; RO 5  
**Goldtrix:** DC 6  
**Gomez:** HS 37  
**Jimmy Gonzalez Y El Grupo Mazz:** RMS 28  
**Goo Goo Dolls:** A40 6; H100 22; HA 20; MO 22; RO 32; T40 17  
**Gorillaz:** B200 178  
**Jeff Golub:** CJ 14  
**Govil:** NA 13  
**Gravity Kills:** RO 25  
**David Gray:** PCA 17  
**Macy Gray:** HSS 70  
**James Grear & Company:** GA 30  
**Al Green:** RBC 10; RA 47; RBH 53  
**Green Day:** B200 181  
**Green Eyez:** HSS 22; RBH 91; RP 8; RS 13  
**Lee Greenwood:** HSS 49  
**Pat Green:** CA 36; CS 36  
**Andy Griggs:** CS 28  
**Josh Groban:** B200 111; AC 27  
**Grupo Bryndis:** LA 35; RMA 19; RMS 19  
**Guns N' Roses:** PCA 16  
**Buddy Guy:** BL 10  
**Alejandra Guzman:** LPS 32  
**GZA/Genius:** HSS 42; RBH 99; RP 19; RS 26

**—H—**

**Hilary Hahn:** CL 13  
**Hahz The Ripppa:** HSS 53; RS 41  
**Andricka Hall:** DC 34  
**George Harrison:** HSS 38  
**Hawke:** DC 45  
**Darren Hayes:** B200 86; A40 40; AC 21; DC 14; H100 96  
**Headstrong:** RO 15  
**Ty Herndon:** CS 37  
**Elder Jimmy Hicks And The Voices Of Integrity:** GA 13; IND 42  
**Faith Hill:** CCA 9; AC 14  
**The Hilliard Ensemble:** CL 11  
**Warren Hill:** CJ 21  
**The Hives:** IND 33  
**Dave Hollister:** HSS 53; RBH 98; RS 41  
**Steve Holy:** B200 136; CA 15; CS 13; H100 60; HA 58  
**Hometown News:** CS 47  
**Hoobastank:** B200 69; H100 71; HA 68; MO 4; RO 8  
**Whitney Houston:** HSS 50  
**Rebecca Lynn Howard:** AC 17  
**Los Huracanes del Norte:** RMS 23  
**Hyped Up Westbound Soljaz:** RS 51

**—I—**

**Ibiza:** DC 10  
**Ice Cube:** RBA 65  
**Enrique Iglesias:** B200 25; A40 24; AC 2; DC 7; H100 16, 45; HA 13, 46; LPS 3, 15; LT 4; T40 11; TSS 27  
**iiO:** H100 69; HA 73; T40 34

**Ill Nino:** HS 42  
**Iman:** RMS 25, 29  
**Natalie Imbruglia:** B200 92; A40 17; H100 90  
**The Immobilarie:** RS 71  
**IMX:** B200 189; IND 10; RBA 43; RA 68; RBH 69  
**Incubus:** B200 62; PCA 28; MO 16, 18; RO 13  
**India:** TSA 18  
**India.Arie:** B200 46; INT 15; RBA 30; H100 77  
**Indigo Girls:** B200 90; INT 6  
**Infamous Mobb:** B200 118; HS 3; IND 5; RBA 19  
**Injected:** HS 16; MO 29; RO 19  
**Intocable:** LA 64; LT 15; RMS 2, 7  
**Los Invasores del Nuevo Leon:** LA 72; RMS 40  
**Chris Isaak:** B200 114; A40 32; AC 22  
**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs:** RBA 64

**—J—**

**Alan Jackson:** B200 10; CA 2, 39; CCA 7; CS 8; H100 50; HA 48  
**Janet Jackson:** B200 185; RBA 83; DC 36  
**The Jackson 5:** PCA 47  
**Michael Jackson:** B200 126, 184; RBA 44; RA 21; RBH 22, 79  
**Jagged Edge:** RBA 78; DS 12; RA 59, 75; RBH 63, 80; RS 68  
**Jaheim:** B200 57; RBA 12; H100 32; HA 30; RA 6; RBH 7; RS 74  
**Bishop T.D. Jakes:** CC 30; GA 8  
**Bishop T.D. Jakes & The Potter's House Mass Choir:** GA 32  
**Boney James:** CJ 2; RBA 77; RBH 98  
**Brett James:** CS 43  
**Etta James:** BL 9; JZ 16  
**Jamiroquai:** DC 13; DS 24  
**Joanna Janet:** CS 60  
**Jars Of Clay:** B200 75; CC 6  
**Ja Rule:** B200 23; RBA 13; H100 1, 12, 38, 98; HA 1, 11, 35; RA 11, 14, 19, 56, 70; RBH 12, 15, 20, 56, 72; RP 22; RS 32, 40; T40 1, 12  
**Jacky Jasper:** IND 30; RBA 76  
**Jay-Z:** B200 4, 188, 198; RBA 1, 61, 87; RBC 4, 14; H100 81; HSS 37; RA 46, 53; RBH 49, 50; RP 14; RS 20, 53, 64  
**Jaz-O:** RS 71  
**Mason Jennings:** INT 13, 17  
**Waylon Jennings:** CA 70; CCA 12  
**Jeremiah Freed:** RO 36  
**Jewel:** B200 80; A40 5, 36; AC 30; T40 32  
**Jose Alfredo Jimenez:** LA 52, 68  
**Jimmy Eat World:** B200 74; A40 22; H100 43; HA 42; MO 1; RO 40  
**Joe:** B200 137; RBA 41; RA 26; RBH 27  
**Elton John:** PCA 38; AC 12  
**Carolyn Dawn Johnson:** CA 37; AC 24; CS 18  
**Jack Johnson:** B200 108; INT 25; MO 27  
**Joi:** RBA 79  
**Jonell:** HSS 12; RP 16; RS 23  
**Donell Jones:** RA 50; RBH 54  
**George Jones:** CA 63  
**Norah Jones:** B200 72; CJ 1; INT 5  
**Roy Jones, Jr.:** RBA 93; HSS 53; RS 41  
**Sir Charles Jones:** HS 27; IND 15; RBA 37  
**Richard Joo:** CL 3  
**Journey:** PCA 44  
**The Judds:** CCA 20  
**Jump 5:** CC 28; HS 32  
**Just-Ice:** RS 54  
**Juvenile:** RBC 21; HSS 33; RBH 81; RP 5; RS 9

**—K—**

**Israel Kamakawiwo'Ole:** WM 12  
**Anthony Keams:** HS 50; IND 25; WM 3  
**John P. Kee:** GA 37  
**Toby Keith:** B200 63; CA 5; CCA 6, 23; CS 2; H100 34; HA 32  
**R. Kelly:** B200 4; RBA 1, 80; RBC 17; H100 81, 88; HSS 37; RA 46, 53; RBH 49, 50, 88; RP 14; RS 20, 64, 73  
**Alicia Keys:** B200 27; INT 20; RBA 24; AC 26; H100 64; HA 66; RA 28, 33; RBH 30, 34  
**Khia:** HS 39; IND 20; RBA 50  
**KHZ:** DC 30  
**Angelique Kidjo:** WM 4  
**Kid Rock:** B200 42; PCA 10; RO 27  
**Kidz Bop Kids:** B200 104  
**Killa Beez:** B200 127; IND 6; RBA 26  
**Killer Mike:** H100 23; HA 21; HSS 67; RA 29; RBH 28; RP 23; RS 33; T40 22  
**Kina:** HSS 68  
**B.B. King:** BL 4  
**Carole King:** PCA 32  
**Kittie:** IND 50  
**KMFDM:** IND 36  
**Jennifer Knapp:** CC 40  
**Knoc-Turn'Al:** RBH 92; RS 55  
**Korn:** MO 15; RO 11  
**Diana Krall:** B200 110; JZ 1; PCA 43  
**Alison Krauss:** B200 134; CA 14; CCA 17; INT 14  
**Lenny Kravitz:** B200 192; A40 21  
**Kris Kross:** HSS 74  
**KRS-One And The Temple Of Hiphop:** GA 28

**—L—**

**Rachael Lampa:** B200 159; CC 13; HS 5  
**David Lanz:** CJ 16; NA 11  
**Avril Lavigne:** A40 35  
**Donald Lawrence & The Tri-City Singers:** B200 180; GA 4; HS 10  
**Shannon Lawson:** CS 32  
**Tommy Lee:** RO 20

Melina Leon: LPS 34; TSS 25  
Gerald Levert: RBA 96; RA 74; RBH 77  
Glenn Lewis: B200 30; RBA 3; H100 53; HA 52; RA 17; RBH 17; RS 57  
Ramsey Lewis: JZ 5  
LaLey: LA 32; LPA 12  
The LFT Church Choir: GA 40  
Liberacion: LA 39; LT 36; RMS 10  
Lifehouse: A40 12, 25  
Lightforce: DC 22  
Lil Blacky: IND 45; RBA 74  
Lil Bow Wow: B200 60; RBA 29; H100 75; HA 75; RA 23; RBH 25  
Lil' J: RBA 84; HSS 11; RBH 86; RS 14  
Lil Jon & The East Side Boyz: IND 47  
Lil' Keke: IND 48; RBA 91  
Lil' Romeo: H100 97; HSS 4; RBH 70; RS 12  
Lil Ru: HSS 46, 51; RBH 96, 100; RP 11, 13; RS 17, 19  
Limi-t 21: TSS 24  
Linkin Park: B200 9; A40 18; H100 4; HA 4; MO 10, 34; RO 7; T40 2  
Little Big Town: CS 41  
Lo Fidelity Allstars: DC 8  
Lonestar: B200 173; CA 21; A40 38; AC 5; CS 20  
Loon: H100 17; HA 16; RA 9; RBH 9; T40 28  
Jennifer Lopez: B200 22, 101; RBA 21; H100 1; HA 1; RA 11, 73; RBH 12, 75; T40 1  
Lostprophets: HSS 20; MO 38  
Louchie Lou & Michie One: HSS 20  
Patty Loveless: CA 47  
Lyle Lovett: CA 71  
Ludacris: B200 11; RBA 4; H100 30, 56; HA 25, 54; HSS 55; RA 12, 27; RBH 10, 29; RP 20; RS 27; T40 29  
Lynyrd Skynyrd: PCA 25, 40

-M-

Yo-Yo Ma: CL 1, 5  
Mack 10: RBA 58  
Madonna: DS 16, 20  
Raven Maize: DC 21  
Cheb Mami: DS 17  
Barry Manilow: B200 32; IND 41; INT 9  
Patricia Manterola: LA 56; LPA 20  
Mantra: DC 39  
Victor Manuelle: LT 20; TSS 2  
Bob Marley: PCA 21; RBC 13; RE 1, 8  
Bob Marley And The Wailers: RE 3  
Damian "Jr. Gong" Marley: RE 7  
Marsha: DC 47  
Brad Martin: CS 35  
Rogelio Martinez: LT 46; RMS 13  
Mary Mary: CC 26; GA 6; RBA 90  
Pepper Mashay: DC 18  
Timo Maas: EA 9; DC 23  
Master P: B200 196; RBA 56  
matchbox twenty: AC 6  
Keiko Matsui: CJ 19  
Dave Matthews Band: B200 120; A40 15  
Maxwell: B200 102; RBA 28; DS 3; H100 59; HA 56; RA 16, 44; RBH 18, 48; RS 72  
John Mayer: B200 61; INT 18; A40 16  
Martina McBride: B200 99; CA 10; CS 3; H100 39; HA 36  
McBride & The Ride: CS 56  
Delbert McClinton: BL 7; CA 74  
Donnie McClurkin: CC 18; GA 5; RBA 62  
Brian McComas: CS 58  
Mindy McCready: CA 29  
John McDermott: WM 8  
Reba McEntire: CA 28  
Bobby McFerrin: CJ 12  
Tim McGraw: B200 71, 140; CA 6, 16; CCA 22; CS 6, 15; H100 48, 58; HA 44, 55  
Mark McGuinn: CA 66; CS 29  
Brian McKnight: AC 28; RA 54; RBH 59  
MDO: LPS 29  
John Mellencamp: PCA 49  
Melody: TSS 40  
Men Of Standard: GA 14; IND 46  
Don Moen: IND 35  
Roy D. Mercer: CA 67  
MercyMe: B200 83; CC 7  
Jo Dee Messina: B200 163; CA 20; AC 19; CS 15; H100 58; HA 55  
Metallica: PCA 13  
Pat Metheny Group: CJ 3  
Method Man: HSS 12; RBH 84; RP 16; RS 23  
Tanto Metro & Devonte: RE 5; H100 94; RA 48; RBH 51  
Miguel Miguel: EA 21  
Luis Miguel: LA 11; LPA 7; LPS 16, 28; LT 27, 50  
Christina Milian: HSS 21; RS 49  
Millencolin: HS 47; IND 23  
Kylie Minogue: B200 17; INT 16; A40 26; DS 18; H100 11; HA 12; T40 3  
Mobb Deep: B200 175; RBA 49; H100 91; RA 58; RBH 62  
Grupo Modelo: LA 57  
Monchy & Alexandra: LA 12; TSA 2; LT 23; TSS 4  
Jane Monheit: JZ 10, 23  
Yolandita Monge: LPS 19; LT 28; TSS 19  
Ricardo Montaner: LPS 31  
Pablo Montero: LA 25; LPA 11; LPS 8; LT 8; RMS 34  
Pilar Montenegro: LA 9; LPA 6; WM 6; LPS 7; LT 1; RMS 1; TSS 35  
John Michael Montgomery: CA 57  
Montgomery Gentry: CA 56; CS 45  
Stanton Moore: JZ 15

Morel: DC 41  
Lorrie Morgan: CA 49; IND 32  
Alanis Morissette: B200 15; INT 7; A40 3; H100 36; HA 39; T40 19  
Mr. Bigg: RBC 9  
Mr. Cheeks: H100 31; HA 62; HSS 3; RA 22; RBH 14; RP 1; RS 2  
Mr. Low Down: HSS 34; RBH 97; RP 12; RS 18  
Ms. Jade: H100 92; RA 49; RBH 52; RS 36  
Nicole C. Mullen: CC 25; HS 26  
Shirley Muldoon: CA 19  
Mushroomhead: HS 15  
Musiq: H100 63; HA 60; RA 18; RBH 19  
Charlie Musselwhite: BL 13  
Mystikal: B200 121; RBA 33; H100 87; RA 40; RBH 41, 93; RS 56

