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 #98270ADR971NA006# BLBD 835 B02 B0159
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 18, 2002

Gabriel, Anthony Earn Honors Veterans And Newcomers Share Latin Awards Successes

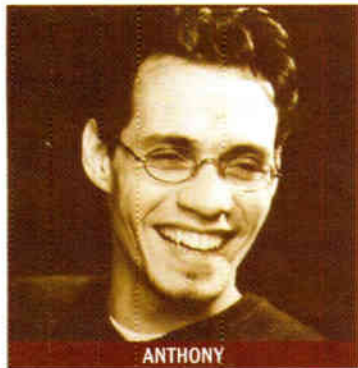
BY LEILA COBO

MIAMI—Traditional ballads met a new generation at the 13th annual Billboard Latin Music Awards May 9, with veteran Mexican singer/songwriter Juan Gabriel taking home four honors, while chart newcomers Manu Chao and Lupillo Rivera—as well as salsa/pop star Marc Anthony—won two each.

Gabriel, who also performed during the star-studded fest at the Jackie Gleason Theater in Miami, scored big with his song “Abrázame Muy Fuerte” (Hold Me Very Closely, the theme of the soap opera of the same name), which won Latin track of the year and Latin Pop Airplay track of the year.

A duet version of an older Gabriel hit, “No Vale la Pena” (It’s Not Worthwhile), featuring Nydia Rojas, took honors for hot Latin track of the year (vocal duo), helping Gabriel to also win the songwriter of the year award.

Superstar Anthony—whose English-language sophomore album, *Mended*, is due May 21—was the Top



ANTHONY



Latin Albums artist of the year, thanks to extraordinary sales of his salsa collection *Libre*, which was released late last year and spent more than 10 weeks at No. 1 on the *Billboard* Top Latin Albums chart.

“I don’t expect those things,” Anthony told *Billboard*, referring to his awards. “But this album is so special for me. I never put so much blood, sweat, and tears into one project in my life. With this particular one, I honestly feel like I had a baby.”

Anthony was one in a parade of high-profile artists who performed at the awards show. It airs May 12 on the Telemundo network, whose acquisition by NBC was recently finalized. Since Telemundo started airing the awards show in 1999, it has become the highest-rated special for the network, which has agreed to produce it until 2004.

This year, special awards were also given to seminal salsa band El Gran Combo de Puerto Rico, which was

(Continued on page 92)



Hometown News Flash VFR's Country Duo Makes Headlines With 'Wheels'

BY PHYLLIS STARK

NASHVILLE—With a dearth of duos in country music right now, Hometown News is generating interest with its fresh melodies and relatable songwriting.

But aside from its music, this

pair’s background also garners attention. Both Ron Kingery and Scott Whitehead were born on military bases, the sons of servicemen. Whitehead went on to become a Top Gun Navy fighter pilot, flying an

(Continued on page 90)

Cohl Rolls Out Stones World Tour

BY RAY WADDELL

NASHVILLE—Forty years into an unparalleled rock-'n'-roll career, it still doesn't get any bigger than a Rolling Stones tour. And the upcoming year-long Rolling Stones world tour, which begins Sept. 5 at Boston's new CMGI Stadium, will no doubt be one of the top-grossing tours of all time, likely to top \$200 million worldwide and draw more than 1 million people.

The Stones already own the top three tours ever in

terms of volume and took in a staggering \$750 million in the 1990s. This time around, on the band's fourth world trek with producer Michael Cohl, it has upped the ante



both creatively and on the production front. The tour will hit a mixture of stadiums, arenas, theaters, and even clubs along the way, sometimes playing as many as three venues in one market. It will also utilize three

completely different productions and three unique setlists.

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Carey's Multi-Faceted Deal

Island Def Jam Alliance Includes Monarc Label Launch

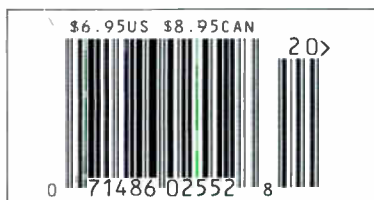
BY LARRY FLICK

NEW YORK—After weeks spent pondering offers from nearly every major label in the industry, pop diva Mariah Carey has decided to join forces with Island Def Jam.

Although financial details were unavailable at press time, the deal calls for the artist to have a label of her own. The imprint, Monarc Records, will be run by

Jerry Blair, who helped Carey (Continued on page 90)

SESAC Awards: Pages 6, 59 • Iceland Promotes Its Music: Page 7 • Industry Remembers Otis Blackwell: Page 4



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Indies Lobby EU On Trade Issues

BY RICHARD KIRKHAM

BRUSSELS—Independent music labels have pleaded with the European Union (EU) not to make their industry a sacrificial lamb in World Trade Organization (WTO) talks scheduled to start this summer.

The intervention comes as the EU and other WTO members prepare a wish list of service-sector areas they want to form part of the agenda for a new debate on trade liberalization.

Currently, because music is classified as an "audiovisual" service, it sits in the "no-go area" the EU has carved out for the sector—allowing the EU to protect European culture, such as music and film, from foreign attack by using trade protection and special subsidies for homegrown industries.

But Michel Lambot, president of European indie labels body Impala, says that situation could change if major labels succeed in persuading the EU to use the General Agreement on Trade in Services (GATS) talks to pry open foreign markets they say are riddled with trade barriers.

Belgian Lambot, co-CEO of the Play It Again Sam label, claims other WTO members would naturally expect the EU in return to give up its right to develop music-friendly policies if it pushes for other countries to open up their music sectors. This, he says, would be a hammer blow for an industry facing a drop-off in sales and, for non-Anglophone acts, the constant march of English repertoire.

"We cannot understand what possible interest it could be for the EU to give in to liberalization requests when European music has less than a 7% market share in the U.S., the largest market in the world," Lambot tells *Billboard*. "We suspect that music is being made hostage to a big diplomatic and trade battle [that] has little to do with the music industry's ultimate interests.

"Major impediments to trade in music are piracy and competition issues, neither of which are addressed in GATS," Lambot adds. "The EU must retain its freedom to adopt policies which support diversity and consumers' choice."

Impala representatives won support from EU culture commissioner Viviane Reding in a meeting here April 26. Her spokesman, Christophe Forax, says calling for music to be part of the talks "risked opening Pandora's box, which could be dangerous for other parts of the industry."

Under its current negotiating mandate,

the European Commission (EC) would have to be given explicit permission by member states before it could offer to open up any audiovisual sectors for greater market liberalization. Some member states—including the U.K., Germany, and the Netherlands—are keen to do so. They say the EU could argue in favor of keeping current support for its music industry, provided it agreed in the negotiations to forgo any future measures.

The current negotiating mandate—agreed by the 15 EU member states in October 1999—says the EU will ensure that "the community and its member states maintain the possibility to preserve and develop their capacity to define and implement their audiovisual policies for the purpose of preserving cultural diversity."

But Forax notes it is unlikely that the EC would be asked to change its stance—

thanks mainly to opposition from France.

Frances Moore, director of the International Federation of the Phonographic Industry (which represents major record companies) insists cutting trade barriers in countries beyond the EU could be done without jeopardizing Europe's right to give its own industry special treatment. "It can be a win-win situation," she says, claiming the EU could offer countries market access in other sectors, such as financial services, in order to help remove barriers faced by record companies. Moore says these include the movement of personnel, the requirement in some countries—such as recent WTO member China—to have a local partner, censorship, and the repatriation of royalties. Moreover, she says the EU could opt not to make commitments on music if it looked like it was "losing."

RAC Backs Health Insurance Study

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Artists Coalition (RAC) announced May 7 it will be the primary funding source for an ongoing study on health insurance for musicians conducted by the Future of Music Coalition (FMC), the Washington, D.C.-based group with an indie-artist focus.

The purpose of the study is to find ways for U.S. musicians to better secure healthcare, especially those who may not be covered by affiliation with music unions and songwriter performing-rights organizations.

Although the amount of funding was not announced, sources say it will be \$50,000.

RAC and FMC hope the study—helmed by FMC director Jenny Toomey, herself an indie artist—will help to better gauge the extent of health-care coverage among musicians and better understand the experiences of artists dealing with health insurance.

The vast majority of indie musicians do not have health insurance. "There's three main reasons for that," Toomey says. "They're poor and can't afford it, they're not knowledgeable about it, and as individuals, if they do seek it, they find they must pay the highest rate."

The project includes an online survey, enabling musicians to report difficulties in obtaining affordable health insurance (futureofmusic.org/research/healthsurvey.cfm). The 20-question survey has been online since late March, according to research director Kristin Thompson, a former bandmate of Toomey in the band Tsunami. "We didn't really do an announcement but spread the word online and by contacting artist groups like the Folk Alliance, Just Plain Folks, and CD Baby,"

Thompson says. The survey is confidential, and artists who respond do not have to identify themselves.

FMC also reached out to "as many indie labels as we could think of," Thompson says, "along with booking agents and managers."

The response, she says, "has been good—about 2,500 people have responded so far. Plus, artists have spread the word: Pearl Jam put it on their Web site, which obviously has really helped, and Daemon Records, which is the Indigo Girls' label, did too."

The survey will go offline in June. When completed and published later this year, FMC plans to meet with insurance experts to determine how best to implement a new health-care program.



Blackwell Leaves Legacy Of R&B, Rock Standards

BY CHRIS MORRIS

LOS ANGELES—"When I first started writing, it was kind of hard getting people to do my stuff," tunesmith Otis Blackwell told writer Bill King in 1989. "They'd say they couldn't do my style."

Blackwell, who suffered a fatal heart attack in Nashville at 70 May 6, didn't encounter that problem for long. The one-time R&B singer became one of the best-known songwriters of the rock'n'roll era, responsible for crafting some of Elvis Presley's biggest hits and a raft of other chart-topping rock, pop, and R&B standards.

Blackwell was born in Brooklyn, N.Y., in 1931 and grew up listening to country music and R&B. In his early 20s, he won a talent contest at New York's Apollo Theatre. He went on to record for Joe Davis' Jay-Dee label—where he cut the much-covered "Daddy Rollin' Stone"—and for RCA and Groove.

His writing career took off in 1956, when Little Johnny took "Fever" to the top of the R&B charts; Peggy Lee's cover became a top 10 pop hit two years later.

He began a long association with Presley in 1956, when the Blackwell-penned "Don't Be Cruel" became the rock'n'roll star's biggest hit to date, standing at No. 1 for 11 weeks. He wrote sev-

eral other chart entries for Presley, including "All Shook Up" (No. 1 in 1957) and "Return to Sender" (No. 2 in 1962). Several observers have said that Presley copied the vocal inflections of Blackwell's demos to the letter.

For Presley's one-time Sun Records labelmate Jerry Lee Lewis, Blackwell co-wrote the signature tunes "Great Balls of Fire" (No. 2 in 1957) and "Breathless" (No. 7 in 1958).

Other popular compositions included "Handy-man," a No. 2 smash for Jimmy Jones in 1959 that later received hit covers by Del Shannon and James Taylor, and "Hey Little Girl," a top 20 hit for Dee Clark in 1959. Clyde McPhatter, Gene Vincent, Ben E. King, the Coasters, and Bobby Darin, among others, also cut his material.

In 1976, Shanachie Records released *All Shook Up*, on which Blackwell performed some of his best-known tunes. In 1994, the same label issued *Brace Yourself*, a tribute set produced by Jon Tiven and

Tony Visconti featuring performances by Ronnie Spector, Chrissie Hynde, Graham Parker, Dave Edmunds, the Smithereens, Jon Spencer, Debbie Harry, and others.



BLACKWELL

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
BIG TYMERS	Hood Rich	79
BLUES		
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P.O.D.	Satellite	80
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ELECTRONIC		
LOUIE DEVITO	Louie DeVito's Dance Factory	81
GOSPEL		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	80
HEATSEEKERS		
RES	How I Do	81
INDEPENDENT		
DEFAULT	The Fallout	81
INTERNET		
JOSH GROBAN	Josh Groban	82
LATIN		
INTOCABLE	Suenos	87
POP CATALOG		
DISTURBED	The Sickness	82
R&B/HIP-HOP		
BIG TYMERS	Hood Rich	49
REGGAE		
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NAUGHTY BY NATURE FEATURING 3LW	Feels Good (Don't Worry Bout A Thing)	84
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JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop
NEW AGE	
ENYA	A Day Without Rain

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Artists & Music

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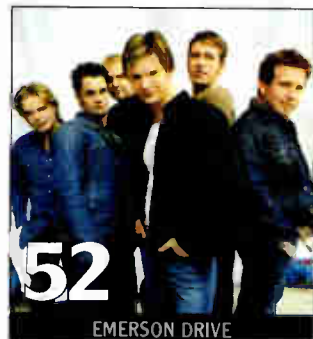
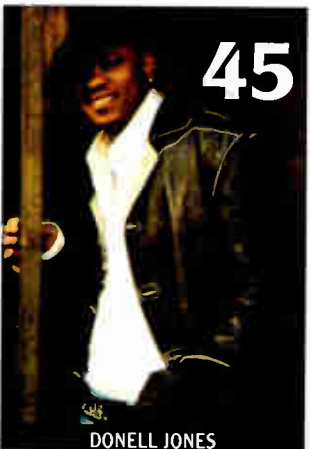
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88 Chart Song Index



Chart Beat by Fred Bronson

GOING 'WITHOUT': For all his success on The Billboard 200, Eminem has not been a superstar when it comes to The Billboard Hot 100. To date, he has earned only one top 10 berth on the singles chart: "The Real Slim Shady" peaked at No. 4 in June 2000.

With a mighty 44-20 leap this issue, "Without Me" (Web/Aftermath/Interscope) thus becomes Eminem's second highest-ranking title on the Hot 100. The artist has had six chart entries in all, beginning with "My Name Is," a No. 36 hit in March 1999. He was featured on Dr. Dre's "Forgot About Dre," a No. 25 track in March 2000. After "The Real Slim Shady," "The Way I Am" stopped at No. 51 in December 2000. And the international hit "Stan," which marked the first Hot 100 appearance of guest artist Dido, only reached No. 51 in December 2000.

FIVE AND COUNTING: For the fifth consecutive week, Ashanti has a firm grip on the top two positions on the Hot 100. "Foolish" (Murder Inc./Def Jam) has been No. 1 all that time, and "What's Luv?" (Terror Squad/Atlantic) by Fat Joe Featuring Ashanti has been No. 2.

That equals the five-week run of the Bee Gees' "Night Fever" and "Stayin' Alive" as the top two songs from March 18 to April 15, 1978. But Ashanti is only halfway to matching the Beatles' chart domination in 1964. From Feb. 22 to April 25 that year, the Fab Four held down the top two spots, albeit with different songs. The run began with "I Want to Hold Your Hand" at No. 1 and "She Loves You" at No. 2. During the next 10 weeks, "Can't Buy Me Love" and

"Twist and Shout" also captured the top two places.

While Ashanti is busy occupying the top two positions, Usher continues to sit at No. 3 and No. 4. "I Need a Girl (Part One)" (Bad Boy/Arista) by P. Diddy Featuring Usher & Loon holds at No. 3, while Usher's own "U Don't Have to Call" (Arista) maintains at No. 4. While this is the first time in Hot 100 history that two different artists hold down Nos. 1 and 2 and Nos. 3 and 4, the Beatles captured all four positions for two weeks running—March 28 and April 4, 1964—extending that grip to the top five the latter week.

Next issue could find another artist with two titles in the top 10. "Pass the Courvoisier Part II" (J) by Busta Rhymes Featuring P. Diddy & Pharrell rises 16-11.

On Hot R&B/Hip-Hop Singles & Tracks, the top five is already dominated by Ashanti, Usher, and P. Diddy. Ashanti is No. 1 with "Foolish" and No. 5 with "What's Luv?" Usher is No. 2 with "U Don't Have to Call" and No. 3 with "I Need a Girl." P. Diddy is No. 3 with "I Need a Girl" and No. 4 with "Pass the Courvoisier."

AULD LANG SYNE: We're only a few weeks away from the midpoint of calendar year 2002, and there is still one song that peaked in 2001 holding sway in the top 20 of the Hot 100. Nickelback slips 14-16 with "How You Remind Me" (Roadrunner), which peaked at No. 2 last December.

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

Canada Defines ISP Liabilities

BY LARRY LEBLANC

TORONTO—In a landmark decision, Canada's Federal Court of Appeal in Ottawa ruled May 5 that Internet service providers (ISPs) generally act as "common carriers" and are not liable for paying music-copyright royalties. However, the court ruled that if ISPs in Canada act as more than "passive providers"—for example, by storing or "caching" music on their servers—they are responsible for royalties.

"It's a partial victory for us in that the court held that ISPs generally act as 'common carriers,' but we fundamentally disagree with the [caching] part of the decision," says Jay Thompson, president of the Canadian Assn. of Internet Providers, a respondent in the case.

The action was brought by the Society of Composers, Authors, and Music Publishers of Canada (SOCAN). SOCAN general counsel Paul Spurgeon says, "The court ruled if ISPs provide more than the 'means'—the wires and connectivity—they are going to be on the hook for communicating copyright. If an ISP is caching, they are going to be on the hook."

The decision also supports the licensing of Internet transmissions of music in each country to which they are transmitted, no matter where the music originates. This helps local

'If an ISP is caching, they're going to be on the hook [for communicating copyright].'

—PAUL SPURGEON, SOCAN

record companies, artists, and authors receive royalties, discouraging the development of offshore piracy havens.

The London-based International Federation of the Phonographic Industry (IFPI) acted as a consultant to the Canadian Recording Industry Assn., an intervener in the case. IFPI general counsel Allan Dixon says, "The decision confirms it's not where an Internet transmission starts but where it finishes that determines where it gets licensed."

The decision overturns a 1999 ruling by the Canadian Copyright Board in which the Internet was deemed a means of communication for purposes

of Canadian copyright law only if the server is located in Canada. The court's decision effectively ensures that record companies, artists, and authors in Canada will get paid for Internet transmissions received in Canada.

In 1995, SOCAN filed a tariff for licensing of performing rights on the Internet with the federal government-operated Copyright Board, in effect addressing the question of liability for music on the Internet in Canada for the first time.

In its Phase I Tariff 22 decision, handed down in October 1999, the Copyright Board agreed with SOCAN that Internet transmissions are communications in the same way that radio, TV, or cable broadcasting is and that the same standards of copyrights are applicable. However, the Copyright Board also noted that to occur in Canada, a communication must originate from a server located in Canada on which content has been posted.

SOCAN then appealed the decision to the Federal Court of Appeal, which granted leave to appeal in July 2001. The appeal was heard last Sept. 25-26.

Bryan-Michael Cox Tops Lists At SESAC Awards

BY JIM BESSMAN

NEW YORK—R&B songwriter Bryan-Michael Cox—who has written a list of chart-topping songs sung by Jagged Edge, Usher, Lil' Mo, Toni Braxton, Ideal, and Lil' Bow Wow, to name a few—was named SESAC's songwriter of the year for the second consecutive year at the Nashville-headquartered organization's sixth annual New York Music Awards. The event was held May 7 at the B.B. King Blues Club and Grill in Times Square and was attended by more than 250 songwriters, publishers, and industry professionals.

Honored as song of the year was Cox's "Where the Party At," an across-the-board smash for Jagged Edge, who was coupled with Nelly on the tune. The song held the No. 1 spot on the *Billboard* Hot R&B/Hip-Hop

Singles and Tracks chart for three weeks. Completing a sweep, Cox's three publishers (Babyboys Little Publishing, Noontime South, and W.B.M. Music Group) shared publishing honors.

Cox was among more than 60 songwriters and publishers who received performance activity awards in the categories of pop, R&B, rock, gospel, new age, and jazz.

Performance activity award recipients included Neil Diamond, whose classic Monkees hit "I'm a Believer" enjoyed a revival this year, thanks to the hit film *Shrek*. Diamond, who also

received a performance award for his much-covered "Red Red Wine," took a break from his current top-grossing tour to attend the awards. Additionally, AC mainstay Jim Brickman received a performance award for his latest hit album, *Simple Things*.

Among the evening's highlights was a performance by SESAC's Victoria Shaw and Kevin Ceballo. The duo delivered a rendition of Shaw's "Nobody Wants to Be Lonely," a chart-topping song last year for Ricky Martin and Christina Aguilera. SESAC singer/songwriter Greg Curtis' musical tribute to long-time SESAC executive Norman Odlum included the gospel staple "I'll Fly Away," which enjoyed renewed interest this year for its part on the hit soundtrack *O Brother, Where Art*

Thou? Odlum, who nurtured countless songwriters during his 45 years with the company, was paid tribute with the prestigious Pride of SESAC Award. Now retired, Odlum, 79, was credited by chairman Stephen Swid for conceiving SESAC's culture.

"There's something about the music business and something about SESAC that's very special," Odlum says, likening the SESAC experience to being like "David between two Goliaths [ASCAP and BMI]."

A complete list of 2002 SESAC Award recipients appears on page 59.



Soul Sister. Columbia recording artist Angélique Kidjo—whose *Black Ivory Soul*, released March 19, is currently No. 4 on the *Billboard* Top World Music Albums chart—garnered kudos after a recent showcase at Joe's Pub in Manhattan. Pictured, from left, are *Billboard* editor in chief Timothy White, Sony Music International president Rick Dobbis, Kidjo, Columbia Records senior VP of jazz Jeff Jones, and managers Peter Himberger and Ed Gerrard of Impact Artists Management.

In The News

- Artist-management company the Firm will acquire select assets of the Artist Management Group (AMG). Hollywood powerbroker Michael Ovitz—who co-founded Los Angeles-based, film-focused talent representation company AMG—will sell his interest in AMG for an undisclosed amount, and the Firm will acquire the feature talent management, literary, music, TV management, and publishing divisions. The Firm, headed by co-chairman/CEO Jeff Kwatinetz, counts Korn, Limp Bizkit, Dixie Chicks, Nick Carter, Staind, Stone Temple Pilots, Mary J. Blige, Linkin Park, and Enrique Iglesias among its clients. AMG handles actors Cameron Diaz, Samuel L. Jackson, Leonardo DiCaprio, and others.

- In a drive to expand its international profile, Nielsen Media Research, a unit of *Billboard* parent VNU, is extending its brand to a host of VNU information businesses that operate under the Nielsen Entertainment umbrella. Among the affected brands are SoundScan and Broadcast Data Systems (BDS), which are renamed Nielsen SoundScan and Nielsen BDS, respectively. Both retain current management and continue to supply data for the *Billboard* charts.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	252,317,000	221,719,000	(↘12.1%)
Albums	238,910,000	216,529,000	(↘9.4%)
Singles	13,407,000	5,190,000	(↘61.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	220,566,000	203,992,000	(↘7.5%)
Cassette	17,878,000	12,013,000	(↘32.8%)
Other	466,000	524,000	(↘12.4%)

OVERALL UNIT SALES

This Week	11,488,000	This Week 2001	12,937,000
Last Week	11,437,000	Change	↘11.2%
Change	↘0.4%		

ALBUM SALES

This Week	11,268,000	This Week 2001	12,305,000
Last Week	11,196,000	Change	↘8.4%
Change	↘0.6%		

SINGLES SALES

This Week	220,000	This Week 2001	632,000
Last Week	241,000	Change	↘65.2%
Change	↘8.7%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	131,165,000	110,983,000	(↘15.4%)
Independent	33,620,000	28,727,000	(↘14.6%)
Mass Merchant	66,034,000	69,228,000	(↘4.8%)
Nontraditional	8,092,000	7,591,000	(↘6.2%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	56,756,000	50,283,000	(↘11.4%)
Suburb	100,218,000	89,006,000	(↘11.2%)
Rural	81,936,000	77,240,000	(↘5.7%)

ROUNDED FIGURES

FOR WEEK ENDING 5/5/02

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



EMI CMG Takes 25% Of Gotee

Christian Label Will Still Operate Independently

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group (CMG) will purchase 25% of Gotee Records—the Franklin, Tenn.-based independent owned by CEO Toby McKeehan and label president Joey Elwood—for an undisclosed sum.

Widely considered one of the Christian music industry's most successful indies, Gotee was launched in 1994 by McKeehan (a member of the ForeFront trio dc Talk), Elwood, and former partner Todd Collins. The company's roster includes Out of Eden, the Katinas, Jennifer Knapp, John Reuben, Relient K, and Jeff Deyo.

"We've been watching them develop and have really admired the way Joey and Toby have signed great artists, developed, and marketed them," EMI CMG CEO Bill Hearn says. "We felt it was time for us to show even greater belief in them and their ability in the future by investing in their company and helping them grow."

Elwood says they had been in discussions with EMI CMG for two years, and as they contemplated selling a portion of their company, the question they asked themselves was: "Does one plus one equal three? After two years of talking, we think we got the situation and the partner to make one plus one equal three. We believe they have the strongest infrastructure and systems."

Elwood has become familiar with EMI CMG's systems during the past four



HEARN

years, as Gotee has been distributed through Chordant, EMI CMG's distribution arm. The new deal is expected to close in 90 days. It does not include the purchase of any of Gotee's publishing interests. EMI Christian Music Publishing (CMP) will remain the exclusive administrator of Gotee's publishing.

BILLBOARD EXCLUSIVE

Gotee will continue to operate independently, but executives are looking at ways to create synergies. The first step will be forming a combined sales team to work product from both Gotee and ForeFront, an EMI CMG-owned label. Hearn says, "It will be a shared division that will sell and be responsible for the retail marketing and sales efforts of the combined catalogs and new releases of both labels. It will give them the ability to leverage their

strengths even greater in the marketplace and through Chordant. It will also help reduce costs."

Gotee director of sales and marketing Troy Collins has been tapped to head the new team and named senior director of sales and retail marketing for both labels. According to both Elwood and ForeFront president Greg Ham, the shared marketing department will not result in the elimination of any positions at either company. "The plan is not to lay anybody off but just to consolidate what we have," Elwood says. "We're taking two really good sales teams and putting them together and going to the major accounts with a little more leverage and more focus."

Ham says the labels are complementary and a combined sales force makes sense. "Both of our labels tend to be youth-oriented. It's our passion to really reach kids of all ages. We go after the same things. This is a way to combine our strengths."

Elwood says EMI CMG will also begin handling "back office functions," including "royalty accounting, financial, legal, and some other things like purchasing." In addition to EMI CMP and Chordant, EMI CMG includes the Sparrow, Worship Together, and EMI Gospel labels. Last year, EMI CMG also purchased an undisclosed percentage of the West Coast-based label Tooth & Nail Records.

Geography Not The Only Barrier

Slowing The Export Of Iceland's Music

BY GORDON MASSON

REYKJAVÍK, Iceland—Iceland's music industry needs to formalize and strengthen its infrastructure if it is to succeed in its efforts to export repertoire around the world. That was the message a panel of industry experts delivered to the country's fledgling music businesses during a May 2 conference sponsored by the Trade Council of Iceland.

Although Iceland has only about 286,000 inhabitants, its remote location perhaps helps explain the strong creative community that thrives here and has given birth to such acts as Björk and Sigur Rós. However, that geographic isolation is exactly what local artists are trying to overcome in a bid to sell their music overseas.

Jakob Magnússon, musician and owner of Reykjavík PR company Bankastræti, explains that air fares out of Iceland are among the most expensive in the world, and moves should be made to obtain governmental subsidies to assist acts with travel costs.

Without a coherent infrastructure, persuading the government to part with funds will not be easy, notes Keith Harris, chairman of the London-based Music Managers Forum. He told the conference, "You need to communicate with each other so that when you speak to [the] government, you speak with one voice."

Tam Coyle, music business consultant for government-funded Scottish Enterprise, says figures are not available to quantify the value of Icelandic music: "Put a proposal to government showing how much revenue music exports

make for the country and how much more could be made if you were to receive government grants or subsidies."

Independent music consultant Anna Hildur Hildibrandsdóttir says Icelandic artists do not need to target the entire world to increase exports, suggesting, "Just increasing our market by one country could reap substantially greater revenues."

On funding issues, Magnússon reveals that Iceland's film industry receives annual government funding of 400 million krona (\$4.3 million) and says if the music industry becomes organized, it should eventually aim for similar support.

Paying tribute to Icelandic talent, Sony Music Independent Network Europe VP Simon Young commended the annual Iceland Airwaves festival as "a terrific way of raising awareness. Airwaves offers A&R people from around the world a great opportunity to see numerous Icelandic artists."

Christian Ulf-Hansen, owner of London-based management and publishing company Plan C, believes more should be done to capitalize on such high-profile acts as Björk or Sigur Rós: "Those acts are like a Trojan horse that opens the doors for others to follow."

Sigur Rós manager John Best agrees, observing that since the band sings in its native tongue and still achieves significant international sales, especially in the U.S., it shows that with the proper setup, artists can succeed. Another one of his Icelandic artists, Hafdis Huld, sings in English. Best says: "Be exceptional—it's about the music, and it's about the songs."



TRADE COUNCIL OF ICELAND

Clear Channel Reports

\$16.7 Billion Loss

BY MATTHEW BENZ

NEW YORK—Clear Channel Communications became the latest media company to post a large loss upon adoption of a new accounting rule requiring firms to write down declines in the value of goodwill and other intangible assets.

San Antonio-based Clear Channel reported a first-quarter net loss of \$16.7 billion, or \$27.62 per share, on a \$17 billion goodwill charge. Without the charge, it would have earned \$90.3 million, or 15 cents per share. It had a net loss in the same period last year of \$309.2 million, or 53 cents per share.

The new accounting rule, FAS 142, requires companies to write down such intangible assets as goodwill (the price paid for an asset beyond its book value) rather than amortize them over time. Goodwill

charges led to first-quarter losses of \$54.2 billion at AOL Time Warner and \$15.3 billion at Vivendi Universal (*Billboard*, May 4).

Though the companies stress that the charges are one-time, non-cash events, the massive write-downs are seen by some as a sign these companies overpaid for acquisitions during the stock-market boom. Through a string of acquisitions, including AMFM and SFX Entertainment, Clear Channel has become the country's largest radio-station owner and producer/promoter of live events.

Clear Channel's revenue in the quarter rose 4.3% to \$1.7 billion.

Its live-event division, Clear Channel Entertainment, saw sales rise 18.6% to \$475.8 million, in part on the high-grossing Elton John/Billy Joel Face to Face tour. Radio revenue rose 3.3% to \$782.8 million.

Executive Turntable



LANDIS



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RECORD COMPANIES: Word Entertainment names **Barry Landis** president of Word Label Group and **Mark Lusk** senior VP of marketing and artist development in Nashville. They were, respectively, Christian division VP/GM for Atlantic Records and Christian division senior VP of marketing and artist development for Atlantic Records.

Shelly Bunge is promoted to executive VP of music business affairs and administration for Sony Pictures Entertainment Music Group in Culver City, Calif. She was senior VP of music business affairs and administration.

Christine Wolff is promoted to East Coast VP of publicity for MCA Records in New York. She was senior director of publicity.

Vanguard Records/Welk Music Group promotes **Lellie Capwell** to VP of media and artist relations, **Vince Hans** to director of marketing and artist development, **Adam Colbert** to retail marketing manager, and **Alison Mayhew** to publicity coordinator in Santa Monica, Calif. They were, respectively, director of media and artist relations, national sales and marketing manager, retail marketing

coordinator, and publicity assistant.

Jim Flammia is named senior director of media and artist relations for Lost Highway Records in Nashville. He was director of media relations for Universal Records.

Mary Ann Malone is named director of A&R research for Arista Records in New York. She was director of A&R research for Columbia Records.

Stacy Merida is named GM of the CW Wellspring label in Nashville. She was director of Christian Booksellers Assn. sales for Benson Label Group.

RELATED FIELDS: **Kim Niemi** is promoted to senior VP of video, music, and product development for NBC Enterprises in Burbank, Calif. She was VP of business development. NBC Enterprises also names **George Nunes** VP of video, music, and product development in Burbank. He was VP of media properties for House of Blues Entertainment.

Neela Marnell is promoted to VP of adult formats for Jeff McClusky & Associates in Los Angeles. She was director of adult formats.

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RAY CHARLES: 6 DECADES OF HITS

Billboard magazine pays a special tribute to Ray Charles on his 60th career anniversary. We look back at his remarkable accomplishments over the years, his success on the charts, and his powerful influence on the pop, jazz, R&B and country genres. Be a part of this special tribute.

issue date: june 22
ad close: may 28

Aki Kaneko 323-525-2299 • akaneko@billboard.com

UPCOMING SPECIALS

- FAN FAIR • Issue Date: June 22 • Ad Close May 28
- LATIN MUSIC SIX PACK III - Issue Date: June 29 • Ad Close: June 4
- BLUE BIRD 20th ANNIVERSARY - Issue Date July 6 • Ad Close: June 11
- EUROPEAN QUARTERLY II - Issue Date July 6 • Ad Close: Jun 11
- AL SCHMITT: 4 DECADES OF GRAMMY HITS - Issue Date July 13 • Ad Close: June 18
- TOURING QUARTERLY II - Issue Date July 27 • Ad Close: July 1

HARD MUSIC/METAL I

Billboard's Hard Music I spotlight focuses on hard rock and metal music's continued assault on the charts! We focus on the latest trends in the genre, the success of artist's imprint labels, hard music around the globe, and list upcoming new releases and reissues.

issue date: june 22
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World Radio History

ARTISTS & MUSIC

Vanguard's Julia Fordham Unveils 'Concrete Love'

BY JILL PESSELNICK

LOS ANGELES—A label closure, an unplanned performance at a house party, and an opportunity to revisit the studio each had a hand in sprinkling fairy dust on *Concrete Love*, British singer/songwriter Julia Fordham says of her new Vanguard album due in stores June 18.

It wasn't too long ago, though, that the magic seemed lost. Fordham—a jazzy, soulful alto crooner—was informed that her new label, Division One/Atlantic, had closed its doors last year just after the completion of the album, and she was left frustrated and emotionally drained.

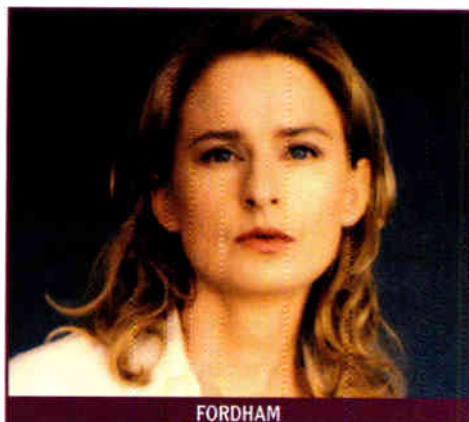
Label shopping seemed a daunting task, though Fordham quickly caught the attention of Vanguard and signed a new deal. Vanguard's enthusiasm helped her to reinvest in *Concrete Love*, but a friendship with neo-soul artist and seven-time Grammy Award nominee India.Arie really forged a rejuvenating path. One evening, India.Arie asked Fordham to sing "Concrete Love" at a casual gathering, and the performance opened up new doors for the project.

"My first thought was, 'I am so mesmerized by [India.Arie's] vocal talent and writing ability, the last thing I should do [is sing for her].'" Fordham recalls. "When I started singing the song, she sang this unbelievable thing all the way along with me. For two weeks, I was high as a kite just from this spontaneous experience."

Within a few months, Fordham asked India.Arie to help her record a new version of the track, which co-exists on the album with a Fordham-only version. It is also currently being serviced to smooth-jazz and triple-A radio stations.

"Redoing that song got me to come back to the record completely fresh," Fordham observes. "What had been incredibly disappointing soon turned into this unbelievable opportunity to resequence the record and redo the cover."

The reformulated album is a stirring, impassioned project that proves mesmerizing right from its opening track, "Love," on which Fordham winds her long-toned voice around alluring lyrics about a deep-felt love. Its enchanting quality continues throughout such tracks as "Italy," on which Fordham (who is published by Rykomusic/ASCAP and managed by Lori Leve of Los Angeles-based Lori Leve Management) sings about the fantasy of moving to Italy with a lover. Other highlights include "Missing Man," which finds her opining about the negative side of love, and "Roadside



FORDHAM

Angel," a tribute to the late Minnie Riperton.

Fordham is aided by organ legend Billy Preston, songwriter Gary Clark (Danny Wilson, Transistor), and producer Larry Klein (Joni

Mitchell). She is also joined by singer/songwriter Joe Henry on the duet "Alleluia," a strong sonic juxtaposition of vocal talents.

Fordham and her brand of smoky, sensual songs first came on the scene with a 1988 eponymous debut that reached No. 118 on The Billboard 200 and spawned the single "Happy Ever After," a No. 24 hit on the AC chart. That was followed by four more studio projects, including 1989's *Porcelain*, which sold more than 150,000 units, according to SoundScan. A 1999 greatest-hits album was her last disc for Virgin.

Vanguard director of marketing and artist development Vince Hans says the company's goal is to reintroduce Fordham to fans who bought her previous Virgin albums. A key factor in Vanguard's plan is a nationwide club tour that will conclude at the September Russian River Jazz Festival in Sonoma County, Calif. A special Web site contest offering a weekend trip to the festival will be coor-

dated. (Fordham is booked by John Marks of the L.A.-based William Morris Agency.)

Fordham will additionally perform on a number of radio shows, including *Morning Becomes Eclectic* on the triple-A Santa Monica, Calif.-based KCRW. Nic Harcourt, host of the nationally syndicated show, says he "loves putting [Fordham] on the radio, because she's got such a distinctive voice and is a really good songwriter."

The album has already intrigued Len Cosimano, VP of multimedia at the Ann Arbor, Mich.-based Borders Books & Music chain. "There hasn't been much product by established artists lately," he says, "so there's a pent-up desire for an artist like Julia. She really appeals to the college graduate who graduated five to seven years ago, which is our average customer."

Additional reporting by Margo Whitmire in Los Angeles.

Naimad/Image's Damian Brings Gypsy Pipes To World

BY JIM BESSMAN

NEW YORK—Not since Gheorghe Zamfir earned single-name stardom with his easy-listening panflute play in the '70s has a musician risen to prominence in the U.S. with the ancient instrument to the degree of Damian Draghici. Like his fellow Romanian Zamfir, Draghici is known by one name; in his case, his first (pronounced "DAH-me-ahn"). Where Zamfir scored domestically via a direct-marketing TV campaign of pop music performed on the exotic panflute, Damian has parlayed a dramatic appearance in front of 72,000 people at the Centru Civic in Bucharest, Romania, last November into his major entry into the domestic market.

The concert—which featured 85 musicians and 80 vocalists in addition to Damian's piano, percussion, *ocarina*, and 21-pipe panflute—was situated outside the 7,000-room Palatui Parlamentului, which late Romanian dictator Nicolae Ceausescu built. *Damian: In Concert From Bucharest* aired nationally on PBS stations during the channel's March fundraising drive and is being released by Naimad Entertainment and Image Entertainment distribution June 4 on CD, VHS, and DVD. "I saw the concert as a celebration of freedom," Damian says, "and thought of the palace and the dictator and realized that it was better to



DRAGHICI

do it there—against his will and power—to prove that we survived him and made it."

The event marked Damian's triumphant return to his country, having fled Romania six months before the 1989 revolution that toppled the despotic Ceausescu. The Gypsy musician hiked 400 miles to Athens, where he subsisted as a street musician before getting a piano gig in a nightclub and eventually auditioning for the Berklee College of Music, which accepted him in 1996 as a piano student.

But having toured Europe during the interven-

ing years and being exposed to jazz, Damian performed Charlie Parker's "Yardbird Suite" on the panflute and was rewarded with a full scholarship as Berklee's first panflutist. Damian's diatonic three-octave Romanian panflute is a sturdier version of its pentatonic South American counterpart, which is generally referred to as panpipes. "It has a very haunting sound," says Damian, who has played panflute with Béla Fleck, the Paul Winter Consort, and classical cellist Eugene Friesen. "People might not realize," Damian explains, "that you hear it unconsciously at least once or twice a day in every possible kind of music—on soundtracks or before the news."

Vocal and instrumental versions of "Lover's Rhapsody" from *Damian: In Concert From Bucharest* have gone to adult-standard stations, and Lipman hopes PBS affiliates will broadcast the concert again during August fund drives—perhaps with ticket giveaways for forthcoming Damian concert appearances. The Agency for the Performing Arts-booked Damian, who now lives in Los Angeles, is managed by Ron Weisner Entertainment and is an ASCAP composer.

"Foisting a panflute player on radio—and the public—is certainly challenging," Macey Lipman Marketing head Macey Lipman says, "but once you get a taste of Damian's virtuosity, personality, and sex appeal, you see he's for real."

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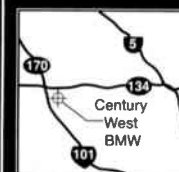
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Saadiq: Timing Is Finally Right For Solo Set

After Stints In Tony! Toni! Toné! & Lucy Pearl, Producer Steps Out On His Own Via Universal

BY GAIL MITCHELL

LOS ANGELES—Raphael Saadiq isn't stressing over how many units his Universal solo debut, *Instant Vintage*, will sell following its June 11 retail release.

"Between the day I heard my album after it was done and the first time I heard the single ["Be Here," featuring D'Angelo] on-air, I felt like I'd already sold 2 million copies," says a smiling Saadiq during a timeout at his Los Angeles-area recording studio. "It was like 'Wow, the record's complete and I'm on the radio. I've done it.'"

Granted, Saadiq is quite familiar with the music industry's exclusive million-selling neighborhood, thanks to card-carrying membership in the groups Tony! Toni! Toné! and Lucy Pearl, plus production stints with, among others, D'Angelo (2000 Grammy Award winner for the single "Untitled").

However, this time around the singer/tunesmith/musician exposes his creative muse for the first time on a full-length album.

"I'm a team player," says Saadiq, whose earlier solo forays include "Ask of You," from 1995's *Higher Learning* soundtrack, as well as an additional two R&B-charting singles. "Because of that, this was the hardest thing to do. I never liked the fact that people thought I always wanted to be a solo singer. Everything has its time. The easiest thing about this project was the singing. When I sing, that's when everything feels right."

VERY GOSPELDELIC

Once he entered the right "zone," it only took Saadiq about seven months to complete the record with assistance from Jake & the Phatman, Raymond Murray, and others. The end result is a retro-laced contemporary concoction of R&B, soul, hip-hop, funk, rock, jazz, and doo-wop that he's christened "gospeldelic."

"I grew up playing a lot of what I call 'slum gospel,'" says the Oakland, Calif., native. "Those local groups showed me how to play. So, it's the gospel roots in me and the 'delic' is the funk or psychedel that people grab onto."

Adding to the album's easygoing, jam-session vibe were largely unscripted guest appearances by such artists as Angie Stone, TLC's T-Boz, Calvin Richardson, Hi-Tek,

and Saadiq's older brother, Randy Wiggins. "It was a total hang," recalls Saadiq, who while recording also produced tracks for Macy Gray, TLC, the Isley Brothers, Joi, Kelly Price, and others. "Everyone just seemed to drop by."

In addition to the noncommercial lead single (currently No. 75 on the Hot R&B/Hip-Hop Singles

applied to some of the background vocals and his guitar solos.

"I'm a sloppy perfectionist who makes music for nine-to-five people," says Saadiq, an ASCAP writer whose songs are published through Ugmoe Music/Universal Music Publishing. "I don't like to make the music perfect, but I do like to get a feeling out of it. I like to reach people."

Universal is making sure Saadiq does plenty of that during a major-market promotional tour that begins in mid-May, rolls through mid-June, and stops in New York, Los Angeles, Atlanta, and eight other cities.

Managed by Blue at Family Tree in L.A. and booked by Jeff Frasco at the Creative Artists Agency (also in L.A.), he will go out on the road with a full band and labelmate/Lucy Pearl cohort Joi—a welcome departure from the usual track-date scenario.

"That's how we're spending the majority of the budget," says Universal senior director of marketing Katina Bynum, who adds that print advertising will complement this push. "Everybody's budget-conscious, but he's one of the few showmen who can go out that way. We want him to touch as many people as he can."

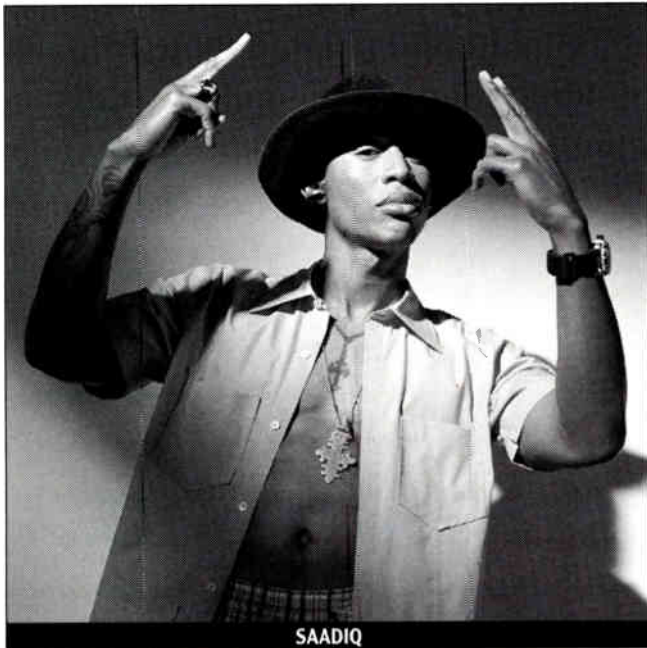
Judging by the many requests he's received for "Be Here," Robert Swanson of Detroit's Buy-Rite Records thinks the album will do extremely well. "Everybody's anticipating the album."

Brad Andrews, manager of a Virgin Megastore in L.A., notes, "It's the kind of record that will not only serve his base audience—it has the potential to help him build a new group of listeners and fans in the pop world. This is a record with long, long legs."

"I'm not good at predicting," KBMB Sacramento PD Travis Loughran says. "But I think the album is amazing, and his fan base will certainly buy it."

With Lucy Pearl on hold right now and the slim chance of a Tony! Toni! Toné! reunion anytime soon, Saadiq is looking for a new home for his Pookie Records, formerly with BMG. However, he's not ruling out another group experience.

"There will be some capacity of me in a group again," he says. "I may be in two more groups before it's all over, because I'm still a team player. But I want to go and be Raphael Saadiq right now."



'Between the day I heard my album after it was done and the first time I heard the single on-air, I felt like I'd already sold 2 million copies. It was like, "Wow, the record's complete and I'm on the radio. I've done it.''

—RAPHAEL SAADIQ

& Tracks chart), *Instant Vintage's* standout tracks include the autobiographical "Doing What I Can," the groovin' Stone/Richardson duet "Excuse Me," the feel-good "Faithful," and the hometown nod "Uptown." There's also the Earth, Wind & Fire-esque "Can You Feel Me" with Detroit newcomer Skyy, which Saadiq wrote the night Aaliyah died. He recalls, "I was just feeling kind of 'angel-y' about her."