-N-

Nappy Roots: B200 41; RBA 10; H100 74; HA 74; RA 32; RBH 33  
Nas: B200 35; RBA 11; RBC 7, 12, 22; H100 95; RA 24, 59, 60, 73; RBH 26, 64, 63, 75; RS 61  
Nate Dogg: RBA 98  
Naughty By Nature: H100 80; HSS 9; RA 64; RBH 38; RP 2; RS 3  
MeShell Ndegeocello: DC 35  
Frankie Negron: TSA 20; LT 43; TSS 10  
Nelly: B200 125; RBA 67; DS 12; H100 5; HA 9; HSS 1; RA 52; RBH 23; RS 1, 68; T40 6  
Willie Nelson: B200 147; CA 17; CCA 8; CS 26  
N\*E\*R\*D\*: B200 109; RBA 48  
Ann Nesby: B200 103; RBA 17; RA 47; RBH 53  
New Creation Of God: GA 16  
New Life Community Choir: GA 37  
Thomas Newman: DC 28  
Newsboys: B200 38; CC 3  
Next: H100 32; HA 30; RA 6; RBH 7  
Joe Nichols: CS 40  
Nickel Creek: CCA 2; PCA 7; CS 51  
Nickelback: B200 12; A40 2; H100 9, 62; HA 8, 61; MO 8, 20; RO 2, 9; T40 5  
Tito Nieves: LT 20; TSS 2  
Ninezo: RS 39  
The Nitty Gritty Dirt Band: CCA 14  
No Doubt: B200 39; PCA 27; A40 13; H100 44; HA 47; T40 20  
NOFX: IND 18  
No Good: HSS 13; RBH 60; RP 3; RS 5  
Gabbie Nolen: CS 53  
The Notorious B.I.G.: RBC 3, 6; HSS 52, 62; RP 25; RS 35, 38  
'N Sync: B200 84; H100 5; HA 9; HSS 1; RA 52; RBH 23; RS 1; T40 6

-O-

The OC Supertones: CC 20  
The Offspring: RO 35  
Ol' Dirty Bastard: B200 55; IND 2; RBA 7  
Jamie O'Neal: CA 52; CS 42, 46  
The Ones: DC 12  
Orchestra Baobab: WM 15  
La Oreja De Van Gogh: LPS 23; LT 37  
Los Originales De San Juan: LA 27; RMA 12  
Original P: RBA 94; RS 51  
Fernando Ortega: CC 37  
Ozzy Osbourne: B200 143; PCA 24; RO 33  
Ospina: DC 34  
O-Town: AC 15  
OutKast: B200 51; RBA 34; H100 23; HA 21; HSS 67; RA 29; RBH 28; RP 23; RS 33; T40 22  
Out Of Eden: CC 21; HS 24  
Ginny Owens: CC 29; HS 34

-P-

Petey Pablo: B200 151; RBA 60; RBH 89  
Joe Pace & The Colorado Mass Choir: GA 9  
Lindsay Pagano: HSS 39  
Brad Paisley: B200 153; CA 18; CS 24  
Los Palominos: LA 55; RMS 27  
Palomo: LA 33; RMA 17; LT 17; RMS 3, 37  
Pastor Troy: RBA 99  
Laura Pausini: LA 17; LPA 10; LPS 22; LT 35  
Luciano Pavarotti: CL 2  
P. Diddy: DC 36; H100 17, 21; HA 16, 18; HSS 24; RA 7, 9; RBH 6, 9; RP 9; RS 15; T40 28  
Carlton Pearson And The Azusa Mass Choir: GA 35  
Murray Perahia: CL 9  
Amanda Perez: H100 79; HSS 10  
Perion: HSS 53; RS 41  
Pesado: LA 30; RMA 15; LT 45; RMS 15  
Pet Shop Boys: DS 22  
Bernadette Peters: HS 40  
Tom Petty And The Heartbreakers: PCA 29  
Phantom Planet: B200 174; HS 7; MO 35  
Pimpinella: LA 53; LPA 18  
Pink: B200 7; A40 19; DS 5; H100 15; HA 15; T40 7, 23  
Pink Floyd: B200 160; PCA 8  
Pinmonkey: CS 59  
Alexandre Pires: LA 6; LPA 4; LPS 4, 5; LT 9, 10; TSS 23  
Play: HSS 27  
P-Loc: HSS 46; RBH 100; RP 13; RS 19  
Plus One: B200 68; CC 5  
P.O.D.: B200 19; CC 11; H100 28; HA 31; MO 2; RO 6; T40 37  
El Poder Del Norte: LA 26; RMA 11; LT 47; RMS 14, 30  
Point Of Grace: CC 38  
Christoph Poppen: CL 11

Rodney Posey & Praise: GA 39  
Power House: HS 48; IND 24; RBA 54  
Po' White Trash And The Trailer Park Symphony: IND 37; RBA 71  
PPK: DC 33  
Julio Preciado Y Su Banda Perta Del Pacifico: LA 43; RMS 39  
Elvis Presley: HSS 61  
Pretty Willie: HS 22; RBA 38; HSS 23; RS 37  
Kelly Price Featuring Keith Murray: RS 50  
Prophet Jones: RBA 89; RA 72; RBH 73  
Puddle Of Mudd: B200 14; A40 7; H100 7; HA 6; MO 3, 39; RO 1; T40 9  
Puerto Rican Power: TSS 13, 14, 22  
Puretone: DC 37

-Q-

Quarashi: MO 33  
Queen: PCA 33  
A.B. Quintanilla Y Los Kumbia Kings: LA 15; LPA 8; RMS 35

-R-

Bonnie Raitt: AC 25  
Rakim: RA 41; RBH 45  
Rancid: IND 18  
Rascal Flatts: B200 49; CA 3; CS 5; H100 46; HA 41  
Peter Rauhofer: DS 22  
Los Razos: LA 31; RMA 16  
Redd Eyezz: HSS 33; RBH 81; RP 5; RS 9  
Redman: RBH 84  
Dianne Reeves: JZ 12  
Regency Buck: DC 24  
Remy Zero: A40 33  
Ren: HSS 73; RS 28  
Res: HS 17; RBA 46; DC 17  
Reveille: RO 28  
Lydia Rhodes: DC 39  
Rhyme: HSS 73; RS 28  
Los Rieleros Del Norte: LA 41  
LeAnn Rimes: B200 158; CA 19; A40 29; AC 23; DS 6; H100 19; HA 28; HSS 6; T40 16  
The Rippingtons Featuring Russ Freeman: CJ 11  
Jenni Rivera: RMS 16  
Lupillo Rivera: LA 20, 24, 29, 38; RMA 8, 10, 14, 20; LT 19; RMS 4  
RL: RBH 82  
Daniel Rodriguez: CX 3; HS 19; HSS 57  
Kenny Rogers: CS 52  
Tito Rojas: LA 60; TSA 7; LT 39; TSS 7, 34  
Joann Rosario: GA 22  
Paul Rozum: IND 40  
Paulina Rubio: LA 16; LPA 9; LPS 39, 40  
Ruff Endz: RA 38; RBH 39

-S-

Sade: B200 122; RBA 57; DS 9  
Sanchez: RE 10  
Adan Chalino Sanchez: RMS 22  
Christina Sanchez: HSS 73; RS 28  
Raphael Saadiq: RA 67; RBH 66; RS 45  
Gilberto Santa Rosa: TSA 11; LT 14; TSS 1, 28  
Juelz Santana: RA 31; RBH 31; RP 21; RS 29  
Alejandro Sanz: LA 5; LPA 3; LPS 10; LT 13  
Savage Garden: HSS 54  
The John Scofield Band: CJ 8  
Jill Scott: RBA 72; RA 65; RBH 68  
Peggy Scott-Adams: BL 1; IND 21  
Earl Scruggs And Friends: CA 62  
Joan Sebastian: IND 49; LA 14, 19; RMA 5, 7; LPS 18; LT 11; RMS 11  
Jon Secada: LT 26; TSS 5  
Secret Garden: NA 3  
Bob Seger & The Silver Bullet Band: PCA 4  
Selena: LA 66  
Sensefield: A40 30  
Erick Sermon: RBH 82  
Sevendust: IND 16; MO 36; RO 24  
Shaggy: RE 2  
Shakira: B200 13; A40 37; DC 25; H100 25; HA 26; LPS 9, 20; LT 5, 34; T40 14, 33; TSS 15  
Remy Shand: B200 78; RBA 23; RA 63; RBH 65  
Sharissa: B200 107; RBA 20; H100 78; RA 25; RBH 24  
SheDaisy: CS 31  
Blake Shelton: CA 48; CS 48  
Janis Siegel: JZ 20  
Carly Simon: DC 36  
Sin Bandera: LA 36; LPA 13; LPS 25; LT 42; TSS 26  
Ricky Skaggs & Friends: CA 61  
Katie Skate: DS 23  
Slanted Eyezz: HSS 33; RBH 81; RP 5; RS 9  
Sleepy Brown: H100 30; HA 25; HSS 55; RA 12; RBH 10; RP 20; RS 27  
Richard Smallwood With Vision: GA 21  
Smash Mouth: B200 199  
Esther Smith: GA 20  
Michael W. Smith: B200 65; CC 4  
Will Smith: HSS 30  
The Soggy Bottom Boys: CS 38  
Soil: HS 38  
Solar City: DC 18  
Solas: WM 11  
Marco Antonio Solis: LA 71; LPS 26, 36  
Something Corporate: MO 40  
Jimmy Sommers: CJ 18  
Soulive: CJ 5  
Britney Spears: B200 29  
Lauri Sprecher: DS 23  
Staind: B200 89; H100 66; HA 64; MO 5; RO 4

Brenda K. Starr: LT 20; TSS 2  
Starsailor: HS 14  
Static-X: RO 31  
Tommy Shane Steiner: CS 9; H100 54; HA 51  
Ray Stevens: CA 45; HSS 29  
Rod Stewart: B200 138  
St. Germain: CJ 17, 20  
Sting: B200 161; DC 44; DS 17  
Rebecca St. James: B200 150; CC 12  
Angie Stone: B200 130; RBA 31; DC 2; H100 82; RA 42, 43; RBH 43, 47  
Stone Temple Pilots: HSS 36  
George Strait: B200 76, 200; CA 8, 23; CCA 19; CS 16; H100 72; HA 69  
Strik nine: HSS 16; RBH 85; RP 4; RS 7  
The Strokes: B200 141; MO 25  
Michael Stuart: TSA 12; TSS 30  
Sublime: PCA 26  
Sum 41: B200 156; HSS 56  
Super Furry Animals: IND 43  
Keith Sweat: RBC 18  
System Of A Down: B200 26; PCA 14; H100 93; MO 12; RO 16

-T-

Taking Back Sunday: IND 39  
Olga Tanon: TSA 8; LPS 37; TSS 21, 36  
Yanni Taylor: PCA 23  
Los Temerarios: LA 34; RMA 18  
The Temptations: RBC 25  
Tenacious D: B200 193  
Bryn Terfel: CL 15  
John Tesh: B200 145; CC 10; IND 8; NA 8  
Thievery Corporation: JZ 9  
Third Day: B200 128; CC 9, 32  
Cyndi Thomson: CA 31; CS 54  
Thunderpuss: EA 15  
Thursday: HS 18; IND 11  
T.I.: RBA 70  
Los Tigres Del Norte: LA 61; RMS 20  
Aaron Tippin: HSS 31  
tobyMac: CC 34; HS 43  
T.O.K.: RE 15  
Tool: RO 37  
Toya: H100 89; HSS 75  
Train: B200 97; A40 9, 27; AC 11  
Randy Travis: CA 73  
Trick Pony: CA 33; CS 22  
Trik Turner: B200 106; MO 7  
Trio Mediaeval: CL 6; INT 19  
Travis Tritt: B200 124; CA 11; CS 11; H100 67; HA 65  
Truth Hurts: RA 41; RBH 45  
T. Supreme: HSS 46; RBH 100; RP 13; RS 19  
Los Tucanes De Tijuana: LA 8, 75; RMA 2; LT 25; RMS 8  
Shania Twain: CCA 4; PCA 20; DC 42  
Tweet: RBA 97; H100 8, 84; HA 7; HSS 18; RA 4, 36, 62; RBH 3, 37, 67; RS 8; T40 21  
Twista: RBC 23  
Ronan Tyran: HS 50; IND 25; WM 3  
Steve Tyrell: JZ 8  
Moses Tyson, Jr.: GA 15

-U-

U2: B200 47; INT 12; PCA 12  
UB40: RE 6  
UGK: RBA 53  
Uncle Kracker: AC 16  
Uncle Tupelo: HS 23  
Union Station: B200 134; CA 14; INT 14  
Unwritten Law: B200 81; MO 9  
Polo Urias Y Su Maquina Nortena: RMS 32  
Usher: B200 20; RBA 16; H100 6, 17, 29; HA 5, 16, 29; RA 2, 9, 30; RBH 2, 9, 32; T40 25, 26, 28

-V-

Ian Van Dahl: DC 43; DS 4  
Luther Vandross: RBA 55; RA 57; RBH 57  
Vangelis: CL 12  
Sergio Vargas: TSS 17  
Phil Vassar: CS 7; H100 47; HA 43  
Jimmie Vaughan: BL 11  
Stevie Ray Vaughan And Double Trouble: BL 6, 14  
Eddie Vedder: A40 28  
Chuy Vega: LA 65  
Veggie Tunes: IND 26  
Jaci Velasquez: LA 54; LPA 19  
Johnny Vicious: EA 6; HS 31; IND 17  
Alicia Villarreal: LA 13; RMA 4; LT 18; RMS 5  
Fernando Villalona: LA 22; TSA 4; LT 26; TSS 5  
Viola: DC 32  
Virtue: GA 36  
Vita: RP 24; RS 34  
Carlos Vives: LA 21; TSA 3; LPS 6; LT 6; TSS 11

-W-

The Waiters: PCA 21; RBC 13; RE 1, 8  
Hezekiah Walker: GA 40  
Andre Ward: CJ 9; RBA 75  
Latanza Waters: DC 16  
Russell Watson: CX 6  
Weezer: MO 14  
Peter White: CJ 10  
The White Stripes: B200 116; HS 2; MO 19  
Doug Williams: GA 29  
Hank Williams III: CA 43  
Hank Williams Jr.: CA 41; CCA 13  
John Williams: CL 5  
John Williams: CX 7  
Lee Williams And The Spiritual QCs: GA 38

Melvin Williams: GA 29  
Pharrell Williams: H100 21; HA 18; HSS 24; RA 7; RBH 6; RP 9; RS 15  
Mark Willis: CS 46  
Cassandra Wilson: B200 155; HS 4; JZ 2  
Michael Wilson: RBH 78  
Nancy Wilson: JZ 5  
BeBe Winans: CC 27; GA 7; RBA 100  
CeCe Winans: GA 12  
Andrew W.K.: B200 112; HS 1  
Lee Ann Womack: CA 34; AC 9; CS 26  
Darryl Worley: CS 34  
W.O.S.P.: DC 48  
Chely Wright: CA 38; CS 23  
Finbar Wright: HS 50; IND 25; WM 3  
Jaguar Wright: B200 187; RBA 39  
Wu-Tang Clan: RBA 86  
Keke Wyatt: B200 96; RBA 27; H100 51; HA 49; RA 13; RBH 13  
Zakk Wylde's Black Label Society: IND 27

-X-

X-Ecutioners: B200 56; RBA 42; H100 86; MO 13; RO 29

-Y-

Yanni: NA 5, 6  
Yanou: DC 38; DS 10  
Trisha Yearwood: CA 59; CS 17  
Ying Yang Twins: B200 79; IND 4; RBA 9; RA 35; RBH 35  
Pete Yorn: B200 197; HS 13; A40 34

-Z-

Charlie Zaa: LA 7; LPA 5; LPS 12; LT 7; TSS 20  
Zero 7: EA 13; IND 44  
Zoegirl: B200 164; CC 14; HS 6  
Rob Zombie: B200 100; MO 23; RO 12