Adding to the set's feel, the ever-experimental Saadiq—who also directed the "Be Here" video—threw in a tuba for "shock value" on the cut "Still Ray." He further juiced up the *Vintage* grit by pressing and then rubbing in vinyl versions of strings he recorded live—a treatment he also



by Melinda Newman

The Beat™

THE BIG EASY: Here are two words you never want to hear associated with the New Orleans Jazz and Heritage Festival: record heat. As I ventured to my first fest this year, I discovered that as quickly as the 90-degree-plus temperatures (with humidity of more than 90%) would sap your strength, there was always glorious music to replenish your soul, if not your weary body. The following is a truncated diary of three days spent soaking up music from nationally known acts down to local high school choirs.

FRIDAY, May 3: After getting the lay of the land—there are 10 stages of different musical genres to choose from—I headed over to see sassy **Jean Knight**. As she launched into her big 1971 hit "Mr. Big Stuff," she explained, "Mr. Big Stuff is better for me now than 31 years ago," she said. "All I have to do is sit at home and wait for the mailman."

Relying on advice from previous fests when I wasn't sure whom to see, I'd go to the gospel tent, and I was seldom let down. The first unexpected joy was local New Orleans multi-generational outfit **the Banks Family**. The patriarch played keyboards, while the matriarch, who had to be in her 70s, sang lead flanked by two younger members of her family. Through her entire performance, Mama Banks kept hold of her purse, the shoulder bag swinging as she moved to the beat. She was not letting go of that handbag, not even for the Lord.

Next stop was the blues tent to watch **Lonnie Brooks** raise the temperature even higher with an incendiary set highlighted by a blistering version of "All My Money Back." The day's closer, **Bonnie Raitt**, offered an equally scorching set. Too exhausted to fight our way through the crowd, my friend and I just flopped down on the grass behind the stage and let her voice waft over us. A perfect end to our first day.

SATURDAY, May 4: We arrived at the fairgrounds early to see cajun/country/zydeco quintet **the Hackberry Ramblers**, who bill themselves the oldest band in America with 69 years behind them. Nattily dressed in matching Stetsons, bolo ties, and red suspenders, the act's two original members, God bless 'em, were whooping it up in the heat and putting the rest of us young'uns to shame.

Although they stretched back to songs they first recorded in 1935, the

Ramblers also threw in covers of "Ring of Fire" and a souped-up version of "Proud Mary." The leader boasted that the group was going on its first world tour this summer, with one date each in Canada, France, and Finland.

Fearing we might spontaneously combust from the heat, we sought shelter in the air-conditioned grandstand. We couldn't hear music, but we could breathe. We ventured out much later in the afternoon, still wilted as weeds, to hear **the New Leviathan Oriental Foxtrot Orchestra**, a big band in period costumes that recreates music from the turn of the century. They

would have been hokey, if they weren't so good.

We then headed to see **Jimmy Buffett**, with 94,000 of our closest friends. On May 2, Buffett had done an unannounced show at his New Orleans club Margarita-ville that had felt slightly gimmicky. The Saturday show was as loose and fun as that one was forced. Buffett gamboled around the stage like a colt, reveling in being back in New Orleans, where he spent much of his youth.

SUNDAY, May 5: The big draw for the day was **the Dudes**, a group composed of three members of **the Subdudes**. The hometown heroes didn't disappoint with an adventurous set that included new tunes and old Subdudes numbers. Their records never captured how good they are live, and they proved they still had it with their blend of great harmonies, layered instrumentation, and strong melodies.

Back at the gospel tent, **Sherman Washington & the Zion Harmonizers** were taking everyone to church. Together for 62 years, the Harmonizers sang traditional gospel tunes with such inspiration, you could feel God smiling. They were followed by **Aaron Neville**, who performed in the tent before joining his brothers in the fest's closing concert. Neville's voice was heavenly, but it was disappointing to hear him perform to tracks.

We then caught the tale end of **the Baha Men**, who had both adults and little kids dancing with their current single, "Move It Like This." The funky song deserves a lot more attention than it's getting at radio and, with a little push, could become a breakout summer hit.

As **the Neville Brothers** grooved the mainstage, we made our way to the exit, knowing it was the end of our first festival, but it wouldn't be our last.



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Rosey Goes From Talent Scout To Island's Roster In Twist Of Fate

BY MARK SULLIVAN

NEW YORK—Making music was the last thing on her mind when self-proclaimed "East Coast gal" Rosey packed up her things and moved to Los Angeles. The Connecticut native had landed what she considered an "ultimate dream job" as a talent scout for A&M Records.

"It seemed like the right thing,"

says the 28-year-old singer, who got her moniker from a friend. "After all, I'd worked as a DJ and interned for major labels throughout college; it seemed like a natural progression."

But after she failed to sign a band she wanted for the label, Rosey headed to the parking lot with her guitar to vent. Her boss heard her singing and asked her to



ROSEY

The first single to go to radio stations will be "Afterlife," which appeared on the *Shallow Hal* soundtrack. Greenwald says the label selected the song because it has a beat so insistent that "you just can't sit still." The track goes to modern-rock radio and hot-AC stations this month, followed soon thereafter by top 40 formats.

Rosey, managed by Scott McCrack-

en, hit the road in April to play a series of small clubs from New York to San Francisco.

"We got great feedback from people in the industry," Greenwald notes. "They really got what she is all about."

The artist will begin a longer tour sometime this summer. A booking agent is still to be confirmed for the trek.

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come in to his office.

"I thought I was in big trouble," she says. "I was surprised when he asked, 'You're a singer? Why didn't you tell me?' I told him, 'I was just trying to have a real job.'"

His support, Rosey says, convinced the singer to strike out on her own, honing her craft first in the bars and clubs of San Francisco, then New York. The years of work paid off, as Rosey is now looking forward to the June 25 release of her Island debut, *Dirty Child*.

The song that got her noticed was "Love," which debuted last year on the *Bridget Jones's Diary* soundtrack. It was a fluke that executives at Miramax ever heard the song, the artist recalls.

"I was in the Island Records office dropping off some of my rough mixes. The people from Miramax happened to be there looking for a song for the film. Someone told them they should listen to one of my songs, so they played 'Love.' They said it was perfect."

Rosey wrote all the songs on *Dirty Child*, produced by Macy Gray collaborator Darryl Swann. Although her melodies are often unabashedly romantic, her lyrics reveal what Rosey calls "longing for something to make me feel complete."

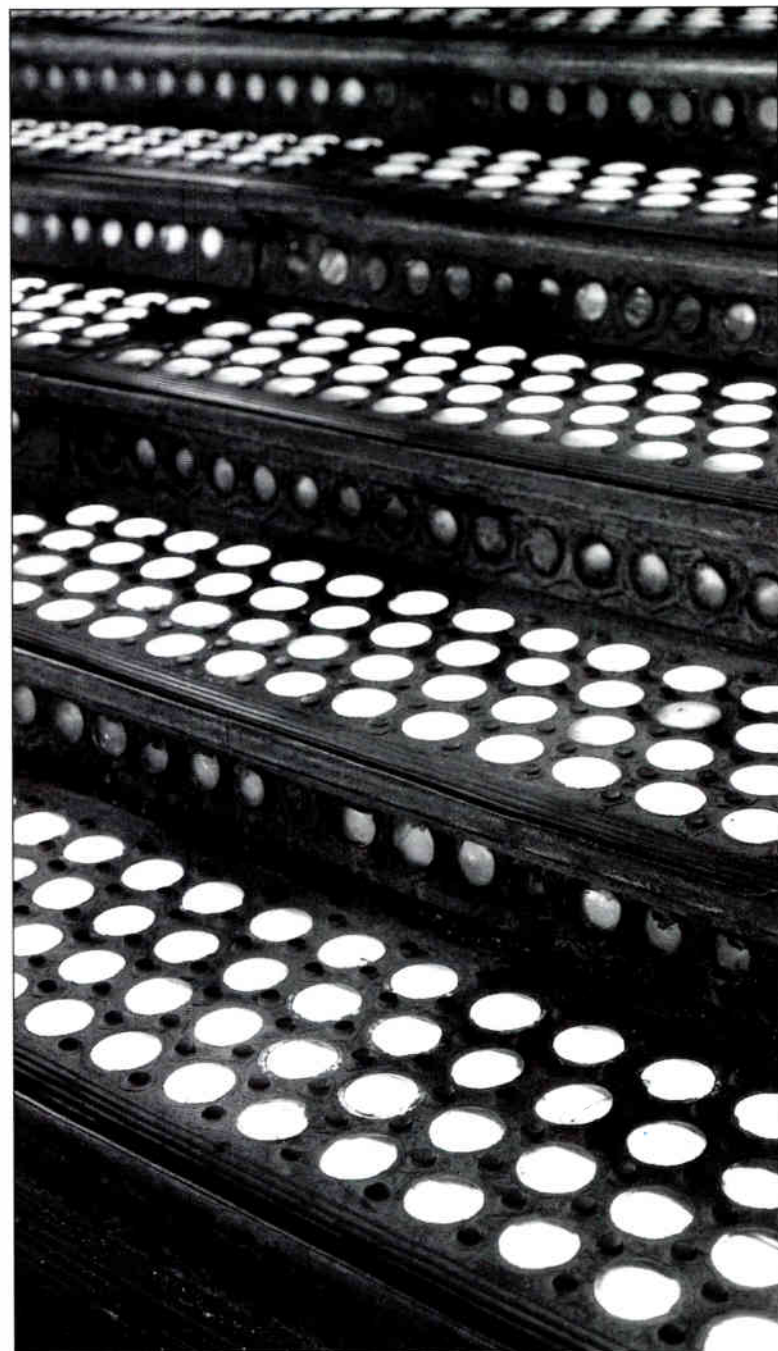
In "Beautiful," a song Rosey wrote after a breakup, her voice soars while she pleads to "feel beautiful deep inside, like it was when you loved me."

Julie Greenwald, president of Island, says Rosey's unique combination of hip-hop, rock, and jazz appeals to a wide audience. But her deeply felt lyrics, Greenwald notes, also speak to young women.

"College chicks can totally relate to a lot of what Rosey sings about," Greenwald explains. "They are always looking for someone they can relate to, and Rosey is that person right now."

Rosey's first song to attract attention was the slow groove of "Love." With the help of Giant Step, a New York-based lifestyle marketing company, Island hopes the song will generate credible interest in the singer.

"We wanted to get a track out on the street," Greenwald says, "so that the first audience feels that it is discovering something special."



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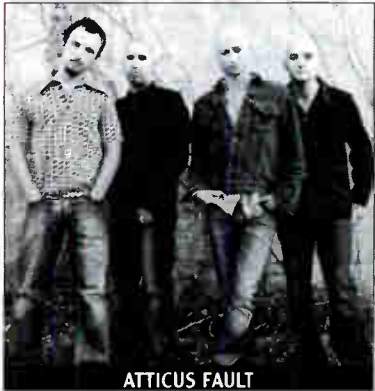
Uninhibited Plucks Atticus Fault From Music City's Coffeehouse Circuit

BY ANDREW KATCHEN

Nashville's Atticus Fault believes that soaring rock anthems and electronic beats are as essential to Music City's sonic tapestry as traditional slide and whiskey-tinged acoustic guitars.

But the 14-song *Atticus Fault*—due Tuesday (14) via Uninhibited/MCA—diverges at many roads, sampling everything from '80s synth-pop and techno to Oasis-flavored Brit-pop, power balladry, and extended space jams.

At its core, *Atticus Fault* attempts to evoke both feelings of



melancholy and elation; lyrically, the album address matters both spiritual and secular.

"A lot of the record is about pain and heartbreak," frontman Todd Evans says. "We wanted to express that in the most artistic way possible."

Formed four years ago with Evans as the core member playing the Nashville coffeehouse circuit, Atticus Fault took shape when coworkers from a local coffee shop—guitarist Jason Noe, bassist Chris Laurent, and drummer Paul Ascuitto—teamed with Evans.

Uninhibited Records president Jonathan First says he was hooked upon his first listen to the band's early demos: "The first time I heard them I was driving home. I was sitting in traffic, listening to the Atticus Fault demo, and I just thought it was unbelievable."

Abounding on the band's debut are ingredients highlighting such strengths as the act's ability to intertwine shimmering pop melodies, ambient textures, and catchy hooks with Evans' plaintive and engaging voice.

The first single, "My First Trip to Mars," has been in rotation on modern-rock stations in Tennessee, Florida, and Illinois since April.

Self-managed and booked by Justin Hirschman at the Artist Group International in Los Angeles, the band will soon hit the road for a series of shows. The act's songs are published by Atticus Fault Music/No Rent Music, ASCAP.

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In Their Element. The latest act to enter the teen-pop market is LMNT, a vocal quartet consisting primarily of young men who auditioned (but didn't make) the lineup for O-Town. "As it turned out, not making it was the best thing that could have happened to us," group member Mike Miller says. The act has begun promoting its Purple Leopard/Atlantic debut, *All Sides*, which features the Radio Disney hit "Juliet" (see review, page 22). Pictured, from left, are Ikai-ka Kahoano, Bryan Chan, Jonas Persch, and Miller.



Cantrell's Trip. The release of Jerry Cantrell's *Degradation Trip*, has been upped to June 18, thanks to radio's ardent reaction to first single "Anger Rising." The outspoken artist is "extremely happy" with his new Roadrunner label home, which he terms as being strong and open enough "to deal with me and my music on my own terms."



by Larry Flick

Continental Drift™

ROOTS ROCKER: Chad Hollister is a no-frills kind of rocker, cast from the same mold as such classic-American artists as **Bruce Springsteen**, **Tom Petty**, and **John Mellencamp**. On his fine new disc, *Life*, he offers tunes that rely solely on his ability to tell a good story and craft infectious hooks and melodies.

Hollister hails from Burlington, Vt., where he cut his musical teeth gigging with hometown heroes **Phish**. Along the way, he's also opened for Petty and **Bob Dylan**, while jamming onstage at various times with **the Violent Femmes**, **Spin Doctors**, Phish's **Trey Anastasio**, and **Blues Traveler**.

In an effort to build his own niche as an artist, Hollister has developed a gruff, yet charming voice and a delivery that's pleasantly conversational. Every song feels like a private conversation, whether it's couched in an intimate, acoustic arrangement or a frenetic rock setting. He puts his performance skills to fine use on *Life*, produced by **John Alagia** (**Dave Matthews Band**, **Vertical Horizon**, **John Mayer**).

Alagia did more than merely man the board for this set; he also contributed keyboards, mandolin, and guitar on a variety of tracks. Filling out the musician lineup is percussionist **Giovanni Hidalgo** (**Santana**, **Tito Puente**, **Paul Simon**), guitarist **Bob Coons** (**Jerry Garcia**), and **Jack O'Neill** of local band **Jackopierce**, who lends vocals on "Dream Until You Fade."

The album's title track takes listeners on a journey of the simple pleasures of life and of everyday reality. Meanwhile, "Vineyard" tells a sweet tale of summer love, while "Laugh" is a wonderfully playful ditty that begs to be heard in a live environment. The set's strongest tune, "Dream Until You Fade," offers a sublime melody, filled with hypnotic harmonizing and lushly layered guitars.

Hollister is currently rehearsing for a round of gigs that will see him traveling throughout the Midwest in the coming months.

For additional information, contact Sea Note Entertainment at 212-675-7690 or seanote@aol.com. Also, visit the artist's Web site, chadmusic.com.

SCARSDALE SONGS: Often described as a cross between **Loudon Wainwright**, **Ani DiFranco**, and **Eddie Brickell**, Julia Douglass offers *In Scarsdale*, the follow-up to her critically praised debut, *Fetish for the Underdog*.

Produced by **Steve Addabbo** (Su-

zanne Vega, **Shawn Colvin**), the set shows Douglass as a performer of impeccable phrasing and a humanity that draws the listener in. The spare, often acoustic instrumentation shows off these songs for the gems that they are.



DOUGLASS

"With *In Scarsdale*, I'm using Scarsdale as metaphor," Douglass says. "It's about when you get older and have to leave the city because you just cannot stand having five roommates and 98% of your paycheck is going to your rent in a terrible apartment with thin walls, and your neighbor is in a rock band, and there are cockroaches. And you realize it's just not for you anymore. And that's a nice feeling. It's sort of nice to have a bit of growth and a bit of serenity and clarity about who you are. But it's also sort of poignant to say goodbye to that time in your life, as awful and wonderful as it all was."

Douglass has pulled off that hat trick, rare among songwriters these days. She has written smart pop music for smart people that is also really fun to listen to. *In Scarsdale* is a sterling collection of memorable melodies with words that depict thoughtful, touching, amusing, and, above all, uncannily true pictures of contemporary American life.

In short, it's a gorgeous, must-hear recording that leaves the listener hungry for more. Do not miss the chance to see Douglass perform these songs in concert when she hits the club trail this spring.

For more information, call 914-771-7217.

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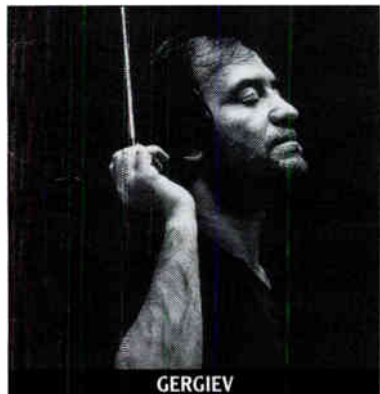
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The Classical Score™

by Steve Smith



YESTERDAY AND TODAY: A little more than a decade ago, the Philips label introduced a rising conductor to the world with a disc that paired two war horses of the Russian symphonic repertoire: **Mussorgsky's** *Pictures at an Exhibition*, painted in scintillating orchestral colors by **Ravel**, and **Tchaikovsky's** instrumental fantasia *Francesca da Rimini*. The performances, by the **London Philharmonic**, were both polished and wildly energetic, with an impassioned ardor that was distinctly Slavic. (When I first heard that recording of *Pictures* on my car radio, I was forced to pull over into a parking lot and remain there through the end, spellbound.) The disc marked **Valery Gergiev** as a conductor to be watched.



GERGIEV

Since that time, Gergiev has become a leading proponent of Russian music. Throughout the course of his career, he has made dozens of extraordinary recordings, including a series of complete operas by Tchaikovsky, Mussorgsky, **Prokofiev**, and others that he has recorded with the forces of the **Mariinsky Theater** (formerly **Kirov**) **Theater**, a company he has honed to world-class status. Meanwhile, Gergiev has become one of the world's most in-demand guest conductors and a regular at New York's Metropolitan Opera, where he led the company's first production of Prokofiev's *War and Peace* in January.

On Tuesday (14), two new Philips releases will extend the conductor's mission. A much-lauded 1983 Covent Garden production of Mussorgsky's opera *Boris Godunov*, directed by Russian filmmaker **Andrei Tarkovsky** and featuring **Robert Lloyd** and **Olga Borodina**, arrives on DVD, while on CD, the conductor leads the **Vienna Philharmonic** in a new reading of *Pictures at an Exhibition*, this time paired with additional works by the same composer (the Prelude to *Khovanshchina*, the Gopak from *Sorochintsy Fair*, and the orchestral showpiece *Night on the Bare Mountain*).

Reached by phone in St. Petersburg, Russia, following a rehearsal for his ambitious and extensive new

Moscow Easter Festival (which began May 5, the Russian Orthodox Easter Sunday, and runs through mid-May), the conductor explained that his new version of *Pictures* reflects both his increasing preference for recording live in concert and his esteem for the Vienna Philharmonic itself.

"After many years of conducting many orchestras," Gergiev says, "I've limited my list of favorite orchestras to a very small number, and Vienna is at the top of the list. It has a special meaning and atmosphere that I experience only with this orchestra. Vienna has this unbelievable quality and level of music-making and fantastic cooperation with me. It's a joy for me to work with them. We all remember this as a very memorable concert, and we hope the CD will reflect that."

More unexpectedly, Gergiev also makes a rare recorded venture into contemporary music on a disc issued in Deutsche Grammophon's 20/21 series, also due Tuesday. He conducts his Mariinsky orchestra in **Giya Kancheli's** *Styx* and **Sofia Gubaidulina's** Viola Concerto, two major new works that feature the brilliant Russian violist **Yuri Bashmet**. Kancheli's work features the composer's trademark use of dynamic extremes; the orchestration ranges from traditional elements, including a chorus, to more unusual effects, such as a prominent electric bass near the end. Gubaidulina's work, too, clearly reflects the austere solemnity for which she is known.

"I've conducted contemporary music constantly for the last 20 years, and it's finally being reflected in my recording career," Gergiev explains. Previously, the Hänssler label issued his world-premiere performance of Gubaidulina's *St. John Passion*, part of **Helmuth Rilling's** *Passion 2000* project (Classical Score, *Billboard*, Sept. 29, 2001). Since then, the composer has written a new *Easter Oratorio*, dedicated to Gergiev and designed to be performed with the earlier work. Gergiev plans to record the complete evening-length pairing in the near future.

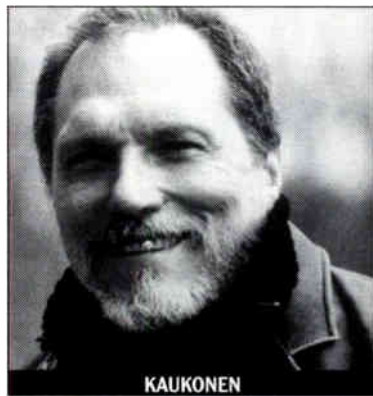
With the past and present firmly accounted for, Gergiev hopes to create a sympathetic atmosphere for the future of classical composition in Russia. "What you've done in America in the last 20 years is very good," Gergiev says. "You made it a policy to support living composers. That's why we have [John Harbison's *The Great Gatsby*] at the Met and pieces by **Corigliano**, **Philip Glass**, and **John Adams**. I'm going to do more new music than ever, because composers will believe they are important only when you give them more performances and more confidence."

Kaukonen Revisits Rural Blues Tunes On Columbia Debut

BY STEVEN GRAYBOW

NEW YORK—By his own estimation, it's been a dozen years since Jorma Kaukonen released an album on a major label, and the timing could not be better.

Not only is *Blue Country Heart* (June 11) the guitarist/vocalist's first project for Columbia, it also marks the first time he has recorded rural blues songs written during the '20s and '30s, music that recently gained wider exposure with the release of the film *O Brother, Where Art Thou?* and its Grammy Award-winning



KAUKONEN

soundtrack. "Bless the Coen brothers, because suddenly this material sounds very familiar to people," Kaukonen says. "I can't say why these songs touch people; I suppose there is something honest and timeless about them."

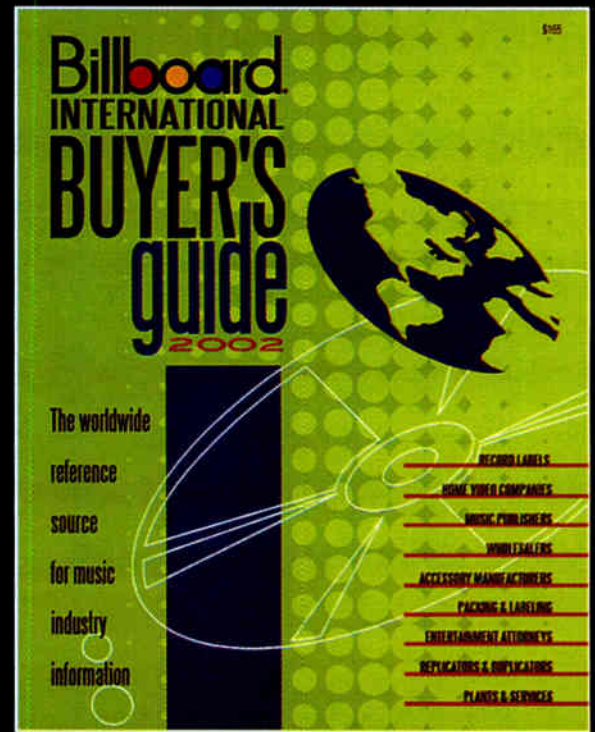
Kaukonen's career has seen him consistently merging improvisation-based forms of blues and rock, first as a charter member of the Jefferson Airplane, and later as a co-founder (along with Airplane bassist Jack Casady) of Hot Tuna.

Along with mandolin player Sam Bush, dobro player Jerry Douglas, and upright bassist Byron House, Kaukonen recorded *Blue Country Heart's* 15 songs in just four days at Nashville's Masterlink studio, playing "true acoustic music on real acoustic instruments recorded with microphones—the old-fashioned way." Banjo player Bela Fleck guests on "Just Because" and "Breadline Blues."

The crisp room quality of *Blue Country Heart's* performances results from the music being recorded direct to hard drive via Direct Stream Digital, in an instance of what Columbia VP of A&R Yves Beauvais believes is the first time a non-classical or jazz recording utilized the high-resolution medium. Beauvais, who helped Kaukonen sift through more than 100 possible songs, says he "wanted Jorma to tell a story about American music, focusing on a mysterious time period when music was a melting pot of different musical influences made by people of vastly different cultural and geographical backgrounds."

Kaukonen is managed by Vanessa Lillian for Pomeroy, Ohio-based Fur Peace. He's booked by Steve Martin for the Agency Group in New York.

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Higher Ground™

by Deborah Evans Price



GATHERING IN D.C.: If you're in the nation's capital Memorial Day weekend, you'll have the opportunity to take part in the American Worship Gathering (AWG). Billed as the largest worship event to be held in this country, organizers are expecting more than 100,000 Christians to gather May 25 at the National Mall in Washington, D.C. **Don Moen, Jaci Velasquez, Crystal Lewis, tobyMac** and **Michael Tait** of **dc Talk**, **Jeff Deyo**, **Cyndi Frame**, **Sheila E.**, **Out of Eden**, **Lisa Beamer**, **Bob Fitts**, **Lenny LeBlanc**, **Marcos Vidal**, and **Tommy Walker** are among those slated to participate in the event at the foot of the Washington Monument.

The gathering is being organized by **Tom Brooks**, a noted musician/producer/worship leader who founded Worship Alliance (worshipalliance.com), a worldwide gathering place for Christian musicians, worship leaders, and worshippers. He is probably best-known as senior producer/arranger/keyboardist on the award-winning Hosanna! Music praise-and-worship series released by Integrity Music. Currently based in Southern California (where he owns New Earth Productions), Brooks has produced albums by such artists as **Ron Kenoly**, **Graham Kendrick**, **Sandi Patti**, **Twila Paris**, **the Insyderz**, and **Steve Green**.

AWG will be recorded and released, to benefit the Todd M. Beamer Foundation. Lisa Beamer, whose husband, **Todd**, died in the United Airlines Flight 93 crash in Pennsylvania last Sept. 11, launched the foundation to aid children who lost parents in the tragedy. In addition to the event on the Mall, there will be other concerts during the weekend. Lewis, Walker, and **Kent Henry** will be part of An Evening of Praise & Worship at Constitution Hall May 24. Following the AWG on Saturday afternoon, tobyMac, Tait, Out of Eden, **Chris Tomlin**, and **Louie Giglio** will be featured at Constitution Hall at 8:30 p.m. in the Praise All Night event. Brooks, **Abraham Laboriel**, **Justo Almario**, **Sheila E.**, **Paul Jackson Jr.**, and friends will perform at the Superband Jam and Musician's Seminar at Constitution Hall at 3 p.m. May 26, and at 7:30 p.m., Velasquez, Vidal and the **All-America Kids Choir** will perform at the venue. A special remembrance service will be held at the Pentagon May 27.

ROUNDER/PROVIDENT PACT: Rounder Records has signed a distribution deal with Provident Music Distribution, a division of the Zomba-owned Provi-

dent Music Group, to take Rounder titles to the Christian retail market. The new deal went into effect May 6. Among the first Rounder titles to go through Provident are **Ron Block's Faraway Land**; the **Nashville Bluegrass Band's** gospel collection, **To Be His Child**; **Alison Krauss & the Cox Family's I Know Who Holds Tomorrow**; and two gospel bluegrass compilations, **The Stained Glass Hour** and **Mama's Hand**.

Needless to say, Provident Music Distribution senior VP **Don Noes** is thrilled to add Rounder product to the Provident system, which has already been distributing the popular *O Brother, Where Art Thou?* and *Down From the Mountain*.

NEWS NOTES: **Larnelle Harris** has signed with the Crowne Music Group. He most recently issued an independent project titled *The American Spirit*. **Sandtown** is signing with Gotee Records . . . The Christian Country Music Assn.'s (CCMA) annual convention is scheduled for Nov. 1-4 in Nashville, with the CCMA's annual awards show slated for Nov. 5.

FOOTNOTE: In the days following this year's Dove Awards, the general consensus among the industry was that it was the best show ever. The Pax TV program was the first live broadcast of the Doves, and the Gospel Music Assn. is to be commended for showcasing 19 performances in the two-hour broadcast. The many highlights included **Yolanda Adams**, **Nicole C. Mullen**, **Jars of Clay**, and **Third Day**, whose lead vocalist, **Mac Powell**, commanded the stage, demonstrating why he was named male vocalist of the year. It was the first time in 25 years that a singer who was a member of a group and not a solo artist took the prize. (I appreciated Powell's heartfelt acceptance speech. To my recollection, it was the first time I'd heard the influences of **Lynyrd Skynyrd** and **Jim Croce** acknowledged on the Doves.)

I also have to mention **tobyMac's** incredible performance. Stepping into the solo spotlight this year, he not only picked up a handful of Doves but also continues to carry the banner for hip hop music in the Christian community. There's a young, active audience for this music, and the Christian industry has yet to tap the potential. Undaunted, tobyMac keeps pressing on and delivering the goods.

Gibson's Imagery Debuts With His 'Soulful Hymns'

BY WES ALDRIDGE

NASHVILLE—Having joined the ranks of Christian artists who've started their own labels, veteran singer/songwriter Jon Gibson is readying the release of his new collection, *Soulful Hymns*, on Imagery Records.

Gibson formed the Irvine, Calif.-based label last year with the assistance of four friends who also served as executive producers on his latest album. "It's a solid business deal; it's just not standard," he says of the partnership that is supplying him with enthusiastic artistic support. "They really like to give, and they really like to bless. [Imagery] really wants to give back to the industry and bless them, and God will take care of us."

Imagery was in the works midway through Gibson's former deal with B-Rite Records. Released in 1999, his album *The Man Inside* was promoted to the gospel community, where Gibson's music found a favorable niche. According to Gibson, after B-Rite lost its support from Interscope, both B-Rite and Gibson decided that it would be beneficial for him to move on to other ventures. Gibson sought complete artistic freedom and control, and Imagery's investors offered that.

IMAGERY RECORDS

Gibson is the label's sole artist at the present time, although he says two other undisclosed acts are "hot prospects." *Soulful Hymns* is being distributed by Houston-based Grassroots Music Distribution. It is a compilation of old hymns that were arranged into jazzy R&B pieces under the direction of Bernard Wright. *Soulful Hymns* takes classic expressions of faith and transforms the music into sonically soothing and soul-satisfying grooves, with the help of such industry notables as Bill Esses, Jackie Bertone, and Juan Carlos Quintero.

Gibson says the goal at Imagery is to steer clear of standard record-label politics. Imagery plans to focus on the quality of music and reasonable artist contracts. "We really care about music, and in order to care about music, we have to care about the people making it," Gibson says. "You can't separate the two. It's a team effort, and we work together."



GIBSON

In The Spirit™

by Lisa Collins



JUST CHURCHIN': She says she didn't do much experimenting. Instead, with the release of her 10th CD, *Churchin With Dottie Peoples*, Atlanta-based AIR Records' best-selling artist says she stuck to what works best for her. If that is true, **Dottie Peoples**, a five-time Stellar Award-winning artist, may have another big hit on her hands with the May 14 release.

Gospel radio will be serviced May 10, but AIR Records president **Alan Freeman** is counting on the excitement that was already generated during its live recording during Stellar Awards week in Atlanta early this year to jumpstart heavy radio rotation.



PEOPLES

"We got a huge turnout, particularly among radio announcers who had flown in from around the country for the award show," Freeman says. "We'll do a big Internet rollout with GospelCity.com, but radio and press interviews have been ongoing, especially since Dottie has been on the road touring with the national stage production *A Fool for Love*, starring R&B crooner **Johnny Gill**."

The play, which kicked off a 25-city tour last September, is now in its second leg and winds down in Atlanta later this month. Peoples will then take a summer hiatus from the show, during which she is booked extensively with appearances and concerts in support of the album.

The promotional rollout centers around two lead singles: The first is an upbeat, traditional cut called "Closet Religion," and the second, "I Believe in Christ," features spoken-word segments from Bishop **Eddie L. Long**. Peoples is joined by **Byron Cage** on the midtempo praise tune "It's Gonna Be Alright," and Atlanta Rev. **Jasper Williams Jr.** provides vocal support and spoken word on the cut "Get Right Church."

"That night after the recording, everyone kept talking about how the live concert was such an awesome service, so one of the things we wanted to do with that was to maintain the integrity of the spirit of that night," Freeman explains. "Because of that, we left a lot of the praise

segments and spoken-word intros."

"This new project is good, because it is recorded live, so I give it to my audience the way God gives it to me," Peoples says. "Not only do you hear what I'm feeling, but the shouting, praising, clapping, and singing are the next best thing to actually being there."

Peoples calls the CD—a mixture of spiritual heartfelt ballads, hardcore traditional gospel, and midtempo worship-and-praise—"Dottie at my very best . . . I wanted this album to be me, so I did everything the way I felt it should have been done. I produced the majority of the songs, and I had the energy from the audience on this CD. I believe that can be felt and heard."

SISTER ACT: Together, they helped write a new era in gospel, but during the past decade, gospel's top sister act, **the Clark Sisters**, have opted to go their solo ways. Yet while they have struck out singularly, they are collectively expected to strike a chord with gospel audiences this summer. **Dorinda Clark** will lead off with her Gospo Centric solo debut that is scheduled to street next month. **Karen Clark-Sheard**—whose long-awaited sophomore CD, *Chance*, is being prepped for release from Elektra Records—will follow July 30. Aug. 30 is the tentative date set by First Live Records for the release of the very first solo recording from **Twinkie Clark**. Twinkie, who masterminded the cutting-edge style that thrust the group into the forefront of the gospel scene, recorded the album live earlier this month at the University Park Baptist Church in Charlotte, N.C.

PUSHED BACK: **Mary Mary's** much anticipated sophomore release, *Incredible*—originally set to drop in April—has been rescheduled for July 16. The first single, an up-tempo cut titled "In the Morning," has already been serviced to gospel and mainstream radio, with the promotional team gearing up the big push for the add to playlists May 21.

BRIEFLY: **Eddie Howard** and MCA recording artists **Pam & Dodi** headlined a Mother's Day Brunch May 11 at the Rock and Roll Hall of Fame in Cleveland. Howard's debut release, *The Word* (New Spirit Records) streets this month . . . And on May 6, Gotee recording act **Out of Eden** ventured into uncharted waters with the release of its first video to gospel and mainstream markets. The group, which has enjoyed the bulk of its success in the contemporary Christian marketplace, hopes to expand its audience with the release of the hit single "Meditate" from its current CD, *This Is Your Life*.

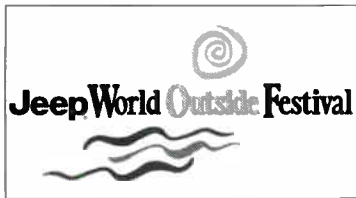
Calling 'Outside' Types

BY RAY WADDELL

NASHVILLE—Producers of the debut Jeep World Outside Festival hope that the successful melding of extreme sports and punk music realized by the Vans Warped tour can be translated into a rock/outdoor activity environment.

The festival, which hits 23 large amphitheatres July 10-Aug. 13, is a joint production of Clear Channel Entertainment (CCE), Tour Together, and *Outside* magazine. The tour boasts a strong lineup of Sheryl Crow, Train, O.A.R., and Ziggy Marley, along with secondary stages and numerous interactive and demo sports exhibits.

It makes for a full day at the shed. "The whole idea is [that] from the time we crack the doors, it's music and activities, because that's really important to people that love this lifestyle," explains Jim Lewi, president of Aspen-based Tour Together, who



fulfills the roles of both partner and tour manager on this tour. "We look at this as a 'core to more' concept. The core music fan, the core Train or Sheryl Crow fan, will come for the music, and the 'more' is the outdoor enthusiast, who also loves music."

For CCE, the tour fills a need for summer programming of marquee attractions, with a big upside in branding potential. "Anytime we have an opportunity to create content, we jump at it," says Jane Holman, director of operations for CCE's Los Angeles-based touring office. "This gives us a chance to encourage a new audience to come out to our amphitheatres and experience our hospitality."

The *Outside* Magazine Adventure Village will feature sports, gear, apparel, and adventure travel exhibits. Attendees will have the opportunity to learn from and participate alongside world-class athletes in such sports as mountain biking, kayaking, skiing, snowboarding, and mountain climbing. The concourse will include a 30-foot-high ski jump, ice and rock climbing walls, a 30,000-gallon water tank equipped with a wave machine, a mountain-biking course, and a ski training system. "We'll have a great athlete in every area," says Lewi, who has previously worked on such touring festivals as H.O.R.D.E., Metallica's Summer Sanitarium, and MTV's Campus Invasion.

Doors will open at around 2 p.m.-3 p.m., with main-stage entertainment beginning around 5 p.m. or 5:30 p.m. Load-in is targeted to come in at less than four hours and

load-out at about 2½ hours. Production moves on 12 trucks, split evenly between main-stage production and activity exhibits.

Holman says the second-stage acts are still being booked. "Obviously, we're looking at some of the hottest new talent out there," she says.

The primary target demo is about 20-25 years of age, but Lewi says *Outside* skews slightly older, creating a good shoulder demo. "[Vans Warped] creator Kevin Lyman is obviously onto something with kids who identify with an X games kind of lifestyle and the music they listen to," says Lewi, referring to the successful eight-year run of Warped. "Warped shows that a tour with cultural aspects can sell tickets. We're trying to do something similar, but our net is much bigger."

For O.A.R., participating in the Jeep World Outside Tour represents a sizable change in its touring strategy in terms of both profile and venue size. "We wanted to do something a little different this summer," says O.A.R. saxophonist Jerry DiPizzo. "Since last year, we've been touring the country by ourselves. This summer we wanted a festival or package billing, and when this came into light, we thought it was a perfect fit."

DiPizzo says the band, which is booked by Mitch Rose at Creative Artists Agency, is impressed with the tour lineup. "We're honored to be a part of this," he says, adding that the venues on the Jeep World Outside Tour are far bigger than the band has played before. "It's ridiculous. We're used to playing 2,000- to 4,000-seaters, and now we're bumped up to 15,000, which is a big jump. Playing outdoors is great."

Holman says the tour was routed to tap into an outdoor-loving populace. "This is definitely a niche. We're focusing on markets that have an active, outdoor lifestyle, like Virginia Beach [Va.] and Albuquerque [N.M.], where they have water, mountains, and rivers."

Lewi says the concourse will also have a strong consumer-show element, consisting of many regular *Outside* advertisers. "I can't stress how important *Outside* magazine is to this whole equation," he says. "For 25 years they have spoken for this lifestyle, and when they talk to the people that represent these companies, they have instant credibility. *Outside* is really the authenticity of this event."

Calif. Venues Strike Alliance

Universal Amphitheatre, Greek Theatre In Booking And Marketing Deal

BY LINDA DECKARD

NASHVILLE—The nascent alliance between historically fierce competitors is a chapter in the history books for the live concert business and the Los Angeles scene. House of Blues (HOB) and its Universal Amphitheatre in Universal City, Calif., and Nederlander, with its Greek Theatre in Los Angeles, began booking and marketing the two facilities jointly this season, debuting with the rollout of a subscription series for the two theaters April 14.

That early offer closed May 3, and according to representatives of both parties, it was seamless from the consumers' point of view. Surprisingly, it wasn't the meeting-room brawl one might expect, either.

This particular story began when Nederlander attempted to renew its longstanding contract with the city to manage the Greek, and HOB bid against it. It took months of negotiations, lawsuits, and various potential partnerships before the issue was resolved. The city awarded a 10-year contract—which includes an alliance pact with HOB—to Nederlander.

Greek Theatre GM Mike Garcia says the city council approved the final draft of the new lease April 30. It requires that Nederlander/HOB pay the city either a minimum rent of \$1.2 million a year or 8% of gross receipts and 6% of ancillaries (food, drink, parking, and merchandise), whichever is greater. Nederlander also agreed to invest \$10 million in upgrades at the Greek, which begin last November after the season. HOB does not incur any of that cost.

The old contract required a minimum of \$50,000 vs. 4%-5% of revenue, but Garcia points out that Nederlander had always paid as much as 15 times that amount, though less than \$1 million.

Adam Burke, attorney for Nederlander and the Greek, explains that the alliance between Nederlander and HOB is "a pool and share arrangement on the venues. They're booked sort of cooperatively. Both parties maintain full control over their respective facilities, but we have programs designed to benefit consumers of both venues, in particular the [season] subscribers."

Burke says the sharing arrangement, which is private, is based on the historical performance of the two venues over a period of years. "It was an interesting deal, a very clever arrangement fair to both parties and fair to consumers." It only applies during the Greek Theatre season, which runs April 15-Oct. 31.

In practical terms, the alliance means Nederlander and HOB are not only cooperating but, more importantly, not competing to book acts. One might assume that gives the buyer more leverage. HOB executive VP of talent Alex Hodges does not believe it translates into lower

prices for acts or into any act getting less than it is worth.

"We are paying top dollar and are proud to do so, because we know if you don't pay an artist their worth, they'll skip your venue or go somewhere else. Any venue is a competitor; it doesn't have to be the same size. You take

Maybe it wasn't total insanity but borderline insanity."

Scher adds, "When we combine calendars, it's easier to do routing. Some of the major highlights on Universal's season are Alanis Morissette and Sammy Hagar/David Lee Roth, and some of the Greek's are Alicia Keys, Jewel, Marc Anthony, [the] Down From the Mountain [tour], and Lyle Lovett/Bonnie Raitt. All of those are promising to do sellout or multiples."

Subscriptions went on sale almost a month later than usual, a fact Hodges and Scher attribute to the aftershocks from last Sept. 11. Everything got pushed back—records, tours, commitments. Hodges sees a resurgence in the marketplace, though, saying, "It's coming late, but it's coming quick."

The Greek and Universal combined their subscription series into the Premier Marquee Club, good for shows at both venues. In the process, they increased the minimum number of shows the buyer had to choose but gave them more options with the double lineups. For the Greek subscriber, it also means there are now shows every month. For the Universal subscriber, it means if that theater is booked for three weeks with an awards show, there's still something to do at the Greek.

A maximum of 25% of seats to some of the best shows are sold via subscription. Garcia says ticket sales are "up slightly from last year. We don't have a lot of the lineup. Some of the major, multiple-night artists aren't there yet."

The alliance is set for 10 years, but it may be forever, Hodges says. Even with HOB on the market, both parties believe a new owner would like the arrangement. "If HOB is sold," Hodges speculates, "I guess the program and arrangement and affiliation goes with it until someone else wants to discuss undoing something."



HODGES

arenas and cut them down: take smaller venues and do multiple shows."

Day to day, each theater still uses its own buyers to negotiate each deal, but now they share information. "We can legitimately say [to agents and managers] instead of being fourth hold on a Friday night at both venues, 'What's your preference?'" Hodges says. "You want to play the Greek, fine, they will make the offer. If they don't feel strongly about the show, call us back."

Both Hodges and Ken Scher—executive VP of Nederlander's promotion arm, Parc Presentations—believe agents know what a band is worth, and they don't want a promoter calling to say he overpaid and needs help. "The negotiation is still pretty intense with the agent," Hodges says. "It just may not be the one-upmanship that was there and defied any sense of logic. There was a day I'd just as soon break even or lose money than lose the show."



Gone Phishin'. Comcast-Spectacor VP of public relations Ike Richman, left, welcomes Phish frontman Trey Anastasio, center, and tour manager Brad Sands. Anastasio gave a private radio performance at Indre Studios in South Philadelphia. He is on tour promoting his latest solo release.

MAY 18
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	Madison Square Garden, New York April 26-27	\$4,050,500 \$250/\$50	31,402 two sellouts	Clear Channel Entertainment
ELTON JOHN	Entertainment Centre, Sydney April 26-30	\$2,434,634 (\$4,482,015 Australian) \$92.50/\$39.75	44,239 four sellouts	Michael Chugg Ent., Jacobsen Ent., Jack Utsick Presents N.E.
PAUL McCARTNEY	Gund Arena, Cleveland April 29	\$2,146,615 \$250/\$50	17,564 sellout	Clear Channel Entertainment
PAUL McCARTNEY	Palace of Auburn Hills, Auburn Hills, Mich. May 1	\$1,938,315 \$252.50/\$127.50/\$87.50/ \$52.50	17,356 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
PAUL McCARTNEY	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. April 21	\$1,836,490 \$252.50/\$127.50/\$87.50/ \$52.50	14,248 sellout	Clear Channel Entertainment
ELTON JOHN	Rod Laver Arena, Melbourne, Australia April 19-20	\$1,210,373 (\$2,245,339 Australian) \$92.50/\$39.75	23,987 two sellouts	Michael Chugg Ent., Jacobsen Ent., Jack Utsick Presents N.E.
LOS FABULOSOS CADILLACS, MIMI MAURA, KINKI	Foro Sol, Mexico City April 28	\$1,149,222 (10,687,764 pesos) \$26.88/\$15.05	53,433 sellout	OCESA Presents, CIE Events
'N SYNC, P. DIDDY, TONY LUCCA	MCI Center, Washington, D.C. April 21	\$1,123,553 \$110/\$39	17,656 18,373	Clear Channel Entertainment
JIMMY BUFFETT	Greensboro Coliseum, Greensboro, N.C. April 20	\$1,054,302 \$59.50/\$28.50	21,186 sellout	Clear Channel Entertainment
ELTON JOHN	Entertainment Centre, Brisbane, Australia April 23-24	\$1,045,526 (\$1,934,014 Australian) \$92.50/\$39.75	21,002 two sellouts	Michael Chugg Ent., Jacobsen Ent., Jack Utsick Presents N.E.
'N SYNC, P. DIDDY, TONY LUCCA	Mellon Arena, Pittsburgh April 22	\$970,801 \$104.75/\$39	14,606 16,114	Clear Channel Entertainment
WIDESPREAD PANIC	Oak Mountain Amphitheatre, Polham, Ala. April 26-28	\$970,078 \$29.50	34,248 three sellouts	Clear Channel Entertainment
'N SYNC, P. DIDDY, TONY LUCCA	National Car Rental Center, Sunrise, Fla. April 27	\$962,817 \$110/\$39	14,146 18,456	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Verizon Wireless Amphitheatre, Irvine, Calif. April 20-21	\$938,516 \$40.25/\$30.75	26,543 32,492 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, BEN KWELLER	Gund Arena, Cleveland April 24	\$928,326 \$48.50	19,964 sellout	Clear Channel Entertainment
'N SYNC, P. DIDDY, TONY LUCCA	The Pyramid, Memphis April 25	\$875,904 \$110/\$39	15,426 17,907	Clear Channel Entertainment
'N SYNC, P. DIDDY, TONY LUCCA	TO Waterhouse Centre, Orlando, Fla. April 28	\$854,769 \$110/\$39	14,344 16,619	Clear Channel Entertainment
'N SYNC, P. DIDDY, TONY LUCCA	Nationwide Arena, Columbus, Ohio April 23	\$842,307 \$109/\$44	12,751 15,934	Clear Channel Entertainment
WIDESPREAD PANIC	AltTel Pavilion at Walnut Creek, Raleigh, N.C. April 19-20	\$810,210 \$30	22,371 40,000 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, BEN KWELLER	Hilton Coliseum, Ames, Iowa April 30	\$653,198 \$45.50	14,356 sellout	Clear Channel Entertainment, Music Circuit Presentations
JIMMY BUFFETT	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 23	\$642,713 \$65/\$31	15,923 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, TAJ MAHAL	Verizon Wireless Amphitheater, Selma, Texas May 2	\$592,022 \$46.50/\$31.50	15,714 20,000	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Tacoma Dome, Tacoma, Wash. May 1	\$543,830 \$35	15,979 16,389	House of Blues Concerts
ELTON JOHN	Entertainment Centre, Adelaide, Australia April 17	\$533,931 (\$1,001,148 Australian) \$92.50/\$39.75	10,527 sellout	Michael Chugg Ent., Jacobsen Ent., Jack Utsick Presents N.E.
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Great Western Forum, Inglewood, Calif. April 24	\$438,409 \$35/\$27	12,795 15,162	Niederlander, House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
PAUL OAKENFOLD, CHEMICAL BROTHERS, SASHA AND DIGWEED	Allstate Arena, Rosemont, Ill. April 20	\$412,980 \$50	8,133 10,000	Clear Channel Entertainment, Jam Prods.
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	America West Arena, Phoenix April 19	\$405,860 \$33	13,295 sellout	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Silva Touring
ALANIS MORISSETTE, RYAN ADAMS	Universal Amphitheatre, Universal City, Calif. May 3-4	\$403,740 \$50/\$37.50/\$27.50	10,575 two sellouts	House of Blues Concerts
BUZZFEST: GRAVITY KILLS, UNWRITTEN LAW, ADEMA, DROWNING POOL, SUM 41 & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 21	\$398,859 \$51.50/\$25	15,882 sellout	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Shoreline Amphitheatre, Mountain View, Calif. April 26	\$347,651 \$48.25/\$17.25	13,727 22,000	Clear Channel Entertainment
ALAN JACKSON, RASCAL FLATTS, CYNDI THOMSON	Verizon Wireless Amphitheatre, Charlotte, N.C. April 20	\$325,320 \$45/\$20	11,659 18,592	Clear Channel Entertainment
ALAN JACKSON, RASCAL FLATTS	Thompson-Boling Arena, Knoxville, Tenn. April 18	\$307,462 \$44.50/\$24.50	7,221 10,119	Outback Concerts
ALAN JACKSON, RASCAL FLATTS, CYNDI THOMSON	AltTel Pavilion at Walnut Creek, Raleigh, N.C. April 21	\$304,418 \$47/\$20	11,152 20,000	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCKJAM: THE OFFSPRING, SOCIAL DISTORTION & OTHERS	Mandalay Bay Events Center, Las Vegas April 27	\$283,270 \$150/\$25	7,140 8,056	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	MGM Grand Garden, Las Vegas April 23	\$259,420 \$35	7,412 13,549	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents

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TOURING

Venue
Views™

by Linda Deckard

WOW FACTOR: A Nov. 2 **George Strait** show and a Nov. 23 **Rolling Stones** concert will be among the first at the **SBC Center** in San Antonio, set for a soft opening Oct. 17-18 with San Antonio Spurs basketball pre-season events. **Steve Zito**, VP/GM of the arena, says Strait is a local resident and a Spurs season ticketholder. "We already had a relationship," he says. Strait's concert will follow the "grand opening" Spurs regular season game Nov. 1. Concert tickets will go on sale in July. It was booked directly with Strait's handlers. The Rolling Stones are promoted by



Michael Cohl with Clear Channel Entertainment (CCE). The latter is headquartered in San Antonio. The date was announced May 7. Zito is conservatively estimating the arena will host at least 15 major concerts during its first year. He has a five-year, nonexclusive event-marketing agreement with CCE, which provides CCE shares in certain additional revenue streams if it brings a minimum of 14 concerts to the arena. Zito stresses it's nonexclusive.

The 18,500-seat arena's cost is \$186 million. It will be home to the San Antonio Livestock Show and Rodeo beginning next February.

SECONDARY MARKETS: How does a town the size of North Little Rock, Ark., score a **Cher** date? "You do whatever you have to do," says **Michael Marion**, manager of the **AltTel Arena** there.

He was encouraged by the fact that Cher played some secondary markets the last time she toured. He knew a Cher concert would be great PR for the building and a bonus for patrons and suite-holders. He believes her appeal is universal. "She crosses so many lines, it's like having an **Eagles** date," Marion says, adding that he has a date for that band as well.

The Cher concert, promoted by CCE, is a straight rental deal, and Marion says there are "no odd requests." The stage will be 64-by-48 feet and five feet high. He anticipates

a 14,000-seat capacity.

It's becoming a great summer for **AltTel Arena**, with the **Eagles** at 17,000 seats and selling very well after an April 29 on-sale; **Britney Spears** at 14,000, on sale two months ago; and now **Cher**.

So really, how did he get the date? "Knowing people. People knowing they can trust you to take care of business," Marion says. "A track record of success helps generate more business."

OH REALLY?: **Ed Rubinstein**, manager of the **Bi-Lo Center** in Greenville, S.C., another of the secondary markets that apparently has a **Cher** date, got his first ticket query from a fan who learned the news on the Internet—unbelievably, from the **Cyndi Lauper** Web site. Like Marion, he has does not have a signed contract yet, just a hold from CCE.

As for the Internet rumor mill, Rubinstein will never forget the year **Bon Jovi** was listed on various Web sites as playing the Bi-Lo Center May 10. He had a Greenville Tech graduation booked that day and called the promoter, who said not to worry. Meanwhile, Greenville Tech was worried, though Rubinstein explained they had a signed contract for May 10 and they would be graduating there. The Bon Jovi camp had indeed routed Greenville for May 10, and they had to scramble, moving the date to May 15.

THE REST OF THE STORY: The alliance between **Niederlander** and **House of Blues (HOB)** to jointly book and market the **Greek Theatre** in Los Angeles and **Universal Amphitheatre** in Universal City, Calif. (see story, page 17) has resulted in an extensive sharing of ideas. For instance, HOB's **Alex Hodges** says the Greek will adapt a 2-year-old Universal program that provides for an express concessions line for subscribers. Those subscribers who buy tickets to eight shows a season will receive a laminated ID that gets them into the express line when they attend a show.

Mike Garcia, GM of the Greek, says he has also talked with HOB staff about a valet parking service for the Greek, and Universal is offering a partial payment plan to subscribers (early shows now, later shows later), as the Greek historically has.

HAPPY TRAILS TO YOU: After 26 wonderful years with **Billboard** and its sister publication **Amusement Business**, I am moving on. I want to thank everyone who contributed to my priceless memories of this industry. In future issues, **Ray Waddell** will be writing this column and can be contacted at the **Billboard** office in Nashville.

TOURING

Jam And Bluegrass Makes Tasty Touring Recipe

BY RAY WADDELL

NASHVILLE—Jam music and cutting-edge bluegrass will merge in the debut JamGrass Festival tour, produced by Nashville-based booking agency Buddy Lee Attractions (BLA).

The majority of the dates on the tour—which begins July 18 at Merriweather Post Pavilion in Columbia, Md.—will feature the David Grisman Quintet, the Sam Bush Band, Peter Rowan & Tony Rice, the John Cowan Band, and the Yonder Mountain String Band. Jorma Kaukonen, String Cheese Incident, and Leo Kottke will perform on some dates, and Dark Star Orchestra will perform an acoustic set in 11 cities. The tour will primarily play outdoor venues.



BLA executive VP Paul Lohr says JamGrass is his and the company's Michael Cooper's brainchild. "Michael and I both love this kind of music, and we saw that there wasn't an appropriate vehicle out there to showcase it," Lohr explains. "For people like us who really enjoy it, you had to travel to Merlefest [in Wilkesboro, N.C.] or Telluride [Colo.] to see something of this nature. We think this tour is something that will really appeal to disenfranchised baby boomers, Deadheads, and new-grass fans."

Lohr points out that there is a lot of common ground between fans of bluegrass or "new grass" and jam bands, including a love for improvisational acoustic music. Of the tour's 24 dates, Clear Channel Entertainment will produce about half, with others going with House of Blues or independent promoters and festivals. "Promoters are getting this show for a little less than they would pay if they put [these acts] together individually," Lohr says. "In a couple of cases, the routing coincided with a festival that was already in place, like the Bumbershoot Festival in Seattle [Aug. 31]."

The tour wraps Sept. 22 at the Jones Beach Amphitheater in Wantagh, N.Y. Tickets will range from \$25-\$45, depending on market and scaling. Lohr says it is hoped that JamGrass will become an annual franchise. "The idea is to change the lineup around from year to year so it is a fresh show, with probably a few repeat artists."

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ALBUMS

Edited by Michael Paoletta

POP

★ ANDY TIMMONS

That Was Then, This Is Now: The Best of X-tacy

PRODUCER: Andy Timmons
Favored Nations 2200

Andy Timmons may be best-known as the former guitarist for Danger Danger, but don't assume his stint in that '80s hair-metal band is the extent of his musical résumé. *That Was Then, This Is Now* (his seventh solo album and first U.S. release) is an impressive addition to credentials that include frequently guesting on Joe Satriani and Steve Vai's G3 tours, which can probably be attributed to his signing with Vai's own Favored Nations label. This set of old (previous album tracks) and new material shows the virtuoso at times reflecting Vai's sass but more often mirroring Satriani's joyful spirit, notably on "Super '70s" and "Turn Away." Cuts like "Cry for You" and "Groove or Die" live up to their names: Timmons' Ibanez wails passionately on the former and sings with a lightening bolt of Yngwie Malmsteen-inspired chops on the latter. "A Night to Remember," a seductive piece that couldn't have been inspired by anything short of an evening of love, lends all the more reason to why this piece of *X-tacy* needs to be experienced.—**CLT**

SHEILA NICHOLLS

Wake

PRODUCERS: Glen Ballard, Jez Colin, Jakko Jakszyk, Sheila Nicholls
Essex Girl/Hollywood 11478

Vocally innovative and lyrically intense, Nicholls' sophomore project is instantly striking for its sheer lack of timidity, a quality that many female singer/songwriters lack. Nicholls' style can be a bit disconcerting, as on "How Strong," with its at times atonal, groaning style, though it works throughout due to her continual, unadulterated boldness. Blending beautiful piano work with rock, pop, funk, and jazz stylings, the set touches on the strength of beliefs ("Faith"), the often illogical twists and turns of life ("Maze"), and the chal-

SPOTLIGHTS



LAURYN HILL
MTV Unplugged 2.0
PRODUCER: Lauryn Hill
Columbia C2K 86580

Color Ms. Hill bold and brave. On this, her first collection of new music since 1998's multi-Grammy Award-winning *The Miseducation of Lauryn Hill*, the former Fugees frontwoman steps into the spotlight, with acoustic guitar in hand, and delivers one incredibly potent—albeit perplexing—performance. Encompassing 13 songs and seven spoken-word interludes, the two-disc set is guaranteed to surprise many, particularly during those moments when Hill shares personal thoughts ("I don't consider myself a performer anymore") and rails against the music industry. In the process of exorcising her demons, Hill may confuse more than a few fans. Self-indulgent? For sure. Hypocritical? Well, chances are good she wouldn't have been able to make this album were it not for her "earlier career." All this said, *Unplugged* does have its fair share of golden nuggets, most notably "Just Want You Around," "Just Like Water," "I Get Out," and "I Gotta Find Peace of Mind."—**MP**

lenges of love ("Come to Me"). The smooth grooves of "Bread and Water" and the more sinister "Breath" each exceptionally explore the loss of a relationship, while a hidden track powerfully relates the lifespan of a cut flower to the uneasiness in the world. Nicholls commands repeated listens; there is always something new worth discovering.—**JP**

RUSH
Vapor Trails
PRODUCERS: Rush, Paul Northfield
Atlantic 83531

The blaze of metal-edged guitar licks Alex Lifeson unleashes during this disc's intro were surely fueled by pent-up anticipation for Rush to start jamming again. In fact, that same blast of energy welding this CD of new material together resonates long after the last crash of drummer Neil Peart's cymbals. After a six-year hiatus, Rush seems more concerned with preserving its musical empathy than exploring a vastly new direction: *Vapor Trails* echoes

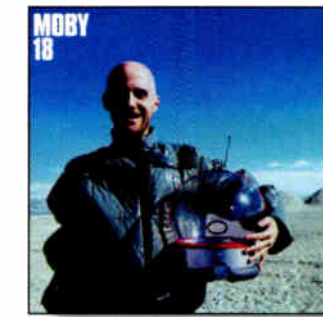


the passion of 1993's *Counterparts*, albeit with a more back-to-basics sensibility (there are no keyboards and overdubs are kept to a minimum). Peart's lyrics are both confessional and celebrational, and few can match his still-precise drumming technique. Lifeson's playing is freer and bolder; Geddy Lee handles his bass/vocal chores with equal aplomb. The more time one spends with *Vapor Trails*, the richer and more nuanced it becomes. Consider this an absolute triumph.—**CLT**

GAY DAD
Transmission

PRODUCERS: Ben Chapman, Gay Dad
Thirsty Ear 57117

The title track to *Transmission*, Gay Dad's sophomore album, is a glorious piece of hyper-melodic rock nonsense. After that opener, it's mostly downhill, similar to the band's only intermittently diverting but ultimately superior



MOBY
18
PRODUCER: Moby
V2 63881-27127

For most artists, following up an album like *Play*—which has amassed worldwide sales of 10 million and whose every track could be heard on big and small screens—would be no easy task. Fortunately, Moby is not "most artists." From his humble techno beginnings, he's always followed his own beat—albeit a smartly sampled at that. On the 18-track *18*, which perhaps should have been titled *14*, he continues mining his own playing field, one that is partly indebted to *Play*'s blues and gospel overtones (the beautifully torched "In This World" and "One of These Mornings") as well as to new wave's and house music's roots (witness the jangly "We Are All Made of Stars" and the fierce "Another Woman," respectively). Special mention must be made of featured guests Sinéad O'Connor ("Harbour"), Azure Ray ("Great Escape"), and Angie Stone and MC Lyte ("Jam for the Ladies"), whose contributions only further strengthen an already strong set.—**MP**

1999 London Records debut, *Leisure Noise*. "Now Always and Forever" offers more of the glitter-pop propulsion that Gay Dad purveys at its best, but the clichéd, musically vacant "Nightclub," "Harder Faster," and "Promise of a Miracle" are also typical of the band. Any other songs that rise above the mediocre here are derivative in their appeal (tapping the Smashing Pump-

kins' playbook, namely). Having now taken the indie route, Gay Dad will have to work a lot harder than this; a snappy name and a couple of catchy tunes won't likely get a British rock band far in the U.S.—**BB**

R&B/HIP-HOP

► **BLACKALICIOUS**
Blazing Arrow
PRODUCERS: various
MCA 2806

Hip-hop that makes you think? It's not as novel a concept as some might imagine. Blackalicious proves this on its major-label debut. MC and frontman the Gift of Gab and DJ/producer Chief Excel, known for their combination of soulful tracks and thought-provoking lyrics, bring their A-game to the majors via *Blazing Arrow*. The beautifully melodic title track is laced with a lush flute sample that perfectly balances Gab's rapid lyric delivery. On "Purest Love," the Northern California-based duo gets autobiographical. *Blazing Arrow* also serves as a testament to the group's clout among fellow musicians, with guest appearances from Gil Scott-Heron, members of Jurassic 5, and Ben Harper. Although much of *Blazing Arrow* is a laid-back affair, the duo knows its way around harder terrain, as evidenced on "Passion," which teams the two-some with Dilated Peoples.—**RH**

THE DRAMATICS

Look Inside

PRODUCERS: various
Northcoast Investments 56613 5486

Instead of becoming a footnote on oldies compilations, five-man squad the Dramatics is still busy touring—and recording—after 40 years. This latest project, the group's (gasp) 39th, is a tight, 10-song offering that shows that the brothers behind such hits as "Whatcha See Is Whatcha Get" and "Be My Girl" still have that something something. Tender ballad "Looks Like Rain" revisits the motif that sparked the '72 crossover hit "In the Rain." The jazzy title track is an inspirational tune about hope and peace. Also of note is the bouncy groove "I Got My Pride." However, there are a couple of throw-away tracks here (including "Baby Boo").

(Continued on next page)

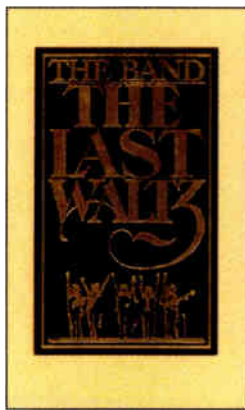
VITAL REISSUES

THE LAST WALTZ
DIRECTOR: Martin Scorsese
PRODUCER: Robbie Robertson
MGM Entertainment 1003426

THE BAND
The Last Waltz
REISSUE PRODUCER: Robbie Robertson
ORIGINAL PRODUCER: Robbie Robertson
Warner Bros./Rhino 78278

No beloved rock band has retired with more class than the Band, who called it quits on the original, 16-year incarnation of the group with *The Last Waltz*, a superstar-studded celebratory concert on Thanksgiving Day 1976. Band leader Robbie Robertson designed the event not only as a celebration of his group

but of its father figures and brethren in the various styles that came together to make American music; in effect, the concert was also a goodbye to the common spirit of the late '60s, as the Band's generational peers—including Bob Dylan, Eric Clapton, Joni Mitchell, and Neil Young, among other onstage guests—were also moving on to more insular careers. A quarter-century on, it is more of a blessing than ever that Martin Scorsese was on hand to film the concert and various illustrative backstage and soundstage interludes. The movie and the corresponding live album have languished in the years following their rather desultory reissues on VHS and CD, but MGM and Rhino



have finally given *The Last Waltz* the landmark treatment it deserves: The restored film has seen a new theatrical release this spring, with a deluxe DVD-Video to accompany at retail; also out is a lovingly remastered, expanded four-CD boxed set (as well as a version of the title on DVD-Audio). *The Last Waltz* DVD-Video restores one of the greatest rock films ever, with treasurable performances by the Band alone (including the definitive take on "The Night They Drove Old Dixie Down") and in tandem with such guests as Dylan ("Baby, Let Me Follow You Down") and Muddy Waters ("Mannish Boy"). The DVD-V extras include audio commentaries by Scorsese and the musicians,

plus a behind-the-scenes "featurette." The richly illustrated and annotated CD boxed set includes all the music from the original three-LP release, plus previously unreleased concert tracks and various outtakes that reveal Robertson and bandmates Levon Helm, Garth Hudson, Rick Danko, and Richard Manuel in rehearsal. As with the film soundtrack, the music on the CD has been remixed as well as remastered, with the sound vastly improved over the original abysmal CD issue. There are many bittersweet aspects to experiencing *The Last Waltz*—not the least of which is the passing of Manuel and Danko. Ultimately, though, it's a rock-'n'-roll totem that never grows old.—**BB**

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

(Continued from preceding page)

Younger ears will no doubt dismiss the group as dated. But they and the artists they emulate would do well to listen and learn a thing or two about quality and longevity. Case in point is the midtempo "What Must I Do," which showcases the harmonies that made this quintet an R&B hallmark. Contact 313-923-3040.—**GM**

DANCE/ELECTRONIC

► **VARIOUS ARTISTS**
ULTRA.CHILLED 02
PRODUCERS: various
Ultra 1121

This past winter, New York's revered Ultra Records issued one of the best chill-out compilations, *Ultra.Chilled*. Now with the blueprint set, along comes volume two, and, yes, it's as satisfying as its predecessor. Gorgeous gems abound: Röyksopp's "So Easy," Nitin Sawhney's "Sunset," Beth Orton's "Central Reservation," Bebel Gilberto's "So Nice (Summer Samba)," Zero 7's "In the Waiting Line," the list goes on. Also merged into the mix are alternative heavyweights Radiohead ("Pyramid Song") and Coldplay ("Don't Panic")—as well as a previously unreleased remix from Nelly Furtado (the Reprise mix of "Party"). But perhaps the two-disc set's most shining moment is the Specials' "Ghost Town," which at 21 years old, sounds fresher than Sasha's three-year-old "Baja," also included here.—**MP**

► **URSULA 1000**

Kinda' Kinky
PRODUCER: Ursula 1000
Eighteenth Street Lounge Music ESL054
Alex Gimeno (aka Ursula 1000) creates a delicious collection perfect for a hip lounge—provided that lounge has a dancefloor—by mining retro genres without imitating them or sending them up as kitsch. Blending everything from Esquivel-style "bachelor pad" jazz to cha cha, funk to trip-hop, Gimeno creates a mostly instrumental style rife with the sounds of the '60s but beefed up with contemporary beats. From the go-go-style title track to the Hawaiian-flavored closer "Nightcap," *Kinda' Kinky* is a groovy good time. Add the killer percussion of "Smokebomb," the tangy Eastern strings of "That Kindu That You Do," and the breakbeat rhythms of "Continental Break Fest," and you've got a concoction as potent as a shot of tequila and as cool as a martini—shaken, not stirred.—**WH**

COUNTRY

► **TODD SNIDER**
New Connection
PRODUCER: R. S. Field
Oh Boy Records 023

On his fifth release and second for Nashville-based indie Oh Boy, Todd Snider finds himself in a comfortable, confident mode that easily taps into his often poignant, sometimes off-kilter world view without sacrificing humor nor his improving melodic instincts. If there is a prevailing theme here, it is change and temporal transition, from the slight frustration of the title cut to the bittersweet remembrance of "Class of '85" and the stubborn steadfastness of "Vinyl Records." Snider shows a surprising knack for tender ballads on "Rose City" and "Anywhere" and exudes anxiety on "Stuck All Night," then makes us laugh with such loveable, goofy nuggets as "Statistician's Blues" and "Beer Run." Like his labelmate and stylistic forebear John Prine, who joins Snider here on Prine's "Crooked Piece of Time," Snider has settled into a groove of consistent quality and potent observation.—**RW**

► **KELLIE COFFEY**
When You Lie Next to Me
PRODUCER: Dann Huff
BNA 67040

Newcomer Kellie Coffey has a lifetime of love songs stored up for her BNA debut, as all 11 songs deal with some degree of infatuation. Other topics do exist, but Coffey leans toward adult standard-styled ditties that blend piano and strings with requisite country instrumentation, including banjo, fiddles, and steel that seem an afterthought. Coffey's voice itself is a powerful, rangey instrument in the Trisha Yearwood mold that alternates between breathy undertones, falsettos, and big-time belting. Her vocal chops give backbone to such radio-ready fare as the slow-build "Bluer Skies," the jangly guitars of "At the End of the Day" and "The Simple Truth," and the passionately delivered "Love's Funny That Way." Such piano-based ballads as the "Breathe" wannabe title cut and "Whatever It Takes" are mostly unmemorable, but "Outside Looking In" (with Richie McDonald) stands out on sheer vocal prowess alone. The best cuts are the soaring "Why Wyoming," the stirring urgency of "What It's Like to Be Me," and the mostly acoustic "Fingerprints." Producer Dann Huff paints a vibrant sonic picture, and Coffey definitely has the goods, particularly when she's allowed to take a chance here and there.—**RW**

LATIN

► **ELVIS CRESPO**
Urbano
PRODUCERS: Roberto Cora, Joel Sánchez, Elvis Crespo, José Gazmey
Sony Discos 84662

Elvis Crespo has made a name for himself as a hardcore *merengue* with an uncanny knack for coming up with infectious, repetitive ditties and phrases. Feeling limited, perhaps, Crespo altered the formula on his previous album, *Wow, Flash!*, experimenting with different styles. Fans didn't take too well to the "new, improved" Crespo, which could explain why, on *Urbano*, he returns to the basics and demonstrates that basics are sometimes a good thing—especially when you're dealing with a musical form created for the dancefloor. *Urbano* kicks off with "La Cerveza," a typical feel-good, energetic Crespo track, before launching into other material that manages to highlight his unique voice within the genre. For all the back-to-basics feelings, there's actually more here than meets the eye, including the use of two trombones (notably on the first track), the electric guitar on "Bandidas," the piano improvisations on "Que Se Repita," and the constant yet coherent tempo changes in "Báilalo." *Urbano* is perhaps too enthusiastic and too long by a couple of tracks, including "Amarte Así," an example of how long, melodic phrasing doesn't jive with merengue's clipped pace. But overall the enthusiasm is well-placed, and Crespo fans will find much to cheer about.—**LC**

► **DONATO POVEDA**
Bohemio Enamorado
PRODUCER: Donato Poveda, Daniel Freiberg
BMG U.S. Latin 74321 93085

After a successful stint as half of the duo Donato y Estéfano and after writing innumerable songs for Latin stars, Cuban Donato Poveda kicks off his own solo career with an album whose intimacy is almost at odds with the very productions/hits he's known for. *Bohemio Enamorado* is a sophisticated, fully acoustic album full of improvisational piano and guitar that serve as a base for Donato's plaintive vocals. The mood here is one of candle-lit spaces, with the muted trumpet of "Soñé que Soñaba" a throwback to another time. *Bohemio* is, at times, too introspective, and the occasional *son*, including "Serenata Santiaguera," provides a needed alternative to the toned-down surroundings. On the other hand, it's full of gems, such as "Ella y El" and "Maldito Sea," and it forces us to listen beyond the obvious. The clear

example is Donato's rendition of "Candela," which was made a hit by Chayanne and here finds a different face with Donato's syncopated vocals, acoustic guitars, and crisp percussion. But "Eres Tú" and its English version, "Loving You, Loving Me"—both featuring Gisselle—are much too overwrought and over-produced for the pristine beauty of this album.—**LC**

WORLD MUSIC

► **MÔNICA SALMASO**
Voadeira
PRODUCER: Rodolfo Stroeter
Blue Jackel 54526

Mônica Salmaso beat 1,200 contestants to win the El Dorado Prize as the best singer in Brazil in 1999. In a country that routinely produces superb vocalists, Salmaso's victory was quite noteworthy. Her performance throughout *Voadeira* offers a giant clue about her El Dorado Prize triumph. She has a silken, mezzo-soprano voice and an elegant grasp of traditional Brazilian forms. She moves with ease between styles. Listen to her super-cool rendition of the Bahian samba-enredo "Ilu-Aye," set to a percolating, minimalist, arrangement. Salmaso excels at gentle tropical ballads, and the best example on *Voadeira* is her performance on the Guinga/Paulo César Pinheiro song "Senhorinha." She sings with such lightness and grace, and there's a clarity in the timbre of her voice that endows everything she sings with a bell-like tonal quality. Salmaso is a singular talent. Distributed by Lightyear Entertainment/WEA.—**PVV**

JAZZ

► **DAVE DOUGLAS**
The Infinite
PRODUCERS: Dave Douglas, Joe Ferla
Bluebird/BMG 09026-63918-2RE1
Prolific trumpeter/composer/band leader Dave Douglas returns with yet another great group—this one a quintet based on the funky ambience of *In a Silent Way*-era Miles Davis. Joining Douglas are Chris Potter on tenor sax and bass clarinet, James Genus on bass, Clarence Penn on drums, and—most integral to the "new" sound—Uri Caine on Fender Rhodes piano. Armed not only with chops but with the taste of the ace arranger that he is, Caine lays down sonic atmospheres ideal for Douglas and Potter to lace with their serpentine lines, often in tandem (à la Davis with Wayne Shorter). The top-notch material is mostly from Douglas, although he shows his usual inspired feel for outside material by covering a trio of contemporary pop tunes: Rufus Wain-

wright's "Poses," Mary J. Blige's "Crazy Games," and Björk's "Unison." The highlights include the sublimely lyrical take on "Poses," as well as the leader's title track, a wonder of tensile give-and-take. There is no doubt that Douglas is the jazz man of the hour—hardly anyone else comes close.—**BB**

BLUES

► **COREY HARRIS**
Downhome Sophisticate
PRODUCERS: Corey Harris, Jamal Millner
Rounder 11661-3194

With his fifth album, Corey Harris has arrived at a point in his musical odyssey where it's no longer possible to categorize him as anything more specific than a roots musician. Back when he tracked his debut album, *Between Midnight and Day*, Harris was heavy into traditional blues. Every album he's recorded since has widened his circle of influences and expanded his musical vision. *Downhome Sophisticate* is exactly what we should expect from Harris in 2002—namely, whatever turns him on. His music flows where it will, from the urban vibe of the title track to the ska flavor of "Sista Rose," from the Afro-Cuban romance of "Black Maria" to the hard-rocking take on the classic "Keep Your Lamp Trimmed and Burning" and the pure hip-hop of "F'Shizza."—**PVV**

CHRISTIAN

► **ALL TOGETHER SEPARATE**
Unusual
PRODUCERS: John Hampton, All Together Separate
Ardent 17084

On its third Ardent release, All Together Separate offers up a gracious blend of modern pop-rock accented with smooth jazz tones and wrapped together with a tight-knit funk that adds a spicy, just-right flavor. From the rocking sounds of "Coming Back" to the fresh grooves of "Bring It On," *Unusual* has an assortment of sounds that cater to a wide variety of musical tastes. Lyrically, the songs carry heavily religious tones and colorings that are even noticeable on the eccentric power-pop cut "I'll Hide (Asteroid)." Production is top-notch and polished throughout, bar the muddy vocal sample that appears on "I Believe." Ultimately, *Unusual* showcases the musical strengths and talents of a band whose name is a great illustration for the sound of its music.—**WA**

N O T E W O R T H Y

SOUNDTRACK
Chelsea Walls
PRODUCER: not listed
Rykodisc RCD 10624

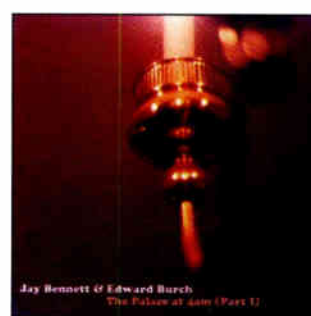
► **JAY BENNETT & EDWARD BURCH**
The Palace at 4am (Part I)
PRODUCERS: J. Bennett, E. Burch, K. Keller
Undertow 0009

Though not far from the truth, *Chelsea Walls*' billing as a Jeff Tweedy experience is a bit misleading. Although the Wilco frontman and his current or one-time bandmates dominate the disc, Tweedy is absent on two of the set's best songs: Jimmy Scott's cover of John Lennon's "Jealous Guy" and actor Robert Sean Leonard's aching reading of



Wilco's "The Lonely 1." It's the latter that proves to be the album's peak. On a wonderfully lo-fi recording, Leonard

(*Dead Poets Society*, *The Last Days of Disco*) fills Tweedy's sweet (and perhaps quintessential) story of a lonely music fan's love for his favorite musician with unbearable longing and beautiful sadness. While the majority of *Chelsea Walls* is composed of rather forgettable instrumentals performed by Tweedy and new Wilco drummer Glenn Kotche, the disc also unearths a golden leftover from Wilco's *Mermaid Avenue* sessions with Billy Bragg, the traditional "When the Roses Bloom Again." Those missing the Wilco of old, following the band's forays into '60s pop and indie-spirited rock, will quickly fall for this tune, as well as new song "Promising." The album is likely to be former



Wilco multi-instrumentalist Jay Bennett's swan song as a member of the group—he shows up on "Roses" (and

also backs Scott on "Jealous Guy"). With *The Palace at 4am (Part I)*—his first outing since parting ways with Wilco—Bennett begins what could be a lengthy journey out of Tweedy's shadow. Featuring two Bennett/Tweedy co-writes, the album seems to confirm what many a Wilco fan suspected—that Bennett was less interested in making Radiohead-like experiments than a whopping slice of Americana, which he and Edward Burch deliver here. Vocally recalling Tom Petty and especially the Lemonheads' Evan Dando, Bennett and Burch's sometimes jangly, sometimes strummy tunes are sprinkled with nice moments, yet none really pop, thus commanding repeat listens.—**WO**

SINGLES

Edited by Chuck Taylor

POP

★ **LMNT Juliet (3:40)**
PRODUCERS: Fredrik Thomander, Anders Wikstrom
WRITERS: F. Thomander, A. Wikstrom, T. Marty
PUBLISHERS: Epicurus Music, adm. by WB Music/Warner-Chappell, ASCAP; Curb/Congregation Music/Lil' Stratton Songs/Mon-kids Music, SESAC
Purple Leopard Records/Atlantic 300791 (CD promo)

Such a good song, such bad timing . . . The four young men comprising LMNT (get it, as in "element"?) have been kicking around for a couple of years, working toward getting their first single to the streets. Unfortunately, these guys have missed the bandwagon by about two years. With the boy-band phenom kicked to the curb by top 40 programmers, it's going to be next to impossible for LMNT to get much respect. What they do have in their favor is record label Purple Leopard, which is owned by *Teen People*—so positive press seems a given, huh? On its own, "Juliet" has a highly appealing, electrified pop kick and a sticky chorus—à la recent LFO—but the clichéd lyric is strictly Radio Disney (where the song leads the network's playlist): "I think you're fine, you really blow my mind/I just want you to know, I wanna be your Romeo, hey Juliet." Three of the four members of LMNT were finalists in ABC's *Making the Band*, so their talent is unquestioned. But timing is key, and in these rock- and rap-centric times, "Juliet" just doesn't seem to have an outlet—a shame, because in its day, LMNT and this great pure pop song could have really caught fire.—CT

DARIUS RUCKER Wild One (3:38)
PRODUCERS: Vidal Davis, Andre Harris
WRITERS: V. Davis, A. Harris, R. Toby
PUBLISHERS: EMI April/Touched by Jazz/No Gravity/Universal Music/Jat Cat Music/Dirty Dre/Pladis Music, ASCAP
Hidden Beach 56827 (CD promo)

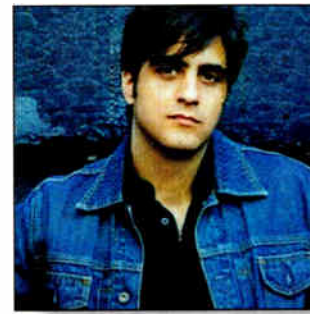
In the mid-'90s, Hootie & the Blowfish gained enormous favor at pop radio and in some ways paved the way for a number of adult top 40 acts, such as Matchbox Twenty and Third Eye Blind. But by the end of the decade, the band couldn't as much as sell pencils to radio programmers. They have a new album coming before the end of the year, but in advance of that, lead singer Darius Rucker gives the solo tread a try, with this midtempo, acoustic-tipped jazzy blues number. Ironically, "Wild One" sounds more like a mimic of Rob Thomas from Matchbox than anything one might expect from this familiar voice, though the overall impact is less than fans might hope for. Interestingly, Rucker also reveals an image shift on the cover of the CD promo; he, ahem, actually looks a lot like Arista president/CEO L.A. Reid. In any case, die-hards may find some appeal in the singer's *Back to Then* solo project, due June 25 on Hidden Beach Recordings, but with this "Wild" hand, airplay is simply not in the cards.—CT

SPOTLIGHTS

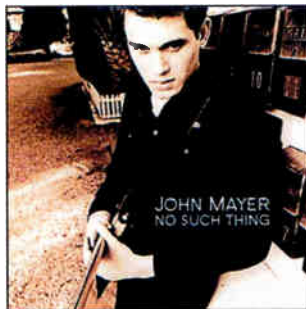


DIRTY VEGAS Days Go By (3:41)
PRODUCER: Dirty Vegas
WRITERS: S. Smith, V. Horn
PUBLISHERS: Copyright Control/Chrysalis Music
Credence/Capitol 16948 (CD promo)
 A Mitsubishi TV ad is the driving force behind the massive dancefloor attention garnered by "Days Go By" from European trio Dirty Vegas—it was the Hot Shot Debut on the Hot Dance Music/Club Play chart last issue—and now momentum is accelerating on the mainstream radio front. This is hardly the kind of music that typically impacts America's mainstream, primarily because it simply doesn't fit through the narrow pipeline that most programmers believe maintains the public's appetite; but with a \$30 million Eclipse campaign behind it, not only are viewers responding, they are demanding that radio give them what they really want to hear. The electronica-branded song is light on lyrics, with a highly processed male vocal placed behind a hypnotic, swirling beat, which will provide enough momentum to keep your knee bobbing all the way to the beach. This is one of those refreshing tracks that occasionally slips through the radar just for the fun of it, à la "Blue (Da Ba Di)" from Eiffel 65 and "Children" from Robert Miles. Let's all enjoy this moment.—CT

JOHN MAYER No Such Thing (3:51)
PRODUCER: John Alagia
WRITERS: J. Mayer, C. Cook
PUBLISHERS: Specific Harm Music/Me Hold You Music, ASCAP
Aware/Columbia 56793 (CD promo)
 After building a following the good, old-fashioned way—by touring coast to coast and making friends along the way—singer/songwriter John Mayer has gained the favor of some influential allies, first in *Aware/Columbia Records*, and now in video outlets MTV, MTV2, and VH1, who are treating the guitarist like family. Debut single "No Such Thing" picks



EMAN From Wherever You Are (3:59)
PRODUCERS: Emanuel Kiriakou, Spiro Phanos
WRITER: E. Kiriakou
PUBLISHER: Roditis Music, ASCAP
Lunapark Entertainment (CD)
 New York singer/songwriter Emanuel "Eman" Kiriakou has been steadily doing his thing since the age of 12, when he played in his pop's Greek band. Since then, he's composed instrumental music under the Lifescapes moniker and has scored music and written songs for a number of TV shows and films, including *Teaching Mrs. Tingle*, *The Skulls*, and *Heartbreakers*. His fine solo offering, *Favorite Enemy*, is chock-full of thoughtful, acoustic pop-rockers, guided by his universal perceptions of love and life and a creative command of meshing mood and melody with a versatile voice and strong production elements. Album opener "From Wherever You Are" finds him searching for sanity in a perplexing world ("So you've watched me disappear a million times this year/Only to find me first in line at the peak of my decline"), accompanied by the kind of instrumental backdrop that fans of Collective Soul and Duncan Sheik will savor. Eman's music is primed for major-label flirtation. He's a do-it-all kind of musician and pretty easy on the eyes, too. All systems go. Check out emanonline.com.—CT



up where Five for Fighting's "Superman" left off, with its acoustic-centered, meandering melody and Dave Matthews-inspired vocals. The emphasis here is squarely on the music: the quality of Mayer's grown-up vocal stamp, a heady lyric about breaking free from the expected norms, and pure, hand-penned melody—what's not to love? Adult top 40 is the likely vehicle to get this talented Atlanta-based newcomer cruising down the fast lane with this bright debut. From *Room for Squares*, which is not only already in the racks but has stirred enough buzz to have just been declared gold. Sounds like radio's playing catch-up here.—CT

COUNTRY

► **MARTINA McBRIDE Where Would You Be (3:55)**
PRODUCERS: Paul Worley, Martina McBride

WRITERS: R. Proctor, R. Ferrell
PUBLISHERS: Castle Street Music, ASCAP; Mr. Noise Music/We Make Music, BMI
RCA 69127 (CD promo)
 Following her latest in what is

becoming a remarkable run of hit singles, "Blessed," Martina McBride offers up another new track from her *Greatest Hits* collection. Penned by talented Music Row writers Rachel Proctor and Rick Ferrell, the song is a

NEW & NOTEWORTHY

JERZEE MONÉT Most High (3:46)
PRODUCER: Tyrice Jones
WRITER: not listed
PUBLISHER: not listed
DreamWorks 13909 (CD promo)
 Proving that contemporary R&B can tackle serious subjects without getting in your face about it, newcomer Jerzee Monét makes her foray into the genre gently with "Most High." Serving as the lead single to her highly anticipated DreamWorks debut, *Love & War*, "Most High" is a beautifully lush, midtempo affair that relies on an equal mix of airy vocals and soothing, acoustic guitars, the latter courtesy of producer Tyrice



Jones. Lyrically, Monét addresses topics of disrespect, domestic violence, and family values with an

ease way beyond her 20-something years. It's not what you might expect from the Borden-town, N.J., native who was discovered by DMX at a restaurant in Virginia Beach, Va. The rapper even appears as part-MC/part-hype man on a remix of the single, which is included on the album. Mainstream and adult R&B formats should gravitate toward the song's easygoing vibe and positive attitude. Ironically, "Most High" has already begun to receive attention at the mix-show format. Already featured in a segment of new clips on MTV, Monét's star is definitely 'high' and rising.—RH

poignant illustration of a relationship unraveling. McBride turns in a sensitive, vulnerable reading of the emotion-packed lyric, which finds a woman asking her disgruntled lover where he'd rather be if he were single and free. Her voice teems with ache and confusion on the verses, then builds; by the time she launches into the chorus, McBride is belting out those stratospheric notes that have become her stock-in-trade. It's a stunning vocal performance, and the production soars and swells alongside McBride's vocals. The strings accentuate the emotion without ever obscuring the raw emotional power of *that* voice. McBride chalks up yet another hit.—DEP

ROCK

RUSTED ROOT Welcome to My Party (3:24)


PRODUCER: Bill Bottrell
WRITER: M. Glabicki
PUBLISHER: ASCAP
Island 15551 (CD promo)
 This cut leads off the album of the same title, Rusted Root's fifth full-length set, which was released in early April. The six-piece band, best-known for its quirky, early '90s hit "Send Me on My Way," is in a calmer mood on this single, which ironically doesn't seem to be much of a party at all. That said, Michael Glabicki and company deliver a cut from their eclectic arsenal, albeit generally sticking to pop/rock conventions this time; the psychedelic-reminiscent Eastern motifs in the bridge are a welcome exception. This, a few shades more accessible than traditional Root, will be a comfortable fit at triple-A and willing modern stations, but unlike some of the band's previous cuts, it may play it a bit too safe for the act's earlier followers at college radio. The video captures life on the road for the act and offers a fitting introduction to the band's live show for new fans.—EA

AC

★ **ALL-4-ONE Beautiful as U (3:30)**
PRODUCER: not listed

WRITERS: J. Jones, J. Kugel, J. Brickman
PUBLISHERS: Mimi's Music/EMI-April, ASCAP; Bricksongs, SESAC
AMC American Music (CD promo)
 Jim Brickman has long been a favorite of AC programmers with his consistent ability to craft memorable melodies backed by simple, meaningful lyrics. But "Beautiful as U" marks the first time that he has extended his wares to the outside, and the talented guys in All-4-One should offer the man a handshake for the sweetest song they've issued in years. The message is simply: You're the best, I love you. Does such a sentiment ever really wear out? All-4-One is savvily matched to the beautiful melody, with its soaring vocal abilities and deft harmonies. AC stations are likely to take a shine to this song, one of those that honeymooners are likely to adopt as their own in this, the season of newlywed bliss. An uptempo remix also appears on the promo CD, but we're sticking with the ballad, which seems to be just the right setting for the love song.—CT

INDIES



Rockin' Indies: Where To Now?

Indie Distribution Guide: Who's Got What?