-SOUNDTRACKS-

Ali: STX 21  
All About The Benjamins: B200 133; IND 7; RBA 22; STX 12  
Amelie: WM 5  
A Beautiful Mind: CX 5  
Big Bad Love: BL 8  
Black Hawk Down: WM 9  
Blade II: B200 34; EA 1; RBA 25; STX 3  
Captain Corelli's Mandolin: CX 15  
Clockstoppers: B200 183; STX 18  
Coyote Ugly: B200 73; CA 7; STX 9  
Crouching Tiger, Hidden Dragon: CX 12  
Down From The Mountain: CA 30; STX 25  
The Fast And The Furious: B200 170; STX 16  
The Fast And The Furious: More Fast And Furious: B200 177; STX 17  
Finding Forrester: JZ 19  
Gosford Park: CX 13  
Hardball: STX 19  
I Am Sam: B200 48; INT 11; STX 6  
Jimmy Neutron Boy Genius: STX 22  
Kissing Jessica Stein: JZ 18  
The Lord Of The Rings: The Fellowship Of The Ring: B200 85; INT 24; STX 10  
Moulin Rouge: B200 45; INT 21; STX 5  
Moulin Rouge 2: B200 115; INT 10; STX 11  
O Brother, Where Art Thou?: B200 5; CA 1; INT 3; STX 1  
The Princess Diaries: B200 148; STX 14  
Queen Of The Damned: B200 66; STX 7  
Resident Evil: B200 67; STX 8  
The Scorpion King: B200 8; STX 2  
Shrek: B200 37; STX 4  
Spongebob Squarepants Original Theme Highlights: STX 20  
State Property: B200 167; RBA 36; STX 15  
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 23  
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: RBA 73  
Training Day: RBA 85; STX 23  
A Walk To Remember: B200 135; STX 13  
We Were Soldiers: CA 25; STX 24

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APRIL 13 2002 **Billboard MODERN ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	3	<b>THE MIDDLE</b>	DREAMWORKS	1 Week At Number 1 Jimmy Eat World
2	1	<b>YOUTH OF THE NATION</b>	ATLANTIC	P.O.D.
3	2	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	<b>CRAWLING IN THE DARK</b>	ISLAND/IDJMG	Hoobastank
5	5	<b>FOR YOU</b>	FLU/ELKTRA/VEG	Staind
6	6	<b>FIRST DATE</b>	MCA	Blink-182
7	9	<b>FRIENDS &amp; FAMILY</b>	RCA	Trik Turner
8	8	<b>TOO BAD</b>	ROADRUNNER/IDJMG	Nickelback
9	11	<b>SEEMIN' RED</b>	INTERSCOPE	Unwritten Law
10	10	<b>IN THE END</b>	WARNER BROS	Linkin Park
11	7	<b>WASTING MY TIME</b>	TVT	Default
12	13	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
13	14	<b>IT'S GOIN' DOWN</b>	LOUD/COLUMBIA	X-Ecutioners
14	19	<b>DOPE NOSE</b>	GEFFEN/INTERSCOPE	Weezer
15	16	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
16	12	<b>NICE TO KNOW YOU</b>	IMMORTAL/EPIC	Incubus
17	17	<b>THE WAY YOU LIKE IT</b>	ARISTA	Adema
18	15	<b>WISH YOU WERE HERE</b>	IMMORTAL/EPIC	Incubus
19	21	<b>FELL IN LOVE WITH A GIRL</b>	TH RD/IMP/VEG	<b>AIRPOWER</b> The White Stripes
20	18	<b>HOW YOU REMIND ME</b>	ROADRUNNER	Nickelback
21	20	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
22	24	<b>HERE IS GONE</b>	WARNER BROS	Goo Goo Dolls
23	23	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
24	28	<b>AMBER</b>	VOLCANO	311
25	25	<b>LAST NITE</b>	RCA	The Strokes
26	27	<b>CAUGHT IN THE SUN</b>	LAVA/ATLANTIC	Course Of Nature
27	30	<b>FLAKE</b>	ENJOY/UNIVERSAL	Jack Johnson
28	22	<b>HEY MISTER</b>	ARTIST/DIRECT	Custom
29	26	<b>FAITHLESS</b>	ISLAND/IDJMG	Injected
30	29	<b>MY SACRIFICE</b>	WIND UP	Creed
31	37	<b>SCREAMING INFIDELITIES</b>	VAGRANT	Dashboard Confessional
32	31	<b>THE REMEDY</b>	EXTASY	Abandoned Pools
33	39	<b>STICK 'EM UP</b>	TIME BOMB/COLUMBIA	Quarashi
34	32	<b>PAPERCUT</b>	WARNER BROS	Linkin Park
35	35	<b>CALIFORNIA</b>	DAVILIGHT/EPIC	Phantom Planet
36	36	<b>LIVE AGAIN</b>	TVT	Sevendust
37	40	<b>GET AWAY</b>	WARNER BROS	Earshot
38	34	<b>SHINOBI VS. DRAGON NINJA</b>	COLUMBIA	Lostprophets
39	38	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
40	33	<b>IF YOU C JORDAN</b>	DRIVE-THRU/MCA	Something Corporate

APRIL 13 2002 **Billboard ADULT CONTEMPORARY**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>A NEW DAY HAS COME</b>	EPIC	3 Weeks At Number 1 Celine Dion
2	2	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
3	3	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
4	4	<b>ONLY TIME</b>	REPRISE	Enya
5	5	<b>I'M ALREADY THERE</b>	BNA	Lonestar
6	6	<b>IF YOU'RE GONE</b>	LAVA/ATLANTIC	matchbox twenty
7	8	<b>THANK YOU</b>	ARISTA	Dido
8	9	<b>I NEED YOU</b>	COLUMBIA	Marc Anthony
9	7	<b>I HOPE YOU DANCE</b>	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
10	15	<b>ONLY A WOMAN LIKE YOU</b>	JIVE	Michael Bolton
11	13	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	11	<b>THIS TRAIN DON'T STOP THERE ANYMORE</b>	ROCKET/UNIVERSAL	Elton John
13	10	<b>DROWNING</b>	JIVE	Backstreet Boys
14	12	<b>THERE YOU'LL BE</b>	HOLLYWOOD/WARNER BROS	Faith Hill
15	17	<b>ALL OR NOTHING</b>	J	O-Town
16	18	<b>FOLLOW ME</b>	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
17	14	<b>SIMPLE THINGS</b>	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
18	16	<b>SONG FOR THE LONELY</b>	WARNER BROS	Cher
19	19	<b>BRING ON THE RAIN</b>	CURB	Jo Dee Messina
20	21	<b>WILD CHILD</b>	REPRISE	Enya
21	20	<b>INSATIABLE</b>	COLUMBIA	Darren Hayes
22	22	<b>LET ME DOWN EASY</b>	REPRISE	Chris Isaak
23	23	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB	LeAnn Rimes
24	24	<b>SO COMPLICATED</b>	ARISTA NASHVILLE	Carolyn Dawn Johnson
25	27	<b>I CAN'T HELP YOU NOW</b>	CAPITOL	Bonnie Raitt
26	26	<b>FALLIN'</b>	J	Alicia Keys
27	27	<b>TO WHERE YOU ARE</b>	143/REPRISE	Josh Groban
28	25	<b>STILL</b>	MOTOWN/UNIVERSAL	Brian McKnight
29	30	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
30	28	<b>STANDING STILL</b>	ATLANTIC	Jewel

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 83 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

APRIL 13 2002 **Billboard MAINSTREAM ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	9 Weeks At Number 1 Puddle Of Mudd
2	3	<b>TOO BAD</b>	ROADRUNNER/IDJMG	Nickelback
3	2	<b>WASTING MY TIME</b>	TVT	Default
4	4	<b>FOR YOU</b>	FLU/ELKTRA/VEG	Staind
5	5	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
6	6	<b>YOUTH OF THE NATION</b>	ATLANTIC	P.O.D.
7	7	<b>IN THE END</b>	WARNER BROS	Linkin Park
8	10	<b>CRAWLING IN THE DARK</b>	ISLAND/IDJMG	Hoobastank
9	8	<b>HOW YOU REMIND ME</b>	ROADRUNNER	Nickelback
10	9	<b>CAUGHT IN THE SUN</b>	LAVA/ATLANTIC	Course Of Nature
11	15	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
12	12	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
13	11	<b>NICE TO KNOW YOU</b>	IMMORTAL/EPIC	Incubus
14	13	<b>MY SACRIFICE</b>	WIND UP	Creed
15	16	<b>ADRIANA</b>	RCA	Headstrong
16	17	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
17	14	<b>BULLETS</b>	WIND UP	Creed
18	18	<b>DOWN WITH THE SICKNESS</b>	GUANT/REPRISE	Disturbed
19	20	<b>FAITHLESS</b>	ISLAND/IDJMG	Injected
20	26	<b>HOLD ME DOWN</b>	MCA	<b>AIRPOWER</b> Tommy Lee
21	24	<b>GET AWAY</b>	WARNER BROS	Earshot
22	23	<b>TEAR AWAY</b>	WIND UP	Drowning Pool
23	21	<b>THE WAY YOU LIKE IT</b>	ARISTA	Adema
24	25	<b>LIVE AGAIN</b>	TVT	Sevendust
25	27	<b>ONE THING</b>	SANCTUARY	Gravity Kills
26	28	<b>FORSAKEN</b>	WARNER BROS	David Draiman
27	22	<b>LONELY ROAD OF FAITH</b>	LAVA/ATLANTIC	Kid Rock
28	31	<b>INSIDE OUT (CAN YOU FEEL ME NOW)</b>	ELEKTRA/VEG	Reveille
29	33	<b>IT'S GOIN' DOWN</b>	LOUD/COLUMBIA	X-Ecutioners
30	35	<b>THE QUESTION</b>	REFUGEMCA	Familiar 48
31	29	<b>COLD</b>	WARNER BROS	Static-X
32	38	<b>HERE IS GONE</b>	WARNER BROS	Goo Goo Dolls
33	32	<b>DREAMER</b>	EPIC	Ozzy Osbourne
34	40	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
35	37	<b>DEFY YOU</b>	COLUMBIA	The Offspring
36	39	<b>AGAIN</b>	REPUBLIC/UNIVERSAL	Jeremiah Freed
37	36	<b>LATERALUS</b>	TOOL/DISSECTIONAL/VOLCANO	Tool
38	34	<b>SLIPPING AWAY</b>	FLU/EPIC	Dope
39	38	<b>DENY</b>	TVT	Default
40	33	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World

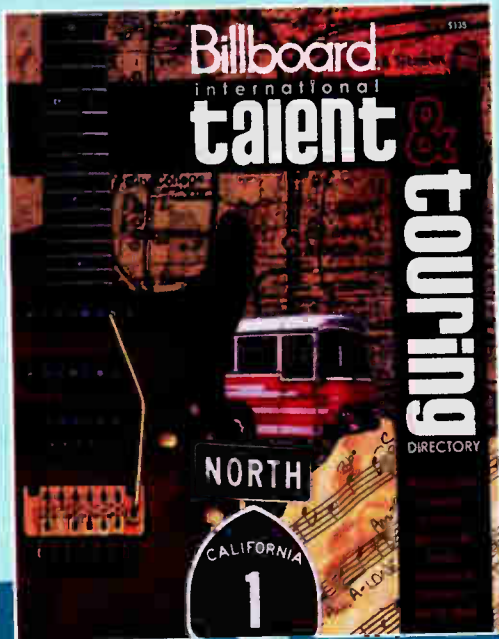
APRIL 13 2002 **Billboard ADULT TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>WHEREVER YOU WILL GO</b>	RCA	17 Weeks At Number 1 The Calling
2	2	<b>HOW YOU REMIND ME</b>	ROADRUNNER/IDJMG	Nickelback
3	3	<b>HANDS CLEAN</b>	MAVERICK/REPRISE	Alanis Morissette
4	4	<b>MY SACRIFICE</b>	WIND UP	Creed
5	5	<b>STANDING STILL</b>	ATLANTIC	Jewel
6	6	<b>HERE IS GONE</b>	WARNER BROS	Goo Goo Dolls
7	7	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	9	<b>SOAK UP THE SUN</b>	A&M/INTERSCOPE	Sheryl Crow
9	8	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
10	12	<b>ALL YOU WANTED</b>	MAVERICK/WARNER BROS	Michelle Branch
11	10	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
12	13	<b>HANGING BY A MOMENT</b>	DREAMWORKS	Lifhouse
13	15	<b>HEY BABY</b>	INTERSCOPE	No Doubt Featuring Bounty Killer
14	19	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
15	14	<b>EVERYDAY</b>	RCA	Dave Matthews Band
16	17	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
17	11	<b>WRONG IMPRESSION</b>	RCA	Natalie Imbruglia
18	16	<b>IN THE END</b>	WARNER BROS	Linkin Park
19	18	<b>GET THE PARTY STARTED</b>	ARISTA	Pink
20	21	<b>WASTING MY TIME</b>	TVT	Default
21	32	<b>STILLNESS OF HEART</b>	VIRGIN	Lenny Kravitz
22	30	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
23	25	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
24	24	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
25	23	<b>BREATHING</b>	DREAMWORKS	Lifhouse
26	31	<b>CAN'T GET YOU OUT OF MY HEAD</b>	CAPITOL	Kylie Minogue
27	29	<b>SHE'S ON FIRE</b>	COLUMBIA	Train
28	28	<b>YOU'VE GOT TO HIDE YOUR LOVE AWAY</b>	V2	Eddie Vedder
29	26	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB	LeAnn Rimes
30	33	<b>SAVE YOURSELF</b>	NETTWERK	Sensefield
31	35	<b>EASY TONIGHT</b>	AWARE/COLUMBIA	Five For Fighting
32	22	<b>LET ME DOWN EASY</b>	REPRISE	Chris Isaak
33	38	<b>SAVE ME</b>	ELEKTRA/VEG	Remy Zero
34	36	<b>STRANGE CONDITION</b>	COLUMBIA	Pete Yorn
35	37	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
36	37	<b>BREAK ME</b>	ATLANTIC	Jewel
37	37	<b>WHENEVER, WHEREVER</b>	EPIC	Shakira
38	38	<b>I'M ALREADY THERE</b>	BNA	Lonestar
39	39	<b>... ON THE RADIO (REMEMBER THE DAYS)</b>	DREAMWORKS	Nelly Furtado
40	40	<b>INSATIABLE</b>	COLUMBIA	Darren Hayes

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 83 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