How Indie Stores Survive

Complete Year-To-Date Charts

THE BILLBOARD SPOTLIGHT



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INDEPENDENT R&B/HIP-HOP ALBUMS	#1
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SHORT KHOP • SNOOP DOGG • SPEECH • TACKHEAD • THE UNBAND • UNDERWORLD • THE WHORIDAS

BIG NIGHT • BLADE • BUFFY THE VAMPIRE SLAYER • FARGO • LA FEMME NIKITA • MISS CONGENIALITY • MORTAL KOMBAT
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RECORDS

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Photo: Michael Benabre

INDIE DISTRIBUTORS

Continued from page 26

PHONE: 212-886-7500
E-MAIL: distribution@caroline.com
YEARS IN BUSINESS: 19
TOP EXECUTIVES: Rick Williams, GM; Michael Bull, VP of label relations; Sean Gibbons, Eastern sales manager; Todd McIntosh, Western sales manager
TOP LABELS: Astralwerks, Ultra, Century Media, Warp, Ipecac, Definitive Jux
RECENT BEST-SELLERS: Basement Jaxx, Boards of Canada, A.F.I., Air, Ultra Dance, Ultra Chilled

COMPANY: City Hall Records
ADDRESS: 101 Glacier Point Rd., Suite C, San Rafael, CA 94901
PHONE: 415-457-9080
E-MAIL: info@cityhallrecords.com
YEARS IN BUSINESS: 29
TOP EXECUTIVES: Robin Cohn, president/CEO; Walter Zelnick, VP of sales/director of urban music; Richard Layne, product manager; Nina Dryer, national marketing director
TOP LABELS: Selva, Sleefoot, Basin Street, Black Market, Thizz
RECENT BEST-SELLERS: Paula West, Maraca, Brotha Lynch Hung, Mac Dre, Beenie Man

COMPANY: Hep Cat Records & Distribution Inc.
ADDRESS: P.O. Box 1108, Orange, CA 92856
PHONE: 714-490-5520/800-404-4117
E-MAIL: info@hepcatdistribution.com
YEARS IN BUSINESS: 9
TOP EXECUTIVES: Gabby Castellana, president/owner
TOP LABELS: N/A
RECENT BEST-SELLERS: N/A

COMPANY: Innovative Distribution Network
ADDRESS: 1330 Avenue of the Americas, 39th Floor, New York, N.Y. 10019
PHONE: 212-277-1136
E-MAIL: todvan@aent.com
YEARS IN BUSINESS: 3
TOP EXECUTIVES: Todd Van Gorp, president; Lou DeBiase, VP of sales and marketing; Rhonda Foreman, director of advertising

and marketing; Nelson Perez, director of operations
TOP LABELS: Concord, American Music Corporation, Jet Star, Tyscot, Tomato, Domo
RECENT BEST-SELLERS: Barry Manilow, Regina Belle, Rippingtons, Townes Van Zandt, All-4-One

COMPANY: Koch Entertainment Distribution
ADDRESS: 2 Tri-Harbor Court, Port Washington, N.Y. 11050-4617
PHONE: 516-484-1000
E-MAIL: koch@kochint.com
YEARS IN BUSINESS: 15
TOP EXECUTIVES: Michael Koch, CEO; Michael Rosenberg, president; Rob Scarcello, VP of sales and marketing; Chris Tahmin, director of video
TOP LABELS: Koch, Epitaph, Shanachie, Moonshine, Righteous Babe, Death Row
RECENT BEST-SELLERS: Ani DiFranco, Bad Religion, Tom Waits, Carole King, WWF, Wu-Tang Killa Beez, Pennywise

COMPANY: Madacy Entertainment Group Inc.
ADDRESS: 3333 Graham Blvd., Suite 102, Montreal, QC, Canada H3R 3L5
PHONE: 514-341-5600
E-MAIL: madacy@madacy.com
YEARS IN BUSINESS: 22
TOP EXECUTIVES: Amos Alter, president/CEO; Ronald Brasseur, COO; Gary Fodi, CFO
TOP LABELS: Madacy, Bongo Boy, Relentless/Nashville
RECENT BEST-SELLERS: Elvis Presley, Kenny Rogers, John Denver

COMPANY: MDI Distribution
ADDRESS: 711 Trabert Ave., Atlanta, GA 30318
PHONE: 404-603-8448
E-MAIL: info@mdidistribution.com
YEARS IN BUSINESS: 19
TOP EXECUTIVES: Nina Easton, CEO; Melissa Koran, GM; Brad McDonald, label/product manager
TOP LABELS: 404 Music Group, King Street, Megahit, Kamikaze
RECENT BEST-SELLERS: Kylie Minogue, Danny Krivit, Shekinah Glory Ministry, Jack Off Jill

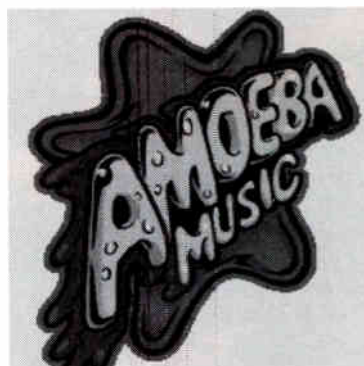
Continued on page 41

Catalog, Coalitions, Service & Skateboards: How Indie Stores Survive And Thrive

BY BRIAN GARRITY

With music retail increasingly being dominated by behemoth music and video chains, consumer-electronics stores and mass merchants, many independent store operators are opting for alternative business strategies beyond traditional mass-market music merchandising.

Many stores are scaling back music inventory to make room for movies, games and lifestyle prod-



shelf space to used product and DVD. However, stores like Twist & Shout, a Denver-based retailer, and Amoeba Music, a California-based chain with units in San Francisco, Berkeley and Los Angeles, are defying that trend by making deep catalog the signature of their stores.

San Francisco-based Amoeba, already the operator of a pair of mammoth Bay Area outlets (a 10,000-square-foot store and a 19,000-square-foot store, respectively), late last year opened a 28,000-square-foot retail space in Hollywood, as well as a 15,000-square foot warehouse/office location.

Marc Weinstein, one of Amoeba's co-owners, told *Billboard* at the time of the Hollywood opening that he perceived L.A. to be a perfect opportunity (*Billboard*, Dec. 15, 2001). "We consider it to be a really under-served market, considering the size of the music scene, the number of people into music," Weinstein said. "For a variety of reasons, the [L.A.] record retail stores aren't able to really serve the market, for its sheer size. The couple of chain stores that do try to serve the market are really thin in terms of catalog. Certainly, the energy is not so exciting in those stores. The many cool indie stores in the L.A. area are basically neighborhood-serving or very specialized, so there are a lot of really great niche stores—little pockets of heaven here and there—but nothing that puts it together all in one place."

The Los Angeles market illustrates many of the current philosophies in independent retailing strategies.

REMAKE, REMODEL RHINO

The opening of Amoeba Hollywood
Continued on page 30



Denver's Twist & Shout

ucts; some are honing their focus on niche genre specialization, while others have made deep-catalog their chief attribute.

"When you are talking indie retail stores, you have crappy ones and you have great ones, and the great ones are really looking to define themselves as 'The Ultimate,'" says Don Van Cleave, president of the Coalition of Independent Music Stores (CIMS). "That's what makes

them survive."

But, with retail becoming increasingly consolidated and the incidence of digital piracy via file-sharing and CD-burning exploding, survival is no easy proposition for indies.

HOW DEEP IS YOUR SHELF

Stocking a broadly diversified catalog is becoming especially challenging for many independents, which are turning over ever-more

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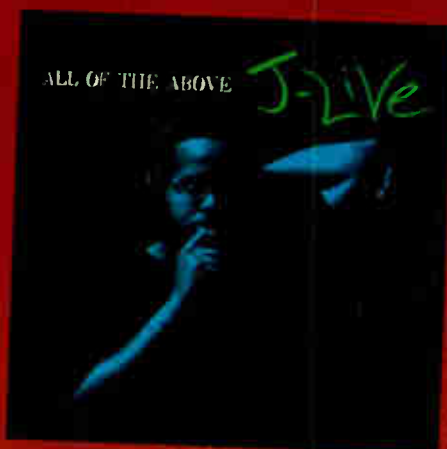
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J-LIVE ≈ All of the Above
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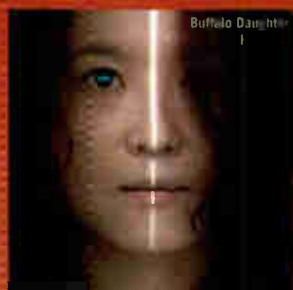
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 "Soon Come is hip hop soul music, makes you feel good all up in your chest" - DJ Jazzy Jeff



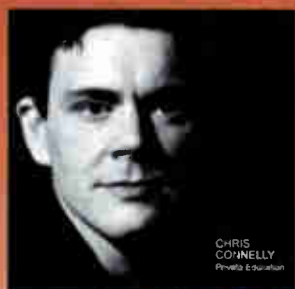
BUFFALO DAUGHTER ≈ I
 Buffalo Daughter come of age on their new release "I". An immaculately expansive record of innovative sounds and songs.



MEG LEE CHIN ≈ Piece & Love
 Hear her music everywhere from *Shawtime's "Queer as Folk"* to WB's *"Witchblade"* to X-Box's new game *"Amped."*



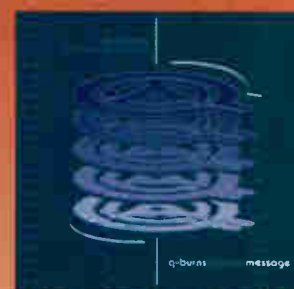
COLD CUT ≈ 70 Minutes of Madness
 The legendary album, re-released by popular demand.



CHRIS CONNELLY ≈ Private Education
 "gorgeous" and "stunning" (4 stars out of 5) - Rolling Stone.
 "The singer/songwriter is back" - Tamara Canniff, CNN



MISS KITTIN & THE HACKER ≈ First Album
 Stylish electro-noir which oozes icy glamour. Features the infamous single "Frank Sinatra."



Q-BURNS ABSTRACT MESSAGE ≈ Re-routed
 Top underground electronic producers remix and reinterpret Q-Burns Abstract Message's "Invisible Airline" album. Featuring the lovely vocals of Naked Music's Lisa Shaw.



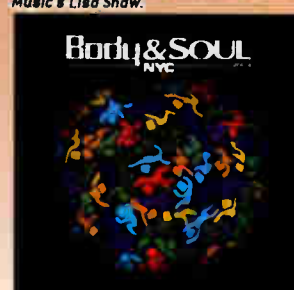
SENTRIDOH ≈ Free Sentridoh
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caroline DISTRIBUTION



INDIES STORES

Continued from page 28

factored into other local stores—pursuing different approaches but at times overlapping in customer demographics—deciding to quickly upgrade their look and stock. Rhino Records in West L.A. opened a new, improved version of its store earlier this year. Aron's Records—a specialist in dance and progressive rock located just miles from the Amoeba Hollywood location—gave a makeover to its existing store and discounted its used stock by 20% the week Amoeba opened.

In the case of Rhino, it almost doubled the size of its old location, with a new 6,000-square-foot space.



CIMS' Van Cleave

off-center retail environment that focuses on fun.

"I've always had this fantasy of

games to velvet Elvis paintings.

Says Van Cleave, "I think you are going to find—with really great record stores out there—the inventory may be shrinking and making room for other things." Driving such transformations, beyond consolidation pressures, is the erosion of music sales as digital piracy rates continue to rise. "A lot of [independent stores] are trying to shift their business toward non-burnable items," adds Van Cleave.

The trick, he says, is to remain the go-to music destination but focus buying efforts on other things besides new CDs. He points to Twist & Shout, which has a dance store across from its main store that carries everything from apparel and DJ boxes to new turntables.

But just as important as diversification is price competitiveness. "We're finding that the more you feature low-price music in your store the better your buzz is," Van Cleave says. "It takes away that disincentive. The customer doesn't feel



Other Music, New York

like they have to burn everything at that point."

However, executing a successful indie strategy is a proposition sometimes easier said than done—even when using winning formulas that have been established elsewhere. New York's Other Music recently closed its first and only branch location in Cambridge, Mass., after a year in business.

Housed in Harvard Square—already home to Tower, HMV, Newbury Comics and a slew of smaller stores—the location proved not to be the most inviting environment for a specialty retailer.

"There is something good about a boutique store if you are a real music head, and that's something that big stores really can't do," says Other Music co-owner Josh Madell. "But, as we apparently learned in Boston, not every city wants that."

Meanwhile, more mainstream-oriented indie stores are finding strength in numbers by acting collectively through organizations like CIMS, Music Monitor Network, Local Independent Network of CD Stores (LINCS) and the Metropolitan Independent Retailers Assn. (MIRA).

STRENGTH IN NUMBERS

Retail coalitions, formed several years ago to give independent music stores the clout that big chains have, are growing in size and importance. Labels have taken notice because of the coalitions' ability to break new acts. And, although continued retail consolidation often means a greater direction of label resources toward fewer companies, many coalition members think their grassroots approach to marketing will keep the funds flowing in their direction. "We provide a collective voice," says Van Cleave. "All of my guys are much stronger from working within a group. The labels give them a lot more attention." ■

"I think you are going to find—with really great record stores out there—the inventory may be shrinking and making room for other things. A lot of [independent stores] are trying to shift their business toward non-burnable items."

—Don Van Cleave, CIMS

The store, which focuses on alternative rock, reggae, world music and roots music, stocks more than 40,000 titles, with 80% new product and 20% used. Rhino, which is co-owned by Richard Foos and Steve Ferber, says its goal is to create an

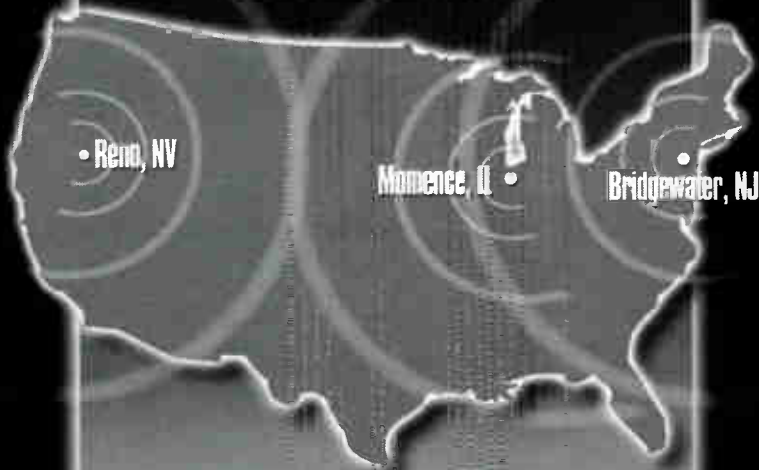
doing a pop-culture superstore, Foos told Billboard at the time of the store's opening. "That's what we tried to model this on" (Billboard, Feb. 16). The expanded version of the store sells everything from old pinball machines and Pac-Man

BUZZ AND SKATEBOARDS

Even genre-specialty stores are getting into the act. Bionic Records of Southern California, a specialist in punk, has made a name for itself in skateboard sales, which now rival music sales.

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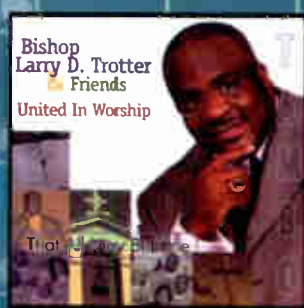
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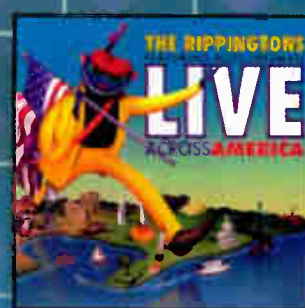
All-4-One
A41



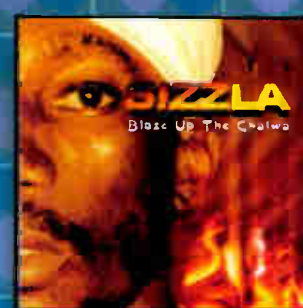
Billy Bang
VIETNAM: THE AFTERMATH



Bishop Larry D. Trotter & Friends
UNITED IN WORSHIP



The Rippingtons
LIVE ACROSS AMERICA



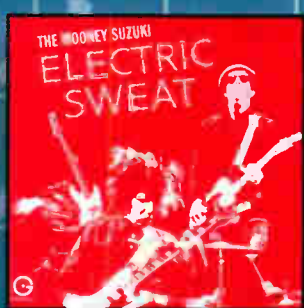
Sizzla
BLAZE UP THE CHALWA



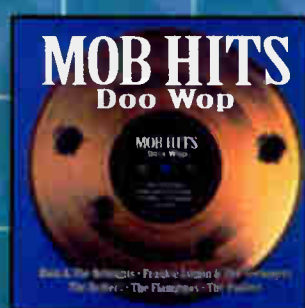
Lalo Schifrin
RETURN OF THE MARQUIS DE SADE



Kitano
AN ANCIENT JOURNEY



The Mooney Suzuki
ELECTRIC SWEAT



Mob Hits: Doo Wop
VARIOUS ARTISTS

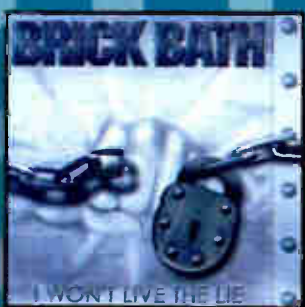


Patti Austin
FOR ELLA

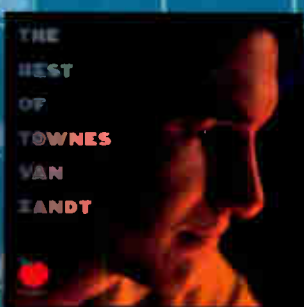
EVERYWHERE IN MUSIC!



Robben Ford
BLUE MOON



Brick Bath
I WON'T LIVE THE LIE



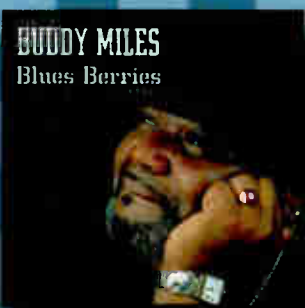
Townes Van Zandt
THE BEST OF



Toots Andrews
TROMBONE SHORTY'S SWINGIN' GATE



Dream Theater
WHEN DREAM AND DAY UNITE



Buddy Miles
BLUES BERRIES



Patti LaBelle & The Bluebelles
OVER THE RAINBOW



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ROCKIN' INDIES

Continued from page 26

pop-savvy punk band's releases. Since then, the company has reaped huge commercial dividends with like-minded groups such as the Offspring, Rancid and Pennywise, and lately with such younger acts as Millencolin and Dropkick Murphys. Though the company has broadened its base with imprints like Anti- (home of Tom Waits and Merle Haggard) and through the distribution of rough-hewn blues label Fat Possum, its target primarily remains the same indie-punk fan base that Epitaph appealed to two decades ago.

Epitaph president Andy Kaulkin says, "You have to be focused. We're small, we're the little guys. We can't compete with the major labels in terms of budgets, in terms of clout. What we do is work things on a grassroots level. Working things on a grassroots level means being focused on an audience, and knowing that audience and being a part of that audience, really understanding it and really relating to it."

EMO TO GO

One of the hottest indie-rock labels at the moment (and the target of much major-label interest) is L.A.'s Vagrant Records, home of such "emo-core" acts as Saves the Day,

the Get Up Kids and Dashboard Confessional. Vagrant's Rich Egan, who is partnered in the eight-year-old label with Jon Cohen, says that the label has cornered the emo market not by any grand design, but simply because a love of the style led to the formulation of a roster of like-minded acts.

"It's odd," Egan says. "I didn't know I was signing, quote-unquote, 'emo bands.' I just signed punk-rock bands that were working hard and that I liked...As music moves and as indie-rock scenes move, they all tend to write in the same vein, because they all grew up with the same inspirations. So I signed bands that grew up listening to Jawbreaker and Superchunk and Seaweed and Fugazi, so it's this mish-mash of punk rock and emotionally heart-wrenching, aggressive music."

However, Egan adds, at the end of the day it's a plus for his label to be tightly focused on a single style of music. "I realized, from the business end of it," he says, "it's easier to stay within a genre, that's for sure, than to try and spread yourself too thin. And frankly, it's the only genre I have any knowledge of, because I grew up in this scene. It was like second nature to me. It makes it easier, because all of our bands can tour together. Hopefully, the bigger bands are opening the door for the smaller bands." ■

"Something Worth Talking About" AFIM's Push For Visibility

With indie product vying with the majors for retail space and consumer attention, Jeanne Oberstar, outgoing executive director of the Assn. for Independent Music, says that one of her goals since taking the AFIM post in December has been to increase the visibility of the organization and the indie sector in general.

Oberstar sees the lack of presence for indies at retail as having a domino effect: no visibility, no sales, no radio. "Budgets certainly are not the same for independents and majors, so, depending on what the labels can afford [to spend] to market their product results in the visibility in the stores. And, without successful sales results, radio will not pick up music and give it airplay."

Oberstar thinks consumers would embrace more indie artists if only they were exposed to the music. "The sad thing is that there's so much talent out there, that if people had the [opportunities] to actually listen to independ-



AFIM's Oberstar

ent music, I believe sales would increase quite dramatically."

So how can AFIM and the indie world improve the situation? "We're working with a lot of different publications, like the RIAA," she explains. "We're working on getting a stronger voice for the independents, because a lot of the things that affect the majors do affect the independent artists as well. And, in order for us to have a voice, we need to be able to unite the inde-

pendent music sector. We need some type of airplay that's dedicated to independent music. It filters down to everything—publications, radio, television.

"We do have some ideas in the works," she continues. "Unfortunately, we can't talk about them at the moment. But they are exciting and something that should impact the independent community in the next year or so. [There will] definitely be promotional efforts—both audio and probably television.

"This has been the most difficult year," she concludes, "not just for the indies but for the music industry as a whole. But, in fact, it was a good starting [point] for bringing people together and making them realize that, if we get together, we can come up with new business opportunities within our independent sector and build off of those. We need to stand up and have a voice, too, just as much as the majors, because we have something worth talking about."

—MICHAEL AMICONE

- | | |
|----------------|-----------------|
| ARENA ROCK | DM |
| ATLANTIC | PALM |
| BARSUK | PUNAHOLE |
| BEGGARS GROUP | RHINO |
| BLOODSHOT | RUFFLIFE |
| CAVITY SEARCH | SAR |
| ELEKTRA | SELECT |
| EVERFINE | SIDEONEDUMMY |
| FENWAY | SLIP N SLIDE |
| FLYING FROG | SPINART |
| 4 PLAY | SPITFIRE |
| GEORGE V | STAR 69 |
| GOTHAM | STATRA |
| ICONIC | STRAY |
| JETSET | STRICTLY RHYTHM |
| LAKESHORE | SUB POP |
| MATADOR | SUBLIMINAL |
| METROPOLIS | THIRSTY EAR |
| MINTY FRESH | TIGER STYLE |
| MIX CONNECTION | TOMMY BOY |
| MUTE | TOMORROW |
| NERVOUS | TOUCH AND GO |
| NEW LINE | UBIQUITY |
| NEXT LEVEL | VAPOR |
| NOW OR NEVER | WARNER BROS. |
| OGGIO | |

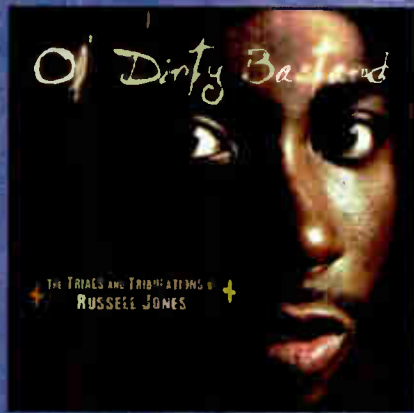
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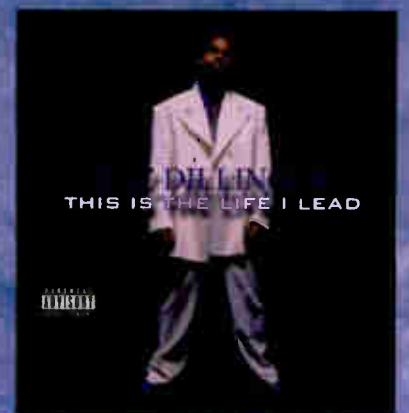
Rap - Rock & Roll



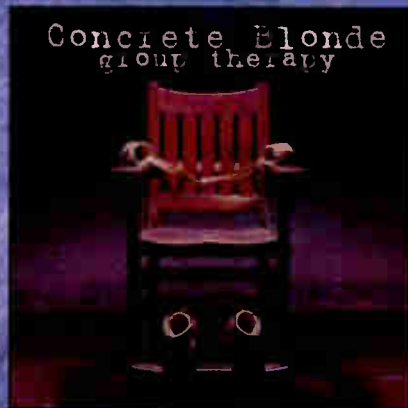
Ol' Dirty Bastard
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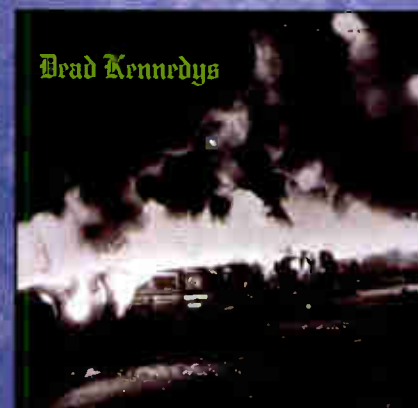
C-Murder
Tru Dawgs
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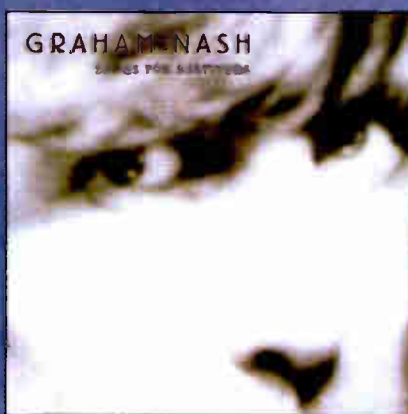
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Mannheim Steamroller
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A YEAR OF INDEPENDENTS: 2001-2002 CHARTS

The chart recaps in this Spotlight cover the 12-month period beginning with the April 14, 2001, through this year's April 6 issue. The recaps are confined to titles which are not sold through major distribution channels.

Ownership ties by a major conglomerate do not disqualify a title from consideration, nor do the several pick-and-pack arrangements that some indie distributors hold with major distributors. The dividing line is whether a title is sold by one of the five majors.

With the exception of the Hot R&B/Hip-Hop Singles & Tracks categories, all recaps are based exclusively on sales compiled by SoundScan, with titles receiving credit for units sold during each week they appeared on the pertinent chart during the tracking period. Hot R&B/Hip-Hop Singles & Tracks combines SoundScan sales data with audience impressions calculated by Broadcast Data Systems and points from non-monitored radio stations surveyed by Billboard, with total points combined for each week a title appeared on that chart.

Some nuances considered in the compilation of these lists:

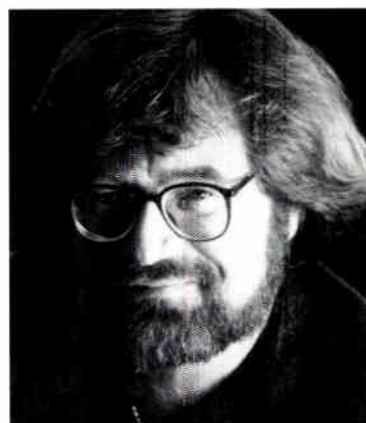
- Word titles, as of Jan. 29, go through WEA distribution. Prior to that date, some Word titles were distributed through Sony Music while others were independently distributed. Only those titles self-distributed are included here.
- This year, we replace the Hot 100 Singles recap with a recap from the Hot 100 Singles Sales chart.
- The classical recaps are taken from The Billboard Classical 50, an in-house chart that includes titles from all four published classical charts.

Recaps for this Spotlight were compiled by Anthony Colombo with assistance from chart managers Keith Caulfield, Ricardo Companioni, Steve Graybow, Wade Jessen, Minal Patel, Silvio Pietroluongo and Marc Zubatkin.

Top Independent Albums

Pos. TITLE—Artist—Imprint/Label

- CHRISTMAS EXTRAORDINAIRE**—Mannheim Steamroller—American Gramophone
- DREAM STREET**—Dream Street—UEG/Edel
- DUCES 'N TRAYZ—THE OLD FASHIONED WAY**—Snoop Dogg Presents Tha Eastsidaz—TVT
- PUT YO HOOD UP**—Lil' Jon & The East Side Boyz—BME/TVT
- NICKEL CREEK**—Nickel Creek—Sugar Hill
- THE FALLOUT**—Default—TVT
- ANIMOSITY**—Sevendust—TVT
- SPACE BOOGIE: SMOKE ODDESSEY**—Krupt—Antra/Artemis
- WHO LET THE DOGS OUT**—Baha Men—S-Curve/Artemis
- DIGITAL BULLET**—RZA As Bobby Digital—Wu-Tang/In the Paint/Koch
- WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5**—Jim Johnston—Smack Down!/Koch
- ORACLE**—Kittie—Artemis
- PROUD TO BE AMERICAN**—The Hit Crew—Turn Up the Music
- PUNK O RAMA 2001 VOL. 6**—Various Artists—Epitaph
- DEATH ROW PRESENTS: THA DOGG POUND 2002**—Tha Dogg Pound—Death Row/D3
- BEFORE THE STORM**—Darude—



Chip Davis, Mannheim Steamroller

- Groovilicious/Strictly Rhythm
- REVELLING/RECKONING**—Ani DiFranco—Righteous Babe
 - N.Y.C. UNDERGROUND PARTY VOLUME 4**—Louie DeVito—Dee Vee/Musicrama
 - DISTURBED**—Coo Coo Cal—Infinite/Tommy Boy
 - LAND OF THE FREE?**—Pennywise—Epitaph
 - HERE AT THE MAYFLOWER**—Barry Manilow—Concord
 - DIGIMORTAL**—Fear Factory—Roadrunner
 - THE RAINBOW CHILDREN**—Prince—NPG/Redline
 - THE SNEAK ATTACK**—KRS-One—Front Page/In The Paint/Koch
 - MAS DE MI ALMA**—Marco Antonio Solís—Fonovisa

Top Independent Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- AMERICAN GRAMAPHONE** (2)
- TVT** (5)
- UEG** (1)
- IN THE PAINT** (13)
- BME** (1)
- SUGAR HILL** (2)
- EPITAPH** (7)
- FONOVISA** (9)
- ANTRA** (1)
- ARTEMIS** (6)

Top Independent Album Labels

Pos. LABEL (No. of Charted Titles)

- TVT** (14)
- AMERICAN GRAMAPHONE** (2)
- KOCH** (20)
- ARTEMIS** (10)
- EDEL** (2)

Hot 100 Singles Sales

Pos. TITLE—Artist—Imprint/Label

- MY PROJECTS**—Coo Coo Cal—Infinite/Tommy Boy
- DANSIN WIT WOLVEZ**—Strik 9ine—Fade/ECMD

Continued on page 36



RIGHT NOW:

KHIA

Thug Misses, the debut album in stores now, featuring the #1 requesting hit single "My Neck, My Back" (Lick It), the fastest breaking song in America!

DARK ANGEL SOUNDTRACK

Featuring Khia's "My Neck, My Back", new songs by Public Enemy and MC Lyte, John Forté feat. Tricky, plus Q Tip, Samantha Cole, and Foxy Brown feat. Kelis.

STEVE EARLE

Sidetracks, featuring rare and unreleased tracks. Video for first single "Some Dreams" (from The Rookie) on CMT now; "Inside Fame" bio of Earle starts airing on CMT May 18.

WARREN ZEVON

My Ride's Here, featuring songwriting collaborations with Hunter S. Thompson, Mitch Albom, Paul Muldoon, and the first single, "Basket Case" written with Carl Hiassen.

JOHNNY A.

"Oh Yeah", this year's instrumental hit! #1 phones and requests at KFOG/SF and KINK/Portland! From the album Sometime Tuesday Morning.

SUGARCULT

40K+ pieces scanned off first single from Start Static. New single "Bouncing off the Walls" featured in all advertising for Artisan film Van Wilder, in theatres NOW.

MARAH

Float Away with the Friday Night Gods is the follow-up to their critically acclaimed debut Kids in Philly and features the first single "Float Away".

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GRAHAM NASH
PETER WOLF

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- 9 ACADEMY COUNTRY MUSIC AWARDS
- 18 INTERNATIONAL BLUEGRASS MUSIC ASSOCIATION AWARDS

"The experience of seeing Douglas is this: It is what I imagine seeing Hendrix or Charlie Parker must have been like." - *INK 19*

"Jerry Douglas is one of a rare breed. He is so successful at reaching people with his musical voice that one might forget that he has advanced technically beyond anyone on his instrument. The combination of musical depth and pure ability is astounding and inspiring." - *Bela Fleck*

"[Resophonic] guitarist Jerry Douglas was the show's [DOWN FROM THE MOUNTAIN] MVP." - *PHILADELPHIA INQUIRER, 2/02/02*

"A matchless contemporary master." - *NEW YORK TIMES MAGAZINE*

Select concert dates with the Jerry Douglas Band include St. Paul, MN, Madison, WI, Kalamazoo, MI, Ann Arbor, MI, Chicago, IL, Washington, D.C., New York (World Financial Center) and Telluride, CO as well as a featured performer slot on the O BROTHER!-inspired DOWN FROM THE MOUNTAIN Summer Tour.

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World Radio History

CHARTS

Continued from page 34

- 3 **MRS. STEVEN RUDY**—Mark McGuinn—VFR
- 4 **KEEP IT REAL**—Kelli Mack—Rising Hi
- 5 **PUT YOUR ARMS AROUND ME**—Natural—Trans Continental/Madacy
- 6 **THAT WAS THEN**—Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Rippa—Body Head
- 7 **BUSTER**—Dennis Da Menace—1st Avenue
- 8 **AMERICA WILL ALWAYS STAND**—Randy Travis—Relentless Nashville
- 9 **BYE-BYE BABY**—Brandy Moss-Scott—Heavenly Tunes
- 10 **MAYBE**—Mpress—Big 3/Artemis

Hot 100 Singles Sales Labels

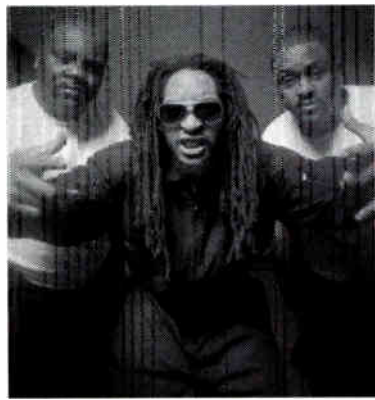
Pos. LABEL (No. of Charted Titles)

- 1 **TOMMY BOY** (4)
- 2 **HEARTLESS** (4)
- 3 **ECMD** (1)
- 4 **VFR** (1)
- 5 **RISING HI** (1)

Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **PUT YO HOOD UP**—Lil' Jon & The



Lil Jon & The East Side Boyz

- East Side Boyz—BME/TVT
- 2 **DUCES 'N TRAYZ—THE OLD FASHIONED WAY**—Snoop Dogg Presents Tha Eastsidaz—TVT
- 3 **SPACE BOOGIE: SMOKE DODESSEY**—Kuru—Antra/Artemis
- 4 **DIGITAL BULLET**—RZA As Bobby Digital—Wu-Tang/In the Paint/Koch
- 5 **THE SNEAK ATTACK**—KRS-One—Front Page/In the Paint/Koch
- 6 **THE REALNESS**—Cormega—Legal Hustle/Landspeed
- 7 **DISTURBED**—Coo Coo Cal—Infinite/Tommy Boy
- 8 **MURDER SHE SPOKE**—La' Chat—In the Paint/Koch
- 9 **DOCTOR OF LOVE**—The Love Doctor—Mardi Gras
- 10 **DEATH ROW PRESENTS: THA DOGG POUND 2002**—Tha Dogg Pound—Death Row/D3



Coo Coo Cal

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **TVT** (8)
- 2 **KOCH** (14)
- 3 **LANDSPEED** (8)
- 4 **ARTEMIS** (1)
- 5 **TOMMY BOY** (3)

Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 **TVT** (6)
- 2 **TOMMY BOY** (2)
- 3 **RAWKUS** (8)
- 4 **KOCH** (3)
- 5 **HEARTLESS** (4)

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **MY PROJECTS**—Coo Coo Cal—Infinite/Tommy Boy
- 2 **BIA' BIA'**—Lil Jon & The East Side Boyz Featuring Ludacris, Too Short, Big Kap & Chyna Whyte—BME/TVT
- 3 **ILUVIT**—Snoop Dogg Presents Tha Eastsidaz Featuring Kokane—Doggystyle/TVT
- 4 **ROUND & ROUND**—Hi-Tek Featuring Jonell—Rawkus
- 5 **BEHIND THE WALLS**—Kuru—Featuring Nate Dogg & Shyne—Avatar
- 6 **DANSIN WIT WOLVEZ**—Strik 9ine—Fade/ECMD
- 7 **KEEP IT REAL**—Kelli Mack—Rising Hi
- 8 **OOOH BOY**—Regina Belle—Peak/Concord
- 9 **GIVE IT TO HER**—Tanto Metro & Devonte—2 Hard/Shocking Vibes/VP
- 10 **PUT YO HOOD UP**—Lil Jon & The East Side Boyz—BME/TVT

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- 1 **MY PROJECTS**—Coo Coo Cal—Infinite/Tommy Boy
- 2 **DANSIN WIT WOLVEZ**—Strik 9ine—Fade/ECMD

- 3 **JUMP UP IN THE AIR**—Original P Introducing Hyped Up Westbound Soljaz—Westbound
- 4 **BUSTER**—Dennis Da Menace—1st Avenue
- 5 **BIGACTS LITTLEACTS**—Afu-Ra Featuring GZA—D&D/In the Paint/Fat Beats/Koch
- 6 **THAT WAS THEN**—Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Rippa—Body Head
- 7 **THINK BIG**—Crimewave—Crimewave
- 8 **PO' PUNCH**—Po' White Trash And The Trailer Park Symphony—Pocket Change
- 9 **WHO'S GONNA LOVE YA'**—Bigga Figgaz—King B
- 10 **ALL I WANNA DO**—The Young Millionaires Featuring Lil' One—The Young Millionaires—Urban Spears/Urban Dreams

Hot Rap Singles Labels

Pos. LABEL (No. of Charted Titles)

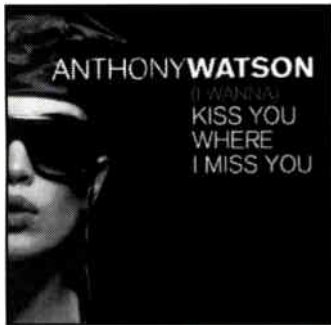
- 1 **TOMMY BOY** (1)
- 2 **RAWKUS** (7)
- 3 **ECMD** (1)
- 4 **CRIMEWAVE** (2)
- 5 **LANDSPEED** (3)

Continued on page 38

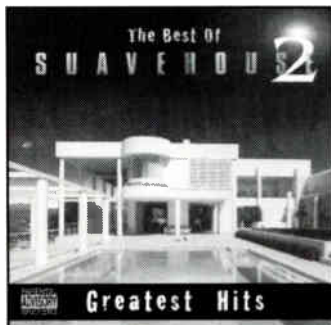
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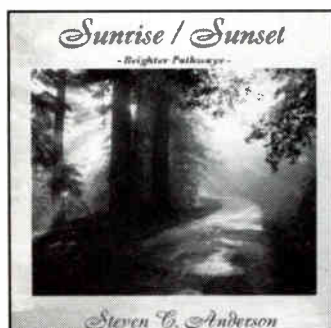
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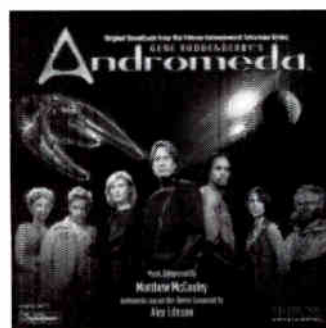
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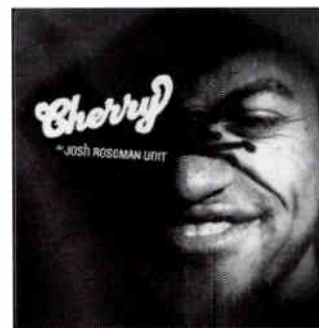
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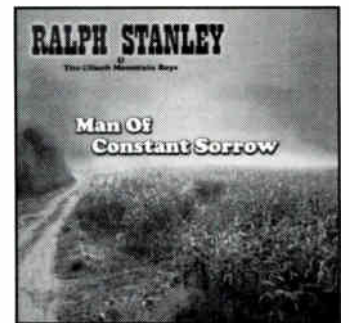
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CHARTS

Continued from page 36

Hot Dance Music/Maxi-Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 **YES**—Amber—Tommy Boy
- 2 **SANDSTORM (THE REMIXES)**—Darude—Groovilicious/Strictly Rhythm
- 3 **TRUST YOUR LOVE**—Koda—Sounday/Orpheus
- 4 **WITHOUT YOU**—Digital Allies Featuring Richard Luzzi—Xtreme
- 5 **WHERE'S YOUR HEAD AT**—Basement Jaxx—XL/Astralwerks
- 6 **ONE GOOD REASON**—Nicole J. McCloud—24/7/Artemis
- 7 **LORDS OF ACID VS. DETROIT**—Lords Of Acid—Antler Subway



Amber

Hot Dance Music/Maxi-Singles Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **TDDMY BDY** (6)
- 2 **STRICTLY RHYTHM** (5)
- 3 **DRPHEUS** (2)
- 4 **XTREME** (1)
- 5 **ASTRALWERKS** (1)

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 8 **BREAK 4 LOVE**—Peter Rauhofer + Pet Shop Boys—The Collaboration—Star 69
- 9 **EVERYDAY**—Kim English—Nervous
- 10 **TAKE BACK**—Koda—Sounday/Orpheus

- 1 **MAS DE MI ALMA**—Marco Antonio Solís—Fonovisa
- 2 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa



Marco Antonio Solís



Jane Monheit

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **COME DREAM WITH ME**—Jane Monheit—N-Coded/Warlock
- 2 **NEVER NEVER LAND**—Jane Monheit—N-Coded/Warlock
- 3 **BET ON JAZZ PRESENTS: JAZZ NOW**—Various Artists—NARM/Rykodisc
- 4 **STEPPING OUT**—Diana Krall—Justin Time
- 5 **A NANCY WILSON CHRISTMAS**—Nancy Wilson—MCG Jazz/Telarc
- 6 **BALLADS: REMEMBERING JOHN COLTRANE**—Karrin Allyson—Concord Jazz/Concord
- 7 **SWINGIN' FOR SCHUUR**—Diane Schuur—Maynard Ferguson—Concord Jazz/Concord
- 8 **PAST, PRESENT & FUTURE**—The Chick Corea New Trio—Stretch/Concord
- 9 **MOST REQUESTED SONGS**—Susanah McCorkle—Concord
- 10 **BIG BAND CHRISTMAS**—Various Artists—Direct Source Special Products

Top Latin Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **FONOVISA** (35)
- 2 **BALBOA** (6)
- 3 **FREDDIE** (4)
- 4 **PINA** (2)
- 5 **BM** (1)

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **D ME VOY O TE VAS**—Marco Antonio Solís—Fonovisa
- 2 **ME VAS A EXTRANAR**—Pepe Aguilar—Musart/Balboa
- 3 **NO TE PODIAS QUEDAR**—Conjunto Primavera—Fonovisa
- 4 **CADA VEZ TE EXTRAND MAS**—Banda El Recodo—Fonovisa
- 5 **Y LLEGASTE TU**—Banda El Recodo—Fonovisa
- 6 **SE QUE ME VAS A DEJAR**—Marco Antonio Solís—Fonovisa
- 7 **AMAME**—Rogelio Martinez—Discos Cisne
- 8 **ME LIBERE**—El Gran Combo—Combo
- 9 **NO SE VIVIR SIN TI**—Conjunto Primavera—Fonovisa
- 10 **MI FANTASIA**—Los Tigres Del Norte—Fonovisa

Hot Latin Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 **FONOVISA** (28)
- 2 **BALBOA** (10)
- 3 **DISCOS CISNE** (3)
- 4 **COMBO** (1)
- 5 **Z** (1)

Top Jazz Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARLOCK** (3)
- 2 **CONCORD** (11)
- 3 **TELARC** (4)
- 4 **JUSTIN TIME** (1)
- 5 **RYKDDISC** (1)

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **IN MODERN TIMES**—Spyro Gyra—Heads Up
- 2 **LIFE IN THE TROPICS**—The Rippingtons Featuring Russ Freeman—Peak/Concord
- 3 **M SQUARED**—Marcus Miller—3 Deuces/Telarc
- 4 **HYPNOTIC**—Paul Taylor—Peak/Concord
- 5 **FEELIN' YDU**—Andre Ward—Orpheus
- 6 **FROM THE HEART**—Kim Waters—Shanachie
- 7 **RENDEZVOUS**—Walter Beasley—Shanachie

Continued on page 40

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CHARTS

Continued from page 38

- 8 **ACQUAINTED WITH THE NIGHT**—*Pieces Of A Dream—Heads Up*
- 9 **FUTURE 2 FUTURE**—*Herbie Hancock—Transparent*
- 10 **KICKIN' IT**—*Jeff Lorber—Samson/Gold Circle*

Top Contemporary Jazz Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **CONCORD** (5)
- 2 **SHANACHIE** (12)
- 3 **HEADS UP** (2)
- 4 **ORPHEUS** (4)
- 5 **TELARC** (1)

The Billboard Classical 50

Pos. TITLE—Artist—Imprint/Label

- 1 **GOD BLESS AMERICA: UNITED WE STAND!**—*Various Artists—St. Clair*
- 2 **AN AMERICAN COMPOSER IN CONCERT**—*Tim Janis—Tim Janis Ensemble*
- 3 **MICHAEL AMANTE**—*Michael Amante—Medalist*
- 4 **BABY'S FIRST CLASSICS**—*Various Artists—St. Clair*
- 5 **GUITAR CLASSICS**—*Various Artists—St. Clair*
- 6 **PIANO CLASSICS**—*Various Artists—St. Clair*
- 7 **RELAXING CLASSICS**—*Various Artists—St. Clair*

- 8 **TRANQUIL CLASSICS**—*Various Artists—St. Clair*
- 9 **IMPERIAL CLASSICS**—*Various Artists—United Multimedia*
- 10 **ROMANTIC CLASSICS**—*Various Artists—St. Clair*

The Billboard Classical 50 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ST. CLAIR** (35)
- 2 **MADACY** (11)
- 3 **TIM JANIS ENSEMBLE** (2)
- 4 **MEDALIST** (1)
- 5 **UNITED MULTIMEDIA** (1)



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Top New Age Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CHRISTMAS EXTRAORDINAIRE**—*Mannheim Steamroller—American Gramophone*
- 2 **CHRISTMAS COLLECTION**—*Mannheim Steamroller—American Gramophone*
- 3 **LIVE!**—*Esteban—Daystar*
- 4 **PURE HYMNS**—*The John Tesh Project—Faith MD/Garden City*
- 5 **WATER'S EDGE**—*Tim Janis—Tim Janis Ensemble*
- 6 **ESTEBAN BY REQUEST**—*Esteban—Daystar*
- 7 **HOLIDAY TRILOGY: A CLASSIC CHRISTMAS**—*Esteban—Daystar*
- 8 **FRESH AIRE 8**—*Mannheim Steamroller—American Gramophone*
- 9 **FLAME, FLAMENCO & ROMANCE**—*Esteban—Daystar*
- 10 **ACROSS AN OCEAN OF DREAMS—2002**—*Real Music*

Top World Music Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **WHO LET THE OGS OUT**—*Baha Men—S-Curve/Artemis*
- 2 **THE IRISH TENORS: ELLIS ISLAND**—*Anthony Kearns/Ronan Tynan/Finbar Wright—Music Matters*
- 3 **ALONE IN IZ WORLD**—*Israel Kamakawiwo'Ole—Big Boy/The Mountain Apple Company*
- 4 **TANTO TEMPO**—*Bebel Gilberto—Ziriguiboom/Six Degrees*
- 5 **TANTO TEMPO REMIXES**—*Bebel Gilberto—Ziriguiboom/Six Degrees*
- 6 **BUDDHA-BAR III**—*Ravin—Wagram/George V*
- 7 **SAMBA BOSSA NOVA**—*Various Artists—Putumayo*
- 8 **ARABIC GROOVE**—*Various Artists—Putumayo*
- 9 **MI YEEWNII-MISSING YOU**—*Baaba Maal—Palm*
- 10 **THE EDGE OF SILENCE**—*Solas—Shanachie*

Top New Age Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (3)
- 2 **DAYSTAR** (9)
- 3 **GARDEN CITY** (2)
- 4 **TIM JANIS ENSEMBLE** (2)
- 5 **REAL MUSIC** (5)