APRIL 13 2002 **Billboard TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>AIN'T IT FUNNY</b>	JENNIFER LOPEZ FEATURING JA RULE	4 Weeks At Number 1 EPIC
2	2	<b>IN THE END</b>	LINKIN PARK	WARNER BROS
3	4	<b>CAN'T GET YOU OUT OF MY HEAD</b>	KYLIE MINOGUE	CAPITOL
4	5	<b>WHEREVER YOU WILL GO</b>	THE CALLING	RCA
5	3	<b>HOW YOU REMIND ME</b>	NICKELBACK	ROADRUNNER/IDJMG
6	6	<b>GIRLFRIEND</b>	'N SYNC FEATURING NELLY	JIVE
7	7	<b>DON'T LET ME GET ME</b>	PINK	ARISTA
8	10	<b>WHAT'S LUV?</b>	FAT J.D. FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
9	9	<b>BLURRY</b>	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
10	11	<b>ALL YOU WANTED</b>	MICHELLE BRANCH	MAVERICK/WARNER BROS
11	12	<b>ESCAPE</b>	ENRIQUE IGLESIAS	INTERSCOPE
12	8	<b>ALWAYS ON TIME</b>	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
13	17	<b>A THOUSAND MILES</b>	VANESSA CARLTON	A&M/INTERSCOPE
14	14	<b>UNDERNEATH YOUR CLOTHES</b>	SHAKIRA	EPIC
15	22	<b>FOOLISH</b>	ASHANTI	MURDER INC./DEF JAM/IDJMG
16	13	<b>CAN'T FIGHT THE MOONLIGHT</b>	LEANN RIMES	CURB
17	21	<b>HERE IS GONE</b>	GOO GOO DOLLS	WARNER BROS
18	15	<b>MY SACRIFICE</b>	CREED	WIND UP
19	18	<b>HANDS CLEAN</b>	ALANIS MORISSETTE	MAVERICK/REPRISE
20	16	<b>HEY BABY</b>	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
21	27	<b>OOPS (OH MY)</b>	TWEET	THE GOLD MIND/ELEKTRA/VEG
22	26	<b>THE WHOLE WORLD</b>	OUTKAST FEATURING KILLER MIKE	ARISTA
23	23	<b>GET THE PARTY STARTED</b>	PINK	ARISTA
24	19	<b>7 DAYS</b>	CRAIG DAVID	WILDSTAR/ATLANTIC
25	28	<b>U DON'T HAVE TO CALL</b>	USHER	ARISTA
26	24	<b>U GOT IT BAD</b>	USHER	ARISTA
27	20	<b>WHAT ABOUT US?</b>	BRANDY	ATLANTIC
28	33	<b>I NEED A GIRL (PART ONE)</b>	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA
29	31	<b>ROLL OUT (MY BUSINESS)</b>	LUDACRIS	DESTINY FEA/DEF JAM SOUTH/IDJMG
30	35	<b>WASTING MY TIME</b>	DEFAULT	TVT
31	32	<b>CARAMEL</b>	CITY HIGH FEATURING EVE	BDOGA BASEMENT/INTERSCOPE
32	30	<b>STANDING STILL</b>	JEWEL	ATLANTIC
33	29	<b>WHENEVER, WHEREVER</b>	SHAKIRA	EPIC
34	25	<b>RAPTURE (TASTES SO SWEET)</b>	HO	UNIVERSAL
35	37	<b>A NEW DAY HAS COME</b>	CELINE DION	EPIC
36	38	<b>SOAK UP THE SUN</b>	SHERYL CROW	A&M/INTERSCOPE
37	36	<b>YOUTH OF THE NATION</b>	P.O.D.	ATLANTIC
38	39	<b>YOUNG 'N (HOLLA BACK)</b>	FABOLOUS	DESERT STORM/ELEKTRA/VEG
39	34	<b>NO MORE DRAMA</b>	MARY J. BLIGE	MCA
40	NEW	<b>UH HUH</b>	B2K	EPIC



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APRIL 13  
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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	16	<b>NUMBER 1</b> Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	26	31	5	Underneath Your Clothes	SHAKIRA (EPIC)	51	64	14	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))
2	2	9	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	27	29	14	Wasting My Time	DEFAULT (TVT)	52	41	16	Don't You Forget It	GLENN LEWIS (EPIC)
3	4	9	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	28	20	15	Can't Fight The Moonlight	LEANN RIMES (CUBB)	53	57	8	Roc The Mic	BEANIE S'GEL & FREWAY (RDC A FELLA/DEF JAM/IDJMG)
4	3	22	In The End	LINKIN PARK (WARNER BROS.)	29	22	23	U Got It Bad	USHER (ARISTA)	54	52	16	Welcome To Atlanta	JERMAINE DAVIS & LIL' J (RCA) (DEF JAM SOUTH/COLUMBIA)
5	7	10	U Don't Have To Call	USHER (ARISTA)	30	25	8	Anything	JIMMYEATWORLD (DIVINE MILL/WARNER BROS.)	55	59	19	Bring On The Rain	JO DEE MEADOWS WITH TIM MCGRAW (CURB)
6	6	17	Blurry	MIDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	31	27	10	Youth Of The Nation	P.O.D. (ATLANTIC)	56	61	3	This Woman's Work	MAXWELL (RCA/UNIVERSAL)
7	8	10	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	32	34	9	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))	57	60	17	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)
8	5	32	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	33	39	7	A New Day Has Come	CELINE DION (EPIC)	58	62	20	Good Morning Beautiful	STEVE HOLY (CURB)
9	12	9	Girlfriend	N SYNC FEAT. NELLY (JIVE)	34	35	10	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))	59	55	18	No More Drama	MARY J. BLIGE (MCA)
10	11	23	Wherever You Will Go	THE CALLING (RCA)	35	47	3	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	60	67	3	halfcrazy	MUSIQ (DEF SOUL/IDJMG)
11	9	21	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	36	28	14	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))	61	69	5	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)
12	10	15	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	37	42	10	Young	KENNY CHESNEY (BNA)	62	51	23	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
13	16	8	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	38	30	30	Family Affair	MARY J. BLIGE (MCA)	63	54	17	The Long Goodbye	BROOKS & DUNN (ARISTA (NASHVILLE))
14	13	12	I Love You	FAITH EVANS (BAD BOY/ARISTA)	39	33	11	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	64	65	7	For You	STAINED (FLIPELEKTRA/VEEG)
15	15	4	Don't Let Me Get Me	PINK (ARISTA)	40	43	22	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWA/EPIC/COLUMBIA)	65	68	3	Modern Day Bonnie And Clyde	TRAVIS TRITT (COLUMBIA (NASHVILLE))
16	19	5	I Need A Girl (Part One)	P DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	41	46	11	I'm Movin' On	RASCAL FLAITS (LYRIC STREET)	66	74	4	How Come You Don't Call Me	ALICIA KEYS (J)
17	18	8	All You Wanted	JIMMYEATWORLD (MAVERICK/WARNER BROS.)	42	63	3	The Middle	JIMMYEATWORLD (DREAMWORKS)	67	71	2	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
18	23	4	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P DIDDY & PHARRELL (J)	43	50	8	That's When I Love You	PHIL VASSAR (ARISTA (NASHVILLE))	68	66	7	Crawling In The Dark	HOOBASTANK (ISLAND/IDJMG)
19	14	11	What About Us?	BRANDY (ATLANTIC)	44	40	14	The Cowboy In Me	TIM MCGRAW (CURB)	69	73	2	Living And Living Well	GEORGE STRAIT (MCA (NASHVILLE))
20	26	4	Here Is Gone	GOD SMITH (WARNER BROS.)	45	58	4	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	70	72	2	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
21	21	17	The Whole World	MURDER INC. FEAT. MILLER MIKE (ARISTA)	46	44	29	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	71	—	1	Uh Huh	B2K (EPIC)
22	17	23	My Sacrifice	CREED (WIND UP)	47	37	19	Hey Baby	NO DOUBT FEAT. BUNNY KILLER (INTERSCOPE)	72	—	1	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)
23	36	4	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	48	56	4	Drive (For Daddy Gene)	ALAN JARVIS (ARISTA (NASHVILLE))	73	53	6	Rapture (Tastes So Sweet)	JID (UNIVERSAL)
24	24	11	More Than A Woman	AALIYAH (BLU/AROUND)	49	45	15	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	74	—	1	Awnaw	NAPPY ROOTS (ATLANTIC)
25	32	4	Saturday (Oooh! Oooh!)	LUACRIS (DISTURBIN' THE PEACE/DEF JAM SOUTH/IDJMG)	50	38	19	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	75	—	1	Take Ya Home	LIL' BOY WONY (S&W/DEF JAM SOUTH/IDJMG)

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. 888 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

APRIL 13  
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	4	<b>NUMBER 1</b> Girlfriend	N SYNC FEAT. NELLY (JIVE)	26	23	19	Only Time	ENYA (REPRISE)	51	42	2	Will Destroy	LIL' RU (HOW YOU LOVE THAT)
2	3	7	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	27	27	26	Us Against The World	PLAY (COLUMBIA)	52	57	32	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	2	14	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	18	9	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	53	63	14	That Was Then	ROY JONES JR. (BODY HEAD)
4	5	16	Hush Lil' Lady	CONIC FEAT. LIL' PUMPO (MOTOWN/UNIVERSAL)	29	28	11	Osama-Yo' Mama	RAY STEVENS (CURB)	54	49	14	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)
5	4	16	Uh Huh	B2K (EPIC)	30	31	14	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	55	37	7	Saturday (Oooh! Oooh!)	LUACRIS (DISTURBIN' THE PEACE/DEF JAM SOUTH/IDJMG)
6	6	14	Can't Fight The Moonlight	LEANN RIMES (CURB)	31	25	26	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	56	50	3	Motivation	SUM 41 (ISLAND/IDJMG)
7	33	7	Move It Like This	BAHA MEN (S CURVE/CAPITOL)	32	32	14	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	57	51	16	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)
8	7	8	Song For The Lonely	CHER (WARNER BROS.)	33	69	6	Put Yo Sets Up	REDO EYEZ (J&B)	58	55	32	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
9	8	8	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	34	44	5	Stop Playin'	LEVEY AGENE (KNIGHTSTAR)	59	64	39	This Is Me	DREAM (BAD BOY/ARISTA)
10	10	12	Never	AMANDA PEREZ (UNIVERSAL)	35	26	8	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	60	71	28	Love It	BILAL (MOYB/INTERSCOPE)
11	12	19	It's The Weekend	LIL' J (HOLLYWOOD)	36	30	12	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	61	54	24	America The Beautiful	ELVIS PRESLEY (RCA)
12	9	16	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	37	20	4	Take You Home With Me a.k.a. Body	R KELLY & JAY Z (RDC A FELLA/DEF JAM/IDJMG/JIVE)	62	56	32	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	11	4	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	38	39	11	My Sweet Lord	GEORGE HARRISON (GNOME/CAPITOL)	63	67	19	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)
14	—	1	Still Not Over You	EXHALE (REAL DEAL/DRPHEUS)	39	47	31	Everything U R	LINDSAY PAGANO (WARNER BROS.)	64	68	9	Peaches & Cream	112 (BAD BOY/ARISTA)
15	14	9	Dear God	WILLIE D (RELENTLESS)	40	41	24	Buster	DENNIS DA MENACE (1ST AVENUE)	65	—	1	Re-Rewind	ARTFUL DODGER UK (REPUBLIC/UNIVERSAL)
16	17	23	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD)	41	24	3	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	66	—	1	Ign'ant	AL SHID (OLD MADI/FAT BEATS)
17	13	3	Do Ya Thang Girl	BEELOW (BALLIN')	42	—	1	Fame	GZA/GENIUS (MCA)	67	46	4	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)
18	15	8	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	43	38	5	Thank You	DIDD (ARISTA)	68	—	15	Girl From The Gutter	KINA (DREAMWORKS)
19	21	11	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	44	43	16	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	69	70	5	Lowrider	CYPRESS HILL (COLUMBIA)
20	45	2	10 Out Of 10	LOUCHE (LOU & VICTORINE ONE (LAKESHORE/JAMDOVA/INTERSCOPE))	45	40	13	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REOZ/DNE/ARISTA)	70	74	47	Request Line	BLACK EYED PEAS FEAT. MACY GRAY (INTERSCOPE)
21	19	24	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	46	48	2	Shawty	P. LO FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT)	71	34	16	Can I Get That?!	BEAR WITNEZ (EARGASM)
22	35	2	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIG MONEY)	47	36	19	Think Big	CRIMEWAVE (CRIMEWAVE)	72	53	8	What About Us?	BRANDY (ATLANTIC)
23	29	13	Roll Wit Me	PRETTY WILLIE (OZ/REPUBLIC/UNIVERSAL)	48	73	2	I've Been Real	B'ILL (MAYHEM/MOTOWN/UNIVERSAL)	73	—	1	Calling My Name	REN (MUSIC MIND/DRPHEUS)
24	16	7	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P DIDDY & PHARRELL (J)	49	60	26	God Bless The USA	LEE GREENWOOD (CURB)	74	—	30	Jump	KRIS KROSS (RUFFHOUSE/COLUMBIA)
25	22	5	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	50	52	33	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	75	59	44	I Do!!	TOYA (ARISTA)

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.



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 42; RBH 83

## -A-

**ADDICTIVE** (EWM, ASCAP/Herblichious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP), WBM, RBH 45

**AIN'T IT FUNNY** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Me Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 1; RBH 12

**ALL YOU WANTED** (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 18

**ALMOST THERE** (Curb, ASCAP/Big Ole Hit, ASCAP/Soundbyte, BMI/VBC, ASCAP) CS 53

**AL QUE ME SIGA** (SGAE, ASCAP) LT 50

**ALWAYS ON TIME** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 12; RBH 20

**ANY OTHER NIGHT** (Lienad, BMI) H100 78; RBH 24

**ANYTHING** (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 32; RBH 7

**ANYTHING THAT TOUCHES YOU** (Warner-Tamerlane, BMI), WBM, CS 56

**APRENDIZ** (Universal Musica, BMI/WB, ASCAP) LT 13

**AWNAW** (Success Story, BMI/Full Circle, ASCAP) H100 74; RBH 33

**AY! BUENO** (Estefan, ASCAP/F.I.P.P., BMI) LT 26

## -B-

**BALLIN' BOY** (M.O.B., ASCAP/No Good, BMI) RBH 60

**BARBED WIRE AND ROSES** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI) CS 59

**BEAUTIFUL MESS** (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL, CS 55

**BEFORE I KNEW BETTER** (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 35

**BE HERE** (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP) RBH 66

**BLESSED** (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 3; H100 39

**BLURRY** (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 7

**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 41

**BRING ON THE RAIN** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 15; H100 58

**BROTHA** (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, RBH 47

**BUTTERFLIES** (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 22

## -C-

**CALL ME** (Foshawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 67

**CAN'T FIGHT THE MOONLIGHT** (Realsongs, ASCAP), WBM, H100 19

**CAN'T GET YOU OUT OF MY HEAD** (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 11

**CELOS** (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 40

**CHASIN' AMY** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL, CS 43

**CHOP SUEY** (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 93

**CLOSET FREAK** (God Given, BMI) H100 100; RBH 64

**COMO DECIRTE NO** (WB, ASCAP) LT 38

**COMO DUELE** (D'Nico Int'l, BMI) LT 27

**COMO PUDIESTE** (Edimtal/Fonomatic, ASCAP/LGA, BMI) LT 22

**THE COWBOY IN ME** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitter's, BMI/Gottahaveable, BMI), HL/WBM, CS 6; H100 48

**CRAWLING IN THE DARK** (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 71

**CRY TOGETHER** (Warner-Tamerlane, BMI), WBM, RBH 73

## -D-

**DANSIN WIT VOLVZE** (AMRX27, ASCAP) RBH 85

**DEAR GOD** (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 87

**DEJATE QUERER** (Flamingo, BMI) LT 25

**DEL OTRO LADO DEL PORTON** (Maffre, BMI) LT 33

**DIDN'T I** (Almo, ASCAP), HL, CS 45

**DIME** (Kike Santander, BMI) LT 41

**DON'T LET ME GET ME** (Pink, ASCAP/EMI April, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 15

**DON'T WASTE MY TIME** (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 41

**DON'T YOU FORGET IT** (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Doo, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 53; RBH 17

**DOWN A\*\* CHICK** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI) H100 98; RBH 56

**DO YA THANG GIRL** (Gank-Lo, BMI) RBH 90

**DRIVE (FOR DADDY GENE)** (EMI April, ASCAP/Tri-angels, BMI), HL, CS 8; H100 50

## -E-

**EN LA MISMA CADA** (Edimonsa, ASCAP) LT 36

**ENTRA EN MI VIDA** (Sony/ATV) LT 42

**ESCAPAR** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 4

**ESCAPE** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 16

## -F-

**FAME** (Grice, ASCAP/GZA, ASCAP/Universal-PolyGram International, ASCAP) RBH 99

**FAMILY AFFAIR** (Mary L. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 37

**FEELS GOOD (DON'T WORRY BOUT A THING)** (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 80; RBH 38

**FEEL THE GIRL** (Virginia Beach, ASCAP/WB, ASCAP/whodahelleseitsgonB, ASCAP), WBM, H100 92; RBH 52

**FIRST TIME** (Notting Hill, SESAC) RBH 69

**FLOR SIN RETONO** (Peer Int'l, BMI) LT 7

**FOOLISH** (Desmone, BMI/DJ Irv, BMI), HL, H100 3; RBH 1

**FOR YOU** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 66

**FRANTIC** (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 42

## -G-

**GET OVER YOURSELF** (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 31

**GET THIS MONEY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 50

**GIRLFRIEND** (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 5; RBH 23

**GIVE IT TO HER** (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 94; RBH 51

**GOODBYE ON A BAD DAY** (Extreme Writers, ASCAP/Easel, ASCAP) CS 32

**GOOD MORNING BEAUTIFUL** (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 13; H100 60

**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 82

**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 36

**GOT UR SELF A...** (Lil Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 95; RBH 61

## -H-

**HALF CRAZY** (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), WBM, H100 63; RBH 19

**HANDS CLEAN** (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 36

**HARDER CARDS** (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 52

**HASTA QUE VUELVAS CONMIGO** (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 24

**HAY OTRA EN TU LUGAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 8

**HEATHER'S WALL** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 37

**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 79

**HE LOVES ME (LYZEL IN E FLAT)** (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Quei, ASCAP), HL, RBH 68

**HE LET 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 30

**HERE IS GONE** (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 22

**HERO** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 45

**HEY BABY** (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 44

**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 91; RBH 62

**HOW COME YOU DON'T CALL ME** (Controversy, ASCAP/Universal, ASCAP) H100 64; RBH 30

**HOW YOU REMIND ME** (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 9

**HUELO A SOLEDAD** (AG, ASCAP) LT 29

**HUSH LIL' LADY** (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 97; RBH 70

## -I-

**I AM A MAN OF CONSTANT SORROW** (Public Domain), HL, CS 38

**I BREATHE IN, I BREATHE OUT** (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 1; H100 35

**I COULD NEVER LOVE YOU ENOUGH** (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 58

**I CRY** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 21

**I DON'T HAVE TO BE ME (TIL MONDAY)** (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 12; H100 70

**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 18

**I'D RATHER** (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 57

**I GOT IT 2** (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/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 63

**I KEEP LOOKING** (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 33

**I LOVE YOU** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Skill 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 14; RBH 5

**I'M GONE** (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI) CS 54

**I'M GONNA BE ALRIGHT** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehemSongs, BMI), HL, RBH 75

**I'M GONNA MISS HER (THE FISHIN' SONG)** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 24

**I MISS MY FRIEND** (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 34

**I MISS YOU** (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 55

**I'M MOVIN' ON** (Murray, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 5; H100 46

**I'M NOT GONNA DO ANYTHING WITHOUT YOU** (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 46

**THE IMPOSSIBLE** (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 40

**I NEED A GIRL (PART ONE)** (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP), HL, H100 17; RBH 9

**INSATIABLE** (Rough Cut, ASCAP/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP), HL, H100 96

**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 4

**I SHOULD BE SLEEPING** (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 14; H100 68

**I TOLD Y'ALL** (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 89

**IT'S GOIN' DOWN** (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Flocks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 86

**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 86

## -J-

**JEZEBEL** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 23

**JUST WHAT I DO** (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 22

## -K-

**KNOX** (Knox-Turn'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 92

## -L-

**LA AGARRO BAJANDO** (Mo'Clan, ASCAP) LT 14

**LA NEGRA TIENE TUMBAO** (Sir George, ASCAP/WB, ASCAP) LT 32

**LA PLAYA** (Sony/ATV Latin, BMI) LT 37

**LIFETIME** (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 48

**THE LIGHTHOUSE'S TALE** (Southern Melody, BMI) CS 51

**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 31; RBH 14

**LIVE THE LIFE** (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI) RBH 71

**LIVING AND LIVING WELL** (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 16; H100 72

**LLOVIENDO ESTRELLAS** (Erami, ASCAP/WB, ASCAP) LT 21

**THE LONG GOODBYE** (WB, ASCAP/Universal-Island, PRS), WBM, CS 10; H100 65

**LUNA NUEVA** (EMI April, ASCAP/Gaira Bay, ASCAP) LT 6

## -M-

**MAKIN' GOOD LOVE** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 49; RBH 11

**MAMA'S BABY, POPPA'S MAYBE** (Smith Star Music, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 91

**MANANTIAL DE LLANTO** (Edimusa, ASCAP) LT 11

**MAS ALTO QUE LAS AGUILAS** (Edimusa, ASCAP) LT 30

**MENDOCINO COUNTY LINE** (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 26

**THE MIDDLE** (Turkey On Rye, ASCAP) H100 43

**MINIVAN** (Afterburner, BMI/Seedhouse, BMI) CS 47

**MITAD Y MITAD** (Ser-Ca, BMI) LT 45

**MODERN DAY BONNIE AND CLYDE** (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 11; H100 67

**MORE THAN A WOMAN** (Virginia Beach, ASCAP/WB, ASCAP/Herblichious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), WBM, H100 27; RBH 8

**MY HEART IS LOST TO YOU** (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 57

**MY LIST** (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 2; H100 34

**MY SACRIFICE** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 24

## -N-

**NECESIDAD** (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 9

**NEVER** (Powerhouse, BMI) H100 79

**NEVER AGAIN** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI) RBH 72

**A NEW DAY HAS COME** (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 33

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# Growing Pains

Continued from page 1

indicative of a marketplace in turmoil and transition. In recent years, Latin music—especially Latin pop—was widely heralded as the new “it.” The possibilities seemed boundless: Witness the crossover success of Ricky Martin, Marc Anthony, Gloria Estefan, and more recently, Shakira, with Luis Fonsi and Paulina Rubio still to come by summer. All these artists were coddled and developed in the Latin marketplace, with resources coming from Latin labels, before being handed over to the U.S. market.

That the Latin industry has remained buoyant, despite the millions in sales losses that these major-star defections represent, is a testament to its sturdiness and potential. But that potential, especially in the past couple of years, has been stymied, often by outside factors.



DEL GRANADO

Entravision Radio, owner of the Super Estrella network, which in turn programs contemporary hits. Launched five years ago in Los Angeles, Super Estrella aims squarely for the 18-34 market but has emerged as a network willing to take programming chances with newer material and newer acts.

However, Montana says it needs to work both ways. “[Labels] talk about how important it is to groom and develop new artists, but they [rarely] have any focused marketing plans to break a new artist with the kind of support somebody would need. We need marketing plans to understand what TV support there is, what touring plans are, what any other marketing plan is, so we can know if this is going to be just another of those projects where they shoot an arrow in the air to see where it lands. The song can be fantastic, but realistically, you need a plan that’s going to help make the artist familiar.”

That extends to the retail level, where buyers regularly complain that albums are often not set up



YOUNG

Major Latin acts are notoriously disinclined to have emerging acts open for them when they tour, and in turn, many of the same emerging acts make so many demands that promoters simply can’t afford to book them in smaller-venue tours.

But now, there seems to be an increasing willingness to work. “You have to go back to what alternative labels did in the late ’80s before grunge exploded,” says Bruno Del Granado, president of Maverick Música, the Madonna-owned boutique label. “Back then, there were no major outlets that played alternative radio, and they relied on word-of-mouth and club visibility. So that’s, like, 90% of my marketing.”

Del Granado says a viable club circuit can be found only in pockets like Southern California and Puerto Rico, an insular market that has served as a launch pad for numerous acts, from such pop artists as Fonsi and Charlie Zaa to rock groups like La Secta.

“We have an Argentine band, Santos Inocentes, and they have been



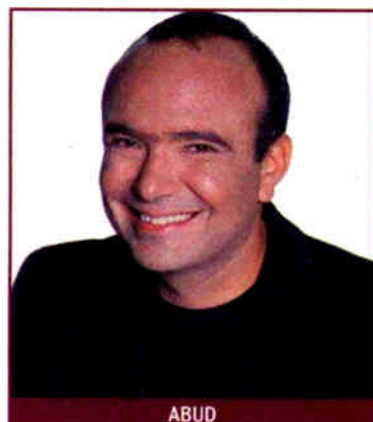
PINO

U.S. played her video in both its Spanish- and English-language versions.

“Yes, it was the first time, because it was the first time we were given a video in English and in Spanish,” says MTV senior VP of music and talent programming Tom Calderone, who previously aired Shakira’s Spanish-language *Unplugged* special on MTV 2. “At this point, we felt she was a big enough artist and celebrity, musician, and personality that for her core fans, we would do her artistic justice by programming her in both [languages].”

As well as the Shakira venture turned out, Calderone does not have any immediate plans to put a Spanish video show on MTV or to even program Spanish-language videos on a regular basis, unless there are other, more compelling reasons to do so.

“We’re open to anything when the content is right and when there’s enough superstar power to do it,” Calderone says. “Making it in Spanish alone doesn’t make a statement. What makes a statement is saying, ‘This is an artist we believe in.’”



ABUD

“What’s happening in the U.S. with the Hispanic market is what happened in the U.S. broadcast market in the ’70s, and I’m old enough to remember,” says Gabe Baptiste, formerly with music channel HTV and now director of television for Sports-world Media Group. “In the ’70s, we had to launch all of these things oriented toward youth, which were completely different from your regular television. Hispanic television in the States is not necessarily directed at an older audience; it’s just directed at a mass of people, without differentiation of demographic and age. And now, it’s being fragmented down to more targets. There is a need to reach teens. There is a need to reach young adults. And there are products for an older generation.”

Baptiste’s company produces, among other programs, *La Cartelera Pepsi*—an hour-long U.S. Latin version of *Pepsi Charts*—which airs weekly on TeleFutura, the new Univision-owned cable network that launched in January. Originally



RUBÍ

## THE AGE-OLD FORMAT DEBATE

In what is an age-old debate, labels most often complain about Latin radio formats, which they accuse of being overly rigid and skewed toward the older listener. However, Coleman Research VP Chris Ackerman cautions that the high ratings for the 18- to 34-year-old demographic in major cities suggests that stations are actually doing their jobs.

“In the last two years, there’s been a real growth in Spanish radio outlets—especially in Los Angeles, with many of those specializing in Spanish pop for younger audiences,” Ackerman says. “Spanish pop has become a fairly important sound in the Western parts of the U.S. And the bulk of the stations in Miami are specializing in newer music—the majority of what they play will be relatively new.”

That may be true, but “relatively” may be the operative term here. For example, on last issue’s *Billboard* Hot Latin Tracks chart, only two debut artists had tracks listed in the top 50 slots: one was Spaniard Conchi Cortés, with the novelty hit “Toma Que Toma”; the other was Brazilian Alexandre Pires, already known as the lead singer of *Sopra Contrariar* and who a couple of years ago recorded a Latin Grammy Award-winning duet with Estefan.

But some contend that this is not merely a radio problem.

“The issue I find myself coming back to is, the labels talk a good talk but never walk the walk,” says Haz Montana, VP of programming for

with the proper amount of time needed to generate excitement and bring people into record stores.

By the same token, labels say retailers are not giving Latin music the support they once did and, to make matters worse, when major Latin acts get placed in the English-language sections, the Latin market loses that second CD sale because its product is nowhere nearby.

More importantly, that mass retailers are gaining market share at the expense of chain retailers is troubling for developing acts that need to be nurtured first at that retail level.

“Sales forces [for Latin labels] have grown, but the marketing force hasn’t,” Musicland Group Latin music buyer J.C. Gonzales says. “Marketing has remained regional, but there’s no focus at a national level. The Hispanic population is growing all over the U.S., and there is a need to develop the smaller markets as well.”

That lesson can be learned from regional Mexican music, which accounts for more than 50% of all Latin music sold. It’s not just that people of Mexican origin account for the majority of Hispanics here; regional Mexican acts also have a solid and consistent touring circuit mapped out that takes them to every corner of the country—from Los Angeles to Minnesota—where Mexican immigrants live.

Pop and alternative acts simply do not have that—and some say they are not willing to work for it, either.

touring in Puerto Rico, and they’ve been very self-sufficient,” Del Granado adds. “The Puerto Rican market tends to be a lot more open than the U.S. What we call here ‘Latin radio,’ in Puerto Rico, that radio plays Anglo artists right next to Luis Miguel.”

Yet the days when radio alone could—and would—break an act nationally in the Latin market seem to be gone. But ironically, finding alternative means of marketing a product, especially at a mass level, is a challenge. Sony Discos VP of sales Jeff Young says, “It’s very hard to make a monumental change in sales numbers without marketing outlets.”

And no marketing outlet is more desperately needed than a video channel. Although Latin music videos can be seen around the clock on HTV and MTV Español, both channels are available primarily on digital cable and satellite TV. On the major Spanish-language networks—Univision and Telemundo—viewers get the occasional video show or video premiere, which doesn’t afford the exposure necessary to move large numbers of albums, especially among younger buyers.

“Take Shakira,” Young says. “That [*Laundry Service*] album was doing well in radio, but it really kicked in when the video started going into rotation on MTV. How would [the Latin market] have doubled the sales without a video outlet that captures the masses?”

Shakira also benefited from an unprecedented situation: MTV in the

On the bright side, discussions are under way to develop a countdown show of MTV Español’s most-played videos, which would also air as an occasional special on MTV 2.

On the Spanish-language TV end, something much brighter than a mere glimmer of hope is developing with Mun2, the Telemundo-owned cable network that launched last fall and features roughly 60% of music-oriented programming. Mun2 specifically targets young Hispanics, especially in the 18-34 demographic, but sees a lot of growth potential in the 12-27 demographic.

“Research showed us that young Hispanics were under-served,” Telemundo Cable president Manuel Abud says. “They were basically watching English-language television. And that’s why we decided to go in this direction.”

Mun2’s music shows include *Padrisimo* (regional Mexican music), *Off Beat* (hip-hop and club music), and *Musica Sí*, featuring acoustic performances from both Latin and non-Latin acts.

“We are treating people as young people first, and then Hispanic,” says Abud, who acknowledges that his ratings are still modest, although “the trends are very, very encouraging. We’re getting small numbers, but we’re coming from zero, and we have very good support from advertisers.”

Mun2 is expected to benefit from the acquisition of Telemundo by NBC, which should drastically improve the channel’s distribution.

more youth-oriented in its programming, TeleFutura now runs mostly soap operas—which is dire for the music industry, given that the biggest Latin consumers of music, according to a 1999 RIAA survey of Hispanic consumers, are between 14 and 29 years old, with nearly 80% below the age of 24. The favored genre of this buyer is Latin (specifically pop in Spanish and tropical), with rap/hip-hop and pop tying for second choice and R&B coming in third.