Top World Music Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARTEMIS** (1)
- 2 **MUSIC MATTERS** (1)
- 3 **SIX DEGREES** (6)
- 4 **THE MOUNTAIN APPLE COMPANY** (4)
- 5 **PUTUMAYO** (5)

Continued on page 42

INDIE DISTRIBUTORS

Continued from page 28

COMPANY: Midwest Artists Distribution
ADDRESS: 5410 Newport Dr., Suite 41, Rolling Meadows, IL 60008
PHONE: 847-870-8525
E-MAIL: rick@midwestartistsdistribution.com
YEARS IN BUSINESS: 8
TOP EXECUTIVES: Dave Slania, president/owner; Rocio Slania, VP/owner; Rick Chrzan, operations manager
TOP LABELS: Delmark, ITP, Newport Classics, Four Winds, High Windy, Hindsight/Michelle
RECENT BEST-SELLERS: 3PC, Doc Watson/David Holt, Jerald Daemyon

COMPANY: Musicrama
ADDRESS: 43-01 22nd St., 6th Floor, Long Island City, N.Y. 11101
PHONE: 718-389-7818
E-MAIL: markj@musicrama.com
YEARS IN BUSINESS: 24
TOP EXECUTIVES: Charles Jarzabek, president; Mark Jarzabek, VP
TOP LABELS: Wagram, Centaur, Westend, DeeVee, WhatIf
RECENT BEST-SELLERS: Louie DeVito, Bad Boy Joe, Claude Challe, Ravin

COMPANY: Navarre Corporation
ADDRESS: 7400 49th Ave. North, New Hope, MN 55428
PHONE: 763-535-8333
E-MAIL: info@navarre.com
YEARS IN BUSINESS: 18
TOP EXECUTIVES: Steve Pritchitt, senior VP; Joyce Fleck, VP of marketing; Jim Colson, VP of business affairs; Ed Maxin, director of sales; Mike Cornette, director of product development
TOP LABELS: Sanctuary, Riviera, Dreamcatcher, American Gramophone, Cleopatra, Valley Entertainment, FreeFalls, Lil' Joe
RECENT BEST-SELLERS: Kenny Rogers, Concrete Blonde, Mannheim Steamroller

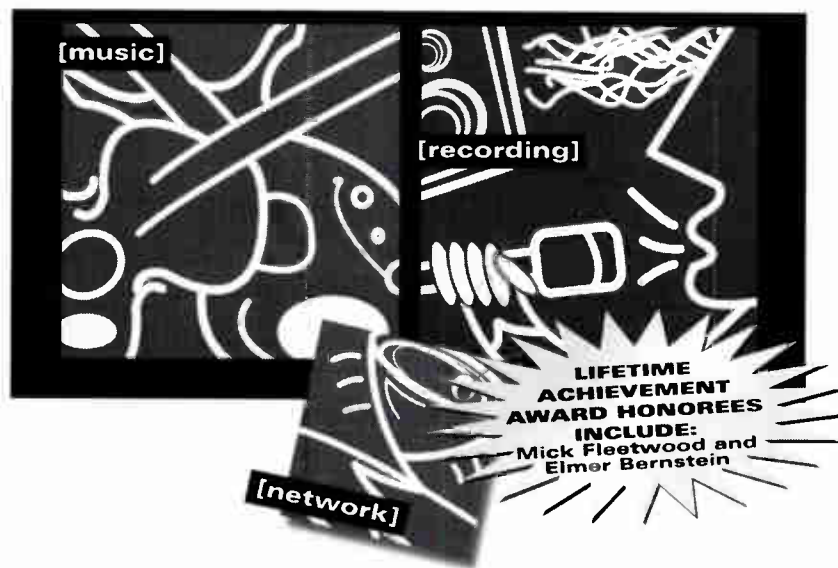
COMPANY: Proper Sales & Distribution
ADDRESS: 7 West 22nd St., 4th Floor, New York, N.Y. 10010
PHONE: 212-675-4268
E-MAIL: connie@nevprop.com
YEARS IN BUSINESS: 6
TOP EXECUTIVES: Mark Beaven, president; Connie Bambace, executive VP
TOP LABELS: Antler Subway, Messenger, Murder, Cheap Trick Unlimited
RECENT BEST-SELLERS: Lords of Acid, Dan Bern, Sloan

COMPANY: RED Distribution
ADDRESS: 79 Fifth Ave., New York, N.Y. 10003
PHONE: 212-404-0600
E-MAIL: Alan_Becker@redmusic.com
YEARS IN BUSINESS: 23
TOP EXECUTIVES: Ken Antonelli, president; Alan Becker, senior VP of product development; Howard
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- Session 18**
Meet The Press
- General Session: A&R**
- General Session: Label Presidents**
- Session 19**
How Music Effects Politics and Society
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The Ever Changing Legal Framework for Digital Distribution
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- Session 23**
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- General Session: Producers**
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The Year in Music Law

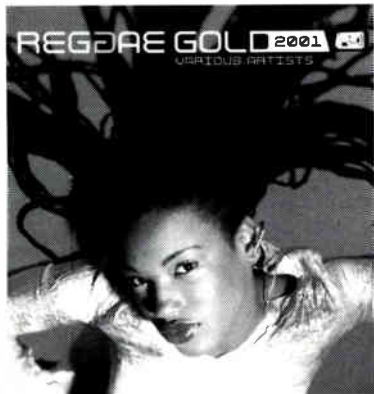
CHARTS

Continued from page 40

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **REGGAE GOLD 2001**—Various Artists—VP
- 2 **DANCEHALL XPLOSION 2001**—Various Artists—JamDown
- 3 **REGGAE XPLOSION 2001**—Various Artists—JamDown
- 4 **DAMN RIGHT**—Mr. Vegas—Greensleeves
- 5 **LOG ON**—Elephant Man—Greensleeves
- 6 **RIDDIM RYDERS VOL. 1**—Various Artists—JamDown
- 7 **STRICTLY THE BEST 27**—Various Artists—VP



- 8 **THE BIGGEST RAGGA DANCEHALL ANTHEMS 2001**—Various Artists—Greensleeves
- 9 **STRICTLY THE BEST 28**—Various Artists—VP
- 10 **MUSIC IS LIFE**—Beres Hammond—Harmony House/VP

Top Reggae Album Labels

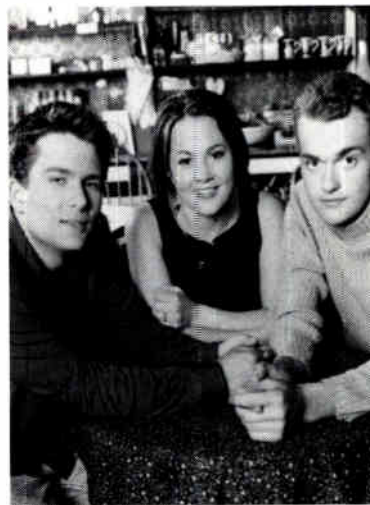
Pos. LABEL (No. of Charted Titles)

- 1 **VP** (16)
- 2 **JAMDOWN** (5)
- 3 **GREENSLEEVES** (6)
- 4 **ARTISTS ONLY** (2)
- 5 **MADACY** (2)

Top Country Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **NICKEL CREEK**—Nickel Creek—Sugar Hill
- 2 **MARK McGUINN**—Mark McGuinn—VFR



Nickel Creek

- 3 **NOTHING PERSONAL**—Delbert McClinton—New West
- 4 **LITTLE SPARROW**—Dolly Parton—Sugar Hill
- 5 **THE LIVE RECORD**—The Charlie Daniels Band—Blue Hat/Audium/Koch
- 6 **O SISTER! THE WOMEN'S BLUE-GRASS COLLECTION**—Various Artists—Rounder
- 7 **SONGCATCHER**—Soundtrack—Vanguard
- 8 **ROOTS: VOLUME 1**—Merle Haggard—Anti/Epitaph
- 9 **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**—Lee Greenwood—Freefalls
- 10 **A HILLBILLY TRIBUTE TO AC/DC**—Hayseed Dixie—Dualtone/Razor & Tie

Top Country Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SUGAR HILL** (4)
- 2 **VFR** (1)
- 3 **NEW WEST** (1)
- 4 **KOCH** (1)
- 5 **ROUNDER** (3)

Top Contemporary Christian Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CHRISTMAS EXTRAORDINAIRE**—Mannheim Steamroller—American Gramophone/Chordant
- 2 **TOP 25 PRAISE SONGS**—Various Artists—Maranatha!/Corinthian/Pamplin
- 3 **A DEEPER FAITH**—John Tesh—Faith MD/Garden City/Word
- 4 **COME HEAL THIS LAND**—Robin Mark—Hosanna!/Integrity/Word
- 5 **SING FOR ME**—Dez—Destiny
- 6 **JOURNEY FOR THE HEART**—Blessed—Ultimate
- 7 **THE RENAISSANCE EP**—MxPx—Fat Wreck Chords
- 8 **OPEN UP THE SKY**—Lindel Cooley—Hosanna!/Integrity/Word
- 9 **JESUS, CHRISTMAS WORSHIP DOWN UNDER**—Various Artists—Hillsong Australia/Integrity/Word
- 10 **PURE HYMNS**—The John Tesh Project—Faith MD/Garden City

Top Contemporary Christian Imprints

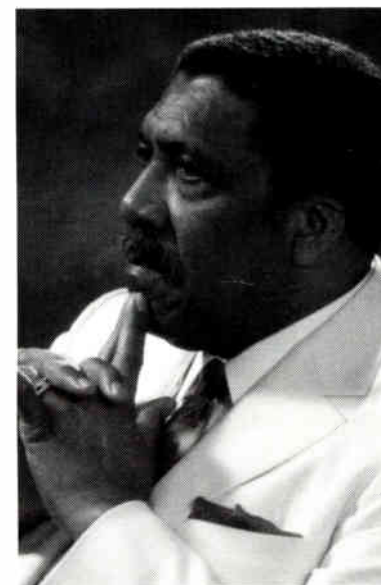
Pos. IMPRINT (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (1)
- 2 **INTEGRITY** (8)
- 3 **HOSANNA!** (6)
- 4 **MARANATHA!** (1)
- 5 **FAITH MD** (3)

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CONSTANTLY**—Rev. Clay Evans And The AARC Mass Choir—MEEK
- 2 **MUSIC**—Moses Tyson, Jr.—World Class Gospel/Alpine
- 3 **GOOD TIME**—Lee Williams And The Spiritual QC's—MCG
- 4 **DUETS**—Doug & Melvin Williams—Blackberry/Malaco
- 5 **YOU LOVE ME... STILL**—Esther Smith—DoRohn
- 6 **TURN IT AROUND**—Elder Jimmy Hicks And The Voices Of Integrity—Amen
- 7 **JOURNEY FOR THE HEART**—Blessed—Ultimate
- 8 **WE ARE AT WAR**—James Hall & Worship And Praise—Destiny
- 9 **TAE-BO INSPIRATIONAL: WALK BY FAITH... NOT BY SIGHT**—Soundtrack—New Spirit/Tyscot
- 10 **LIVE IN CONCERT**—Kim Burrell—Tommy Boy Gospel/Tommy Boy



Rev. Clay Evans

Top Gospel Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **DIAMANTE SERVANT** (7)
- 2 **WORLD WIDE GOSPEL** (4)
- 3 **TOMMY BOY** (4)
- 4 **MEEK** (1)
- 5 **DESTINY** (2)

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Continued on page 45

INDIE DISTRIBUTORS

Continued from page 41

Gabriel, senior VP of RED Ink; Dean Tabaac, VP of sales
TOP LABELS: Artemis, Warlock, Loud, Victory, New West
RECENT BEST-SELLERS: Dream Street, Project Pat, Thursday, Sigur Ros, Jane Monheit

COMPANY: Redeye Distribution
ADDRESS: 1130 Cherry Lane, Graham, N.C. 27253
PHONE: 336-578-7300
E-MAIL: info@redeyeusa.com
YEARS IN BUSINESS: 5

TOP EXECUTIVES: Glenn Dicker, director of purchasing; Kelly Wainscott, controller; Tor Hansen, director of sales; Stephen Judge, director of marketing

TOP LABELS: Yep Roc, Widespread, Ashmont, Undertow
RECENT BEST-SELLERS: Supersuckers, Widespread Panic, Caitlin Cary, Nick Lowe

COMPANY: Rock Bottom Distributing
ADDRESS: 3400 Corporate Way, Suite G, Duluth, GA 30096
PHONE: 770-814-8868
E-MAIL: markm@rockbottomdist.com

YEARS IN BUSINESS: 22
TOP EXECUTIVES: Frank Rochman, president; Jeff Scheible, CEO; Mark Mayo, sales manager; Kathy Weaver, buyer

TOP LABELS: Daystar, Altissimo, Mardi Gras/Miss Butch, Ripete, Essence
RECENT BEST-SELLERS: Esteban, Sir Charles Jones, Peggy Scott-Adams, N'Dambi, Rev. Clay Evans

COMPANY: Ryko Distribution
ADDRESS: 555 West 25th St., 5th Floor, New York, N.Y. 10001
PHONE: 800-808-7956
E-MAIL: distribution@rykogroup.com

YEARS IN BUSINESS: 10
TOP EXECUTIVES: Jim Cuomo, president; Rob McDonald, national director of sales; Connie Kirch, national director of marketing

TOP LABELS: Rykodisc, Fantasy, Alligator, Six Degrees, Blix Street
RECENT BEST-SELLERS: Eva Cassidy, Frank Zappa, Bebel Gilberto, Creedence Clearwater Revival, Nick Drake

COMPANY: Select-O-Hits
ADDRESS: 1981 Fletcher Creek Dr., Memphis, TN 38133
PHONE: 901-388-1190
E-MAIL: info@selectohits.com

YEARS IN BUSINESS: 42
TOP EXECUTIVES: Sam W. Phillips, president; Johnny Phillips, VP; Kathy Gordon, human resources/advertising media buyer; Tiffany P. Couch, sales manager

TOP LABELS: Malaco, Street Level, SOH, Psychopathic, Greensleeves, Black Market, Mailboat, Madacy, Blind Pig
RECENT BEST-SELLERS: Jimmy Buffett, Johnnie Taylor, Dan Tyminski, Insane Clown Posse, Williams Brothers, Brotha Lynch Hung

COMPANY: Southwest Wholesale Distribution
ADDRESS: 6775 Bingle Rd., Houston, TX 77092
PHONE: 800-275-4799
E-MAIL: info@swrtinc.com

YEARS IN BUSINESS: 25
TOP EXECUTIVES: Robert Guillerman, president; Mark Guillerman, VP; Thomas Escalante, one-stop sales manager; Albert Duchover, VP of West Coast division; Chuck Rosenbergen, VP of East Coast division

TOP LABELS: Wreckshop, Coy Entertainment, Tejas, Write-On
RECENT BEST-SELLERS: Cory Morrow, Ruben Ramos, E.S.G., NB Ridaz, Michelle Shocked



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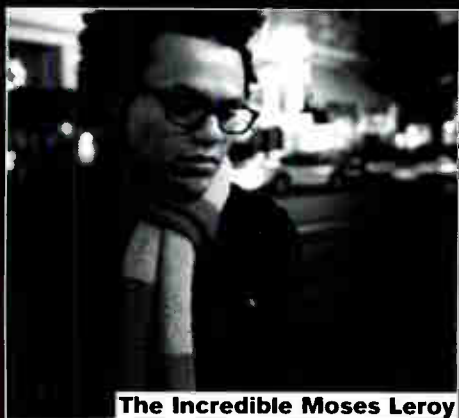
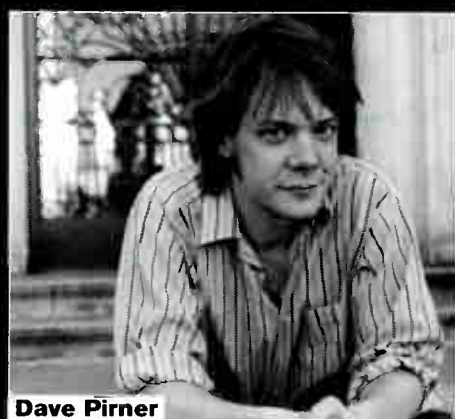
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Indies Take AIM

Brit labels' pro-active trade organization, the Association of Independent Music, promotes its members' business with databases, publications and in-the-trenches advice that pays off.

BY PAUL SEXTON

LONDON—Think united, think international. That's the message for the burgeoning membership of the Association of Independent Music (AIM), as the U.K.'s indie trade association develops ever-greater strength and depth and builds powerful ties with international counterparts.

As the membership of the four-year-old non-profit association continues to boom—some 50 new labels joining in the first quarter of 2002 alone—AIM is driving an imaginative, ambitious range of initiatives at home and around the world. That's bolstered by the unfailing ability of independent labels to find and develop raw talent and generate both major sellers and critical favorites.

AIM chief executive Alison Wenham says her members should be proud, but not presumptuous. "It's not a time to be complacent," she reflects. "This is a very tough market, with huge challenges, but, as ever, it's the building blocks of success, good A&R and implementation, that will see the indies all right."

CHART-BUSTERS APLENTY

Three of the U.K.'s 10 best-selling albums of 2001 were from the indie sector—Stereophonics on V2, Travis on Independiente and Eva Cassidy on Hot. Furthermore, five of

the 12 nominees for the critical "Record Of The Year" honor from the prestigious Technics Mercury Music Prize were from the indie fold, by Elbow (V2), Zero 7 (Ultimate Dilemma), Goldfrapp (Mute), Basement Jaxx (XL Recordings) and Tom McRae (db).

Priority projects for AIM of late have included the far-reaching World Independent Network (WIN) global-marketing database, broadcast initiative Emucast and CD-ROM and online guides for members. The organization also has promoted worldwide market opportunities with such endeavors as AIMing East. It has supported international showcases for British music. And it has helped create a government-supported report into the viability of a U.K. music office in the U.S.

Wenham says WIN will allow members to reap the benefits of a vast database of networked information in the development of foreign markets. "The independents have an absolute advantage in A&R," avows Wenham, "I don't think



AIM's Wenham

anybody would argue with that. But the key difference between indies and majors [in international potential] is their infrastructure.

"Independents have to build an infrastructure, which might be quite boutique-oriented, and questions such as whether it's best

to license or distribute can be fundamental decisions, depending on the territory. That can lead to the right deal, but the downside is that it requires a lot of planning, knowledge and follow-through. WIN will allow any label member of the network to access sector-specific information, such as market dynamics, prices, touring, radio, everything."

Phase one of the project—with a database collated from AIM with sister associations in Australia (AIR) and Canada (CIRPA)—will be "up by the end of June," says Wenham. The corresponding bodies in the U.S. (AFIM) and Europe (IMPALA) are already committed to joining the network.

Such a service, and U.S. initiatives, including the creation of a committee to help reclaim British

market share in America, are warmly welcomed by AIM member Soma Records. "We're based in Glasgow," says GM Richard Brown, "and we do well in certain territories in Europe, but we don't fully understand them. With the WIN initiative, we can get tapped into that market, because every territory is different." Soma has various licensing and distribution agreements in the market with Virgin, BMG and Zomba.

The U.S. venture coincides with the plans of Soma, currently marking its 10th anniversary, to establish its own American office. "It's good finally to have the [British] government on board," says Brown, "again, with thanks to AIM. [High-ranking] people at the government level are taking it seriously, seeing the value of export [in U.K. music] and the growth potential. The States has changed its market, and the only way [to go] is up."

ACCESS 200,000 TRACKS

The Emucast project, powered by a consortium of music organizations in Germany, France, Spain, Norway and Greece, enables radio stations and Webcasters to access 200,000 tracks of independent music originating across Europe, without the need to maintain huge music libraries. The U.K. side is headed up by Musicindie, set up and part-owned by AIM.

Funding has been provided by the EC Information Society in Luxembourg, in another example of leveraging governmental support. "It's only recently that U.K. or E.U. governments have been thoroughly alert to indigenous music in Europe," says Wenham. "It's only since the inception of AIM and IMPALA that governments have been able to

learn about this vast sector."

January saw the publication of *AIMing East*, a "rough guide" to business opportunities in China, Hong Kong, Taiwan, South Korea and Japan. In March, AIM was at South By Southwest in Austin, helping stage a British showcase in conjunction with the BPI (British Phonographic Industry); British Underground, operated with the support of the Arts Council to expose left-field U.K. music overseas; and the government-support service Trade Partners U.K.

High among Wenham's priorities for 2002 is the ambition, with MCPS, to "remove trade barriers put in place by copyright tribunals, which mean that labels have to pay double mechanicals. It's because there are no trusted reciprocal agreements between the U.K. and U.S., and it obviously hits small companies the hardest. That's indefensible, and I'm passionate about changing it."

SURGERY AND SURVIVAL

Two more ventures have been developed with respected industry lawyer John Benedict, formerly MD of China Records and now a consultant with legal firm Denton Wilde Sapte. His CD-ROM *AIM Guide to Survival and Success in the Music Business*, and an online legal advice service, "Dr. John's Surgery" (free to AIM members at its Web site, www.musicindie.org), have been enthusiastically received.

"The guide is searchable by 'crisis category' if you've got a sudden problem," says Wenham. "This is information that would cost you thousands of pounds elsewhere. With the surgery, I admit I assumed a lot of the questions would be 'How do I tie my shoelaces?', but John's had some very good questions—publishing copyrights before 1954 from Nashville, artists' moral rights, difficult stuff. It's a fascinating page."

That in-the-trenches advice can be invaluable to indies, especially those fighting the big, expensive fights for pop/dance repertoire with majors.

Relentless, funded by independent giant Ministry of Sound, has had a spectacular year, including three U.K. No. 1 singles by DJ Pied Piper, So Solid Crew and Daniel Bedingfield, but, after securing the latter's "Gotta Get Thru This," it lost out in the race for Bedingfield's album to Universal's Polydor. "With Universal, it's a different game," says Relentless co-founder Shabs. "The market share is 30%; they're very powerful, and we have to live with that fact."

But Soma's Brown believes that the independents have great strength in unity. "Brilliant guys like Daniel Miller and Martin Mills [chief executives of Mute and Beggars Banquet, respectively], they're our mentors," he says. "AIM are great because they're a focus group. You're in an organization that has a share of the market that's like a large major, but it's lots of independent companies." ■

Defining A New Era?

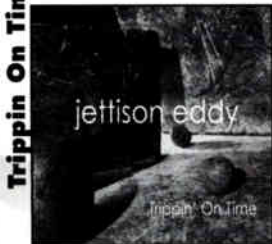
Featuring former Journey drummer Steve Smith and bassist Ross Valory. Guest performance Stuart Hamm.

"Staring at the Sun" is a melodic masterpiece. Zaza could easily emerge as the world's next guitar hero."
- Album Network



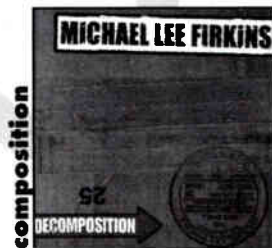
Neil Zaza

Trippin On Time Jettison Eddy



Jettison Eddy creates its own unique melody machine with producer Keith Olson at the wheel. A sharp modern sound sometimes compared to Creed, will certainly establish this group at both the Mainstream and Modern Rock Formats.

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Michael Lee Firkins

Firkins covers all the ground from Jimi Hendrix and Johnny Winter to Duke Ellington and Henry Mancini.

"Hendrix's 'Little Wing,' The sensational guitar intro here is worth the admission alone. Even Hendrix himself would have dug this, because he was always a great fan of doing things a little differently." "It just smokes"
- Goldmine



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CHARTS

Continued from page 42

Top Pop Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **SONGBIRD**—Eva Cassidy—Blix Street
- 2 **CHRONICLE: THE 20 GREATEST HITS**—Creedence Clearwater Revival—Fantasy



Eva Cassidy

- 3 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
- 4 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American

- Gramophone
- 5 **HAPPY HOLIDAYS**—Various Artists—United Audio
- 6 **DOGGY STYLE**—Snoop Doggy Dogg—Death Row
- 7 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 8 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
- 9 **ALL EYEZ ON ME**—2Pac—Death Row/Koch
- 10 **LIVE AT BLUES ALLEY**—Eva Cassidy—Blix Street

Top Pop Catalog Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **BLIX STREET** (2)
- 2 **FANTASY** (2)
- 3 **AMERICAN GRAMAPHONE** (3)
- 4 **DEATH ROW** (3)
- 5 **UNITED AUDIO** (1)

Top Blues Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **NOTHING PERSONAL**—Delbert McClinton—New West
- 2 **GET THE BLUES!**—Various Artists—NARM
- 3 **SHOULDA BEEN HOME**—Robert Cray—Rykodisc

- 4 **GOTTA GET THE GROOVE BACK**—Johnnie Taylor—Malaco
- 5 **ALLIGATOR RECORDS 30TH ANNIVERSARY COLLECTION**—Various Artists—Alligator
- 6 **PRESUMED INNOCENT**—Marcia Ball—Alligator



Delbert McClinton

- 7 **DO YOU GET THE BLUES?**—Jimmie Vaughan—Artemis
- 8 **HOT & SASSY**—Peggy Scott-Adams—Miss Butch/Mardi Gras
- 9 **AVALON BLUES—A TRIBUTE TO THE MUSIC OF MISSISSIPPI JOHN HURT**—Various Artists—Vanguard
- 10 **ALONG FOR THE RIDE**—John Mayall & Friends—Eagle

Top Blues Album Labels

Pos. LABEL (No. of Charted Titles)

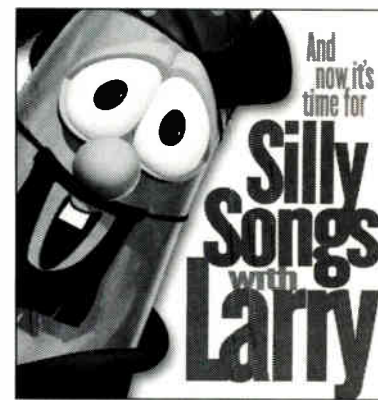
- 1 **NEW WEST** (1)
- 2 **ALLIGATOR** (4)
- 3 **NARM** (1)
- 4 **MALACO** (2)
- 5 **VANGUARD** (2)

Top Kid Audio

Pos. TITLE—Artist—Imprint/Label

- 1 **VEGGIE TALES: SILLY SONGS WITH LARRY**—Veggie Tunes—Big Idea/Word/Lyric Studios
- 2 **VEGGIE TUNES 2**—Veggie Tunes—Big Idea/Word/Lyric Studios
- 3 **GOD BLESS THE U.S.A. — KIDS SING SONGS FOR AMERICA**—St. John's Children's Choir—Madacy Kids!/Madacy
- 4 **KID'S SILLY SONGS SING-A-LONGS**—Wonder Kids—Wonder Workshop/Madacy
- 5 **VEGGIE TUNES**—Veggie Tunes—Big Idea/Word/Lyric Studios
- 6 **QUEEN, A KING, AND A VERY BLUE...**—Veggie Tunes—Big Idea/Word/Lyric Studios
- 7 **MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR**—The Countdown Kids—Madacy

- 8 **TODDLERS SING 'N LEARN**—Wonder Kids—Wonder Workshop/Madacy



Veggie Tales

- 9 **KINDERGARTEN SING & LEARN: 17 SONGS—WHAT KIDS NEED TO KNOW TO SUCCEED**—Various Artists—Wonder Workshop/Madacy
- 10 **CHRISTMAS SING-A-LONG**—Wonder Kids—Madacy

Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles)

- 1 **LYRICK STUDIOS** (7)
- 2 **MADACY** (10)
- 3 **PLATINUM DISK** (1)
- 4 **KIDZUP** (2)
- 5 **ST. CLAIR** (1)

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'Life Goes On' For Donell Jones

Untouchables/Arista Artist Returns After Three-Year Hiatus With Stellar Disc

BY GAIL MITCHELL

LOS ANGELES—Donell Jones definitely takes his music seriously. That's why three years have elapsed since the release of his sophomore album, 1999's platinum-selling *Where I Wanna Be*.

"Sometimes you buy an album, and there are maybe only two good singles on it," the singer/songwriter says from his New Jersey home base. "I don't feel comfortable with that."

With his June 4 *Untouchables*/Arista release *Life Goes On*, Jones delivers the album that should finally give him the props he deserves. For despite the sales success (1.3 million units to date) of *Where I Wanna Be*—which spun off such hits as the title track and "U Know What's Up" (featuring the late Lisa "Left Eye" Lopes) and earned Jones an American Music Award for best new R&B artist—he remains the label's best-kept secret.

The three-year hiatus gave him the chance to "pretty much live life and become more settled-down as a person... On my first two albums [including 1996's *My Heart*], I was just thinking

about myself. This was more of a team effort, [resulting in] stronger songs."

Leading those strong songs is the midtempo charmer and first single "You Know That I Love You," written and produced by Route 80, a col-



JONES

lective that includes former Elektra singer/songwriter/musician Jamie Hawkins. "This song has a smooth, laid-back vibe, which is what I am," Jones says with enthusiasm.

Currently at No. 28 on the Hot R&B/Hip-Hop Singles & Tracks chart, "You Know That I Love You" is a "feel-good-type of song," WGCI Chicago PD Elroy Smith says. George Daniels, owner of George's Music Room in the Windy City, adds, "Predicated on the single's success, I predict the album will do quite well."

Experimenting this time around with more uptempo, club-vibed tracks balanced by his signature street-edged ballads, Jones also collaborated with hip-hop producer Teflon (Eve) on several cuts, including "Freakin' U." "I wanted to make a record with hip-hop music but with me singing over the beats," the Chicago Southside native says. "To some, it may sound a little on the edge for Donell Jones. But there are many sides to me that my fans aren't aware of."

Life Goes On finds Jones working again with producers Kyle West, Sheldon Goode, and Edward "Eddie F" Farrell, president of *Untouchables* Entertainment. Managed by Barkue Tubman of Family Tree Entertainment and booked by Dennis Ashley of Creative Artists Agency, Jones is published through Checkman Music/WB Music (ASCAP).

"You've got an artist here who was a trailblazer in terms of the neo-soul movement," Arista executive VP Lionel Ridenour says. "This album takes it up to the next level. Another element people will get to hear and see this time around will be Donell as a live performer."

Having already appeared on BET's *Spring Bling* and MTV 2 *Soul*, Jones hit the road May 2 for a combination of DAT and live-band dates stretching from New York to Los Angeles. That tour wraps in mid-June. A commercial was shot that plays on the tag line used in the *Where I Wanna Be* campaign: "This album is so good you need one for the car, one for the crib." In an upcoming Clear Channel radio event, winners of on-air contests will be flown in for a Jones performance and the chance to win a Triumph motorcycle.

"It won't be a faceless hit this time around," promises Arista VP of urban marketing Fabian "Fad" Duvernay, who's working with marketing manager Phillana Williams. "This is a smooth R&B singer who's also embraced by the hip-hop community. Our initial goal is to saturate his established fan base, cross format boundaries, and bring him to mainstream status."

For Jones (who's written or arranged for such artists as Usher, 702, and Madonna) it's always been about one thing: the music. "Music gets us through a lot of ups and downs," Jones says. "I promise this album will help people do just that."

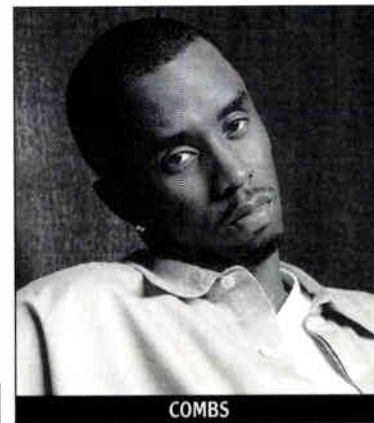
Additional reporting by Margo Whitmire in Los Angeles.

Rhythm, Rap, and The Blues™

by Gail Mitchell



REMIXES AND MORE: Declaring the "rumors aren't close to what's going on," Sean "P. Diddy" Combs says he hopes to talk about Bad Boy Records' future plans "in the next three weeks." This is on the heels of the recently announced news that Bad Boy has signed rappers **8Ball & MJG** to a five-album deal (see *Words & Deeds*, page 47).



COMBS

What's bubbling on Combs' front burner right now is the impending May 14 release of *P. Diddy & Bad Boy Records Present... We Invented the Remix*. Fueled by the success of "I Need a Girl (Part One)" featuring Usher and Loon (currently No. 3 on The Billboard Hot 100), the set sports such tracks as P. Diddy's "Bad Boy for Life" featuring **M.O.P. & Busta Rhymes**, **Carl Thomas'** "Woke Up in the Morning" featuring the **Notorious B.I.G.**, and the "No More Drama" remix reuniting P. Diddy and **Mary J. Blige** (which also appears on **Steve Harvey's** June 25 MCA compilation, *Sign of Things to Come*). Also on board: the **Irv Gotti**-produced remix of **Ashanti's** "Unfoolish" with **Notorious B.I.G.**

"I always figured remixes would have somewhat of a life if done right, but I never thought it would be a standard," Combs says. "Now there are budgets for remixes. They're helpful in that they can give an album new life, affect sales by giving buyers an incentive, or change a career demographically. Remixing gave my career a second wind."

And what makes a hot remix? "An urgent track that jumps out at you vs. just sound[ing] good, new vocal arrangements, the right collaborations, and new melodies that make the song more inviting," Combs advises. "For me, there's always a natural feeling that helps me decide what will feel good on the dance floor and to consumers."

Combs notes that the remix album—an enhanced CD that con-

tains exclusive video footage and a Bad Boy photo gallery—is the last official Bad Boy/Arista release. "[Antonio] 'L.A.' Reid [Arista president/CEO] and I wanted to end on an up note," Combs says. "So we came up with the idea for this record. We worked hand in hand on it."

Combs' long-awaited gospel collection featuring **Hezekiah Walker**, **Kelly Price**, **Brian McKnight**, **John P. Kee**, and others will be one of the first releases under Bad Boy's forthcoming new venture. And **Craig Mack** (who guests on the remix album via **G. Dep's** "Special Delivery"), along with **Ghostface Killah** and **Keith Murray**, has also re-signed with Bad Boy. A page in the remix CD's booklet ("Coming Soon... Bad Boy Records Class of '02-'03") listing **Carl Thomas**, **Dream**, **Tammy Ruggieri**, and others also hints at who else is on the Bad Boy roster.

"Future announcements on the artist and executive fronts will let people know clearly that this year will definitely be a chart-topping one for Bad Boy," Combs promises. "This is a remarkable deal for a company in general, let alone a black company."

MUSICAL NOTES: Singer/songwriter/producer **Raphael Saadiq** renews his publishing pact with Universal Music Publishing Group. He is also set to release his solo effort, *Instant Vintage* (see story, page 10)... Arriving June 4 is *Totally Hits 2002*. The series' fifth edition features hit singles by **Alicia Keys**, **Tweet**, **Fat Joe**, **Pink**, **OutKast**, **Busta Rhymes**, and others... **Faith Evans**, a celebrity panelist on MTV's *The Cut* when an undiscovered **Anastacia** appeared, pairs with the now-Epic artist on "I Thought I Told You That." The duet is a bonus track on Anastacia's June 18 U.S. release, *Freak of Nature*.

AWARDS ANNEX: **Earth, Wind & Fire** will receive ASCAP's Rhythm & Soul Heritage Award during the organization's 15th annual gala at L.A.'s Beverly Hilton Hotel (June 17). The group joins such other heritage honorees as **Chaka Khan**, **Peabo Bryson**, and **Marvin Gaye**... Kudos to music pioneers **Chuck Berry**, **Bo Diddley**, and **Little Richard**, who will receive BMI Icon Awards during the organization's 50th annual Pop Awards May 14 at L.A.'s Regent Beverly Wilshire Hotel.

CLARIFICATION: **Stacey Sussman**, whose name appeared in a **Take 6** profile (*Billboard*, April 20), is with New York-based Pyramid Entertainment Group.

MAY 18 2002		Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	FEELS GOOD (DON'T WORRY BOUT A THING) TVT 2344	Naughty By Nature Featuring 3LW
2	3	LIGHTS, CAMERA, ACTION! UNIVERSAL 156257/UMRG	Mr. Cheeks
3	2	BALLIN' BOY ARTISTDIRECT 01022	No Good
4	4	BANG MY HIT BRAINSTORM 20020	Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Unique
5	NEW	GUESS WHO'S BACK DEF JAM SOUTH 5829057/DJMG	Scarface Featuring Jay-Z & Beanie Sigel
6	7	OH BOY/THE ROC (JUST FIRE) RDC-A-FELLA/DEF JAM 5828647/DJMG	Cam'ron Featuring Juelz Santana
7	6	MAMA'S BABY, POPPA'S MAYBE BIGG MONY 2003	Green Eyez
8	8	I NEED A GIRL (PART ONE) BAD BOY 794387/ARISTA	P. Diddy Featuring Usher & Loon
9	5	DANSIN WIT WOLVEZ FADE 34239/ECMD	Strik Nine
10	9	PASS THE COURVOISIER PART II J 21154	Busta Rhymes Featuring P. Diddy & Pharrell
11	19	HYDE HA GODDIVISION 90409/DRPHEUS	Big Logic
12	10	WILL DESTROY HOW YOU LOVE THAT 10121	Lil Ru
13	11	SHAWTY HOW YOU LOVE THAT 10123	P. Lo Featuring Lil Ru & T. Supreme
14	13	ONE MIC ILL WILL/COLUMBIA 79723/CRG	Nas
15	18	PUT IT INSIDE TND 90412/DRPHEUS	Won-G Featuring Da Brat
16	RE-ENTRY	WHAT'S LUV? TERROR SOUJAI/ATLANTIC 852337/AG	Fat Joe Featuring Ashanti
17	23	SATURDAY (OOOH! OOOH!) DISTURBING THA PEACE/DEF JAM SOUTH 5888757/DJMG	Ludacris Featuring Sleepy Brown
18	22	GRINDIN' STAR TRACK 15078/ARISTA	The Clipse
19	12	DO YA THANG GIRL BALLIN' 100	Beelow
20	17	TAKE YOU HOME WITH ME A.K.A. BODY/GET THIS MONEY RDC-A-FELLA/JIVE/DEF JAM/DJMG	R. Kelly & Jay-Z
21	NEW	FRESH FROM YARD SHOCKING VIBES/VIP 38277/MIRGIN	Beenie Man Featuring Lil' Kim
22	24	FEEL THE GIRL BEAT CLUB 497687/ANTERSCOPE	Ms. Jade
23	16	CAN I GET THAT??! EARGASM 3511	Bear Witnez!
24	RE-ENTRY	DOWN A** CHICK MURDER INC./DEF JAM 5889417/DJMG	Ja Rule Featuring Charli "Chuck" Baltimore
25	RE-ENTRY	ROUND AND ROUND DEF SOUL/DEF JAM 588857/DJMG	Jonell & Method Man

Records with the greatest sales gains this week. * Videoclip availability. RIAA certification for net shipment of 500,000 units (Gold), 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 unavailable, in which case, catalog number is for CD, C, S, or V respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

R&B/HIP-HOP

Words & Deeds

by Rashaun Hall



NEW BAD BOYS: In a move that may signal a new direction for Sean "P. Diddy" Combs' Bad Boy imprint, the mogul has signed rap duo **8Ball & MJG** to a five-album deal. Words & Deeds spoke exclusively to attorney **James McMillan**, one of the deal's architects, about 8Ball & MJG's new label home. McMillan (who has represented Henchmen Entertainment and Universal recording artist **Afroman**, among others) serves as counsel for the Memphis-based pair, who were signed to the now-defunct JCOR Records.



McMILLAN

"We thought it was a perfect combination of the East meets South," McMillan says. "They've had a long-standing relationship with Puff and Bad Boy, and Puff was one of the few execs that had the vision to respect what 8Ball & MJG means to down-south hip-hop and the music industry as a whole."

According to McMillan, although the artists haven't signed solo deals, Combs does have first right of refusal for such deals.

CAM'RON JOINS THE ROC: Speaking of familiar faces in new places, Cam'ron has found a new home with Roc-a-Fella Records.

"Damon [Dash, Roc-a-Fella CEO] had been managing [me while I was] over at Epic for the last year-and-a-half, and it just wasn't working out over there," Cam'ron says. "He told me that if I ever got out of my contract, I'll definitely sign you over here." Once I got out of my deal with Sony, he welcomed me over at Roc-a-Fella with open arms."

Cam'ron recently made his full-length debut for the imprint with *Come Home With Me*. "I titled the album *Come Home With Me* because of the song 'Come Home With Me,' which revolves around Harlem [N.Y.] and has a real Harlem vibe," the Harlem native notes. "It's not that the other album didn't have that vibe, but I always had to change for someone else. Working with Damon, when you

say, 'It's finished,' that's that."

The set's lead single, "Oh Boy," has already gained attention at radio: It currently sits at No. 7 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"I'm always happy when you get a good response on a record, because without the fans, where would we be?" Cam'ron says of the track, which features **Juelz Santana**. "I really have to thank **Just Blaze**—the producer of the track. He took it halfway there, and I just brought it home."

Cam'ron has also joined the Def Jam-distributed imprint as an executive, having inked a \$2.5 million deal for his Diplomats imprint, which Roc-a-Fella will distribute.

In related Roc-a-Fella news, the imprint has renewed its joint-venture agreement with the Island Def Jam Music Group. Roc-a-Fella, founded in 1996, first linked with Def Jam for distribution in 1997.

TALES OF NON PHIXION: *The Future Is Now* is an appropriate title for the long-awaited full-length debut from underdog purveyors **Non Phixion**. After making a name for themselves via independent 12-inch singles like "5 Boros" and "Legacy," the New York-based quartet of **ILL BiLL**, **Goretex**, **Sabac Red**, and **DJ Eclipse** has finally released a 15-track set via BiLL's Uncle Howie imprint and distributed by Landspeed. "We've been trying to get an album out there for years," BiLL says. "We've been together since '95. We were hoping to have an album out by '97 or '98. This is really just long overdue, and it's finally popping off now."

"We got tired of having too many cooks in the kitchen," he adds of why the group went indie. "It just came to the point where over the years we had learned so much about the business that we didn't really need anyone else to handle a lot of the aspects of the label—we're able to make a lot of the decisions for ourselves. We had a finished label and no distribution, so we sat down with a few distributors, and Landspeed came up with the best deal."

The Future Is Now features production from heavyweights like **Necro**, **DJ Premier**, and **JuJu of the Beatnuts**. "The majority of the album was produced by Necro, BiLL's brother, because that's family," Eclipse notes. "We also wanted to work with people that we grew up listening to, so when we got the opportunity, we stepped to cats like **Pete Rock** and the **Large Professor**, and then it was just a matter of timing."

"We wanted to make a classic," Goretex adds. "That's why we got with the producers that we did."

MAY 18 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)
1	1	18	Foolish ASHANTI (MURDER INC./DEF JAM/UMJG)	26	29	21	Roc The Mic BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/UMJG)
2	2	22	U Don't Have To Call USHER (ARISTA)	27	26	32	Nothing In This World KEKE WYATT FEAT. AWANT (MCA)
3	3	12	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	28	32	10	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
4	5	14	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	29	30	3	Hot In Herre NELLY (F) (REPL/UNIVERSAL)
5	4	16	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	30	27	27	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)
6	6	14	halfcrazy MUSIQ (DEF SOUL/UMJG)	31	36	6	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEE)
7	10	9	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	32	45	3	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)
8	8	14	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	33	41	10	Wish I Didn't Miss You ANGIE STONE (J)
9	13	11	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/UMJG)	34	33	38	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)
10	7	16	Makin' Good Love AWANT (MAGIC JOHNSON/MCA)	35	28	23	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)
11	11	25	Anything JAEHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	36	35	9	How Come You Don't Call Me ALICIA KEYS (J)
12	14	8	Down A** Chick JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/UMJG)	37	39	12	Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/UMJG/LIVE)
13	9	20	I Love You FAITH EVANS (BAD BOY/ARISTA)	38	38	6	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
14	12	20	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEE)	39	34	29	Don't You Forget It GLENN LEWIS (EPIC)
15	15	9	Gots To Be B2K (EPIC)	40	53	2	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)
16	16	15	Saturday (Ooooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMJG)	41	48	7	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
17	17	17	One Mic NAS (ILL WILL/COLUMBIA)	42	43	5	Guess Who's Back SCARFACE (DEF JAM SOUTH/UMJG)
18	20	5	Full Moon BRANDY (ATLANTIC)	43	40	29	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMJG)
19	22	8	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	44	31	17	Take Ya Home LIL BOW WOW (SO SO DEF/COLUMBIA)
20	21	15	Someone To Love You RUFF ENDS (EPIC)	45	46	41	Rock The Boat AALIYAH (BLACKGROUND)
21	18	13	Awnaw NAPPY ROOTS (ATLANTIC)	46	37	29	Butterflies MICHAEL JACKSON (EPIC)
22	25	11	Say I Yi Yi YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)	47	42	14	I'd Rather LUTHER VANDROSS (J)
23	19	31	More Than A Woman AALIYAH (BLACKGROUND)	48	51	15	Give It To Her TANTO METRO & DEVENTO (2 HARD/SHOCKING VIBES/VP)
24	23	28	This Woman's Work MAXWELL (COLUMBIA)	49	44	13	Put It On Paper ANN NESBY FEAT. AL GREEN (UNIVERSAL)
25	24	11	What If A Woman JOE (LIVE)	50	54	4	Song Cry JAY-Z (ROC-A-FELLA/DEF JAM/UMJG)
51	52	9	Take A Message REMY SHAND (MOTOWN)	52	—	1	Nothin' N.O.R.E. (DEF JAM/UMJG)
53	50	4	The Color Of Love BOYZ II MEN (ARISTA)	54	56	2	Somebody's Girl R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/UMJG/LIVE)
55	55	4	I Told Y'all PETEY PABLO (LIVE)	55	54	3	Just A Friend 2002 MARIO (J)
57	47	12	Girlfriend 'N SYNC FEAT. NELLY (LIVE)	58	57	4	Trouble DJ QUIK FEAT. AMG (EPIC/NICANEWAY/BUNGLAD/UNIVERSAL)
59	—	1	I Need A Girl (Part Two) P. DIDDY (BAD BOY/ARISTA)	59	—	1	Happy ASHANTI (MURDER INC./DEF JAM/UMJG)
61	65	3	Oay + Night ISSYS FEAT. JADAKISS (ARISTA)	61	65	3	What About Us? BRANDY (ATLANTIC)
62	49	18	My Neck, My Back KHA FEAT. DSD (DIRTY DOWN/ARTEMIS)	62	49	18	Give Me The Light SEAN PAUL (BLACK SHADOW/VP)
63	61	2	Whoa Now B RICH (ATLANTIC)	63	61	2	Tell Me What's It Gonna Be BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
64	68	4	Good Man RL (J)	64	68	4	Whoa Now B RICH (ATLANTIC)
65	67	3	Closest Freak CEE-LO (ARISTA)	65	67	3	Whoa Now B RICH (ATLANTIC)
66	75	4	The Life STYLES P. FEAT. PHAROAHE MONCH (RAWKUS/MCA)	66	58	7	Good Man RL (J)
67	—	1	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/UMJG/LIVE)	67	—	1	Closest Freak CEE-LO (ARISTA)
68	60	12	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UMJG)	68	60	12	The Life STYLES P. FEAT. PHAROAHE MONCH (RAWKUS/MCA)
69	75	4	What Makes It Good To You (No Premature Lovin') GERALD LEVERT (ELEKTRA/VEE)	69	75	4	Whoa Now B RICH (ATLANTIC)
70	69	12	2 Way LIL ROMED FEAT. MASTER P. (NEW NU LIMIT/UNIVERSAL)	70	69	12	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/UMJG/LIVE)
71	—	1	I Miss You DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/UMJG)	71	—	1	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UMJG)
72	72	7	Never Again JA RULE (MURDER INC./DEF JAM/UMJG)	72	72	7	What Makes It Good To You (No Premature Lovin') GERALD LEVERT (ELEKTRA/VEE)
73	63	3		73	63	3	2 Way LIL ROMED FEAT. MASTER P. (NEW NU LIMIT/UNIVERSAL)
74	—	16		74	—	16	I Miss You DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/UMJG)
75	—	4		75	—	4	Never Again JA RULE (MURDER INC./DEF JAM/UMJG)

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.