The appeal of more youth-driven English-language media outlets is undeniable for this consumer, especially as he or she becomes increasingly steeped in U.S. culture. This is the type of potential audience that many feel would watch Spanish videos on MTV. Given the absence of that alternative—at least for now—there are a few other options.

In Miami, WPOW (Power 96) PD Kid Curry only researches women 18-24 in five zip codes that are predominantly Latin. Given that demographic, Curry programs a Spanish “leaning” song—either in Spanish or Spanglish—every 20 minutes.

“It’s my intention to always have the Spanish feel in the radio station, but I always go to a salsa or merengue to find that feel,” Curry explains. “But I need to start going to the hip-hop or maybe R&B-style music that’s crossing over. I have no problem playing a complete merengue song in Spanish, but where are the young R&B songs?”

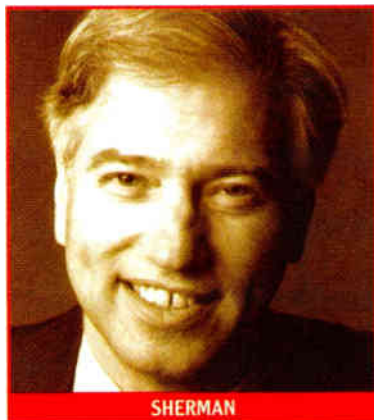
(Continued on page 87)

# Digital-Music Lawsuits

Continued from page 1

is spreading into more legitimate channels, including instant-messaging programs offered by the likes of AOL Time Warner (parent of Warner Music Group) and Microsoft.

"If the goal is to stop people from file sharing, [the industry] is losing that fight—at least up to now," says Fred von Lohmann, a senior intellectual property attorney with the Electronic Frontier Foundation (EFF) and a member of the legal team defending StreamCast Networks, the operator of MusicCity.com, from a copyright-infringement lawsuit brought against the company by the Recording Industry Assn. of America (RIAA).



SHERMAN

The problem is, it is becoming ever more apparent that stopping file sharing may be technologically impossible. As Microsoft VP of digital media Will Poole points out, "Legal challenges effectively shut down Napster last year, so it's demonstrably possible to stop centrally controlled digital-music piracy through legal means. However, stopping peer-to-peer distribution is probably not possible via technical or legal means. This is the nature of the Internet. All [intellectual property]-holders—studios, labels, software companies, and publishers—must face this reality."

That's not stopping the RIAA from continuing to pursue file-sharing sites of all types in court. It is as much concerned with the establishment of legal precedents as building a pristine win-loss record against specific peer-to-peer services.

RIAA senior VP and general counsel Cary Sherman says, "Litigation is an essential ingredient of a strategy—we need these court rulings that basically set limits on what peer-to-peer networks can do—but it can never be a strategy in and of itself. We obviously need to also have complementary strategies."

But the current lack of effective alternative tactics, coupled with the inability of the industry to strike a legal death-blow against such services, is leading many to ask the question: What's next in the fight against piracy?

For their part, record companies and their parent conglomerates are quietly scaling back expectations for what litigation can achieve in the effort to save the music business from digital cannibalization. They are increasingly looking to bolster that strategy with everything from legislative help from Washington, D.C., and more secure formats like CD copy protection to consumer education programs and commercial digital alternatives that are more fan-friendly than they have been thus far.

However, none of the alternatives offer to quickly stem the financial blood loss that many say digital piracy is creating within the industry. Despite losses of 2.9% last year and retail estimates that album sales will be off by as much as 13% this year, current major-label thinking is that hemorrhaging from piracy won't end for at least another six to 24 months.

As the new-media chief of one major-label group says, "These are structural problems that require structural solutions, which take six months to two years to get into place."

Further complicating the situation is that while the goal is to migrate as many consumers into sanctioned commercial alternatives like MusicNet, Pressplay, and Listen.com's Rhapsody as possible, no guarantee remains that a for-pay market for digital music exists. And research continues to trickle out that suggests that file sharing can actually help spur the sale of physical goods.

That said, Jupiter Media Metrix senior analyst Aram Sinnreich argues it is still in the best interests of the labels to find out if commercial digital services can work—and fast.

"People can moan and want to put the genie back in the bottle all they like, but that's never going to happen. So the question is: Is there still a business that can be eked out of the production, distribution, and



sale of music? I think the answer is an overwhelming 'Yes.'"

Certainly, retailers and digital-music service providers, wanting major-label clearance for greater experimentation with new business models, are growing impatient with the industry's current litigation/legislation-centric view of combating piracy. "Legal whack-a-mole is not a winning business strategy," warns Jonathan Potter, president of the Digital Media Assn. (DiMA). "Because you can win the battles and lose the war."

## WINNING AS A LOSING STRATEGY

Whether the industry is winning or losing its litigation fight against file sharing is open to interpretation.



GRIFFIN

Sherman is the first to admit, "Anyone was dreaming who thought just because we won the Napster case that the problems have come to an end."

But he and major-label sources argue that even if the court fight isn't stopping peer-to-peer music exchanges, it is still slowing venture-capital investment in such technology. That, in turn, is weakening the prospects that an unli-



censed peer-to-peer service can stay in business over the long haul. It is also aiding the long-term messaging campaign that file sharing is akin to stealing. That, they say, is an important chip as the industry presses for legislative changes and gears up a public-relations battle against piracy.

As one label executive points out, "No longer do you see Shawn Fanning on the cover of *Newsweek* promoting 'Napster, the greatest new thing in music.'"

But on the flip side, many would argue that Potter's scenario—winning select battles and still losing the war—is in fact playing itself out.

While Napster has been shuttered by court order and now is seeking legitimate licenses from the major labels, two years later, the case is yet to be settled and remains embroiled in an ongoing series of legal motions and appeals. A suit against Aimster, an instant-messaging-based file-sharing service that recently changed its name to Madster, also remains outstanding, stalled by bankruptcy filings from Aimster CEO Johnny Deep and his two operating companies.

Meanwhile, the industry's efforts to go after decentralized Napster imitators—last October, the RIAA filed suit against the MusicCity, Grokster, and KaZaA networks, which use software distributed by the Netherlands-based FastTrack—are proving perhaps even more murky. In the latest twist, a Dutch appeals court has overturned a lower-court ruling that found peer-to-peer service KaZaA liable for copyright infringement. In its March 28 decision, the appeals court said, "Insofar as any infringing use is being made . . .

these acts are committed by its users, not by KaZaA."

The ruling stems from Dutch music copyright organization Buma-Stemra's separate suit against Amsterdam-based KaZaA, claiming that the service facilitates illegal downloading by its users (*Billboard Bulletin*, Dec. 3, 2001).

It is unclear what impact the ruling will have on the RIAA's case. Intellectual property experts and KaZaA executives claim the decision should have a persuasive effect in the U.S. courts.

"This is not only an important victory for KaZaA but for the entire Internet," KaZaA CEO Niklas Zennstrom said in a statement. The reason? The decentralized nature of networks KaZaA and the other services being sued operate on makes it impossible for them to police and control their content, leaving their liability in question. That's unlike a centralized server network like Napster, on the other hand, which is able to police its content.

For its part, the RIAA maintains the appeals-court ruling "should not have any effect on our case." The FastTrack case is set to be tried during October in Los Angeles. The next big movement in the litigation will likely come in August, when motions for summary judgment are expected to be filed. Hearings are likely to be held in September.

## TIME TO ASSAIL END USERS?

No matter how those cases turn out, the only truly effective litigation strategy may be to go after the end users themselves, suggests Peter Jaszi, a professor of copyright law at American University.

"The legal question is: Is the RIAA willing to carry this strategy to the household of the individual consumer?" he asks. "My guess is if they were and they were willing to take the heat to come along with that decision—and it would be big heat—they might actually have a major impact. Because most people are, very sensibly, litigation-averse."



Jaszi maintains many consumers would no longer engage in such activity, noting that it is reducing the number of overall file sharers that ultimately matters. He says, "The problem from RIAA's perspective is generalized use of these programs."

But the prospect of pursuing the average consumer still leaves many music executives uneasy. One major-label executive says, "If it's one individual in their home, I don't think [litigation] makes a lot of good sense. I think there are educational programs that are much better than the grandstanding effect of having a policeman arrest a young kid in his home because he's been downloading from a file-sharing service. That just doesn't feel right."

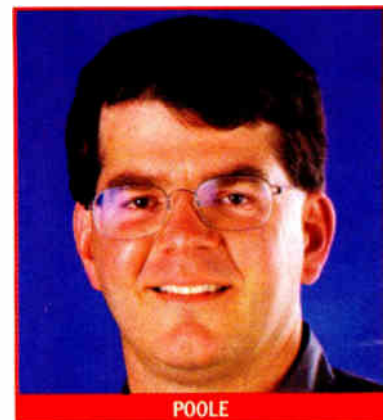
## LEGISLATIVE CHANNELS

Meanwhile, the majors are hedging their litigation efforts by pursuing alternative legal approaches through legislative channels in Washington, D.C.

"We do need legislative help in this area," one major-label new-media chief says. "I think it's pretty clear that we've had great success in court, but that has not diminished the amount of file trading. To me, that is a very clear message that we need to create a marketplace technical solution between content and technology companies that we then get ratified in Congress."

The industry is hoping for support from legislators as it rolls out security initiatives ranging from digital-rights management to copy protection for CDs.

In the most notable example of late, a bill recently introduced by Sen. Ernest "Fritz" Hollings, D-S.C., is proposing that "all digital media devices" have built-in technology to block unauthorized copying.



POOLE

The music industry's cause on Capitol Hill is now also being aided by the Hollywood studios, which have been ramping up their congressional lobbying efforts during the past six months.

"That's probably the biggest change," one label source says of increased lobbying from movie and TV studios. "That's why there's a lot more receptivity in Washington than there was five months ago for the music industry."

But that strategy has problems of its own. For example, the Hollings bill reportedly has further ratcheted up tensions between technology and media companies and has put companies that are in both businesses in a somewhat precarious position. As a result, many—including Raymond James & Associates analyst Phil Leigh—question just how hard a line that leading media and technology companies will ultimately take against file sharing.

Leigh says, "The future of Microsoft and AOL is inextricably linked to instant messaging, and instant messaging as a by-product has file sharing. So file sharing is going to be an integral part of these platforms. And it will not be possible to eliminate and prevent the use of sharing files that happen to be unlicensed."

## LEGAL IMPLICATIONS

That may be true. But technology executives and new-technology advocates are still plenty worried (Continued on next page)

Continued from preceding page

about court and legislative actions from the recording industry, despite the music business's inability thus far to strike any decisive rulings against file sharing.

"This now is an issue of content vs. technology, and people are drawing the battle lines," says Steve Griffin, chief executive of Stream Cast. "We believe very strongly that technology companies are at risk here."



EFF's von Lohmann believes that the music industry is trying to change the shape of copyright law through cases like Napster and Morpheus. The goal: to roll back the home-copying precedents established in the Sony Betamax case of 1984.

"They are choosing their battles carefully, because they are as much interested in shaping the law as they are in winning," von Lohmann observes. "Otherwise, you would have expected more lawsuits against the various technology companies and, frankly, lawsuits against the actual people sharing the files. They are the ones who are the alleged pirates. If this fight were really about stopping piracy, you would have expected some pirate to actually be sued."

So while file sharing may still be popular, technology companies say they are still paying heavily for the music industry's backlash against such activity.

Most investment in peer-to-peer technology has dried up during the past 18 months, partly as a result of the threat of litigation. What's more, some contend that central-server technologies are now much more vulnerable in the wake of the opinion handed down by the Ninth Circuit Court in the Napster case. That ruling holds that central-server-based networks



are accountable for copyright infringement. As a result, technology watchers say the industry has already won an important victory that will begin to reshape the law, regardless of the final outcome of the Napster litigation.

The next frontier is stretching the same rules to apply to networks without central servers. But whether or not such a case can be made is up for debate.

Jaszi has his doubts. "If it is true that once you've launched a file-sharing program, you can't really do anything to control the way that users employ it, it seems to me it is going to be tough to come up with a litigation strategy, because the Internet universe is full of endlessly circulating versions of software that, once launched, can never be unlaunched."

On the other side, Future of Music Coalition general counsel Walter McDonough counters that

the cases against file-sharing companies are an "open-and-shut case of copyright infringement." He notes that the precedent established in the Sony Betamax case does not apply in the case of file sharing, because the Betamax case covered copying for private use only. File sharing, on the other hand, is about distribution of copies to third parties.

The problem, von Lohmann and others say, is that such rulings stretch well beyond the scope of sites like MusicCity, Napster, and Grokster.

"If the plaintiffs in these cases are successful, it's going to be very hard for people who make e-mail clients, Web servers, and instant-messaging platforms to resist pressure to modify all of their technologies in light of the rules that are set here," von Lohmann says. "This is not just about stopping file sharing. This is also about getting leverage over other technology companies to get



them to tow the line on installing filters and doing all sorts of things that Hollywood and the music industry would like them to do."

#### ATMOSPHERE OF DISTRUST

But legal, legislative, and technological precedents take time. As one label executive notes, "These are not simple things to fix. Technology, when you are trying to put it in the marketplace, goes in cycles of six months to a year. And whenever you are dealing with legislation, you are talking cycles of one year, two years. So, there is no quick solution here. There is an enormous amount of collective effort that is required—which is why I don't think anyone is saying, 'Hey, this is going to be fixed this year.'"

In the meantime, retailers are clamoring for the labels to more aggressively roll out copy-management and -protection efforts, which, they say, will be more effective than litigation or anything else in the short run.

Trans World executive VP of merchandising and marketing Fred Fox says, "At the very minimum, I don't know why the industry is not putting copy protection on all advance copies of albums—anything they give to associates; [as well as] promotional, retailer, and radio copies. There are no rights associated with those. Every one of those should be copy-guarded or watermarked." (BMG, for one, is heeding such advice: Sources say it is expected to start issuing copy-managed promotional CDs in the U.S. as soon as this month.)

Label executives say a strong education campaign, aimed at both parents and children, also needs to be established as one of the pillars in the fight against digital piracy moving forward. But the industry has struggled with its consumer messaging against file sharing thus far. One label source says, "There's

been no messaging about who's getting hurt here. It's looked at as a victimless crime. If there is a victim, it's the labels, and boy, did they have it coming."

McDonough notes that there is a conspicuous absence of public-service ads that feature top artists and run on networks like MTV denouncing file sharing. The problem, he says, is that fights about issues like control of artist Web sites, work-for-hire, and the seven-year statute have created an atmosphere of distrust between the labels and artists that has prevented greater activism from influential acts. That, in turn, has created a flawed attack from the industry, he says, noting that it's "tough to fight with only half your side."

Major-label executives note that with many popular artists refusing to allow the distribution of their music through Pressplay or MusicNet while at the same time declining to come forward and say anything about why their music shouldn't be featured in Morpheus, Audiogalaxy, or Limewire—presumably for fear of alienating fans—promoting legitimate music and messaging against piracy is a challenge.

#### STUBBORN TO CHANGE

Still, digital-media executives and analysts say that the best way to ultimately beat the piracy problem is to offer legitimate commercial alternatives. The unknown, according to DiMA's Potter, is "when will the record companies empower their retail partners and other digital-media services to compete with the pirates?"

The industry has endured heavy criticism for its inability to quickly respond to pirate sites with compelling legitimate alternatives.

"Having labels administer stuff

like this is like having it administered by the registry of motor vehicles," Future of Music's McDonough quips. "[The record companies] have created a situation where it's almost impossible for them to react fast enough. And, meanwhile, Morpheus and Audiogalaxy are cleaning their clock."

Digital-music executives say what is also needed is an understanding that music will be consumed in many different ways.

"The way to solve the problem [of file sharing] is not to try to re-create file-sharing services as legitimate services," AOL Music head Kevin Conroy says. "Rather, we need to address the fundamental issue: How do we use technology to reach lots of people, give them choices about how to consume media legitimately, and enable them to share an experience that goes well beyond downloading an audio file?"

A study published in late February by market research firm Ipsos-Reid found that many consumers, while unwilling to pay for digital music, have continued with their traditional music purchases, or even increased them, since they started getting music from the Internet (*Billboard*, April 6).

Executives say that the key is creativity and choice that allows for mixes of physical and digital ownership. Potter says, "In a marketplace where the consumer is in charge, you'd better find ways to win the consumer rather than bludgeon the consumer."

It's a lesson the industry has been slow to learn. As one major-label new-media executive observes, "It's like a bad version of that *Monty Python* skit, where a knight gets all of his arms and legs cut off in a sword fight and he still says, 'Didn't hurt a bit.'"

Digital-media executives charge

that the record companies thus far have sabotaged their own piracy alternatives by weighing them down with restrictive security schemes and unattractive business models. But label thinking on the issue—especially as it pertains to business models focused on accumulating and moving around digital-music files—may finally be turning the corner, thanks partly to sliding financial results. New-media executives at several majors acknowledge that the current subscription services on the market need to become more consumer-friendly in terms of ease-of-use, portability, and price. There is talk of creating lower entry-level prices for subscription services that are much more attractive than the current pricing schemes.

Raymond James' Leigh says, "The lesson is: Price it attractively, offer use terms to the consumer that are attractive, and you basically take away most of the incen-



tive for piracy. By eliminating the incentive for piracy, you minimize the problem."

But even with legitimate models, court precedents, and legislative rulings, Jupiter's Sinnreich cautions that any reasonable business plan for music sales still has to begin with the assumption that free file sharing will continue to exist.

"It's absolutely naïve to think [that file sharing] is going to go away," adds Sean Ryan, CEO of Listen.com, a music-subscription business operator that currently claims the largest catalog of legitimate major-label content. "I hope no one actually thinks that." ■

## Growing Pains

Continued from page 85

How come the Latin record companies aren't pushing that in America?"

The question points to the underlying issue of what kind of talent Latin labels are now snapping up. And in that respect, there appears to be a shift in priorities.

"For me, it's become an obsessive discourse: I want real artists," Echevarría says.

That real artist, all agree, has to be able to defend his or her musical proposal in a live setting and not simply rely on looks, acting reputation, or an expensive musical production. In essence, it's a reversal of the very basic concept of building acts from the ground up.

"From my point of view, the current business model is obsolete," MuXXIc Latina managing director Marco Antonio Rubí says. "First of all, we need to change the recording stereotype. You can't pay more than \$60,000 per production."

When it's pointed out that name producers all charge much more, Rubí

says flatly: "We'll find someone who wants to do it [for that price]. Records make money when they're sold, not when they're made. I want artists who work, who play, and who are willing to let themselves be known. All artists take time. I don't want to sell 200,000 copies the first time out. I want to [start small and grow them]."

Crescent Moon Records president



Mauricio Abaroa not only believes in the live approach but also sees it as a challenge: "It's a privilege to take something that doesn't exist and put it in a circuit."

Already, labels are increasingly hosting live showcases in markets like Miami, where even a year ago, one would have been hard pressed to see a major act play in an intimate setting.

EMI Latin USA has even taken things a step beyond, creating a new initiative called Latin Alternativa, which is designed to develop EMI's alternative acts and actively work

them through aggressive and focused marketing strategies.

"We see the census numbers, the new demographics, and the need for change," says EMI Latin USA president/CEO Jorge Pino, who has Argentine emerging band La Mosca currently on tour in the U.S.

Cárdenas, Fernández & Associates VP of touring Jorge Naranjo says, "We are actively looking for alternatives to further new acts—acts that haven't performed for the masses." He is looking for opportunities to do group tours, similar to Lollapalooza and Warped, as well as smaller venue and club tours with different acts.

"It's not necessarily new, but we will see more of it this year," Naranjo says. "The market and the sponsors are asking for it."

Indeed, if many of these pieces fall into place, there is no reason why the Latin music market shouldn't expand beyond its current confines.

"The population is growing. The musical tastes are changing, and we're changing with it," Sony's Young says. "A lot of people don't think we can grow. But we can. We have to figure out a way to attract the young Latin-American consumer."

# Musiq

Continued from page 1

I've matured a lot. I guess I can now contribute to that group of people who say that. I've matured both spiritually and emotionally.

"I'm so emotional when it comes to my creativity," he explains, "that I had to learn how to not necessarily separate or isolate my emotions from it but just know the difference from being artistic and being progressive in my career. I know the different motivations now. One thing really doesn't have to do with the other. I also learned the different variables of what it takes to make it in this business."

It's been a steep learning curve for the Philadelphia native, whose first album sold more than 1 million copies, according to SoundScan. The album was fueled, in part, by the impact of the singles "Love" and "Just Friends (Sunny)," which also appeared on the soundtrack to *Nutty Professor 2: The Klumps*.

"That was surprising to me," the singer says of his early success. "I see a lot of artists spend a lot of time, blood, sweat, and tears trying to make it, and here I am—I just did this song that I thought was hot and presented it to a major label—and they threw the building behind it. I'm very grateful for how it happened and that it did happen—it's just been a roller-coaster ride."

With three singles—"Just Friends (Sunny)," second single "Love," and "Girl Next Door"—all charting in the top 30 of the Hot R&B/Hip-Hop Singles & Tracks chart, Musiq quickly became one of R&B's brightest new stars.

His success wasn't a surprise to Def Jam/Def Soul president Kevin Liles. "One of the things we pride ourselves on here is that we sign stars—we don't make them," he says. "I knew we had a star. 'Just Friends' was so different from any other record out there, and then how he said on 'Love,' 'So many people use your name in vain.' It was such a special song. Whenever you take simple ideas and simple actions that happen every day and put them into a song, the simplicity reaches the masses. I'm not Miss Cleo, but I definitely knew we had a star who had some great records and a vision."

With numerous accolades—including four *Billboard* R&B/Hip-Hop Awards—under his belt, Musiq immediately returned to the studio to begin work on *Juslisen*.

"If I could have [released it] last year, I would have," Musiq says. "The fact that it didn't come out in 2001 was because a lot of things were moving really fast, especially because of *Aijuswanaseing*. Everything was so new, and I was trying to adapt as quickly as I possibly could. I needed a breather—although I didn't even realize I needed one. I had other people around me telling me to take a break."

## SOUL CONTROL

Musiq (aka Talib Johnson) was given complete creative control of his sophomore set. "One thing that I appreciate and love so much about Def Soul is [that] they respect my space enough to let me do what it is that I do," he says. "They don't feel as though they have to put training wheels on me or consistently check up on me. It feels even better that they trust you enough to let you do what you've got to do."

"We've been like that throughout Def Jam's existence, and we're not going to do things differently on the Def Soul side," Liles says. "We believe in an artist's creativity. We had that philosophy with Public Enemy, EPMD, and LL [Cool J]. We allowed them to have a vision. We discuss that vision. They put that vision to music, and they bring it to us. We're like A&M—all we do is tune it up."

Musiq had a firm vision of where he wanted to go with *Juslisen*. "With this being my sophomore project, the wisest thing to do would be to make it a sequel," Musiq says. "I learned from other artists who've gone in other directions on

their sophomore efforts. Although I personally felt them and understood why they went where they went with it, everyone doesn't think creatively all the time. Everyone isn't avidly an artist, so they don't deal with the different ideals and theories of an artist. They just want to put on an album and feel good. What I tried to do on this album is to provide that. It's accessible enough where they can turn it on and get it. At the same time, I had to make sure that I didn't compromise my artistic ability too much."

Liles agrees. "How many artists are we mad at when the first album comes out and we love it, and then the second album comes out and they go left? What he's done is gradually input a lot of different ideas, musically and lyrically, while still keeping the same formula."

A large part of that formula is Musiq's simple, down-to-earth lyrics. "I learned that from Stevie Wonder," says the singer, who publishes his songs through Carmui, ASCAP. "He had that unique ability to tell a story and make it seem so simple and in-your-face, but when you sat back and thought about what he was saying, it was deep shit. I've always admired



that about him, so I've adopted that same type of technique when it comes to writing.

"My writing partner [Carvin Haggins] also helps me to make my points effective, where it sticks in people's minds," Musiq continues. "Our thing is to be the architects of the song, as much as we possibly can—to make a good house out of it. When you look at it, you should be able to see the frame, the windows, and a garage on the side, as opposed to making this experiment and having no place to put your car."

For his part, Haggins—who formed Carmui (pronounced "karma") Productions with Musiq and producer Ivan Barias—compares their collaborations to everyday life.

"We sit down and have a conversation, and through the conversation a song comes about," Haggins says. "We take on a role like, 'This is what I would say in everyday life, so why would I change words to make it sound better or more proper?' We wanted to make sure we captured that true-to-life feeling."

Many songs on the 18-track album, including lead single "halfcrazy," are based on personal experiences. "It stems from a true story," Musiq says of the single, which is currently No. 19 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. "The song itself is not how the story goes, but—like most of my songs—it stems from something that I've been through. We chose that as the single because it cuts through everything that's going on right now in the category that I'm in musically. It's just an alternative way of listening to the same type of music."

For Liles, the single also proved a point. "Even more important than Musiq selling records, I want him to have a career. Some artists you just associate with a record. I wanted to show that

we could make a record, without a sample, and just do a beautiful R&B record in order to allow people to fall in love with Musiq all over again."

## A MOVING COVER

While Musiq and Haggins wrote the majority of the album, *Juslisen* does feature a cover of the George Harrison-penned Beatles tune "Something."

"That was a request from Kevin," Musiq says of the soulful cover. "I didn't know why until I heard about George Harrison's passing. After I recorded it, I was surprised—not because I thought I wouldn't like it, but because I surprised myself."

"I wanted him to stay as close as possible to *Aijuswanaseing* on *Juslisen*, but I also wanted to show that in different genres of music there's still a common thread," Liles says of his suggestion. "I wanted to show that Musiq would say [the lyric], 'Something in the way she moves,' whereas another artist would probably say, 'I like the way she shakes her body.' It's also one of my favorite Beatles songs, so when I heard it again, I thought, 'Damn, Musiq would say that.' George

and Musiq might have known each other in a previous life. I didn't look at it as a tribute or [as] capitalizing on his death. I strictly looked at it as finding a record that fits Musiq."

The idea of covering a classic Beatles song did prove daunting for all involved. "The thinking in the music industry is, 'If you can't do something better than the original, don't even try doing it,'" says Barias, who produced the song. "With a Beatles record, all eyes are going to be on you. What we did was take the record and make it our own."

Musiq adds, "I wanted to do it the way that the Beatles did it, but I'm not in that space yet. So I had to translate it into the space that I'm in right now. The space that I'm in is a house that was built by Stevie Wonder, Al Green, Otis Redding, Bobby Womack, George Clinton, and Donny Hathaway, so I had to use formulas relative to those artists."

## SONG SEQUELS

*Juslisen* also revisits some of the same themes of *Aijuswanaseing*. "Caughtup" serves as a follow-up to the older man/younger woman drama of the latter album's "Seventeen."

"Some of the songs caught our attention, because they were compatible with some of the songs on *Aijuswanaseing*," Musiq says. "We deliberately wrote that song to be a sequel to 'Seventeen.' It didn't start that way, but it just fell into it, so we capitalized on it."

According to Haggins, their love of hip-hop also influenced the connectedness of the two discs. "Ivan and I are hip-hop fans," Haggins says. "We grew up on hip-hop. We noticed that on a lot of hip-hop albums, there are recurring records, like Redman has a 'Sopaman Luva' record on every album. We wanted to do that, so that's what we did with 'Seventeen.' It just so

happens that 'halfcrazy' also serves as a part B to 'Girl Next Door,' even though that's not what we were going after. It just happened that way."

Musiq's managers, Jerome Hipps and Mike McArthur of Philadelphia-based Mama's Boys Management, say the chemistry among Musiq, Haggins, and Barias was evident from their first collaboration.

"The vibe that they produced from the first song that even introduced Musiq as an artist—'Just Friends'—showed you the chemistry that they had," says Hipps, who also co-manages Carmui. "Mike and I encouraged them to continue to work together, and they love it. It's just a natural marriage."

"These guys work together 24-7, and they're able to have fun," McArthur adds. "They understand each other, and they each add their own element. Musiq and Carvin go back and forth with ideas, and then they come to a final decision [about] where they're going to go with the song vocally and lyrically. Then, Ivan lays that music so that it's like a soundtrack for a life story."

In addition to their work on *Juslisen*, the Carmui team has also worked on Angie Stone's latest album, *Mahogany Soul*, as well as with newcomers Syleena Johnson, Jonell, and A&Ries.

"We're not cookie cutters," Barias says of their production company. "There's a trend in music where you go to work with a production team or a producer, and you go for their sound. What we're trying to do is build artists in the process. We like to take new artists and underdogs and give them new life. We're trying to help these artists find and develop their identity and not get that same sound that Jill [Scott] or Musiq has."

Haggins adds, "We had a couple of people come asking for a 'Just Friends.' We don't reproduce 'Just Friends'—that was for Musiq. What we can do for you, as an artist, is find something that fits you so well that when you do it, it'll make you original, as well as give light to who you are."

According to Hipps, Mama's Boys and Carmui are going into a joint venture and opening up a studio in Philadelphia called Home Cookin': "We're trying to have a home where cats can come to record. We're just adding on to musicians who want to come down and add to what we're doing—trying to create good music."

In the meantime, Musiq is currently preparing to promote *Juslisen*. According to Def Jam/Def Soul director of marketing Dexter Story, Def Soul has lined up several TV tie-ins, including an appearance on Showtime's *Soul Food*, which he taped April 3. Musiq's recent appearances on BET's *Access Granted* and *106 & Park* were also tie-ins to a \$50,000 house/car stereo-system contest sponsored by the network and Def Soul. Def Soul and Musiq's booking agent, Cara Lewis for the William Morris Agency in New York, have also organized a tour, which launches in May.

Retailers are banking on both Musiq's past success and the popularity of "halfcrazy" to propel sales. "It's a highly anticipated album for us," says Howard Krumholtz, buyer for Los Angeles-based Tower Records Sunset. "The first album did really well, and there have already been requests for this one. I expect it to do really well for us."

Musiq hopes to transcend musical genres with *Juslisen*. "I don't necessarily define myself as an R&B singer," he asserts. "I make R&B music, but I feel that R&B music is only a part of what I do, which is soul music. Soul music, to me, supercedes genre. Right now, the space that I'm in, you could call either 'R&B soul' or 'hip-hop soul,' but I use a lot of jazz theories, as well as some rock influence. It's a makeup of so many things [that] I would have to dissect the album song by song to point out where influences come from, but it's all in the name of soul music. Hopefully, people will allow me the space to get my point across."