MAY 18 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)
1	1	10	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	26	32	6	Grindin' THE CLIPSE (STAR TRACK/ARISTA)
2	2	9	Girlfriend 'N SYNC FEAT. NELLY (LIVE)	27	17	6	Calling My Name REN (MUSIC MIND/ORPHEUS)
3	4	37	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	28	19	8	Do Ya Thang Girl BELOW (BALLIN')
4	3	9	Ballin' Boy NO GOOD (ARTIST/DIRECT)	29	24	3	I Got It 2 JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)
5	6	3	Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	30	39	14	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEE)
6	48	2	Guess Who's Back SCARFACE (DEF JAM SOUTH/UMJG)	31	26	9	Take You Home With Me a.k.a. Body/Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/UMJG/LIVE)
7	14	4	U Don't Have To Call USHER (ARISTA)	32	—	1	Fresh From Yard BEEMIE MAN FEAT. LIL' KIM (SHOCKING VIBES/VP/IRGIN)
8	10	6	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/UMJG)	33	—	1	Live The Life FUNDISHA (SO SO DEF/COLUMBIA)
9	8	7	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONEY)	34	35	6	Feel The Girl MS. JADE (BEAT CLUB/INTERSCOPE)
10	9	5	Slow Dance LOU MDSLEY (JENSTAR)	35	34	21	Hush Lil' Lady COREY FEAT. LIL' ROMED (NOONTIME/MOTOWN)
11	11	4	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	36	40	2	Soldier's Heart R. KELLY (LIVE)
12	5	6	Still Not Over You EXUAL (REAL DEAL/ORPHEUS)	37	25	22	Can I Get That?!?!? BEAR WITNEZ (EARGASMI)
13	7	28	Dansin Wit Wolvez STRIK 9INE (FADE/ECMD)	38	51	11	Down A** Chick JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/UMJG)
14	12	12	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	39	47	26	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/UMJG)
15	28	5	Hyde Ha BIG LOGIC (GOODVISION/ORPHEUS)	40	36	8	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)
16	13	7	Will Destroy LIL RU (HOW YOU LOVE THAT)	41	41	5	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
17	18	7	Shawty P-LD FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)	42	42	33	Buster DENNIS DA MENACE (1ST AVENUE)
18	15	23	Uh Huh B2K (EPIC)	43	45	77	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	20	4	One Mic NAS (ILL WILL/COLUMBIA)	44	61	8	halfcrazy MUSIQ (DEF SOUL/UMJG)
20	16	24	It's The Weekend LIL' J (HOLLYWOOD)	45	23	11	Dear God WILLIE D (RELENTLESS)
21	22	4	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	46	55	14	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)
22	27	2	Put It Inside WUN-G FEAT. DA BRAT (TWO/ORPHEUS)	47	50	15	7 Days CRAG DAVID (WILDSTAR/ATLANTIC)
23	37	14	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	48	31	31	Think Big CRIMEWAVE (CRIMEWAVE)
24	33	16	Saturday (Ooooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMJG)	49	52	71	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	29	11	Foolish ASHANTI (MURDER INC./DEF JAM/UMJG)	50	21	11	Put Yo Sets Up REDD EYEZ (Z-80)
51	57	2	Home Of The Brave MR. LIF (DEFINITIVE JUNK)	52	53	8	Closest Freak CEE-LO (ARISTA)
53	—	30	Jump Up In The Air ORIGINAL P. (WESTBOUND)	53	—	30	Jump Up In The Air ORIGINAL P. (WESTBOUND)
54	71	5	Tarantula MYSTIKAL FEAT. BUTCH CASSIDY (LIVE)	54	71	5	Tarantula MYSTIKAL FEAT. BUTCH CASSIDY (LIVE)
55	—	25	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMJG)	55	—	25	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMJG)
56	—	6	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	56	—	6	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)
57	38	4	Beat Your Chest! LIFER'S (ALL OUT/STONEY BURKE)	57	38	4	Beat Your Chest! LIFER'S (ALL OUT/STONEY BURKE)
58	—	1	Wish I Didn't Miss You ANGIE STONE (J)	58	—	1	Wish I Didn't Miss You ANGIE STONE (J)
59	—	25	Young'n (Holla Back) FABOLOUS (DESSERT STORM/ELEKTRA/VEE)	59	—	25	Young'n (Holla Back) FABOLOUS (DESSERT STORM/ELEKTRA/VEE)
60	54	6	Fame GZA/GENIUS (MCA)	60	54	6	Fame GZA/GENIUS (MCA)
61	—	1	Whoa Now B RICH (ATLANTIC)	61	—	1	Whoa Now B RICH (ATLANTIC)
62	—	1	Boom, Boom, Boom ROB JACKSON FEAT. LADY MAY (ARISTA)	62	—	1	Boom, Boom, Boom ROB JACKSON FEAT. LADY MAY (ARISTA)
63	60	13	What Would You Do? NINE20 (MCA)	63	60	13	What Would You Do? NINE20 (MCA)
64	49	5	Be Here RAPHAEL SAADIQ FEAT. D'ANGELO (UNIVERSAL)	64	49	5	Be Here RAPHAEL SAADIQ FEAT. D'ANGELO (UNIVERSAL)
65	68	2	Stick Up AFU-R FEAT. BIG DADDY KANE (D&W THE PAINT/FAST BEATS/DOE)	65	68	2	Stick Up AFU-R FEAT. BIG DADDY KANE (D&W THE PAINT/FAST BEATS/DOE)
66	56	33	Love It BILAL (MOTOWN/INTERSCOPE)	66	56	33	Love It BILAL (MOTOWN/INTERSCOPE)
67	73	2	RPM Revolutions Per Minute Pt. 2.1 SLUG AND EL-P. (COUNTERFLOW/CARDLINE)	67	73	2	RPM Revolutions Per Minute Pt. 2.1 SLUG AND EL-P. (COUNTERFLOW/CARDLINE)
68	69	13	What About Us? BRANDY (ATLANTIC)	68	69	13	What About Us? BRANDY (ATLANTIC)
69	43	5	Tell Me What's It Gonna Be BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)	69	43	5	

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

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES... INDICATES RETAIL SINGLE... INDICATES VIDEOCLIP AVAILABILITY... INDICATES FIRST FULL WEEK THAT RETAIL RELEASE CONTRIBUTES TO SONG'S POINT TOTAL...

MAY 18
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a permanent chart panel
of over 1,000 retail outlets.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1							
1			BIG TYMERS CASH MONEY/UNIVERSAL 860997/JUMRG (18.98 CD)	Hood Rich	1	51	51	50	MOBB DEEP ● LDUJ/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1
2	1	1	ASHANTI MURDER INC./DEF JAM 586830*/DJJMG (12.98/18.98)	Ashanti	1	52	45	43	RES MCA 112310* (8.98/12.98) ▲	How I Do	43
3	4	2	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	53	57	57	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
4	3	—	BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3	54	53	51	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/DJJMG (12.98/19.98)	The Blueprint	1
5	2	—	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	55	69	54	MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1
6	5	4	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	56	48	48	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4
7	—	—	ALI FD REEL/UNIVERSAL 01704/JUMRG (18.98 CD)	Heavy Starch	7	57	41	46	CHOOBAKKA BIG DADDY 73002 (16.98 CD) ▲	My Time	41
8	7	3	R. KELLY & JAY-Z ROC-A-FELLA/DEF JAM 586783*/JIVE/DJMG (12.98/19.98)	The Best Of Both Worlds	1	58	56	41	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2
9	6	—	RL J 70012 (12.98/17.98)	RL:Elements	6	59	30	28	INFAMOUS MOBB IM3 9209*/LANDSPEED (11.98/17.98) ▲	Special Edition	19
10	11	6	BRANDY ▲ ATLANTIC 83483*/AG (12.98/18.98)	Full Moon	1	60	46	38	JAGUAR WRIGHT MOTIVE 112883/MCA (8.98/12.98)	Denials Delusions And Decisions	16
11	10	7	NAPPY ROOTS ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	3	61	28	19	OL' DIRTY BASTARD D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	6
12	8	8	YING YANG TWINS COLLIPARKIN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	62	54	49	VARIOUS ARTISTS FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	62
13	9	5	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/19.98)	Word Of Mouf	1	63	70	62	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/DJJMG (12.98/18.98)	State Property	1
14	15	14	JAHEIM ▲ DIVINE MILL 47452*/WARNER BRDS. (11.98/17.98)	[Ghetto Love]	2	64	70	62	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
15	—	—	C-MURDER D3 9993/RIVIERA (19.98 CD)	Tru Dawgs	15	65	88	—	NON PHIXION UNCLE HOWIE 9210*/LANDSPEED (17.98 CD) ▲	The Future Is Now	65
16	18	13	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	66	73	69	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22
17	17	11	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	67	52	59	POWER HOUZE POWER HOUZE 24552 (17.98 CD) ▲	Family Business	52
18	13	10	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJJMG (12.98/19.98)	Pain Is Love	1	68	62	60	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
19	14	12	MARY J. BLIGE ▲ MCA 112808* (12.98/18.98)	No More Drama (2002)	3	69	59	53	MACK 10 CASH MONEY/UNIVERSAL 860998*/JUMRG (12.98/18.98)	Bang Dr Ball	4
20	23	25	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4	70	90	—	KHIA FEATURING DSD DIRTY DOWNS 751132/ARTEMIS (17.98 CD) ▲	Thug Misses	70
21	16	15	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E. : Jealous Ones Still Envy	6	71	76	77	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
22	12	9	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	2	72	64	52	SOUNDTRACK IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	23
23	20	17	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3	73	74	75	ANDRE WARD ORPHEUS 70579 (18.98 CD) ▲	Feelin' You	71
24	21	20	KIRK FRANKLIN ● GDSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	74	66	64	NELLY ▲ FD REEL/UNIVERSAL 15743*/JUMRG (12.98/18.98)	Country Grammar	1
25	19	16	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2	75	60	66	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2
26	26	26	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	76	63	58	X-ECUTIONERS LDUJ/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	13
27	24	24	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	77	71	74	SOUTH KAK SOUND OF ATLANTA 0005/GRIFFIN (12.98 CD)	'Til They Get Me Gone	71
28	22	22	REMY SHAND MOTOWN 014481/JUMRG (18.98 CD)	The Way I Feel	15	78	79	67	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)	This Is The Remix	19
29	31	31	ALICIA KEYS ▲ J 20002 (12.98/18.98)	Songs In A Minor	1	79	97	80	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 402759/INTERSCOPE (12.98/18.98)	Eternal	1
30	36	—	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S**+!	30	80	68	68	DMX ▲ RUFF RYDERS/DEF JAM 586450*/DJJMG (12.98/19.98)	The Great Depression	1
31	32	18	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432*/CRG (12.98 EQ/18.98)	Heart To Yours	18	81	85	91	MASTER P NEW NO LIMIT/UNIVERSAL 860977/JUMRG (12.98/18.98)	Game Face	12
32	25	21	LIL' J HOLLYWOOD 162322 (18.98 CD) ▲	All About J	21	82	86	88	JILL SCOTT ● HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7
33	—	—	BLACKALICIOUS MCA 112806* (14.98 CD)	Blazing Arrow	33	83	81	81	JAGGED EDGE ▲ SD SD DEF/COLUMBIA 86055*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
			\$ GREATEST GAINER \$								
34	47	30	KHIA FEATURING DSD DIRTY DOWNS 46 (17.98 CD) ▲	Thug Misses	30	84	72	61	COREY NODNTIME/MOTOWN 016713/JUMRG (8.98/12.98)	I'm Just Corey	33
35	29	32	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) ▲	Love Machine	28	85	61	47	KILLA BEEZ WU-TANG/THE PAINT 8362*/KOCH (15.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	9
36	34	34	WOODY ROCK GDSPO CENTRIC 70030/ZOMBA (11.98/17.98) ▲	Soul Music	34	86	77	56	SOUNDTRACK SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	12
37	27	23	SHARISSA MOTOWN 016158/JUMRG (12.98/18.98)	No Half Steppin'	7	87	65	63	JACKY JASPER NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean	60
38	33	29	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	88	98	97	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJJMG (11.98/17.98)	Aijswanaseing (I Just Want To Sing)	4
39	40	36	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	26	89	67	84	ORIGINAL P WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66
40	37	45	JOE ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	90	91	78	CORNELL STONE REVELEY 00002 (18.98 CD)	Stoned	90
41	38	33	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-D! The Remixes	1	91	78	79	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2
42	42	39	INDIA.ARIE ▲ MOTOWN 013770*/JUMRG (12.98/18.98)	Acoustic Soul	3	92	82	78	VARIOUS ARTISTS HIDDEN BEACH 86052*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
43	49	40	LIL BOW WOW ▲ SD SD DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Doggy Bag	2	93	96	72	BONEY JAMES WARNER BRDS. 48004 (17.98 CD)	Ride	27
44	35	27	KEKE WYATT ● MCA 112609* (12.98/18.98)	Soul Sista	5	94	95	89	SADE ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5
45	55	44	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	95	75	89	SKIP UTP 90100/DRPHEUS (17.98 CD) ▲	Live From Hollygrove	38
46	44	35	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) ▲	beautiful	35	96	92	90	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11
47	50	37	918 SMUGGLIN 0918 (10.98/16.98) ▲	Reincarnated	37	97	84	76	GRAVEDIGGAZ EMPIRE MUSIC/WEA 39017 (16.98 CD)	Nightmare In A-Minor	90
48	—	—	SOUTH PARK MEXICAN DDPE HOUSE 6000 (18.98 CD)	Reveille Park	48	98	93	92	8BALL JCDR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6
49	43	42	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	31	99	93	92	MR. COOP FULTON 2001 (11.98/16.98)	The Chosen One	92
50	49	55	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	100	—	—	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	1

MAY 18
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	2PAC ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	21 Weeks At Number 1 All Eyez On Me	317	13	8	NAS ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	46
2	7	BONE THUGS-N-HARMONY ▲ RUTHLESS 69443*/EPIC (10.98 EQ/18.98)	E. 1999 Eternal	221	14	6	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	297
3	3	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	176	15	15	NAS ▲ COLUMBIA 67015*/CRG (10.98 EQ/18.98)	It Was Written	83
4	1	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (11.98/24.98)	Life After Death	232	16	14	MARVIN GAYE MOTOWN 153722/JUMRG (8.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	9
5	4	THE NOTORIOUS B.I.G. ▲ BAD BOY 73001*/ARISTA (11.98/18.98)	Ready To Die	344	17	12	MR. BIGG WARLOCK 2822 (10.98/16.98)	Only If U Knew	7
6	5	MAKAVELI ▲ DEATH ROW 630127*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	203	18	11	DR. DRE ▲ AFTERMATH 490485*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	116
7	10	TLC ▲ LAFACE 26009/ARISTA (11.98/13.98)	CrazySexyCool	91	19	23	JUVENILE ▲ CASH MONEY/UNIVERSAL 153162/JUMRG (12.98/18.98)	400 Degreez	176
8	13	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	114	20	—	MARY MARY ▲ C2/COLUMBIA /CRG (7.98 EQ/11.98)	Thankful	94
9	20	LUTHER VANDROSS ● LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	12	21	21	TLC ▲ LAFACE 26005*/ARISTA (11.98/18.98)	Fanmail	61
10	19	MARY J. BLIGE ▲ UPTOWN 110681/MCA (8.98/11.98)	What's The 411?	117	22	17	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548822*/DJJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	82
11	16	AL GREEN ▲ HIT THE RIGHT STUFF 30830/CAPITOL (10.98/17.98)	Greatest Hits	375	23	22	DR. DRE ▲ DEATH ROW 63000* (11.98/17.98)	The Chronic	275
12	9	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	230	24	—	JAGGED EDGE ▲ SD SD DEF/COLUMBIA /CRG (12.98 EQ/18.98)	J.E. Heartbreak	75
					25	—	SAD ▲ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	379

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). D Certification of 200,000 units (Platino). M 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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Reclouse Emerges On Planet E

BY TAMARA PALMER

Reclouse's current single may be called "Ain't Changin'," but nothing could be further from the truth when it comes to the life of Reclouse mastermind/producer Matt Chicoine.

Late last year, in a move motivated by love (i.e., a long-distance girlfriend), the self-managed Planet E recording artist packed his bags and moved from Detroit to the Kapiti Coast of New Zealand. But right now, Chicoine's briefly back in Detroit, "re-soaking up the culture."

In New Zealand, "my surroundings are green and peaceful," Chicoine says. "Lots of bird and insect noises, the ocean is just outside my front door, and the hills of Paekakariki are to my back. Can we say 'mellow'?"

While this sounds like the ideal environment for someone with such an isolationist moniker, it is ironic that just as Reclouse's career is significantly building in profile—in places like Germany, the Netherlands, and the U.S.—Chicoine would move so far away from home.

None of this is lost on Planet E founder and renowned producer Carl Craig, who signed Reclouse to the label in 1996—and who has waited six years for Reclouse to deliver a full-length album, *Cardiology*, due June 18. In addition to supporting the move to New Zealand, Craig assisted Chicoine with the mixing of the album.

LIFE LESSONS

"Carl has taught me to be myself and to always push the envelope creatively," Chicoine says. "He's also taught me a lot of practical things when it comes to mixing. I admire how Carl is able to work under pressure and keep his cool and still turn out some of the deepest music."

"It hasn't been a learning experi-

ence only for Matt," Craig offers. "I have been as much of a student as he."

Chicoine says he has logged other valuable lessons since joining the Planet E family. "I've learned to quell my stupid ideas," he acknowledges. "Bagpipes, while cool, aren't always going to sound cool over a Bernard Purdie break. I'm now able to harness my ideas and weed the good from the bad. In this way, I believe I create more efficiently."



RECLOUSE

According to Chicoine, his goal with *Cardiology* was to reach far with its influences while maintaining a cohesion that threads all of the songs together. "As corny as it sounds, it's all music from the heart," he notes. "I was trying to musically convey some of the inspirations I was feeling during the process. While it was all made in the electronic mode—mechanical and methodical—the source of the music was always the same."

It was while recording *Cardiology* that Chicoine—whose songs are published by Cardiological Music, BMI—says he fell in love and began his long-distance romance.

In this light, the album is an elegant metaphor for falling in love.

"*Cardiology* is such an approachable album, it will appeal to a wide range of listeners," says Tomas Palermo, who DJs both at clubs and on KUSF San Francisco. For Palermo, "too many housey albums aren't playful or rhythmically diverse. If you were to put this album up against a French or English artist of equal stature, you wouldn't hear the same type of detached loops and melodic arrangements."

As with past releases, Planet E is focusing most of its promotional influence for *Cardiology* on club, college, and specialty radio DJs, Craig says. "Over the last few years, we have had more exposure in the public radio forum, especially locally on WDET [Detroit], with our music constantly in rotation on the individual programs of Judy Adams, Chuck Horn, and Liz Copland."

Last month, the label sent the album and "Ain't Changin'"—with remixes by Craig, London's Orin Walters (aka Afronaught and Bugz in the Attic), and Justin Chapman (the song's vocalist)—to club and radio DJs. Craig says listening stations and Internet contests will provide additional promotion. Planet E has hired New York's Giant Step to handle all street marketing.

Booked by Yvan Hinck of Food Booking in Brussels, Chicoine will spend the first part of the summer touring throughout Europe. At press time, plans were being discussed to follow this with a North American tour.

Following this interview, Chicoine says he'll be boarding a plane from Detroit to New Zealand, where he'll remain for one week before heading out to Japan. "Living on the road is OK," he offers. "But it's not nearly as cool as when you live on the beach."

(aka DJ/producer **Giorgio Canepa**)—the track, with its spoken male vocal, is being championed by **Masters at Work**, **Eddie Amador**, and **Mark Picchiotti**, among other DJs.

• **Magic Sauce**, "Ave Maria" (Toy Robot single). Miami-based Magic Sauce—producers **Jason Klein** and **Jason Wilkes** and opera singer **Kelly Allocco**—have reconstructed **Franz Schubert's** "Ave Maria" into a big-room anthem. Club and radio DJs that embraced the remix of **Emma Shaplin's** "Spente le Stelle" will find much to admire here. **Alex Carmenates** weighs in with a Latin-infused tribal mix, while **Monster Taxi & Fansplastic** offer something for the lounge set. Contact: 305-273-6303.

MICHAEL PAOLETTA

The Beat Box Hot Plate

Tiesto sprinkles "Stars" with effervescent **Giorgio Moroder** nuances.

• **MBG Meets Dr. FeelX**, "Take a Walk on the House Side" (Kickin' U.K. single). The wicked "Take a Walk" originally appeared as a limited-edition white label on **Joe T. Vannelli's** Italian imprint, Dreambeat, which discovered such global hits as **Spiller's** "Groovejet (If This Ain't Love)" and **Robert Miles' "Children."** With restructurings from **Ambassador** (sinister house) and **Funk Foundation** (uplifting disco-charged house)—as well as a **Steve "Silk" Hurley**-styled mix courtesy of MBG

• **X-Press 2**, "Lazy" (Skint/Columbia single). A huge crossover hit overseas, "Lazy"—featuring the unmistakable vocals of **David Byrne**—is poised to repeat the process in the U.S. Stateside club DJs are already noshing on the Def Mix-inflected original version and **Norman Cook's** progressive-leaning re-rub. It shouldn't be too long before radio's doing the same.

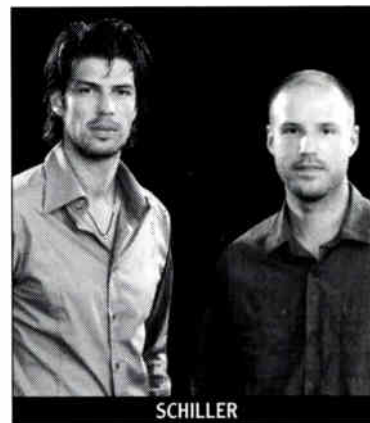
• **Moby**, "We Are All Made of Stars" (V2 single). The first single from Moby's new album, *18*, is a lovely pop treat that harks back to the '80s. This bit of flashback reality wasn't lost on the remixers. **Timo Maas** makes "Stars" sound like a long-lost **Human League** track, **Bob Sinclair** injects it with Prelude-hued electro-funk, and **DJ**

Beat Box™



by Michael Paoletta

TAKE A TRIP: It was last autumn when **Schiller's** sophomore album, *Weltreise* (Polydor Germany), debuted at No. 1 on Germany's national album chart. The disc remained in the pole position for four weeks and eventually went gold. The album did similarly well in such neighboring countries as Austria and Switzerland.



SCHILLER

Earlier this year, the German duo (**Mirko von Schlieffen & Christopher von Deylen**) received an Echo Award (the German equivalent of a Grammy Award) for best dance act of the year. On Tuesday (14), the sublime *Weltreise* arrives in North America via Radikal Records. For its English-language debut, it has been retitled *Voyage*.

Overflowing with classical, trance, ambient, and unadulterated pop elements, *Voyage* brings to mind **Enigma**, **Deep Forest**, **Pink Floyd**, **Tangerine Dream**, and **Jean-Michel Jarre**. That said, its dreamy, meditative state is decidedly "now" in a very **Zero 7** and **Faithless** way.

"Making straight-up club tracks started to bore us," says von Deylen, referring to the duo's debut, *Zeitgeist*, which spawned European dancefloor hits like "Das Glockenspiel." "We wanted to divert the sound yet retain its club roots. When we began recording the album, we were sure of one thing: We didn't want it to be entirely four-on-the-floor. We wanted diversity."

Von Deylen and his musical partner also had a strong desire to make the album sound "musically simple, not complicated." But, he adds, "whenever you try to make something sound simple, the process itself is never all that simple."

In addition to fluid rhythms and smart beats, *Voyage* is home to singers **Kim Sanders** ("Distance" and "Dancing With Loneliness"), **Heppner** ("Dream of You," the first single), and **Isgaard** ("A Beautiful

Day"). Spoken word is delivered by **Franziska Pigulla** and **Benjamin Voelz**, who, von Deylen says, provide the dubbed voices of the characters **Scully** and **Mulder**, respectively, on the *X-Files* in Germany.

"I'm a huge *X-Files* fan," von Deylen enthuses. "We thought the voices of the two actors—not necessarily the characters whose voices they dub—captured the mood of the record. So, in the end, we borrowed the feelings of the actors, not the *X-Files* characters."

Coinciding with the release of *Voyage*, Schiller has been tagged by BMW as the musical messenger for the introduction of its new Hydrogen car, **Radikal** president **Jurgen Korduletsch** says. Schiller will perform live with a band at launch parties around the world. Upcoming stops include July 17 in New York.

On July 23, Radikal will issue *Voyage—The DVD*. According to Korduletsch, it contains the complete audio CD and "the film," which are "visual impressions from around the world" that complement the various songs. "In essence, it provides the listener/viewer with 'wallpaper' to go with the music. The whole work provides a great chill-out environment."

Also included on the DVD are the videos of "Dreaming of You" and "Dancing With Loneliness," a 45-minute unplugged performance, a picture gallery, and a bio/discography. Korduletsch says, "The concert footage looks to be the core of a Schiller concert special planned for PBS this summer."

SOUL TRAIN: On May 21, Epic/Legacy will reissue *Philadelphia Classics*. Originally released as an eight-song double-album in 1977, *Philadelphia Classics* was years ahead of its time, as it prominently spotlighted the work of a remixer—in this case, remix pioneer **Tom Moulton**. In fact, according to the lively liner notes penned by **Brian Chin** and Moulton, featured track "Love Is the Message" by **MFSB** "came into its iconic, anthemic own [by way of] this very collection." New to the set is the bonus track: Moulton's extended version of **People's Choice's** "Do It Any Way You Wanna," which has never seen the light of day until now.

On the same day, Epic/Legacy will also issue *Philly Super Soul Hits* and expanded editions of MFSB's 29-year-old eponymous set, **the Trammps'** eponymous 1975 collection, and **Billy Paul's 360 Degrees of Billy Paul**.

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2002

Billboard HOT DANCE MUSIC

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

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
1	2	3	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
2	3	5	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
3	4	7	THEY SAY VISION (DANCE REMIXES)	MCA PROMO	Res
4	5	8	TO GET DOWN	KINETIC 54713	Timo Maas
5	1	2	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
6	9	12	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	ABM PROMO/INTERSCOPE	Sheryl Crow
7	11	20	BE ANGELED	LOGIC 3000 9281/21.0GIC	Jam & Spoon
8	6	1	ALIVE	EMERGE 30009/CENTAUUR	Kevin Aviance
9	15	22	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
10	21	39	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
11	10	6	IT'S GONNA BE...(A LOVELY DAY)	BEDROCK/CREDENCE 36328/NETTWERK	Brancaccio & Aisher
12	7	4	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
13	8	9	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
14	12	14	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
15	17	24	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Keshall
16	19	25	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
17	20	29	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
18	28	—	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
19	16	21	GET DOWN MASSIVE	FRESKANOVA 11496/MAAMMOTH	Freestylers
20	27	35	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
21	22	26	WILL I?	ROBBINS 72055	Ian Van Dahl
			POWER PICK		
22	33	44	POINT OF VIEW	EPIC PROMO	DB Boulevard
23	14	13	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
24	18	11	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
25	32	42	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
26	29	37	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
27	24	16	JOIN ME	PRISONERS OF DANCE/247 873010/ARTEMIS	Lightforce
28	26	17	PURPLE GOD	GLASS SLIPPER 001	Anny
29	35	40	SOMETHING	ROBBINS 72056	Lasgo
30	25	27	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX)	LIMELIGHT IMPORT	Shania Twain
31	13	10	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
32	30	30	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
33	47	—	COME & GET MY LOVE	CUTTING 454	Becca
34	46	—	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
35	42	45	WALKING ON SUNSHINE (METRO REMIX)	EPIC PROMO	Jennifer Lopez
36	23	18	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lantana Waters
37	43	46	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
			HOT SHOT DEBUT		
38	—	—	ONE STEP TOO FAR	CHEEKY PROMO/ARISTA	Faithless Featuring Dido
39	48	—	PURIFY (GUSGUS & FADE REMIXES)	WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
40	41	32	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
41	—	—	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
42	49	—	SUGARHIGH (THE REMIXES)	COLUMBIA PROMO	Jade Anderson
43	36	34	DISTANT PLACES	WEBSTER HALL NYC 00042	Marsha
44	38	33	OPEN ME	PROPAIN 453/CUTTING	KHZ
45	—	—	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
46	40	36	EARTH (BEN WATT REMIX)	MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
47	39	38	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SUNBEURN 5003/SIX DEGREES	Hawke Featuring Sir Adamsmasher
48	—	—	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES)	REAL DEAL PROMO/ORPHEUS	Exhale
49	34	23	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
50	45	43	PRAYER	MTA 27731/V2	Scanners

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		7 Weeks At Number 1
1	1	1	SONG FOR THE LONELY	WARNER BROS. 4242	Cher
2	2	2	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
3	4	5	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
4	3	3	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
5	5	—	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
6	6	6	WILL I?	ROBBINS 72055	Ian Van Dahl
7	7	4	HEAVEN	247 72475/ARTEMIS	Eyra Gail
8	8	7	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 2344	Naughty By
9	10	8	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
10	9	9	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
11	17	19	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
12	11	—	SOMETHING	ROBBINS 72056	Lasgo
13	12	10	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
14	—	—	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
15	16	—	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
16	14	13	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
17	13	—	IN MY MEMORY (REMIXES)	BLACK HOLE 36327/NETTWERK	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
18	15	16	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
19	20	15	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
20	25	22	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
21	18	12	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
22	19	11	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
23	21	—	OMNIBUS	ROBBINS 72050	Laut Sprecher Featuring Katie Skate
24	—	—	ROCKIT 2.002	TRANSPARENT 50021	Herbie Hancock
25	22	—	SUBMARINE	INSTINCT 600	Cranes

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

Club Play		Maxi-Singles Sales	
1	ONE DAY IN YOUR LIFE Anastacia DAYLIGHT	1	SHIFTER Timo Maas KINETIC
2	LAZY X-press 2 Featuring David Byrne SKINT	2	ROCK TO THE BEAT Panic Attackers Featuring Alan T. STAR 69
3	TRIPPIN' Oris J Presents Delsena GROOVILICIOUS	3	CAUGHT UP DJ Disciple Featuring Mia Cox GROOVILICIOUS
4	PLEASE SAVE ME Sunscreen Vs. Push SAM IMPORT	4	STANDING VNV Nation METROPOLIS
5	A NEW DAY HAS COME Celine Dion EPIC	5	SHINE Blaze NITEGROOVES

THIS WEEK	LAST WEEK	2 WKS. AGO	TOP ELECTRONIC ALBUMS		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		1 Week At Number 1
1	3	3	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
2	2	2	SOUNDTRACK	IMPACTAL 12044/IMPACTAL	Blade II
3	1	2	PET SHOP BOYS	SANCTUARY 84553	Release
4	—	—	VARIOUS ARTISTS	VERVE 5896087/VG	Verve/Remixed
5	4	4	VARIOUS ARTISTS	RAZOR & TIE 81052	Monster Disco
6	6	7	ZERO 7	QUANGUL/ULTIMATE DILEMMA 5007/PALM	Simple Things
7	7	7	VARIOUS ARTISTS	UNIVERSAL 017034/UMRG	Global Hits 2002
8	8	8	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682/ASTRALWERKS	Come With Us
9	10	10	VARIOUS ARTISTS	RAZOR & TIE 81041	Pulse
10	15	15	VARIOUS ARTISTS	ROBBINS 73028	Best Of House Volume Two
11	—	—	VARIOUS ARTISTS	ULTRA 1121	Ultra Chilled 02
12	9	8	AVALON	SPARROW 51936	02/Avalon Remixed
13	12	12	JOHNNY VICIOUS	ULTRA 1111	Ultra Dance 01
14	13	13	DJ ENCORE	MCA 018003	Intuition
15	14	14	VARIOUS ARTISTS	ROBBINS 79627	House Party (Volume One)
16	18	18	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
17	5	5	VARIOUS ARTISTS	EPIC 86337	The Classic Chillout Album: A Collection Of Classics For A Modern World
18	21	21	TIMO MAAS	KINETIC 54706	Loud
19	20	20	DAFT PUNK	VIRGIN 88806	Discovery
20	19	19	DIESELBOY	HUMAN IMPRINT 78001/SYSTEM	projectHUMAN
21	17	17	GARBAGE	ALMO SOUNDS 483115/INTERSCOPE	Beautifulgarbage
22	11	11	ATB	KONTOR 90035/RADIKAL	Dedicated
23	23	23	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
24	16	16	SNEAKER PIMPS	TOMMY BOY 81532	Bloodsport
25	22	22	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty

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

Constant Touring Does The Trick For DreamWorks' Emerson Drive

BY DEBORAH EVANS PRICE

NASHVILLE—Most artists consider their first radio tour to be the most terrifying and exhausting time of their lives. But for the members of Emerson Drive, the seven months they have spent on their radio tour have actually been a break.

"I know there's a lot of artists that think being on a radio tour is a grueling thing," lead vocalist Brad Mates says, "but we get three square meals a day now. We are on a per diem. We get great hotels every night. So we haven't complained once."

Visiting radio stations is a breeze compared with the schedule the Canadian natives have been keeping, playing more than 300 days a year all over North America. The group frequently performed five sets a night in clubs. "Then we moved on to the next city," Mates recalls. "It wasn't like we were doing one-nighters. We were always in one place for a week at a time."

Emerson Drive's live experience manifests itself on the band's eponymous DreamWorks Records debut, produced by Julian King, James Stroud, and Richard Marx.

"That was different for us, because none of us had ever played on a record before," Mates says of the band's initial studio sessions. "One thing that helped us achieve what we wanted to hear on the CD was the amount of time we spent on the road just learning. James Stroud was adamant in making sure we played [on] the whole record, so we were kind of put to the challenge. We were scared that we weren't cutting it, but he sat us down and told us we were doing an incredible job . . . I know it doesn't happen so often anymore in Nashville that you get a band that plays on its own records. That's what we are proud of."

SCHOOL CHUMS

The founding members of Emerson Drive have been together for seven years. Keyboardist Chris Hartman and fiddler Pat Allingham had been in school and church choirs since kindergarten. They connected with Mates at a high-school talent contest. The trio blossomed into a seven-piece band called 12-Gauge and began touring in a converted school bus. Over the next few years, it signed with Gerry Leiske for management and fleshed out what would evolve into Emerson Drive by adding guitarist Danick Dupelle, bassist Jeff Loberg, and drummer Mike Melancon.

Melancon lived north of Montreal

when he first joined the band, and Mates admits there was an initial language barrier. "Mike didn't speak a word of English, nothing at all. The first six months were hilarious," he recalls. "Danick speaks French fluently, so he got [Melancon] by, understanding what we were doing from day to day. But it took him about six months until he started learning the right words to sing . . . We kind of taught him a few bad words to begin with and he used them too much, but we made it through."



Drive-By Shaving. Pictured standing, from left, Emerson Drive's Jeff Loberg, Brad Mates, Pat Allingham, Mike Melancon, Danick Dupelle, and Chris Hartman collect on an unorthodox bet. Paying up is the newly shorn Creative Artists Agency booking agent Jeff Gregg, seated in front.

LANDING A DEAL

Soon after high school, the band made its first pilgrimage to Nashville. It took a few visits before it caught the attention of DreamWorks executives.

"We did a couple of private showcases for them, and it was the right move to make. We all felt very comfortable with signing with DreamWorks," Mates says. "They had all the right stuff. They wanted to see Emerson Drive playing their own records. They were happy to have a band that toured around and had been together for quite a while. It all seemed to work."

Emerson Drive—named for the Emerson Trail that crosses Western Alberta and joins the Alaskan Highway—moved to Nashville to begin working on its major-label debut with Stroud and King. After the album was finished, DreamWorks A&R executive Allison Jones found two additional songs for the project. Marx met the band and expressed interest in working with them, so he was enlisted to produce "Fall Into Me" (slated to be the second single) and "How Lucky I Am."

Mates says the band members are polishing their songwriting talents. "We wrote about 40 songs for the album and got a whopping two on there, but it's a start for us," he says of the group, which is signed to ASCAP and has its own publishing

company. "There are great songs and great songwriters out there, and we aren't scared to use them because we are a brand-new act trying to break into this market. We need the best songs possible."

First single "I Should Be Sleeping" is currently No. 6 on the Billboard Hot Country Singles & Tracks Chart and No. 3 on Top Country Singles Sales. The band is booked by Creative Artist Agency's Jeff Gregg, who told the members of Emerson Drive six months ago they could shave his head if the single went top 10. "We shaved Jeff's head right to the bald," Mates reveals. "We were looking forward to that."

THE MISSING LINK

Tim Petersen, country music buyer for the Transworld chain, feels Emerson Drive will fill a void in the country market by attracting a younger audience. "The genre is in need of young, fresh blood," Petersen observes. "I saw Emerson Drive at [the National Assn. of Recording Merchandiser's convention]. They came across so effectively. They are tremendously talented. It's nice to see new, young blood coming into the business. I think they'll have a nice run with this album."

According to DreamWorks senior executive for sales and marketing Johnny Rose, the label's marketing plan will emphasize the band's road experience. "All of our imaging will include the fact that they've been averaging 300 dates a year," he says. "That's the beauty of these guys. They are self-contained. They can move around efficiently, because they have been doing it for so long."

Emerson Drive recently gained visibility on tour with labelmate Toby Keith. According to Rose, the label passed out promotional materials drawing attention to the album's May 21 street date and exposed Emerson Drive via an AOL keyword campaign that began in February, where fans could type in the band's name and get info about the upcoming album.

Rose says DreamWorks has been setting up the release for the past 18 months, with Emerson Drive showcasing for retail accounts and "a long-term pre-sale campaign with both major country sites, countrystar.com and country.com . . . We're also using the Universal Distribution combustion price package, which is a developing-artist package that gets us a low shelf price, so it makes it a very attractive record to buy."

Nashville Scene



by Phyllis Stark

ACM WINNERS: KPLX (the Wolf) Dallas and KMLE Phoenix's **Stu Evans** won the radio station of the year and disc jockey of the year categories, respectively, in the Academy of Country Music (ACM) Awards. Nashville's Bluebird Café has been named the ACM's club of the year. It's a first-time win for the Bluebird, which is celebrating its 20th anniversary this year. Boulder Station in Las Vegas is the winner in the casino of the year category. Clear Channel Entertainment's **Brian O'Connell** is the winner in the Don Romeo talent buyer/promoter of the year category.

Instrumental award winners are **Michael Rhodes** (bass), **Stuart Duncan** (fiddle), **Eddie Bayers** (drums), **Paul Franklin** (steel guitar), **Jimmy Olander** (guitar), **John Hobbs** (keyboard), and **Jerry Douglas** (dobro).

The 37th annual ACM Awards will be televised live May 22 from Los Angeles on CBS-TV.

ON THE ROW: Compendia Music Group has signed a multi-year licensing deal with Nashville-based Dead Reckoning Records, giving Compendia exclusive rights in the U.S. and Canada to both the existing Dead Reckoning catalog and future projects. The first joint Dead Reckoning/Compendia project will be **Kevin Welch's** new album, *Millionaire*, due July 9. On that same date, Compendia will issue two older Welch titles, plus **Kieran Kane's** 1985 album *Dead Reckoning* and the **Fairfield Four's** *Wreckin' the House*. Upcoming projects include a new album from Kane.

Stan Byrd exits his position as head of promotion at Bandit Records. Meanwhile, Bandit artist **George Jones** is in the studio working on two new albums, a gospel album and a duets album. Legendary producer **Billy Sherrill** came out of retirement to produce the gospel project, due in the fall. Also, former **Mavericks** frontman **Raul Malo** is producing an album of Spanish-language children's music for the label.

Beka Callaway joins Major Bob Music Publishing as professional manager. She previously was with Deston Songs in Nashville.

Lost Highway Records announced the appointment of **Jim Flammia** as senior director of media and artist relations in Nashville, although Flammia actually started on the job several months ago. He most recently was

director of media relations at Universal Records in New York.

Kent Agee has joined the roster of songwriters at rpm music group (formerly McGraw Music). Agee joins the independent publishing firm after stints with Warner/Chappell and Sony/ATV/Tree. The rpm music group is a division of rpm management through a co-venture with California-based Windswept Pacific.

Corlew Music Group has signed **Craig Monday** to a songwriting deal.

Lowell, Vt.-based B-Ventrous Records, the label co-owned by former Atlantic artist **Wayne Warner**, has opened a satellite office in Nashville. The label's first release is Warner's eponymous album, which is due June 25. B-Ventrous is distributed by Madacy Entertainment.

Sharon Burns has been named director of new-business development at the Country Music Hall of Fame and Museum. She previously was VP of sales, marketing, and communications for the Nashville Sounds baseball team. **Shalene France** joins the museum as event services manager. She previously was a booking agent at Akasha Artists Management International. **Mike Hulsey** is promoted to manager of retail operations.

Tom Banks has been promoted to director of finance at RCA Label Group. He previously held the position of associate director of finance.

MCA Nashville promotes **Carie Higdon** from A&R coordinator to manager of A&R. **Erik Peterson** joins the staff as A&R assistant. He most recently was with Lori Leve Management in Los Angeles. **Julie Roberts**, formerly a receptionist at Mercury Records, is named MCA's administrative assistant for A&R.

BLUEGRASS RULES: The International Bluegrass Music Assn. announced plans to relocate from its headquarters in Owensboro, Ky., to Nashville in early 2003. The move is expected to make the organization more accessible to its members. The trade association's annual World of Bluegrass convention will continue to be held in Louisville, Ky., this year and the next.

ARTIST NEWS: **Lonestar** and **Clint Black** took part in a May 1 taping of a CBS special, *Rockin' for the USA*, set to air May 25. The special was taped aboard the USS Harry S. Truman in Fort Lauderdale, Fla., for an audience of service personnel. **Cuba Gooding Jr.** hosts the special, which also includes performances by **Celine Dion**, **Marc Anthony**, and **Jessica Simpson**.