"I'm not there yet. I have a little ways to go," he adds. "With *Aijuswanaseing*, I was on the lawn. Now, I'm at the door. Hopefully with my third album, I'll be in the house."





WILLY CHIRINO

NESTOR TORRES

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## THIS WEEK@



JOE STRUMMER

COMING THIS WEEK: Joe Strummer helped set the standard for punk rock in his formative days with the Clash. Nowadays, he's rocking hard with his new band, the Mescaleros. While in New York to play a five-night stand in Brooklyn, Strummer discussed his upcoming projects and the intangibles that fuel his desire to keep making music. The interview will appear exclusively on Billboard.com.

Also this week, read "The Last North American Tour," the fourth of six installments of Billboard.com's series of excerpts from *Black Gold: The Last Archives of Jimi Hendrix*, the new book by Steven Roby.

Plus, Billboard.com will feature exclusive reviews of *Everyone Who Pretended to Like Me Is Gone*, the latest Star Time album from New York rock outfit the Walkmen, rapper Jaz-O's Rancore album *Jaz-O and the Immobilair Family Present: Kingz Kounty*, and a live review of former Smashing Pumpkins frontman Billy Corgan's new band Zwan in St. Louis.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)

## Top Latin Stars To Perform At Billboard's ¡Bailando! Benefit

Some of the biggest names in Latin music and entertainment have signed on to participate in this year's Billboard Latin Music Conference as featured performers at *¡Bailando!*, the Hope & Harmony Dance Party benefiting the Diabetes Research Institute (DRI). The star-studded event will take place May 6 at Billboardlive in Miami Beach.

Already scheduled to appear at the party are Maria Conchita Alonso, Willy Chirino, Luis Enrique, Lissette, Tito Nieves, ChiChi Peralta, Roberto Perera, Tito Puente Jr., Nestor Torres, and Hansel. Additional celebrity appearances and performances will be announced soon.

Sponsors for the benefit include *Billboard*, NMPA/Harry Fox Agency, Warner Music Latina, Bacardi, Heineken, BMI, Sony Discos, Phoenix Touring, The Vidal Partnership, and Trudom Printers. Tickets for *¡Bailando!* can be purchased for \$125 by calling DRI at 800-321-3437.

*¡Bailando!* is being held during a week of exciting Latin music industry events as part of the Billboard Latin Music Conference & Awards, presented by Heineken, May 7-9 at Miami Beach's Eden Roc Resort. The conference is the premier Latin music industry networking event and will include a poolside welcome reception, informative panels featuring top Latin music experts, a Q&A with Ricky Martin, evening showcases, a trade show, and more. The conference is capped off by the Billboard Latin Music Awards show, to be held May 9 at the Jackie Gleason Theater in Miami Beach.

For more information on the Billboard Latin Music Conference & Awards, visit [www.billboardevents.com](http://www.billboardevents.com) or call 646-654-4660. For conference registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

### u p c o m i n g e v e n t s

#### Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

#### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

#### Billboard Dance Music Summit

Marriott Marquis • New York • Sept. 10-12

#### Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)



## Billboard's European Quarterly Set To Debut

The April 27 issue of *Billboard* marks the launch of its highly anticipated European Quarterly.  Developed in response to the growing importance of Europe to the global music industry, these quarterly supplements will offer in-depth reports from vital European territories; regional updates on artist development, retailing, and touring; and at-a-glance guides to the latest market statistics.

*Billboard's* first installment of EQ features a special focus on France and Barcelona. *Billboard* reports on the music of France and the nation's role as a key music market, Barcelona's emergence as a key music market, and the impact of the adoption of the Euro.

*Billboard's* European Quarterly #1 hits the newsstands on April 20. For more information on obtaining a copy of this inaugural issue, call 800-745-8922 or email [jacosta@billboard.com](mailto:jacosta@billboard.com).

visit [www.billboard.com](http://www.billboard.com)

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## Country Corrals 200 For Gallimore Celebration

A who's who of country music makers gathered when BMI Nashville hosted a surprise party for producer Byron Gallimore to celebrate his win as *Billboard's* top Hot Country Producer for the third consecutive year. Among the 200 guests were Faith Hill, Tim McGraw, Martina McBride, Jessica Andrews, and Gallimore's former boss, Charley Pride. The guest of honor is seated front and center.



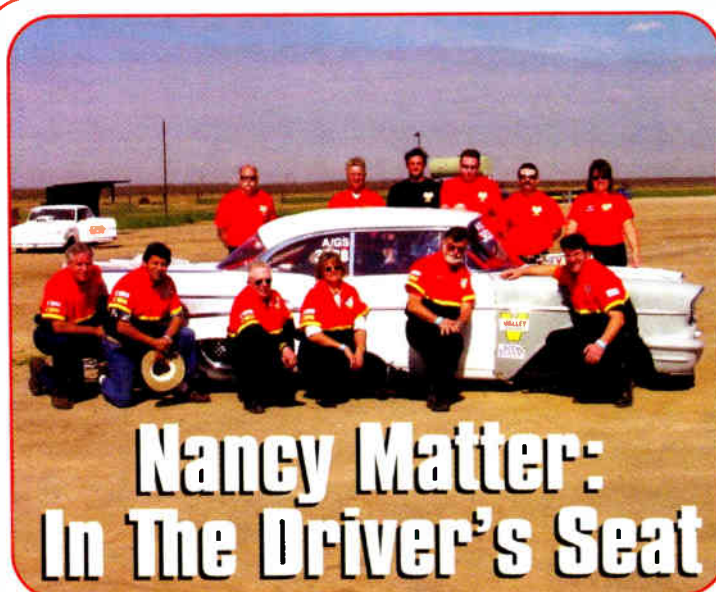
## Spring Chick

Pianist/composer Chick Corea recently celebrated his 60th birthday with a host of friends from his musical past at the Blue Note jazz club in New York. A number of performers joined for a series of concerts during the course of nearly three weeks, including drummer Roy Haynes, bassist John Patitucci, sax player Mickael Brecker, and, pictured here on the left with Corea, Cuban-bom keyboardist/composer Gonzalo Rubalcaba. The birthday guy called the event "a celebration of life and inspiration, a truly inspiring and once-in-a-lifetime set of concert performances dedicated to the brave and resilient people of New York City."



## Celine's Golden Heart

Celine Dion, whose *A New Day Has Come* debuts atop The Billboard 200 this issue, was in London recently to accept a spectacular disc recognizing sales of 15 million units in the U.K. The one-off disc was designed and manufactured by the British Royal Family's jewelers Asprey & Garrard and is made of 18-carat gold and silver, with a full-length gold silhouette of Dion surrounded by handcrafted diamonds and a diamond-set bezel. The piece contains more than 2.5 carats of diamonds. The award was donated to the Help a Hand Foundation, which auctioned it on Capital FM London to draw more than \$50,000.



## Nancy Matter: In The Driver's Seat

Perhaps it bears little resemblance to mastering records, but a lifelong passion for drag racing has brought Nancy Matter out of the stands and into the driver's seat. Having recently obtained her license in a Super Comp Dragster—cruising for 8.64 seconds at 154.65 mph—Matter will soon be driving in competitions.

For the Los Angeles native, racing is a natural fact of life. "I went to my first race when I was 3 years old," she says. "It was very, very rare and odd for me to be home on a weekend as a kid growing up, all through my adolescence. My family went racing every weekend. I mean, every weekend. We used to go to San Fernando Raceway, Lion's Dragstrip, Irwindale Raceway, Fremont Raceway, Orange County International Raceway, Famoso, Winslow, Salt Lake City, Sacramento, Ontario Motor Speedway, Pomona. Many of these are no longer open."

Her own family and career—Matter is proprietor of Moonlight Mastering in Burbank, Calif.—put drag racing on the back burner until last summer, when she reconnected with an old friend, former world-champion driver Gary Berg.



Nancy Matter and producer/engineer Joe Chiccarelli.

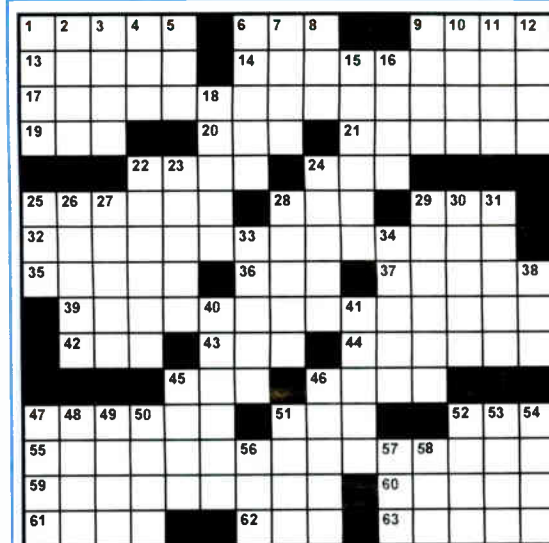
"We went to the races together," Matter recalls. "He quit racing four or five years ago; then we were just spectating."

After unsuccessful attempts to persuade Berg to race again, Matter explains, "I finally said, 'I'm going to do it myself. I'm going to get my own license and find out what this is all about.' One thing led to another. It's almost like it was meant to happen." Matter is now training to race, later this year, a blown alcohol '57 Chevy owned by Larry Ofria, who also runs Valley Head Service & VHS Racing Engines in Northridge, Calif.

Far from the tranquility of the mastering studio, it would seem an unlikely place for an audio engineer who's been in the business for more than a decade. "Inside the car," Matter says, "I wear earplugs that take everything down 25dB. When you have a helmet on top of that, it's actually pretty quiet."

Like fellow music/racing enthusiasts Ted Nugent and the late George Harrison, Matter insists that the experience is like no other. "I went 60 feet in 1.2 seconds," she says with more than a trace of wonder. "It's a rocket. When you are first getting into the car and are getting strapped in, you do have to meditate, you do have to focus, you have to remember to breathe, and you have to stay calm. If you think about anything other than you and that car and what you're going to do and the motions that you're going to take, it's life or death. It really is very meditative, yet a very strong boost of adrenaline."

CHRISTOPHER WALSH



## 'NO.1 HIT WONDERS' by Matt Gaffney

- Across**
- 1 Guns N' Roses guitarist
  - 6 Nusrat Fateh Ali Khan
  - 9 "Cause I hurt many times" (Usher lyric)
  - 13 Village People title word
  - 14 Lipps, Inc.'s only hit, #1 in 1980
  - 17 Alan O'Day's only hit, #1 in 1977
  - 19 Game show "Tic Tac Dough"
  - 20 Where incisions are made: abbr.
  - 21 Not totally comfortable
  - 22 Collective stories
  - 24 Celine Dion's second lang.
  - 25 "\_\_\_ base here?"
  - 28 "\_\_\_ fly" (baseball play)
  - 29 Actress Long of "Love Jones"
  - 32 Carl Douglas's only hit, #1 in 1974
  - 35 wo-time presidential nominee Stevenson
  - 36 Cathol., e.g.
  - 37 Smashing Pumpkins song "I \_\_\_"
  - 39 David Soul's only hit, #1 in 1977
  - 42 Some compass pts.
  - 43 Tommy Chong's daughter
  - 44 Most flirtatious, n a way
  - 45 Suffix with puppet
  - 46 Cliburn and Morrison
  - 47 Reach for the stars
- Down**
- 1 "Adult" reading material
  - 2 Turner of the silver screen
  - 3 They did dirty deeds dirt cheap
  - 4 "\_\_\_ Loves You"
  - 5 Not vert.
  - 6 Prior to, poetically
  - 7 Adores, cutesy-style
  - 8 Common chemist's suffix
  - 9 "\_\_\_ Reader" (alternative magazine)
  - 10 Threads for the forum
  - 11 Has red ink
  - 12 First word of a Roy Orbison hit
  - 15 2001 Roy Campbell album "It's \_\_\_ Time"
  - 16 "Yin was searching for his \_\_\_" (deep Spinal Tap lyric)
  - 18 Greek island popular with tourists
  - 22 "\_\_\_ Run" (1976 movie scored by Jerry Goldsmith)
- 23 "Oh, come \_\_\_!"
  - 24 Walsh was one
  - 25 Eminem, \_\_\_ Marshall Mathers III
  - 26 Newsman Roger et al.
  - 27 \_\_\_ gear (not really motivated)
  - 28 Kitchen tool
  - 29 Leonard of "Star Trek" et al.
  - 30 Hole-\_\_\_
  - 31 Christmastime hymn "\_\_\_ Dei"
  - 33 \_\_\_ Tuck
  - 34 Strike lightly, as a window
  - 38 More than just -er
  - 40 Al of soul and Peter of rock
  - 41 "\_\_\_ Touch This"
  - 45 Ending for switch
  - 46 Material venerated by many music fans
  - 47 "Boulevard is freaking \_\_\_ comin' up fast" (Pink lyric)
  - 48 Conductor's beginning?
  - 49 Posh spread
  - 50 "Time \_\_\_ My Side"
  - 51 "One Thing Leads to Another" band, with "The"
  - 52 They hit #10 with "Don't Cry"
  - 53 Biz Markie's "\_\_\_ a Friend"
  - 54 Adam's family
  - 56 Honeydrippers' hit "\_\_\_ of Love"
  - 57 The Crystals' "\_\_\_ a Rebel"
  - 58 Part of some telephone nos.

The solution to this week's puzzle can be found on page 62.

## RIM SHOTS

by Mark Parisi



TRYING TO DISCOVER THE NEXT TEEN DIVA

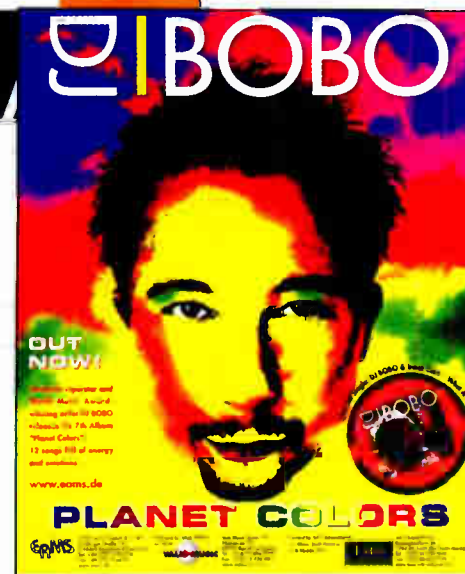
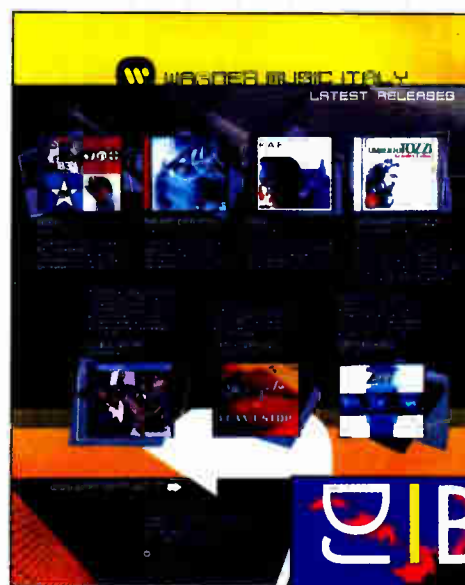
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