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Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
				NUMBER 1	5 Weeks At Number 1		31	31	34	15	SHE WAS	Mark Chesnut	31
1	1	1	22	MY LIST	Toby Keith	1	32	32	36	8	OL' RED	Blake Shelton	32
2	2	2	18	DRIVE (FOR DADDY GENE)	Alan Jackson	2	33	33	35	9	THE IMPOSSIBLE	Joe Nichols	33
3	5	7	32	I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	3	34	37	40	11	DON'T WASTE MY TIME	Little Big Town	34
4	3	4	32	WHAT IF SHE'S AN ANGEL	Tommy Shane Steiner	3	35	36	39	7	CHASIN' AMY	Brett James	35
5	8	9	14	LIVING AND LIVING WELL	George Strait	5	36	38	42	8	BEAUTIFUL MESS	Diamond Rio	36
6	10	10	23	I SHOULD BE SLEEPING	Emerson Drive	6	37	49	53	3	THE GOOD STUFF	Kenny Chesney	37
7	4	3	21	YOUNG	Kenny Chesney	2	38	42	44	4	BARBED WIRE AND ROSES	Pinmonkey	38
8	9	8	19	MODERN DAY BONNIE AND CLYDE	Travis Tritt	8	39	39	46	5	I'M GONE	Cyndi Thomson	39
9	7	6	32	I'M MOVIN' ON	Rascal Flatts	4	40	43	43	10	MINIVAN	Hometown News	40
10	6	5	24	THAT'S WHEN I LOVE YOU	Phil Vassar	3	41	44	48	4	IF THAT AIN'T COUNTRY	Anthony Smith	41
11	11	14	12	I'M GONNA MISS HER (THE FISHIN' SONG)	Brad Paisley	11	42	47	55	3	AMERICAN CHILD	Phil Vassar	42
12	12	13	22	I DON'T WANT YOU TO GO	Carolyn Dawn Johnson	12	43	45	—	2	WHERE WOULD YOU BE	Martina McBride	43
13	15	15	17	NOT A DAY GOES BY	Lonestar	13	44	35	28	14	SQUEEZE ME IN	Garth Brooks Duet With Trisha Yearwood	16
14	13	11	29	BLESSED	Martina McBride	1	45	41	41	10	FRANTIC	Jamie O'Neal	41
15	21	22	18	THE ONE	Gary Allan	15	46	59	—	2	DARE TO DREAM	Jo Dee Messina	46
16	20	21	22	WHEN YOU LIE NEXT TO ME	Kellie Coffey	16	47	50	49	8	HARDER CARDS	Kenny Rogers	47
17	14	12	31	I BREATHE IN, I BREATHE OUT	Chris Cagle	1	48	40	38	12	THREE DAYS	Pat Green	36
18	17	19	18	JUST WHAT I DO	Trick Pony	17	49	52	56	5	LOOK AT ME NOW	Sixwire	49
19	18	20	27	I CRY	Tammy Cochran	18	50	51	52	5	REAL BAD MOOD	Marie Sisters	50
20	16	17	24	THAT'S JUST JESSIE	Kevin Denney	16	51	48	60	3	COUNTRY BY THE GRACE OF GOD	Chris Cagle	48
21	26	31	8	MY HEART IS LOST TO YOU	Brooks & Dunn	21	52	46	47	8	UNTIL WE FALL BACK IN LOVE AGAIN	Jeff Carson	46
22	22	23	17	MENDOCINO COUNTY LINE	Willie Nelson Duet With Lee Ann Womack	22	53	54	50	4	I'LL TAKE LOVE OVER MONEY	Aaron Tippin	50
23	23	24	14	TONIGHT I WANNA BE YOUR MAN	Andy Griggs	23	54	55	58	1	GOING AWAY	The Clark Family Experience	54
24	24	25	9	I MISS MY FRIEND	Darryl Worley	24	55	53	45	7	ALMOST THERE	Gabbie Nolen	45
25	25	27	13	HELP ME UNDERSTAND	Trace Adkins	25					HOT SHOT DEBUT		
26	28	30	10	I KEEP LOOKING	Sara Evans	26	56				COUNTRY ROCK STAR	Marcel	56
27	27	29	11	GET OVER YOURSELF	SheDaisy	27	57	56	—	7	FORGIVE	Rebecca Lynn Howard	56
28	29	32	14	BEFORE I KNEW BETTER	Brad Martin	28	58	57	59	11	THE LIGHTHOUSE'S TALE	Nickel Creek	49
29	30	33	15	GOODBYE ON A BAD DAY	Shannon Lawson	29	59				SING ALONG	Rodney Atkins	59
30	34	37	7	TEN ROUNDS WITH JOSE CUERVO	Tracy Byrd	30	60				MEMPHIS	David Nail	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. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

MAY 18
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Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist
1	1	29	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	13	12	8	ALMOST THERE	Gabbie Nolen
2	2	17	THAT'S JUST JESSIE	Kevin Denney	14	16	12	ROCKY TOP '96	The Osborne Brothers
3	3	10	I SHOULD BE SLEEPING	Emerson Drive	15	13	11	SOMETHIN' IN THE WATER	Jeffrey Steele
4	4	32	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	16	22	10	WHEN YOU NEED MY LOVE	Darryl Worley
5	5	16	OSAMA-YO' MAMA	Ray Stevens	17	17	8	HONEY DO	Mike Walker
6	6	24	GOD BLESS THE USA	Lee Greenwood	18	18	10	IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines
7	7	25	HOW DO I LIVE	LeAnn Rimes	19	15	11	ON A NIGHT LIKE THIS	Trick Pony
8	8	23	AMERICA WILL ALWAYS STAND	Randy Travis	20	25	7	GIRL IN LOVE	Robin English
9	11	14	NIGHT DISAPPEAR WITH YOU	Brian McComas	21	19	10	LOVE IS ENOUGH	3 Of Hearts
10	10	12	UNBROKEN BY YOU	Kortney Kayle	22	20	11	A ROSE IS A ROSE	Meredith Edwards
11	9	15	THE WAY YOU LOVE ME	Faith Hill	23	—	—	POUR ME	Trick Pony
12	14	10	GOD BLESS AMERICA	LeAnn Rimes	24	24	2	FLOWERS ON THE WALL	Eric Heatherly
					25	—	—	COME A LITTLE CLOSER	Lila McCann

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-million titles indicated by a numeral following the symbol. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

MAY 18
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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 **SoundScan**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1							2 Weeks At Number 1		
1	1	—	7	KENNY CHESNEY BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	38	32	27	4	STEVE EARLE E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9
2	2	1	74	SOUNDTRACK ▲ LDST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	39	42	43	40	BLAKE SHELTON WARNER BRDS 24731/WRN (11.98/17.98)	Blake Shelton	3
3	3	2	16	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	40	39	29	3	STEVE AZAR MERCURY 170259 (11.98/17.98) #	Waitin' On Joe	29
4	4	3	100	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) #	Rascal Flatts	3	41	40	36	11	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
5	5	4	44	BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	42	41	39	11	SOUNDTRACK LDST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
				GREATEST GAINER									
6	9	10	74	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	43	35	30	12	KASEY CHAMBERS WARNER BRDS 48028 (18.98 CD) #	Barricades & Brickwalls	13
				HOT SHOT DEBUT									
7	—	—	1	VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7	44	37	37	40	CYNDI THOMSON CAPITOL 26010 (10.98/17.98)	My World	7
8	6	6	36	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	45	43	41	40	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
9	10	14	44	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	46	38	33	7	VARIOUS ARTISTS RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
10	8	7	54	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	47	50	49	15	PATTY LOVELESS EPIC 85851/SONY (11.98 EQ/17.98)	Mountain Soul	19
11	7	5	13	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2	48	67	—	10	PACESETTER		
12	11	8	42	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	1	49	45	38	10	TRAVIS TRITT WARNER BRDS 78296/RHINO (11.98 CD)	The Lovin' Side	48
13	13	17	11	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	50	46	50	41	SOUNDTRACK COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	14
14	12	9	33	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	51	44	42	18	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
15	15	13	33	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	52	47	46	14	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
16	17	12	18	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	53	48	45	13	HANK WILLIAMS III CURB 78728 (17.98 CD) #	Lovesick Broke & Driftin'	17
17	19	18	40	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	54	48	45	13	VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
18	16	15	38	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3	55	51	48	16	ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
19	—	—	1	CLEDUS T. JUDD MONUMENT 85897/SONY (11.98 EQ/17.98) #	Cledus Envy	19	56	52	47	12	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) #	Shiver	14
20	18	16	38	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	57	52	47	12	HANK WILLIAMS JR. CURB 78725 (17.98/17.98)	Almeria Club	9
21	20	19	45	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	58	53	44	14	THE CHARLIE DANIELS BAND SPARROW 51588 (11.98/14.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	40
22	22	20	40	TRICK PONY ● WARNER BRDS 47927/WRN (11.98/17.98)	Trick Pony	12	59	58	56	13	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) #	Tammy Cochran	27
23	21	11	4	TOMMY SHANE STEINER RCA 67041/RLG (16.98 CD)	Then Came The Night	6	60	56	58	15	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
24	23	21	8	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	61	54	51	16	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
25	24	22	75	CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) #	Play It Loud	19	62	57	62	10	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
26	14	—	2	KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) #	Kevin Denney	14	63	61	60	10	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) #	Morning Wood	18
27	26	24	72	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	64	61	60	10	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
28	25	26	35	STEVE HOLY CURB 77972 (11.98/17.98) #	Blue Moon	7	65	63	59	11	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
29	27	23	48	LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1	66	59	55	12	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
30	28	28	24	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	67	64	57	17	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
31	31	31	42	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	68	60	53	12	RAY STEVENS CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29
32	30	32	74	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/18.98)	Room With A View	8	69	65	64	18	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
33	33	34	30	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	70	66	61	18	LORRIE MORGAN IMAGE 1365 (17.98 CD)	The Color Of Roses	37
34	29	25	4	CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14	71	70	73	10	RICKY SKAGGS & FRIENDS LYRIC STREET 165470/HOLLYWOOD (18.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
35	36	40	35	TRACE ADKINS CAPITOL 35518 (10.98/17.98)	Chrome	4	72	68	66	13	JOHN MICHAEL MONTGOMERY WARNER BRDS 48999/WRN (17.98 CD)	Love Songs	27
36	34	35	13	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	73	73	—	7	GEORGE JONES BANDIT/BNA 67023/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
37	49	63	11	WAYLON JENNINGS BMG HERITAGE/RCA 98788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	74	75	—	3	VARIOUS ARTISTS BMG HERITAGE 43600/RCA (13.98 CD)	Bona Fide Bluegrass & Mountain Music	73
							75	71	69	3	KENNY ROGERS ONQ 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	73
											ROY ORBISON TVT 6034 (7.98/11.98)	20 Golden Hits	69

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

MAY 18
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS ▲ MONUMENT/SONY (12.98 EQ/18.98)	Fly	140	13	12	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	412
2	2	NICKEL CREEK ● SUGAR HILL 3809 (16.98 CD) #	Nickel Creek	74	14	11	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	341
3	3	FAITH HILL ▲ WARNER BRDS. PWRN (12.98/18.98)	Breathe	130	15	13	JOHNNY CASH ● LEGACY/COLUMBIA 89739/SONY (7.98 EQ/11.98)	16 Biggest Hits	161
4	4	SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98)	Come On Over	235	16	—	JO DEE MESSINA ▲ CURB 77904 (11.98/17.98)	I'm Alright	169
5	5	THE NITTY GRITTY DIRT BAND ● CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	28	17	—	TRACY LAWRENCE ● ATLANTIC 83137/AG (10.98/17.98)	The Best Of Tracy Lawrence	72
6	6	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) #	Wide Open Spaces	223	18	15	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	179
7	18	TRAVIS TRITT ▲ WARNER BRDS. 46001/WRN (10.98/17.98)	Greatest Hits - From The Beginning	278	19	—	RANDY TRAVIS WARNER BRDS. 47028/WRN (10.98/17.98)	Greatest #1 Hits	21
8	5	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 42025/MCA (2.98/6.98)	Heartaches	177	20	19	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	95
9	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	242	21	17	ALISON KRAUSS ▲ ROUNDER 610325/IDJMG (11.98/17.98) #	Now That I've Found You: A Collection	268
10	8	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	126	22	—	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/17.98)	Last Chance For A Thousand Years: Greatest Hits From The 90's	105
11	10	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	191	23	16	WAYLON JENNINGS ▲ RCA 85986/RLG (7.98/11.98)	Greatest Hits	159
12	21	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	200	24	22	GARTH BROOKS ▲ CAPITOL 97424 (19.98/26.98)	Double Live	181
					25	20	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	201

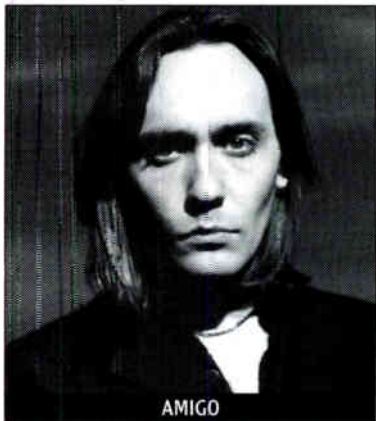
● Albums with the greatest sales gains this week. Catalog albums are 2 year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry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

Latin Notas™



by Leila Cobo

FRIENDLY GUY: At the Latin Grammy Awards last year, **Vicente Amigo**—a relative unknown in the U.S.—garnered a nomination for album of the year and an award for best flamenco album for his critically acclaimed *La Ciudad de Las Ideas*.



AMIGO

On May 21, RCA will release the album—which was previously available as an import—in the U.S., banking on Amigo's broader name recognition.

Amigo, a traditional flamenco guitarist and composer, inevitably attracts comparisons to veteran flamenco guitarist **Paco de Lucía**—not necessarily for musical reasons but for the commercial possibilities many see in Amigo as a representative of a younger generation.

Indeed, though *Ciudad* remains true to flamenco tradition, many tracks have a distinctly pop slant. "It's more of a pop album, although it isn't intentionally so," Amigo says, comparing it to his previous releases. "It represents what I was in the moment I wrote it, recorded it, and mixed it. I love flamenco, I respect its roots, and I love traditional flamenco. But there's a piece of me [that doesn't] know what label to place on [myself], nor do I need a label. Maybe it's a consequence of all the music I enjoy and of my personal life."

While Amigo may be new to U.S. audiences, he's hardly new to the flamenco world, and his virtuosity has taken him to places beyond flamenco. Many Spanish-language music listeners may remember him as the guitar soloist in **Alejandro Sanz's** hit "Corazón Partío" (Broken Heart). That brief introduction may help pave the way for prospective fans. "I've been playing all over the world for many years," Amigo says. "But this is a very important moment, because I'm trying to pave my way here in the U.S."

Amigo has begun recording with BMG after a lengthy relationship with Sony. "We had tried to penetrate the

U.S. for a long time, and we'd wondered why it hadn't happened," manager **Antonio Montoya** says. "When we recorded this album, we tried in every way to get it released in the U.S. And it's been the product of eight, nine months of work."

Months before the release of *Ciudad* here, Amigo played three extremely successful concerts on the East Coast as a way of testing the waters. There weren't any dancers on the show—a calculated decision made to encourage audiences to concentrate solely on the music.

And even as Amigo finds commercial avenues abroad, he continues on his eclectic path at home. Most recently, he supplied the music for a **Pedro Almodovar** film and is producing an album for *cantaor* (flamenco singer) **El Pele**.

"I'm very happy with it," he says. "I feel like it's my own album. What happens is, when you do things for someone else, in the end, those things are for everyone, and what matters is the results."

RITMO RISING: Effective from its upcoming May/June issue, *Ritmo Latino* magazine will be distributed independently from the Ritmo Latino chain of music stores.

The newly revamped magazine will be released bimonthly and will include the Latin album charts and subcharts from *Billboard*. Respected journalist **Antonio Mejías Rentas**, previously with *La Opinión*, has been added to the editorial staff; **Ramiro Burr** will continue to contribute to the magazine.

The magazine was taken over by **Michael "the Wolf" Littleford** in April 2001, and the next issue will reflect the changes that have been implemented since that time. The publication will continue to be distributed free of charge in predominantly Latin markets, and there are plans to sell it on newsstands nationwide as circulation rises.

CONGRATS: Mexican superstar **Juan Gabriel**, winner of four *Billboard* Latin Music awards, will be honored at a star-studded concert May 12 at the Anaheim Pond venue in California. Slated to perform are a parade of Latin acts, including **Carlos Vives**, **Jaguaires**, **Joan Sebastian**, **Cristian Castro**, **Alejandro Fernández**, **Ana Gabriel**, and **Alejandra Guzmán**. The concert follows the unveiling of Juan Gabriel's star on the Hollywood Walk of Fame.

The event will be promoted by Hauser-CIE Entertainment.

BY LEILA COBO

MIAMI—Elvis Crespo's career has been marked by transformation. From his successful stint as the lead singer of Grupo Manía, he launched an exciting solo career—propelled by a charismatic stage demeanor and a handful of catchy singles, including "Suavemente" (Softly) and "Tu Sonrisa" (Your Smile).

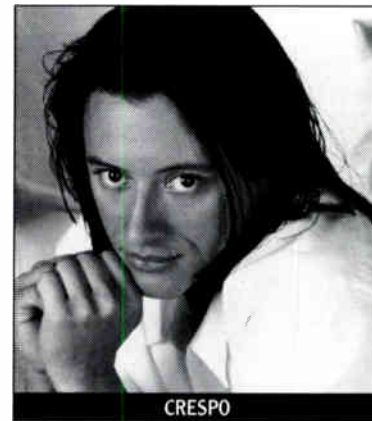
At his height, Crespo's hits played on urban and pop radio. He took *merengue* to the mainstream, playing the music—in Spanish—on such shows as *The Tonight Show With Jay Leno*. What to do with such a winning formula in a format as restricted as merengue? Crespo decided to tinker with it, knowing he had more to offer musically. But in 2000, his ambitious *Wow, Flash!* album faltered commercially.

With *Urbano*, due out May 21 on Sony Discos, Crespo returns to his roots. Yet surprisingly, he manages to do so while still evolving his sound. "Artists always say, 'This is my best album [referring to their most recent release],' " Crespo says. "But I'll be objective. My best album, musically speaking, was *Wow, Flash!* Even if it didn't get the sales, it was my best album, because I was able to mix styles. But people didn't understand it."

People are bound to understand *Urbano*, an album that kicks off in vintage Crespo style with "La Cerveza" (The Beer)—an ode to drinking and dancing—punctuated by dueling trombones.

Urbano, as its name implies, is also targeting the urban consumer through tracks like "Bandidas," which

Crespo Turns 'Urbano' For Sony Discos



CRESPO

incorporates electric guitar and rap while maintaining a merengue beat.

Sony Discos executive VP George Melendez says, "*Urbano* is trendy, but it tries to keep the merengue musical base and introduces sounds that are youth-oriented. We're trying to hit the roots and introduce his music to the true listeners of the genre."

As before, Crespo wrote much of the material here, relying on his everyday experiences for inspiration. "La Cerveza," for example, came forth after spending a day in Punta del Este, Uruguay, listening to youngsters humming, "Give me a beer."

"I'm very down to earth," says Crespo, who co-produced the disc with Roberto Cora, Joel Sánchez, and José Gazmey. "I like my music to be identified with the common people, with people who party and who really enjoy life in a very particular way."

Crespo discounts speculation that the slick image he assumed for *Wow, Flash!* could have rubbed fans the wrong way or that, like Samson, he lost something when he cut his trademark locks short. "When 'Suavemente' became a hit, people didn't know what I looked like," he says. "I think it has to do more with the flavor of the song, the flavor of the hook, and that it's music you can digest and dance to. The change of sound was too drastic. This album is an album for the people."

Urbano includes its share of love songs set to a merengue beat, and there is also one ballad. By Crespo standards, the album took a long time to make, and in the end, 30 songs were recorded before he settled for the final 14. The pressure, Crespo admits, is intense.

"I won't lie to you. There's a lot of pressure. But that's good. I'm a winner, and I like this kind of challenge. If these challenges, these pressures didn't exist, there wouldn't be any pleasure in doing this."

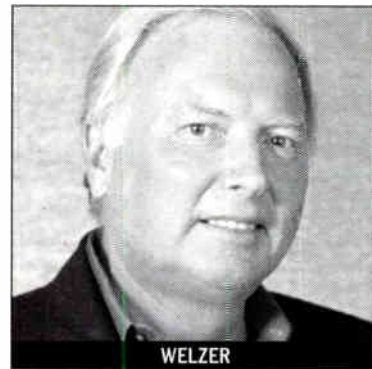
Sony's On Top Of Distribution List

BY LEILA COBO

MIAMI—In the U.S. and Puerto Rico, Sony's on top—according to just-released quarterly numbers from *Billboard*, which measure SoundScan sales by distributors. As tabulated between Jan. 6 and March 31, sales of Sony-distributed albums account for 25.3% of all Latin product. Sony is followed by Universal Music Distribution (UMD)—which distributes Univision Music Group and Disa product, among others—with an 18.8% share. The Warner Music Group falls third, with 12.6% of the Latin market, followed by Fonovisa with 10.7%, BMG Distribution with 9.6%, and EMI Music with 9.3%.

If distribution of Fonovisa product is taken over by UMD, it would become the biggest-selling distributor of Latin music in the U.S. But label-wise, Sony Discos would still be ahead in terms of sales.

The release of quarterly sales coincided with the announcement of Frank Welzer's new post as chairman/CEO of Latin America for Sony Music International (SMI). Welzer's duties will not change, and he will continue to super-



WELZER

vice SMI's Latin American companies and Sony Discos, the U.S.-based operation run by chairman Oscar Llord. Welzer, who is also chairman of the International Federation of the Phonographic Industry's Latin American board, says that while the Latin American music business may be experiencing its most difficult period, he is still optimistic about the possibilities.

"We're experiencing a depression in our business in Latin America, and it's caused by the economy and piracy," he says. "Despite that, we have a wealth of talent." Notable new acts include Brazilian duo Zeze Di Camargo y Lu-

ciano, which will release a Spanish-language album, and Argentina's Alfredo Casero, who recently won a series of Gardel Awards based on the strength of a Japanese-language song, "Shimauta (Canción de la Isla)." Sony Music Japan is releasing the disc in that country.

In the U.S., Sony Discos is readying releases by Alejandro Montaner and Ana Cristina, as well as the solo outing of former Son by Four singer Angel López. Sony is also banking on sales of DVDs, with planned releases by Shakira, Roberto Carlos, and Ricky Martin, among others. It also plans to release DVD compilations and DVD singles. Welzer says, "The singles market has virtually disappeared throughout Latin America—including the U.S. market—and one way we feel we can recapture it is by releasing DVD singles."

As for the future, especially in Latin America, Welzer is cautious. "It's so dependent on the economy. But I'm very, very pleased with the rosters; very, very pleased with the staff; and content that the war on piracy is being conducted properly. But there's no accounting for the economy. And that goes for all of Latin America."

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	15	QUITAME ESE HOMBRE R. PEREZ (J.L. PILOTO)	Pilar Montenegro ♀ SONY DISCOS	1
2	2	3	8	Y TU TE VAS R.L. TOLEDO (F.DE VITA)	Chayanne ♀ SONY DISCOS	2
3	4	4	35	SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	Shakira ♀ EPIC / SONY DISCOS	1
4	5	6	5	ME HUELE A SOLEDAD A. JAEN (R. PEREZ, R. LIVI)	MDO ♀ SONY DISCOS	4
5	3	2	14	ESCAPAR S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, D. SIEGEL, C. GARCIA ALONSO)	Enrique Iglesias ♀ INTERSCOPE / UNIVERSAL LATINO	2
6	16	36	3	TU Y YO ESTEFANO (ESTEFANO, J. REYES)	Thalia ♀ EMI LATIN	6
7	6	5	15	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero ♀ RCA / BMG LATIN	5
8	7	10	7	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable ♀ EMI LATIN	7
9	10	15	7	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJIRIS)	Sin Bandera ♀ SONY DISCOS	9
10	12	13	35	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D. POVEDA)	Alexandre Pires ♀ ARIOLA / BMG LATIN	5
11	13	11	9	POR ESE HOMBRE E. ARROYO, L. F. COLUMINA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle ♀ SONY DISCOS	11
12	8	7	15	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires ♀ ARIOLA / BMG LATIN	5
13	17	16	23	FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa ♀ SONOLUX / SONY DISCOS	1
14	14	14	34	YO QUERIA K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBE)	Cristian ♀ ARIOLA / BMG LATIN	6
15	11	8	15	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	4
16	15	17	6	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	15
17	9	12	17	QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi ♀ UNIVERSAL LATINO	3
18	25	24	4	MI BOMBON C. MERCHAN, CABAS (CABAS)	Cabas ♀ EMI LATIN	18
19	22	19	4	QUE EL RITMO NO PARE J. REYES (ESTEFANO, J. REYES)	Patricia Manterola ♀ ARIOLA / BMG LATIN	19
20	18	9	13	LUNA NUEVA E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA)	Carlos Vives EMI LATIN	1
21	28	31	6	AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	21
22	27	—	—	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio ♀ UNIVERSAL LATINO	22
23	23	23	7	COMO DECIRTE NO L. ROMERO, F. DE VITA, A. "CUCO" PENA (F. DE VITA)	Franco De Vita UNIVERSAL LATINO	23
24	21	27	14	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy & Alexandra ♀ J&N / SONY DISCOS	21
25	—	—	—	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner ♀ WARNER LATINA	25
26	31	29	35	LA AGARRO BAJANDO J. M. LUGO (J. MONTES QUILES)	Gilberto Santa Rosa ♀ SONY DISCOS	4
27	32	32	10	HASTA QUE VUELVAS CONMIGO M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	21
28	34	28	14	SI TU NO VUELVES K. CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	27
29	20	20	8	APRENDIZ H. GATICA (A. SANZI)	Alejandro Sanz ♀ WARNER LATINA	13
30	33	37	4	JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca ♀ LA SIERRA	30
31	24	22	19	COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISIA	9
32	26	25	23	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera ♀ SONY DISCOS	7
33	—	—	—	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes ♀ SURCO / UNIVERSAL LATINO	33
34	—	—	—	VETE Y DILE S. VARGAS (B. GOICOECHEA)	Sergio Vargas RCC	34
35	39	41	10	MITAD Y MITAD J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEAMEX / WARNER LATINA	35
36	37	42	11	PARA ESTAR A MANO EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOZA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	34
37	43	39	22	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel ♀ WARNER LATINA	1
38	30	30	13	TE QUEDO GRANDE LA YEGUA H. PATRON (A. VILLARREAL)	Alicia Villarreal ♀ UNIVERSAL LATINO	15
39	40	43	4	MUJER CON PANTALONES E. ESTEFAN JR., J. SOMEILLAN (E. ESTEFAN JR., N. TOVAR)	Carlos Ponce ♀ EMI LATIN	39
40	41	34	10	AY! BUENO E. ESTEFAN JR., R. GAITAN, A. GAITAN, J. M. VALENZUELA (E. ESTEFAN JR., N. TOVAR, R. GAITAN, A. GAITAN)	Fernando Villalona Featuring Jon Secada LATINO / SONY DISCOS	26
41	38	40	10	DEJATE QUERER G. FELIX (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	25
42	45	—	—	SOMOS MAS AMERICANOS LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISIA	42
43	35	33	13	MAS ALTO QUE LAS AGUILAS P. AGUILAR (J. SEBASTIAN)	Pepe Aguilar MUSART / BALBOA	24
44	—	—	—	QUE EL CUCUY NO PARE J. REYES (ESTEFANO, J. REYES)	Patricia Manterola ARIOLA / BMG LATIN	44
45	36	21	15	LLOVIENDO ESTRELLAS K. SANTANDER B. OSSA (A. MONTALBAN, E. REYES)	Cristian ARIOLA / BMG LATIN	13
46	49	38	15	LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz ♀ SONY DISCOS	32
47	—	—	—	AY AMOR NOT LISTED (NOT LISTED)	Control EMI LATIN	47
48	46	48	3	QUE LEVANTE LA MANO I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISIA	46
49	—	—	—	UJULE M. RUBALCAVA (M. RUBALCAVA)	Los Huracanes Del Norte FONOVISIA	42
50	—	—	—	MAYONESA A. CASA, E. BRITO, J. C. CASARES (A. CASA, E. BRITO, J. C. CASARES)	Chocolate ♀ MELODY / FONOVISIA	42

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	21	23	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
2	2	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	22	22	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
3	3	ME HUELE A SOLEDAD SONY DISCOS	MDO	23	26	COMO DUELE WARNER LATINA	LUIS MIGUEL
4	7	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	24	29	MI BOMBON EMI LATIN	CABAS
5	5	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO	25	—	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES
6	9	SUERTE EPIC / SONY DISCOS	SHAKIRA	26	24	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE
7	4	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	27	21	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN
8	6	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	28	25	TE VINE A BUSCAR NETWORX / WARNER LATINA	YOLANDITA MONGE
9	10	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	29	33	...QUE TE QUIERO MELODY / FONOVISIA	RABITO
10	11	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	30	28	A NEW DAY HAS COME EPIC	CELINE DION
11	8	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	31	37	DIME UNIVISION	JAIME CAMIL
12	14	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL	32	34	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA
13	19	TU Y YO EMI LATIN	THALIA	33	40	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE
14	17	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	34	31	VOLVERE A AMAR ARIOLA / BMG LATIN	ALEJANDRO GUZMAN
15	13	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA	35	27	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
16	15	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	36	39	Y VOLVERE ARIOLA / BMG LATIN	JOSE LUIS RODRIGUEZ
17	18	QUE EL RITMO NO PARE ARIOLA / BMG LATIN	PATRICIA MANTEROLA	37	—	MAYONESA MELODY / FONOVISIA	CHOCOLATE
18	16	LUNA NUEVA EMI LATIN	CARLOS VIVES	38	38	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
19	30	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	39	—	TODOS TENEMOS UN AMOR EMI LATIN	LA MOSCA TSE TSE
20	12	APRENDIZ WARNER LATINA	ALEJANDRO SANZ	40	32	SENTIR AMOR MOCK & ROLL / LIDERES	LEY ALEJANDRO

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	POR ESE HOMBRE MANUELLE	BRENDA K. STARR CON TITO NIEVES & VICTOR	21	A NEW DAY HAS COME EPIC	CELINE DION
2	Y TU TE VAS SONY DISCOS	CHAYANNE	22	MI PRINCESA RMM / UNIVERSAL LATINO	MICHAEL STUART
3	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY & ALEXANDRA	23	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
4	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	24	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA
5	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY	25	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES
6	VETE Y DILE RCC	SERGIO VARGAS	26	ENAMORAR PRESTIGIO / SONY DISCOS	RAYF BURGOS 'EL CUPIDO'
7	MI BOMBON EMI LATIN	CABAS	27	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
8	AY! BUENO LATINO / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	28	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
9	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	29	HOMBRE WEA ROCK / WARNER LATINA	LALEY
10	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	30	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
11	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	31	TE LO PIDO SEÑOR M.P.	TITO ROJAS
12	ME HUELE A SOLEDAD SONY DISCOS	MDO	32	ESTO ES PARA TI SONY DISCOS	ORO SOLIDO
13	MIL ROSAS RMM / UNIVERSAL LATINO	MICHAEL STUART	33	AQUI CONMIGO SONY DISCOS	ANDY ANDY
14	POR TU PLACER WEACARIBE / WARNER LATINA	FRANKIE NEGRON	34	GRINGO MUERE DE DOLOR LIDERES	EL GRINGO DE LA BACHATA
15	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	35	TU Y YO EMI LATIN	THALIA
16	QUE EL RITMO NO PARE ARIOLA / BMG LATIN	PATRICIA MANTEROLA	36	LUNA NUEVA EMI LATIN	CARLOS VIVES
17	...QUE TE QUIERO MELODY / FONOVISIA	RABITO	37	CUANDO FALTAS TU J&N / SONY DISCOS	PUERTO RICAN POWER
18	ME TIENE LOCO J&N / SONY DISCOS	PUERTO RICAN POWER	38	AHORA SOY MALA WARNER LATINA	OLGA TANON
19	DICES QUE TE VAS WEACARIBE / WARNER LATINA	CHARLIE CRUZ	39	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
20	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	40	DE PATA NEGRA SONY DISCOS	MELODY

REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	21	40	TU Y YO EMI LATIN	THALIA
2	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	22	30	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA
3	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	23	32	ESCUCHA MI AMOR FONOVISIA	LOS PALOMINOS
4	NO ME CONOCES AUN DISA	PALOMO	24	22	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
5	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	25	17	NUUESTRO AMOR MUSART / BALBOA	PANCHO BARRAZA
6	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	26	29	DE QUE SIRVIO UNIVISION	IMAN
7	COMO PUDISTE FONOVISIA	BANDA EL RECODO	27	19	NO ME MORIRE DISCOS DISNE	ROGELIO MARTINEZ
8	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	28	21	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN
9	PARA ESTAR A MANO SONY DISCOS	EL COYOTE Y SU BANDA TIERRA SANTA	29	23	NOS FALTO DISA	PALOMO
10	EN LA MISMA CAMA DISA	LIBERACION	30	24	DESDE QUE NO ESTAS AQUI EMI LATIN	A. B. QUINTANILLA Y LOS KUMBA KINGS
11	MITAD Y MITAO WEAMEX / WARNER LATINA	PESADO	31	15	PEQUENA AMANTE DISA	EL PODER DEL NORTE
12	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	32	26	NAILA FONOVISIA	RENAN ALMENDAREZ COLLO CON CONJUNTO PRIMAVERA
13	SOMOS MAS AMERICANOS FONOVISIA	LOS TIGRES DEL NORTE	33	35	AQUEL AMOR DISA	POLO URIAS Y SU MAQUINA NORTENA
14	QUE EL CUCUY NO PARE ARIOLA / BMG LATIN	PATRICIA MANTEROLA	34	—	POR EL AMOR A MI MADRE DISA	LOS ANGELES AZULES
15	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	35	33	TRAGOS AMARGOS FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
16	AY AMOR EMI LATIN	CONTROL	36	—	YA ESTOY AQUI SONY DISCOS	EDGAR AGUILAR 'EL NARQUILLO'
17	QUE LEVANTE LA MANO FONOVISIA	LOS ANGELES DE CHARLY	37	36	ANGEL BABY DISCOS DISNE	JENNI RIVERA
18	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	38	—	AGARRAME COMPAORE SONY DISCOS	MICHAEL SALGADO
19	UJULE FONOVISIA	LOS HURACANES DEL NORTE	39	34	QUE MANERA DE PERDER JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA / BMG LATIN	PERLA DEL PACIFICO
20	CADA DIA MAS CINTAS ACUARIO / SONY DISCOS	LOS CANELOS DE DURANGO	40	31	EL CAPADD RCA / BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO

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



Main Billboard Top Latin Albums chart table with columns for This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Peak Position, and various album details.

Specialized charts for Latin Pop Albums, Tropical/Salsa Albums, and Regional Mexican Albums, listing artists and album titles.

Albums with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

Estéfano Wins BMI Songwriter Award

BY LEILA COBO

MIAMI—Songwriter Estéfano, a maker of hits for such artists as Chayanne, Thalía, and Gloria Estefan, won BMI's Latin songwriter of the year award for the second time during the performance-rights organization's Ninth Annual Latin Awards, which took place May 8 in Hollywood, Fla.

Colombian-born Estéfano—who is known for tailor-making songs for each artist—had a particularly productive year, thanks in large part to Paulina Rubio's hit album *Paulina*. Almost entirely written by him, the disc has remained on the *Billboard* Top Latin Albums chart for nearly two years.

"It was a *sui generis* album," Estéfano says. "Her sound was very aggressive for what was in the market at the time. The point was to do something different."

Two Estéfano-penned tracks on



ESTÉFANO

that album—"El Último Adiós" and "Y Yo Sigo Aquí"—were among the most-performed on BMI's list, along with "Ni Una Lágrima Más," performed by Noelia, and "Yo Te Amo," performed by Chayanne—making Estéfano the writer with the most

songs on the most-performed list.

"It was a wonderful year," Estéfano says. "It wasn't just the success of the songs but the success of the artists, which is more important."

Other top winners at the BMI gala—which took place during the *Billboard* Latin Music Conference and Awards—were tejano/norteño fusion band Intocable's "Enséñame a Olvidarte" (Teach Me How to Forget You), which was named song of the year, and Sony/ATV, which received the publisher of the year award. "Enséñame a Olvidarte" was written by Luis Gerardo Padilla Riojas and published by SER-CA Publishing.

Sony/ATV Latin Music Publishing won publisher of the year thanks to its eight award-winning songs, which included Tonny Tun Tun's "Por El Caminito," as well as Estéfano's four tracks.

Singer/songwriter Juanes, who garnered seven Latin Grammy Award nominations last year for his album *Fijate Bien* and the single of the same name, was honored with a special Certificate of Achievement. Juanes ultimately won three Latin Grammy Awards. His follow-up album, *Un Día Normal*, will be released May 21 on Surco/Universal. "I don't know if I'm a good guitarist," Juanes says. "I probably am not. And I'm not a great singer. What I do know is what I live, I give back in my songs."

BMI's black-tie ceremony, which took place at the Diplomat Hotel & Resort, was hosted by president/CEO Frances W. Preston and assistant VP of Latin Music Diane J. Almodovar. Almodovar says, "Because our awards are being presented during the *Billboard* conference, the greater Latin music community has the opportunity to focus on the contributions of the songwriter. The BMI awards span all genres of Latin music and celebrate some extraordinary songwriting talent and versatility. No matter what the rhythm is, the song is the foundation, and we're glad our affiliates will be in the spotlight."

Other winning songwriters included Kike Santander, with three songs on the most-performed list, and Armando Manzanero Canche and Mario Quintero, with two songs each. Multiple award-winning publishers included Foreign Imported Productions and Publishing, Peermusic, and World Deep Music Publishing Corp., all with four Citations of Achievement; EMI-Blackwood Music and SER-CA Publishing, with three each; and D'Nico International, Editora Arpa Musical, El Conquistador Music Publishing, Elzaz Music, Más Flamingo Music, and Tigres del Norte Ediciones Musicales, with two each.

For a complete list of winners, visit billboard.com/awards.

Jazz Notes™

by Steven Graybow



EMPOWERMENT: If imitation is truly the sincerest form of flattery, then Patti Austin shows tremendously heartfelt admiration for Ella Fitzgerald on *For Ella* (Playboy/Concord Jazz, May 21). Backed by the WDR



AUSTIN

Big Band, Austin not only performs nearly a dozen songs made legendary by Fitzgerald but also meticulously recreates the late singer's soaring vocal scats on renditions of "How High the Moon" and "You'll Have to Swing It (Mr. Paginini)."

"Ella has always been the consummate female vocalist of the modern age, not just for jazz, but for the pop world," Austin says. "Everyone considers her a jazz singer, but in her prime, she was a popular artist of the day. I wanted to learn her improvised vocals as a way to memorialize lines that are truly works of art and to get closer to the heart of a truly inspiring artist and person."

As many of the WDR Big Band musicians had worked with Fitzgerald, Austin benefited from a wealth of first-hand accounts of Fitzgerald's prodigious talent and equally profound reticence. "I was continually told that Ella was painfully shy," says Austin, whose own handful of introductions to Fitzgerald confirmed that the singer was "anything but the outgoing, empowered modern woman."

The irony, Austin says, is that Fitzgerald's onstage intensity was the complete opposite of her off-stage personality. "Every performance of Ella's is equally dynamic and inventive, and I found myself wondering how this shy person could create such powerful music. Anyone so in command of their craft is not shy, maybe in their personal life, but certainly not when they hit the stage. Something happened when Ella performed—she was transformed, she came to life, and that was her strength and empowerment. When she was done, she had nothing left to prove."

Recorded live last year at a single concert in Cologne, Germany, with

more than 40 musicians who make up the WDR Big Band (including drummer Gregg Field, who co-produced the project), *For Ella* captures Austin in a setting that is both new to her professional oeuvre and closest to her artistic essence. "Jazz is the music I grew up listening to, and the music I performed when I first started out in this business," says Austin, the daughter of a jazz musician and goddaughter of Quincy Jones and Dinah Washington. "People know me for R&B songs, such as 'Baby Come to Me' [her 1981 duet with James Ingram], but in my heart, I have known I wanted to record a big-band album for many years."

Although *For Ella* is a live recording, Austin explains that the sound of the audience was omitted from the final mix of the set at the behest of her label because "live albums get almost no radio airplay." The resulting mix allows for the marriage of "the energy of a live performance with a cleaner, studio-quality sound," according to the singer, who admits being skeptical of the idea but pleased with the final result.

Arranger/co-producer Patrick Williams says that the biggest question in assembling songs for *For Ella* arose when selecting which of the late singer's performances to model the big-band arrangements after. "We sat for a full day and listened to 20 CDs of Ella from various times in her life, to get the big overview of her career," Williams says. "For instance, we knew we had to do 'A-Tisket, A-Tasket,' but the question was which version to model our arrangement after. Most of these songs were recorded by Ella with a trio or small band, so my job was to capture the spirit of the original material with the full big band."

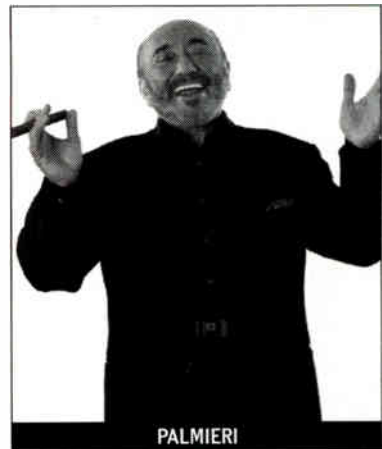
Austin has performed eight concerts of *For Ella* material since the project was recorded, appearing with the Count Basie Big Band (with Williams conducting) at the New Orleans Jazz Festival, with additional dates scheduled at the Playboy and Aspen jazz festivals. "I think that this music draws people in, because it has a sense of quality to it and because it is so infectious," she says. "These days, people are looking for music that is patriotic and inspiring, and many of these songs were written during times of war, so there is a bit of history and inspiration built into them."

NOTEWORTHY: Chuck Loeb releases his fifth date for Shanachie, *All There Is*, May 21. The set features the guitarist's live band (keyboard player Mike Ricchiuti, bassist Ron Jenkins, and drummer Brian Dunne) and organic, stripped-down production values.

Concord In 'Perfecta' Deal

BY ERNESTO LECHNER

LOS ANGELES—During the past four decades, veteran keyboardist Eddie Palmieri has offered his many fans a smorgasbord of Afro-Caribbean music—from crackling Latin-jazz sessions to fiery salsa workouts. Palmieri's eclectic musical agenda is defined by his instrumental virtuosity and youthful lust for experimentation.



PALMIERI

But the bandleader had always refused to revisit the material he performed with his first orchestra, the legendary La Perfecta. "The idea seemed simply blasphemous to me," Palmieri admits in his flavorful Spanish accent. "La Perfecta began in 1961, after a chance meeting with the late [trombonist] Barry Rogers during a Johnny Pacheco show at a club called Triton's in the Bronx [N.Y.]. It just didn't seem right to play that material, especially since he's been gone." Rogers died in 1991 at age 56.

Fans of La Perfecta's trombone-laden sound will rejoice listening to Palmieri's newly released *La Perfecta 2*, which signals the beginning of his relationship with California-based jazz label Concord Picante.

"In terms of marketing, we're taking a two-sided approach on this album," explains Concord Records executive VP John Burke, who signed Palmieri to the label after meeting him at a jazz festival. "As far as the La Perfecta material goes, we're reaching out to the Spanish-speaking publications, the general salsa audience, and those older listeners who are knowledgeable about Eddie's past."

La Perfecta 2 finds Palmieri delivering sophisticated new versions of five of the band's classic tunes, including the rollicking "El Molestoso" and the wistful "Cuidate Compay." Trombonist Doug Beavers re-wrote the arrangements for these tunes and convinced his boss to give them a try.

The idea of emphasizing the trombones was born from financial need rather than an ambitious artistic concept. "I couldn't say that [the decision] was the product of some genial inspiration on my part," Palmieri recalls with a laugh. "I had always wanted to form a traditional Cuban *conjunto* with trumpets, just like Conjunto Casino, which I admired so much. But the trumpet players I knew in New York were too expensive for me. Then I met Barry Rogers and decided to go with two trombones and a flute instead."

Because he wanted to keep the new album from becoming a mere exercise in nostalgia, Palmieri has added a handful of brand-new Latin-jazz compositions to the collection. One of the most intriguing tracks is "Apeiron," a dissonant, improvised trio piece with bassist Joe Santiago and up-and-coming Cuban drummer Dafnis Prieto.

And for tropical-music aficionados, the new album brings a much-needed breath of fresh air to contemporary salsa, which for the past few years has been languishing in a moribund state.

Words & Music™



by Jim Bessman

NIEVE BRANCHES OUT: Best-known for his spectacular keyboard texturing on songs by **Elvis Costello**, over the years **Steve Nieve** has pretty much let his fingers do the talking. But Nieve—who joined Costello's backup band **the Attractions** in 1977 and is backing him again on his new *When I Was Cruel* album and tour—recently released *Mumu*, an album of his own songs.

"I began to write songs when I was young, though they were nothing to be proud of," Nieve says. "Writing from a personal standpoint is one thing, but the difficult thing is to write a song that someone else might care to sing. For me, that's the elusive goal, and I'm still learning."



NIEVE

As for singing, he's done that before, too—though with unsatisfying results. "After the first attempt, I had to wait 15 years or so, to regain the confidence to record my voice," continues Nieve, who was schooled at the Royal College of Music and sings in calmer tones than his volatile associate. "I had to find a stronger way to sing than before and discovered that the less force I tried to put into my voice, the more force it seemed to carry. So the problem of singing became how to put less feeling, less emotion, less of 'me' into it in order to achieve more emotion, more feeling."

As the main accompanist for one of the era's most celebrated songwriters, Nieve readily acknowledges Costello's effect on his own songwriting. "I'm sure his influence has been great for me, and not just musically," he says. "Elvis is above any fashion. He has great tenacity and is a natural leader who is able to direct musicians to follow his ideas. He listens carefully to the others and is a

tireless worker, too. In comparison, I'm neither a good listener nor a natural leader, and I have to struggle to be tenacious."

Costello is a great fan of all kinds of music, Nieve adds, as well as a diverse songwriter who has demonstrated to him "the strength of taking risks in my own compositions."

Nieve notes, "His songs go through numerous transformations in and out of the studio, and his voice is a formidable instrument that he takes full advantage of in his writing. I have to try the same, but within the strict limitations of my voice—which makes for a different type of song. So I've discovered the world of **Robert Wyatt**, **Brian Eno**, and, more recently, **Mark Hollis**, and while I cannot compare myself to them, I've suddenly realized that it's possible to explore something more gentle with my music."

Zomba Records has so far released *Mumu* only in France, where Nieve resides. But Nieve—who is affiliated with La Sacem for France and other French-speaking territories and PRS for the rest of the world—has already completed the songs and arrangements for his next album and plans to do some live dates of his own early next year.

"I enjoy the complete control of songwriting," he says, looking ahead to the "discipline" of writing songs for other artists. "I enjoy collaboration and would be very happy co-writing songs, contributing words or music, or a mixture of the two. I recently wrote an opera, *Welcome to the Voice*, with **Muriel Teodori** [Nieve's album's title is Teodori's nickname]. It was a big learning experience to write music to someone else's text. I've also received three texts from Elvis for three of my melodies, for a project called *Correspondence*, which will be a bilingual song cycle with texts by my favorite writers in English and French." Nieve says he also hopes to organize "songwriting weekends in the country."

Incidentally, Nieve's Attractions bandmate **Pete Thomas** has also been writing songs. Now living in Los Angeles, Thomas has immersed himself in literature about the old West—which is fitting, in that when not backing Costello, he's playing drums for country-western trio **Jack Shit** (which also stars Costello bassist **Davey Faragher**). Thus, one of Thomas' compositions, "Little Gold Dollar," is about a prostitute who once worked Virginia City, Nev.

Complete List Of SESAC Winners

R&B Writer Cox Wins Songwriter Of The Year For Second Consecutive Year

A complete list of 2002 SESAC Award recipients follows (see story, page 6).

Song of the year: "Where the Party At," recorded by Jagged Edge, written by Bryan-Michael Cox

Songwriter of the year: Bryan-Michael Cox

Publishers of the year: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

Pop performance awards (singles):

"Where the Party At" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"U Got It Bad" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Promise" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Superwoman" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Goodbye" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Bow Wow (That's My Name)" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Let's Get Married" written by Bryan-Michael Cox. Publisher: Babyboys Little Publishing Co., Noontime South, W.B.M. Music

"Family Affair" written by Bruce Miller. Publisher: CWAB (Universal Tunes)

"Nobody Wants to Be Lonely" written by Victoria Shaw. Publisher: Victoria Shaw Songs

"I'm a Believer" written by Neil Diamond. Publisher: Stonebridge Music, EMI

"Caramel" written by Chuck Young. Publisher: Ernest Jr.'s Music

"Simple Things" written by Jim Brickman. Publisher: Brickman Songs, Universal Tunes

"Lights, Camera, Action!" written by Roosevelt Harrell III. Publisher: One Shot Deal Muzak

"Get Over Yourself" written by Michele Vice-Maslin. Publisher: More Sweetersongs

"Case of the Ex (Whatcha Gonna Do)" written by Traci Hale. Publisher: Hale Yeah Music, Peer Tunes

"Valentine" written by Jim Brick-

man. Publisher: Swimmer Music

"Red Red Wine" written by Neil Diamond. Publisher: Tallyrand Music

"I Wanna Know" written by Michele Williams. Publisher: 1972 Music Foray Music, EMI

"Jumpin', Jumpin'" written by Chad

Spin and Drift, Andrew Gress, Lyric Collision

Contemporary Standards Ensemble, Don Braden, Creative Perspective Music

Next Step, Kurt Rosenwinkel, Zbigniew Music

Persuader, Nicholas Rolfe, B3 Music

Brighter Days, Don Braden, Creative Perspective Music

Kindred, Stefon Harris, Stefonophone Music

Comin' at Cha, Walter Beasley, Affable Publishing

Gospel: *Still Tramaine*, Quincy Fielding Jr., Gospel of Peace Music

WOW Gospel

2001, Jarvis Cooper, Zomba Melodies.

"I'll Fly Away," from *O Brother, Where Art Thou?*, Albert E. Brumley, Albert E. Brumley & Sons

Rock: *New Found Glory*, New Found Glory, Blanco Meow Music, Universal Tunes

Danse Macabre, the Faint

Better Version of Me, Rainier Maria, Mary Rilke Music, DeMarrais Music, Roadrashtwelveyearoldsmoking

Love and Theft, Bob Dylan, Special Rider Music



Glittering Award. Neil Diamond congratulates SESAC's songwriter of the year, Bryan-Michael Cox. Diamond picked up some performance awards of his own at the SESAC Awards. Pictured, from left, are SESAC president/COO Bill Velez, Cox, and Diamond.

Elliott. Publisher: 353 Music Jovonn Alexander, Snook Life Music

"No More" written by Balewa Muhammad. Publisher: Jahqae Joints (Universal PolyGram International Tunes)

Albums

New age: *Christmas Extraordinaire*, Chip Davis, Dot and Lines Ink

Jazz: *Riding the Nuclear Tiger*, Ben Allison, Sonic Camera

Arts and Crafts, Matt Wilson, Grain-fed Music

ASCAP Proposals Incite E-Mail Opposition

BY JIM BESSMAN

NEW YORK—Two proposed amendments to ASCAP's Articles of Association have sparked an e-mail campaign by opposing ASCAP members. The amendments were among 35 suggested changes to the articles, which govern ASCAP functions. They were submitted by the board of directors to voting members last month, to be returned by May 16.

The first controversial amendment, No. 21, would increase the number of signatures required to nominate a board candidate by petition. ASCAP president/chairman Marilyn Bergman says the change would be representative of the body's vastly expanded membership: "The [percentage] of total writer signatures necessary remains the same as it was in 1960, when the provision was originally adopted." Also in question is amendment No. 28, which clarifies the roles of ASCAP's

board of review and board of directors.

Norman Chesky, head of Chesky Records and Manhattan Production Music, says, "By requiring hundreds of signatures to even put a candidate on the ballot to challenge the board-nominated candidates—and by refusing to disclose the identity of its members or provide any contact information—the 'good old boy network' is virtually squeezing out the little guy."

Bang Music's Lyle Greenfield—who employs composers of radio and TV advertising—notes the proposed change "further insulates the board" from an important sector of the industry. He says the board is already "heavily weighted in the traditional composer/publisher [community]."

Bergman says, "ASCAP's board has very carefully considered all the amendments and believes that each is in the best interests of the entire membership."

Yamaha Launches DM2000

First Three Consoles Go To Elliott Scheiner, Hans Zimmer, Jam & Lewis

BY CHRISTOPHER WALSH

NEW YORK—The commercial audio systems division of the Yamaha Corp. of America has delivered the first three of its new DM2000 digital consoles. The first recipient was producer/engineer Elliott Scheiner, for his personal studio in Connecticut; composer Hans Zimmer and the production team of Jimmy Jam & Terry Lewis also took delivery of a DM2000, which began shipping at the end of April.

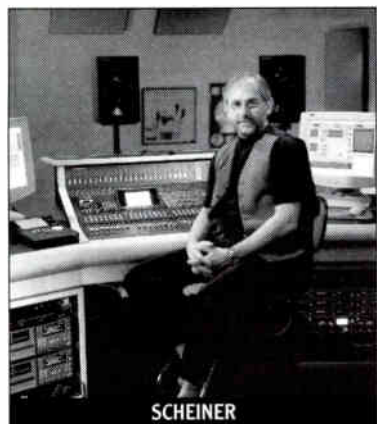
While the DM2000 is slightly larger than Yamaha's revolutionary 02R digital mixer—first shown in 1995—it is far more than the next-generation of that product.

While the 02R96—an updated version of the original with more than five times the processing power—will ship in June, the DM2000 is a very different animal, explains Larry Italia, GM of Yamaha's commercial audio systems division: "Everything is different. The engines are completely different, the software is completely different. The A/D converters and microphone preamplifiers are vastly different and much improved.

"We really focused on sonic aspects of the 2000—that's the thing people will know when they get in front of it," Italia continues. "The spec sheet is amazing and that's all great, but what does it sound like? Elliot is happy, Jimmy and Terry are happy. If these guys are happy, then

we're pretty comfortable."

For surround-sound specialist Scheiner, the acquisition of a DM2000 for his studio is critical to the continuing proliferation of 5.1 titles into the marketplace. A wealth of content is itself key to the success of multi-channel audio in this period of economic uncertainty in the music business and the world at large. "The whole point of this studio," Scheiner



SCHEINER

er says, "was to make it possible to do really low-budget projects in there. For that purpose, this works out great. And it sounds good—I just did my first project on it, and both the mastering engineer and DTS said it sounds great."

That mix, for fledgling label DTS Entertainment, is a solo project by Steve Lukather of Toto.

In addition to surround process-

ing, panning, and monitoring features and 24-bit/96kHz performance, the DM2000 includes 96kHz effects, integrated digital audio workstation (and tape machine transport/locator/track arming) control, and a flexible digital patching system, addressing all components of modern production.

As with Yamaha's PM1D digital sound reinforcement console, which is slowly penetrating the touring industry, the DM2000 also features individual channel name displays, useful when switching between mixing layers.

Along with the 02R, the smaller 03D digital mixer, and the PM1D, Yamaha's AW series of workstations—which consists of the AW4416 and AW2816—address the musical instrument and project-studio markets, providing an astonishing degree of capability in a small and inexpensive package.

"I think a lot of work can be done on smaller-footprint things," Italia says. "[Audio professionals] want a more efficient workspace, and so much work is done on a computer that it's very nice to be able to sit in one spot and get to everything. The way Elliot had his room laid out, it's quite ergonomic when you look at it."

"It's based on [the 02R]," Scheiner adds, "but it sounds infinitely better. I don't think there's much of a comparison between the two. And this one does so much more."

Studio Monitor™

by Christopher Walsh

LABOR OF LOVE: The May 14 release of the Band's swan song, *The Last Waltz*, on DVD-Audio completes the multi-format undertaking to mark the Thanksgiving 1976 concert's 25th anniversary. With a sizable gathering of rock icons joining in, *The Last Waltz* truly marks the end of an era in popular music's history. Two-and-a-half decades later, *The Last Waltz* (see review, page 20), performed in the shadow of disco's emerging dominance—and the genres and subgenres to follow—offers an up-close view of the classic rock era's grand finale.



HALL

The celebration began last month with the film's limited theatrical rerelease, as well as the April 16 release of Warner Bros./Rhino's 54-track, four-CD box set, which features a wealth of previously unissued tracks from the concert and new rehearsal cuts. (The DVD-Audio includes the 30 performances from the movie only.) On May 7, MGM Home Entertainment released the Martin Scorsese-directed film on DVD-Video.

For all participants in *The Last Waltz* reissues, it has been a long and laborious process, but the results are well worth the effort. In addition to the Band's **Robbie Robertson**, producer of the rereleases, recording/mix engineer **Dan Gellert**, mastering engineer **Steve Hall** (of Future Disc Systems in Los Angeles), and Rhino's **Robin Hurley** worked together to create sonically superb remixes in both 2- and 5.1-channel formats.

Approximately 50 analog multi-track tapes, Gellert explains, were baked and transferred to the 24-bit Sony 3348HR format. He remixed the tracks on a Solid State Logic MT digital console; the stereo remixes were mixed to half-inch analog tape.

"Our agenda," Gellert says, "was for the stereo mixes, in particular, to have more impact. We wanted to bring out the amazing musical de-

tails that I always thought were sort of lost. I'm pretty pleased with the way it came out."

The 5.1 remixes for the DVD releases were created in Pro Tools, Gellert adds, keeping the audio in the digital realm. "I've been a fan of surround mixing since it began," he says. "I've been doing surround mixes for a long time—the trick was getting record companies to pay for proper mixing! So I've done a little on the books, but my head has always been there. It wasn't a surprise to me."

"Dan did a phenomenal job on the stuff," says Hall, who has mastered several DVD-Audios for Warner Bros./Rhino. "The materials I had to deal with were so consistent. His mixes, his 5.1 stuff sounded great and needed only very minor tweaking. He's a great engineer."

Nonetheless, the process was extraordinarily time-consuming and intense, given the quantity of content. Hall loaded Gellert's half-inch analog stereo mixes into the Sonic Solutions workstation in Future Disc's Studio 6 for editing and additional EQ. "Fifty-four tracks," Hall says, "plus, for most of those tracks, I have vocal-ups, vocal-downs, some with vocals omitted from different artists. All these different files took up almost a 36-gig drive. That took the better part of a week-and-a-half before I was ready to deliver CD refs to Robbie and Dan."

Based on suggestions from Robertson and Gellert to streamline the performance—deleting dialogue, smoothing out segues, and making EQ adjustments, for example—Hall made another round of reference CDs. "That was a monumental task," Hall says, "because we're talking about four albums, basically." The second round was followed by a third, again based on the participants' recommendations.

"All this time, I'd make down-samples from a Pacific Microsonics HDCD processor," Hall adds. "I'd come out analog and go in 44.1kHz to a Sonic system to make the 16-bit CD master every time. By the time I had finished the CD, I had a pretty good handle on what was going to happen on the DVD-Audio."

"It's a very compact release," Hurley says of the DVD-Audio. "There's a 5.1 mix, a [Dolby] AC-3 mix, and a 48kHz/24-bit stereo track as well. And still photos—we've ended up with over 130 unseen or rarely seen photographs on this disc."

"It was a really good project," Gellert concludes, "and it's a piece of history."

MAY 18
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 11, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	MY LIST Toby Keith/ J. Stroud, T. Keith (DreamWorks)	SEEN' RED Unwritten Law/ Miguel, Unwritten Law (Interscope)	TOO BAD Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	OCEAN WAY (Nashville, TN) Julian King	TOTAL ACCESS (Redondo Beach, CA) Eddie Ashworth	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Custom Ocean Way Neve 8078	Amek 2520	SSL 4048 E/G
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Ampex ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer DURO	RIGHT TRACK (New York) Supa Engineer DURO	LOUD (Nashville, TN) Julian King	CACTUS (Hollywood, CA) David J. Holman	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	Custom Console	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools, Quantegy DAB
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Denny Purcell	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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INTERNATIONAL

ARIA And IFPI Take Online Piracy Message To Law Enforcement, Gov't

BY CHRISTIE ELIEZER

SYDNEY—A high-profile meeting here hosted by the Australian Recording Industry Assn. (ARIA) marked the first step in a campaign by local labels to communicate to a wider audience their perspective on digital piracy.

ARIA held the meeting April 29 at Sydney's Sheraton on the Park Hotel; the 80 attendees included managing directors of record labels, music publishers, federal and state police, criminology academics, intellectual property lawyers, and customs officers. According to ARIA, it was the first time such a wide-ranging group involved in intellectual copyright protection had assembled to hear the labels' views on using technology, legislation, and law enforcement to relieve the online market of pirates.

"We needed to put things into context," ARIA CEO Stephen Peach tells *Billboard*. "What seems to get the most media attention on this issue are the 'negative' aspects, like the squashing of pirates. But it is equally important to show that record companies are excited about the possibilities and choice that technology brings to the companies, the artists, and the consumers.

"People left the meeting with a heightened awareness of what we're trying to do as an industry," Peach continues. "They seemed excited to hear about the new business models that record companies are ready to roll out and the economic impact of online piracy and how its denial of revenue to rightful owners hampers this."



DIXON, LEFT, AND PEACH



Attendees were updated on the latest business prospects on the Internet, including digital jukeboxes and customized compilation CDs for parties; the continued risk of business models that are lackadaisical about paying copyright owners; the tactic of discouraging investors from backing such companies; anti-piracy moves around the globe; and copy-protection of CDs.

Speakers included the International Federation of the Phonographic

Industry's (IFPI) London-based general counsel/executive director Allen Dixon, its director of enforcement Iain Grant, and manager of its Internet anti-piracy unit Jeremy Banks. They were in Australia after a three-week visit to Vietnam, Hong Kong, and Taiwan to discuss copyright reforms.

Dixon admits, "It's hard to know to what extent online piracy will overtake physical piracy. I'd like to think we're making progress and evolving a legitimate market. Copyright protection on discs is working, and last year, IFPI got 995 Napster clones offline—which amounts to clearing 750 million illegal files, used by 2.8 million users. The Internet gives consumers a wider choice, yet that choice is being robbed by pirates."

On April 30, ARIA and IFPI representatives traveled to the Australian capital, Canberra, to provide a similar update to senior advisers from the Attorney General's Office and the Department of Communication, Information, Technology and the Arts. Peach says, "Again, it was important to show government circles that, like them, the music industry is embracing technology and not trying to turn back the clock. It has heightened awareness and is helpful in ARIA's ongoing dialogue with them."

ARIA says it intends to host more seminars; following the April 29 meeting, customs officers requested further meetings with the Music Industry Piracy Investigation unit.

No Layoffs At Virgin Spain Despite Labels Shutdown

BY HOWELL LLEWELLYN

MADRID—Despite shuttering three of its imprints (*Billboard Bulletin*, May 7), Virgin Spain managing director Lydia Fernández says the label is not laying off any frontline staff and will retain virtually all the artists on the three divisions' rosters.

Virgin has suspended operations at the three imprints, all of which were launched within the past five years. An unspecified number of Virgin back-office staff are being transferred to EMI Spain's main offices on the outskirts of Madrid. Fernández says the imprints will remain as a trademark "in the hope of reactivating them as solid structures when the market allows."

Artists signed to "street-cred" imprint Chewaka—including up-and-coming flamenco singer Estrella Morente and her father, Enrique Morente (regarded as today's premier active flamenco singer)—world-music imprint Yerbabuena (includ-

ing locally signed Cubans Eliades Ochoa and Vieja Trova), and the local acts signed to Barcelona-based Drac's roster all move to the main Virgin Spain stable under the restructuring, although the individual imprint logos will still be used on new releases.

"The structure of the imprints is on hold, and when the market permits, we shall fully re-establish the working structure of these labels," Fernández says. "The teams that head the three labels remain with Virgin." The label directors—Javier Liñan (Chewaka), Rafael Prieto (Yerbabuena), and Gerardo Sanz (Drac)—also remain.

Fernández says, "Times and market situations change, and we [in Spain] are being hit by 30% piracy levels, as well as media phenomena, such as [music-driven TV show] *Operación Triunfo*, which eat away the market from our artists so that I see myself irremediably obliged to redefine my strategies and rearrange Virgin's structure."

Virgin Spain executive manager Patricia Munn insists there was not any pressure to trim back operations from newly appointed EMI Spain president Roberto "Chacho" Ruiz. Munn says, "There was a union of interests between the two, and Lydia made the decisions—they were not imposed on her."

The news was initially revealed in an unusually personal note sent by Fernández to members of the music industry media that began: "Due to the current market situation, I feel the need to give the following explanation to the media." It was followed by a history of Virgin Spain since the arrival of Fernández at the label in 1993. Virgin Spain's market share rose from only 2% in 1993, peaked at 10% in 1998, and is now steady at around 7%, Fernández says. Chewaka was formed in 1997, followed by Yerbabuena and Drac in 1999. Fernández declines to give details of current losses or savings expected from the cost-cutting moves.



M-Kids Are Alright. Belgian girl pop trio M-Kids was recently presented with gold discs for its single "Funky Monkey" (ARS/Universal) by ARS Productions managing director Patrick Busschots. The presentation was made in Antwerp, Belgium, to coincide with the April 23 release of the act's sophomore album, *Crazy*, which went gold (15,000 units) on its release day, shipping 18,000 copies and entering the Flanders album chart at No. 4. Pictured, from left, are Busschots; band members Tamara, Davina, and Britt; and ARS promotion manager Kurt Frederickx.

EMI Europe Reorganizes De Buretel Sets Up Regional Marketing Team

BY EMMANUEL LEGRAND

LONDON—As EMI Recorded Music vice chairman David Munns announced the formation of his centralized global marketing structure (*Billboard*, May 4), the company's Continental Europe chairman, Emmanuel de Buretel, released details of the set-up of his own regional marketing team.

The London-based team comprises Capitol marketing VP Monica Marin, Virgin marketing director Steve Lee, Eastern Europe international marketing VP Alex Kasparov, and marketing director for the Labels structure Vincent Clery-Melin.

They all report directly to de Buretel and have a Pan-European role. Marin (formerly EMI Europe director of European repertoire) and Lee (formerly Virgin Music Group international marketing manager) are already based in London. They will soon be joined by Paris-based Clery-Melin (formerly Virgin Continental head of marketing for Labels Europe) and Berlin-based Kasparov (formerly EMI VP of marketing for Eastern Europe). De Buretel says the appointment of a VP for EMI Catalogue marketing in the region is pending.

According to de Buretel, the team will have the task of helping repertoire owners in the various territories under his remit to develop acts from a local to a regional level, operating

alongside the new global marketing structure and other regional structures. "I have always been focused on the development of local repertoire and making it travel across borders,"

he explains. "This structure will not take the place of the existing teams in each country but rather help them achieve their goals by setting some priorities."

Current projects worked by the structure—such as Italian vocalist Tiziano Ferro and French band Telepopmusik, both on Capitol—are seen by de Buretel as templates for what he wants to achieve. "Tiziano started

in Italy, and we are achieving success in France, Spain, Belgium, and Switzerland and are now putting emphasis on Germany and Scandinavia. We have an album in English coming, and I am going to try to convince the U.S. company to release it there. For Telepopmusik, the U.K. market has been very responsive, and we are going to make the best of a Pan-European advertising campaign for [car manufacturer] Peugeot, which is using their music."

De Buretel says one of the tasks for the new marketing structure is to build relationships with such Pan-European operations as MTV and French broadcast group NRJ or retailers like FNAC, in order to create marketing campaigns at a European level.



DE BURETEL





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 05/08/02		(OFFICIAL UK CHARTS CO.) 05/08/02		(MEDIA CONTROL) 05/08/02		(SNEP/FOP/TITE-LIVE) 05/07/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	2
2	3	2	2	2	2	2	1
3	2	3	1	3	7	3	3
4	1	4	3	4	5	4	4
5	5	5	NEW	5	NEW	5	5
6	12	6	NEW	6	NEW	6	6
7	4	7	5	7	5	7	10
8	6	8	6	8	6	8	9
9	9	9	NEW	9	8	9	7
10	8	10	7	10	10	10	15
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	16	11	NEW	11	29	17	NEW
13	NEW	15	NEW	12	16	19	52
14	19	17	NEW	15	18	23	28
17	NEW	19	NEW	16	23	27	32
22	NEW	25	NEW	19	22	28	33
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	2
2	3	2	3	2	1	2	1
3	5	3	1	3	2	3	4
4	2	4	4	4	3	4	7
5	20	5	2	5	8	5	5
6	7	6	NEW	6	4	6	3
7	8	7	8	7	5	7	13
8	17	8	10	8	NEW	8	8
9	4	9	5	9	10	9	6
10	6	10	7	10	7	10	9

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 05/18/02		(AFYVE) 05/18/02		(ARIA) 05/06/02		(FIMI) 05/06/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	9
2	1	2	NEW	2	NEW	2	4
3	2	3	2	3	3	3	2
4	4	4	4	4	4	4	NEW
5	5	5	NEW	5	5	5	11
6	NEW	6	3	6	4	6	3
7	5	7	NEW	7	11	7	10
8	7	8	8	8	6	8	6
9	RE	9	6	9	12	9	7
10	NEW	10	5	10	9	10	8
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	26	11	19	13	NEW	13	23
15	NEW	14	NEW	15	NEW	15	NEW
20	29	18	RE	19	NEW	17	46
22	27			21	NEW	19	32
26	RE			23	NEW	20	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	7	1	30
2	NEW	2	1	2	1	2	2
3	4	3	4	3	2	3	1
4	3	4	2	4	3	4	3
5	2	5	5	5	4	5	27
6	NEW	6	6	6	6	6	6
7	6	7	8	7	31	7	NEW
8	5	8	NEW	8	8	8	24
9	7	9	NEW	9	10	9	4
10	9	10	NEW	10	15	10	15

Music & Media

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) 05/08/02
SINGLES		
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	2	LIKE A PRAYER MADHOUSE B10/WARBROS
3	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	6	NESSAJA SCOOTER KONTOR/VEDEL
5	10	STACH STACH BRATISLA BOYS M6 INT./SONY
6	4	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
7	5	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
8	NEW	KISS KISS HOLLY VALANCE LONDON
9	7	HOW YOU REMIND ME NICKELBACK ROADRUNNER
10	12	J'ATTENDS L'AMOUR JENIFER ISLAND
HOT MOVER SINGLES		
11	14	ONE STEP CLOSER S CLUB JUNIORS POLYDOR
12	31	JUST MORE WONDERWALL WEA
18	NEW	WE ARE ALL MADE OF STARS MOBY MUTE
22	NEW	YOUTH OF THE NATION P.O.D. ATLANTIC
25	NEW	OOPS (OH MY) TWEET & MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	4	NICKELBACK ROADRUNNER SILVER SIDE UP ROADRUNNER
5	NEW	A-HA LIFELINES WEA
6	NEW	DOVES THE LAST BROADCAST HEAVENLY/EMI
7	18	BRYAN FERRY FRANTIC VIRGIN
8	5	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
9	7	BOHSE ONKELZ DOPAMIN VIRGIN
10	8	BLUE ALL RISE INNOCENT/VIRGIN

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 05/06/02
SINGLES		
1	2	TOVEREN K3 BMG
2	1	TRACKIN' BILLY CRAWFORD V2
3	3	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
4	42	DANSPLAAT BRAINPOWER PLUS
5	4	WHENEVER, WHEREVER SHAKIRA EPIC
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	4	K3 TELE-ROMED ARIOLA
4	3	VOLUMIA! HET BESTE VAN VOLUMIA! ARIOLA
5	5	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 05/02/02
SINGLES		
1	1	SUPERNATURAL SUPERNATURAL METRONOME
2	NEW	VI SKA TILL VMI MAGNUS UGGLA COLUMBIA
3	3	PLAYING WITH FIRE BROLLE JR. BONNIER
4	2	DOM ANDRA KENT RCA
5	4	NEVER LET IT GO AFRO DITE MARIANN
ALBUMS		
1	1	KENT VAPEN & AMMUNITION RCA
2	NEW	THASTROM MANNEN SOM BLEV EN GRIS MISTLUR
3	5	VARIOUS ARTISTS MELODI GRAND PRD. JUNIOR 2002 UNIVERSAL
4	2	CELINE DION A NEW DAY HAS COME COLUMBIA
5	4	CAESAR'S PALACE LOVE FOR THE STREETS DOLBYRES

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 05/06/02
SINGLES		
1	1	STOMP! (THE MARCH SONG) DJ ALLIGATOR PROJECT FLEX/EMI-MEDLEY
2	4	IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR
3	2	WHENEVER, WHEREVER SHAKIRA EPIC
4	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
5	NEW	WALK ON WATER CATCH COLUMBIA
ALBUMS		
1	1	VARIOUS ARTISTS M.G.P. 2002—DE UNGES MELODI G UNIVERSAL
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	NEW	VARIOUS ARTISTS M.G.P. 2002 NORDIC—DE UNGES UNIVERSAL
4	NEW	DIZZY MIZZ LIZZY THE BEST OF & LIVE IN ARHUS CAPITOL
5	5	PA SLAGET 12 LET'S DANCE RECARTE

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 05/06/02
SINGLES		
1	2	WHENEVER, WHEREVER SHAKIRA EPIC
2	NEW	IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR
3	1	FOREVER NOT YOURS A-HA WEA
4	5	WHEREVER YOU WILL GO THE CALLING RCA
5	NEW	C'MON 2 PM TRIBE RECORDS
ALBUMS		
1	2	A-HA LIFELINES WEA
2	1	KENT VAPEN & AMMUNITION RCA
3	7	SHAKIRA LAUNDRY SERVICE EPIC
4	3	KAIZER'S ORCHESTRA DRIPA TEL DU IR MUSIC PRODUCERS
5	6	BRYAN FERRY FRANTIC VIRGIN

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 05/08/02
SINGLES		
1	10	SOPHIE GOODSHIRT EMI
2	11	IT'S ON NESIAN MYSTIK ZOMBA
3	1	DON'T LET ME GET ME PINK ARISTA
4	5	WHEREVER YOU WILL GO THE CALLING RCA
5	3	CAN YOU FEEL ME? K'LEE UNIVERSAL
ALBUMS		
1	1	CELINE DION A NEW DAY HAS COME EPIC
2	NEW	NAT "KING" COLE UNFORGETTABLE CAPITOL
3	4	RUSSELL WATSON ENCORE DECCA
4	15	SHAKIRA LAUNDRY SERVICE EPIC
5	7	JENNIFER LOPEZ J TO THA L-OI THE REMIXES EPIC

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 05/07/02
SINGLES		
1	4	GABRIEL LAMB MERCURY
2	3	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
3	NEW	WHENEVER, WHEREVER SHAKIRA EPIC
4	1	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
5	NEW	WE ARE ALL MADE OF STARS MOBY MUTE
ALBUMS		
1	1	JUVENTUDE LEONINA SO EU SEI PORQUE NAO FICO EM CASA VOISCO
2	2	SHAKIRA LAUNDRY SERVICE COLUMBIA
3	3	CELINE DION A NEW DAY HAS COME COLUMBIA
4	5	SUPERTRAMP SLOW MOTION EMI
5	4	ANASTACIA FREAK OF NATURE EPIC

ARGENTINA

THIS WEEK	LAST WEEK	(CAPI) 05/06/02
ALBUMS		
1	3	DIEGO TORRES UN MUNDO DIFERENTE RCA
2	1	CHAYANNE GRANDES EXITOS COLUMBIA
3	4	ALEJANDRO LERNER LERNER—VIVO UNIVERSAL
4	5	LA LEY MTV UNPLUGGED WEA LATINA
5	2	BANDANA BANDANA BMG
6	6	ALEJANDRO SANZ MTV UNPLUGGED WEA
7	9	ALFREDO CASERO CASARERUS COLUMBIA
8	18	LEON GIECO BANDIDOS RURALES EMI
9	7	SHAKIRA LAUNDRY SERVICE EPIC
10	NEW	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION A New Day Has Come (S)	6		5	4	1	1		2	2	1
ENRIQUE IGLESIAS Escape (U)			8				10	5		
SHAKIRA Laundry Service (S)				6	10	3		1	4	6
BARBRA STREISAND The Essential Barbra Streisand (S)				9				10		5

Global Music Pulse Edited by Nigel Williamson



BROOK

FEELING GOOD: Peter Jöback recorded his first album in Swedish with his brother at age 22. When it failed to find success, he turned to theater. "Then I got a part in Benny Andersson and Björn Ulvaeus' musical *Kristina From Duvemåla*, and it changed my life," he says. It also changed Swedish chart history, as his single from the musical, "Guldet Blev Till Sand" (Gold Turns to Sand), spent a record-breaking 110 weeks on the radio chart, 36 of them in the pole position. Jöback has since recorded two albums for Sony. The first, 2000's *Only When I Breathe*, went platinum (100,000 units) and spawned the hit single "Higher." The second, *I Feel Good and I'm Worth It*, was released in March, debuted at No. 2 on the Swedish album chart, and is on the verge of gold certification (50,000 units). "I'm very serious about my music," Jöback says. "I really want to find my own personality as a writer and as a pop artist." **JEFFREY OE HART**

IRISH BLUES: Veteran Irish jazz/blues singer Mary Coughlan recently released her new album, *Red Blues*, in Ireland. Recorded in Bremen, Germany, in four days and released by German label Tradition and Moderne, the new set finds Coughlan wrapping her trademark husky, after-hours vocals around standards like "One for My Baby" and Bobby "Blue" Bland's "Ain't No Love in the Heart of the City." In a nod to her previous project—a multimedia tribute to Billie Holiday called *Lady Sings the Blues*, staged in Dublin and London—the 46-year-old Galway-born chanteuse sings Holiday's "Strange Fruit" a cappella. Meanwhile, Coughlan recently caused a stir onstage in Dublin, as one of the celebrity performers in the controversial play *The Vagina Monologues*. Never far from the public eye in Ireland, where she has spoken out on a number of social and political issues, Coughlan is philosophical about the press: "If I were dead today, you wouldn't want to write anything about me, so it could have been worse." **NICK KELLY**

AFRICAN ASSEMBLY: Hukwe Zawose, Tanzania's leading musical ambassador, has turned to noted Canadian producer Michael Brook to give his latest album a sophisticated veneer and a crossover appeal designed to reach beyond the world-music cognoscenti. Brook—who did a similar job for late Pakistani singer Nusrat Fateh Ali Khan—adds a variety of contemporary, shape-shifting textures to Zawose's East African sounds on *Assembly*, released May 20 on Peter Gabriel's Real World

Records. The label boss also lent a helping hand on the recording. "Peter gave us a number of drum loops left over from his forthcoming solo album," Brook says. "That helped give *Assembly* the big sound it's got." **NIGEL WILLIAMSON**

UNDER THE VOLCANO: Gianna Nannini grew up in the picturesque Tuscan town of Siena, moved to Milan in her late teens, learned to play rock in Germany, and now records in Zurich. But Sicily was the main source of inspiration for her latest album, *Aria* (Bad & Worth/Polydor/Universal), released April 26 in Italy. The album is Nannini's 18th in a 26-year recording career. "This project was the creation of a band rather than an individual. We played in a studio at the foot of Mount Etna, and the atmosphere was very conducive to the creative process," she says. The result is suitably volcanic. Nannini considers *Aria* "very different" from her previous work. "This is more experimental, and I think that a lack of willingness to experiment is the real reason for the music industry's current crisis." **MARK WORDEN**

IT'S ALL GREEK: Despina Vandi's latest release, *Geia*, is benefiting from a year-long campaign that is unprecedented in duration and scope in the Greek market, according to George Levendis, managing director of her label, Heavenly's Music, and general director of its parent company, media group Antenna Entertainment. *Geia* sold more than 200,000 copies in the first 11 days of its release at the end of 2001, thanks to comprehensive TV, radio, and video promotion and a far-reaching campaign organized by local advertising company Cream. Vandi also presented the album live at an open-air concert in the northern port city of Thessaloniki on Christmas Day. The double-album continues to sell strongly, partly as a result of Vandi's spectacular shows with heart-throb Sakis Rouvas at a nightclub in central Athens. She recently won a World Music Award in Monaco recognizing her as this year's best-selling Greek artist in the world. **MARIA PARAVANTES**

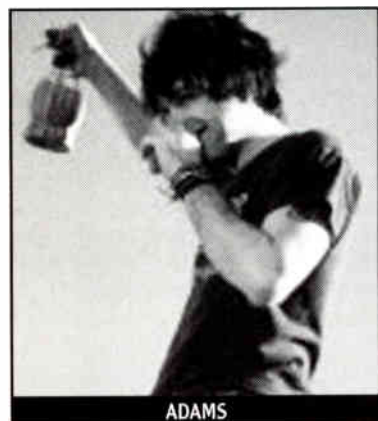
U.K. Audiences Warm To Americana

Lambchop, Adams Among Acts Being Discovered By More Adventurous Brits

BY NIGEL WILLIAMSON

LONDON—If Lambchop had been at home in the U.S. during early May, it might have been playing in a bar for 150 people, band founder Kurt Wagner admits. Instead, it was on tour in the U.K., enjoying a successful visit that included a sell-out May 7 headlining date at London's 3,000-capacity Royal Albert Hall.

The Nashville-based collective is typical of a growing number of alt-country or Americana acts that are



ADAMS

finding greater commercial success in the U.K. and Europe than at home. Other U.S. acts riding the U.K. alt-country wave and recently filling British concert halls include the Handsome Family, Giant Sand, Calexico, and Luaka Bop recording artist Jim White.

Most successful of all is Lost Highway recording artist and former Whiskeytown singer Ryan Adams, who has played at sold-out venues in London four times in the past six months. His current album, *Gold*, entered the British charts at No. 20 and charted strongly in other European territories, including Norway, where it debuted at No. 6. In the U.S., *Gold* entered The Billboard 200 at a more modest No. 59.

Adams says, "There's a history in England of people searching out the alternative stuff. They're more inclined to look beyond the mainstream. That's been happening for a long time. British audiences created the blues boom in the 1960s, when the music had been almost forgotten in America. Maybe there's something similar going on today."

Lambchop's current album, *Is a Woman*, was released in Europe on City Slang in February. It made the U.K. top 40 yet failed to register on the U.S. charts.

"Bands like Lambchop are definitely more in demand here than in their own backyard," says Wyndham Wallace, who heads City Slang in the U.K. "Why? Because so much British and European music seems small-minded, unambitious, and lacking in scope in comparison. When you listen to Lambchop or Calexico, the music is more wide-screen in its ambitions."

"I think the U.K.'s growing interest in Americana is because it's

music that is honest, unpretentious, heartfelt, and unmanufactured," Wallace continues. "Most modern British pop and indie rock is none of these things."

Wagner is delighted—and slightly bemused—by the band's success in the U.K. He points out that several band members still have day jobs. "People have heard there's a bit of a ruckus about us in England, so that's helped get a bit more interest going back home," he says. "But it would still be fair to say that our profile is as low in America as it is high in Britain."

EXPORTING SUCCESS

Nashville-based Lost Highway, set up last year as an imprint of Mercury/Def Jam with a roster that includes Adams and Lucinda Williams, quickly saw the potential of the alt-country market in the U.K. Lost Highway U.S. president Luke Lewis says, "It's quite possible that we could break some of our acts over there and then export that success back to America. The U.K. is a key market for us." Among the U.S. acts the label hopes to break there is young singer/songwriter Tift Merritt, whose debut album, *Bramble Rose* (slated for U.K. release June 3), is generating comparisons in the British press to a young Emmylou Harris.

In the U.K., BMG recently followed Mercury/Def Jam by launching alt-country imprint Gravity, which has the marketing slogan "Enduring tales of modern America." BMG U.K. & Ireland VP of international A&R Nick Stewart, who runs Gravity, admits the imprint was partly inspired by the success of Lost Highway: "It's not a big-budget operation, but I liked the idea of creating a label with the spirit of an independent and the resources of a major to back it up."

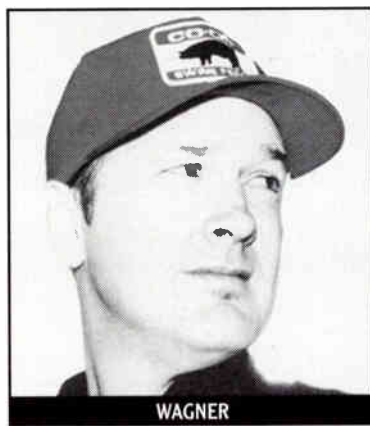
Gravity has picked up albums by left-field Nashville singer/songwriters Will Kimborough and Jeff Finlin, as well as the solo debut by former Whiskeytown member Caitlin Cary, all originally released on independent labels in the U.S. The May 13 release *Today*, by one-time Mavericks singer Raul Malo, is also on Gravity in the U.K.

Last fall, London's Barbican Centre staged the two-week Beyond Nashville festival. It showcased a large number of Americana acts, including White and the Handsome Family. An expanded second festival is planned for this October, using a wide variety of venues across London.

"There's an old saying about 'prophets without honor in their own land,'" says Bryn Ormrod, head of contemporary music programming at the Barbican. "These artists have a following at home, but it's like a cult thing. Here, there's a distinct specialist roots audience. But

there's also a rock audience, which buys Radiohead and Coldplay and which crosses over and is very open to the richness of this music."

London-based indie Loose Music has an impressive roster of Americana acts that includes Giant Sand, the Handsome Family, Neko Case, and Noahjohn. Founded in 1996, the label has reported steadily advancing sales every year and recently released *Stuck on Love*, the debut album by the Arlenes—the most



WAGNER

highly rated of a growing number of U.K.-based alt-country acts.

Loose co-director Mark Rodgers says, "We've noticed at live gigs that there is an older audience that was brought up on the Byrds and the Flying Burrito Brothers. But there are a lot of younger kids, too. We've always thought of it as country music for the Nirvana generation."

Alt-country is also doing well at U.K. radio, finding support at national AC/adult standards station BBC Radio 2 via such veteran DJs as Bob Harris and Johnny Walker. Gravity's Stewart hosts a weekly two-hour alt-country show on national FM rock station Virgin Radio.

Frank Callari, Lost Highway's U.S. president of A&R in Nashville, confirms that it is easier to get alt-country acts played on U.K. radio. "The problem we have in America is that this music is considered too alternative for the country stations and too country for the alternative stations."

A similar story emerges from press coverage. In the U.S., alt-country acts look to specialist fanzine *No Depression* as the main vehicle for in-depth coverage. In the U.K., the music has penetrated the mainstream music press. National monthly music magazine *Uncut* has compiled a series of three complimentary CDs featuring the best in the genre, called *Sounds of the New West*.

Uncut editor Allan Jones says, "Because of the sheer quality of the music, we've been prepared to take chances by promoting the likes of Ryan Adams, Gillian Welch, Lambchop, and Calexico. It's paid off for the magazine in terms of our circulation and hopefully for [the artists] in terms of ticket and record sales."

NEWSLINE...

Veteran BBC music-radio presenter John Peel was honored with the Gold Award for lifetime contribution May 2 during the Sony Radio Academy Awards at London's Grosvenor House Hotel. Collecting the award, an emotional Peel—whose long-running show on BBC top 40 station Radio 1 has been a bastion of alternative music at the corporation for four decades—paid tribute to his former producer John Walters, who died last year. World-music/roots-music pioneer Charlie Gillett won the specialist music award for his show on BBC London 94.9. London dance station Kiss 100 collected the station sound award; other music broadcasters to win station of the year honors included top 40 outlets FM 103 Horizon/Milton Keynes (audience less than 300,000), Radio City 96.7/Liverpool (audience 1 million-plus), and gold/AC network BBC Radio 2 (national audience). The winners are chosen largely by a panel of 100 judges selected by the Radio Academy. **TOM FERGUSON**

The British Phonographic Industry (BPI) is looking for retail partners to repeat its Best of British U.S. promotion with retailers in Japan and Germany. To date, the BPI has approached Tower Records as one potential retail partner for a drive to celebrate British music in Japan; talks have not progressed because of the chain's pressing financial concerns. Any tie-ups are unlikely to come to light until the completion of the month-long Best of British promotion in the U.S., which is set for July 9-Aug. 4 at six major Virgin outlets. The BPI renewed its deal with the retailer this March following a successful three-week pilot program last summer. Stores in Los Angeles, San Francisco, Chicago, Boston, and New York will take part in the new campaign. **LARS BRANDLE**

Universal Music U.K. is the latest major label to license content to Virtual Music Stores (VMS), the digital kiosk service that makes CDs in stores. EMI and BMG have already licensed material to the service, as has the U.K.'s Assn. of Independent Music on behalf of its 500 label members. The deals are subject to clearance by artists. VMS began three-month trials at select WHSmith stores and Sainsbury's supermarkets last October; another major supermarket chain, Tesco, began a three-month trial in March. "Results from the trials show that customers were satisfied with all aspects of the service—apart from content selection, which they thought was disappointing," VMS managing director Adam Turner says. "We're now waiting for all the music labels to catch up before the retailers will go for a full rollout." The company plans to visit U.S. labels later this month to discuss possible expansion. **JULIANA KORANTENG**



TURNER

Stockholm-based Tretiak, the label funded by Universal Music Sweden and owned by Niklas Rune and Martin Lundin, has signed its first artist: Therese Granqvist, formerly known as the vocalist of Arcade-signed solo dance act Drömhus (Dreamhouse). Granqvist, whom Tretiak will launch under her own name, says her new self-penned material is inspired by such acts as U.K. electronica/dance act Moloko. The album does not yet have an official title or release date. **KAI R. LOFTHUS**

Executive Turntable

RECORD COMPANIES: Erwin Goegebeur is promoted to president of EMI Recorded Music Belgium. He was managing director of EMI Recorded Music Belgium.

Peter Draxl is named marketing director of Universal Music Austria, based in Vienna. He was head of marketing and A&R for EMI Recorded Music Austria.

Peggy Bonnaventure is promoted to content manager of new media at Universal Classics & Jazz in London. She was international marketing manager.

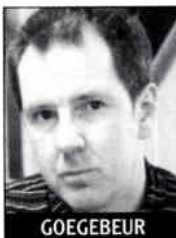
Ashley Hope is promoted to in-

ternational promotions manager for Universal Music International Frontline Marketing, based in London. He was promotions assistant.

Laura Launchon is named head of promotion and international development at Paris-based indie imprint Naive Classique. She was head of the press department at yearly music business trade show MIDEM.

MUSIC PUBLISHING: Stefan Gullberg is named managing director of EMI Music Publishing Scandinavia, based in Stockholm. He was managing director of EMI Recorded Music Sweden.

Magnus Larkeryd is promoted to Scandinavian creative director at Peermusic, based in Stockholm. He was Swedish creative director.



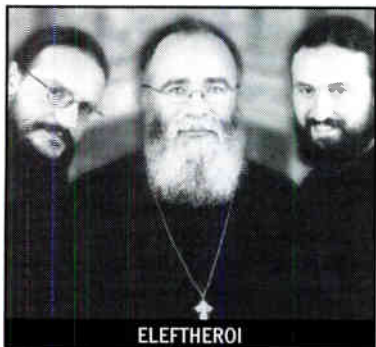
GOEGEBEUR

Greece's Rocking Monks Use Media To Deliver Message

BY MARIA PARAVANTES

ATHENS—They might have risked the wrath of the conservative Orthodox Church for singing out loud, but for the rocking monks of the Saints Augustine and Seraphim of Sarof Monastery nestled in the remote Greek countryside, loud music is the only way to reach out to the younger generation.

Modern times call for modern methods, explains Father Nektarios, leader of the trio Eleftheroi (the Free), which took the local industry by storm two years ago with its "sacred mission." Although they may be garbed in ever-hip black, these guys are clearly not your ordinary rockers—though their label says that sales in Greece of their 2001 first album, *I Learned to Live*



Free, have passed the 70,000 mark.

Fathers Nektarios, Pandeileimon, and Avgoustinos released their third CD, *Konta Sas* (By Your Side), in March. The long-awaited 16-track follow-up to the monks' 25,000-plus-selling album *S.O.S.* (released in February 2001), *Konta Sas* includes a selection of churning rock numbers, a reggae track, and Greek traditional material, as well as two English-language dance mixes and an MTV-style videoclip. The album has been in the International Federation of the Phonographic Industry's Greece top 20 chart since its release.

The monks give concerts throughout the country, and all proceeds from album sales go toward monastery activities. But the monks are not only releasing records to get their message across. They are also involved in a flurry of projects, including running a summer camp at their monastery and operating their Web site (free monks.gr). They are setting up a café, where people of all ages "can come and talk" free of charge.

Fathers Nektarios, Pandeileimon, and Avgoustinos also have their own two-hour radio show on top 40 Athens station Jeronimo Groovy FM every Sunday called *Don't Know? Ask*, during which they play "music with a message" and "offer answers to vital questions."

"Young people are eager to learn—they need support," Father Nektarios says, adding that it's the clergy's responsibility to "know and show the way."

Father Nektarios, who spent his high-school years in Detroit, says,

"Instead of preaching, we use music to get God's word across. I don't understand what's so scandalous about that."

The project started off as an experiment. "We were interested in reaching young crowds," says Dimitris Kappos, head of Athens-based label MBI, which has released the band's three albums and exports them internationally. "Many thought it was just a trend, but people's response to the group's previous two albums was profound."

The Orthodox monks may also be on their way to TV, with discussions under way for a morning show to air on a local music channel. In the meantime, Japanese satellite TV channel NHK has filmed a 20-minute documentary featuring Eleftheroi.

Although Eleftheroi's previous albums largely consist of rock-flavored ballads, "we don't opt for any particular style," says 30-year-old Father Pandeileimon, who composes the music. He adds that if electronica is the way of the times, that's what he'll use to get God's word across: "We're not in this for the fame or money—that's why we're not interested in creating a signature sound."

The monks make it clear that publicity hasn't interfered with their monastic duties, something Orthodox elders criticize them for. "We might be physically exhausted, but when we see youngsters flocking to the monastery, asking for support, it's enough to keep us on our feet," Father Pandeileimon says. "If we had failed to connect with the public, I would understand the Church's reaction, but instead, we're being fervently cheered on."

Sweden's MNW Steadies Its Course

BY KAI R. LOFTHUS

STOCKHOLM—After four years of financial ups and downs, executive turmoil, and unsuccessful sell-off attempts, Sweden's Music Network Records Group (MNW) claims it is back on an even keel and heading for profitability.

During first-quarter 2002, the label and publishing group posted profits of 100,000 Swedish kronor (\$10,000) on sales of 41 million kronor (\$4.1 million), compared with a deficit of 6.2 million kronor (\$620,000) on a revenue of 49.3 million kronor (\$4.9 million) last year.

During 2000—covering the time when board member Terry Connolly took over from Peter Yngren as president/CEO to head the proposed sale of the group's various operations (*Billboard Bulletin*, Oct. 26, 2000)—MNW lost 46.5 million kronor (\$4.6 million) on sales of 164 million kronor (\$16 million). Connolly left the company last year after failing to find any suitors.

Since then, the company—now

BY LARRY LeBLANC

TORONTO—The Canadian record market may still be in difficulty after a year in which it shrank by almost 10% in value, but music industry executives are currently buoyed by the level of music sales being posted by Indigo Books and Music, which operates 275 stores nationally in Canada under the store banners of Indigo Books and Music, Chapters, and Coles.

"Our [music] business is up double digits this year," boasts Indigo Books and Music's Toronto-based director of music and DVD-Video, Stewart Duncan.

Bernie Finkelstein, president of True North Records in Toronto, is a convert to the Indigo cause. "I'm very familiar with Indigo and Chapters," he says. "I spend much of my life there, spending my money on books and music. Indigo is the freshest addition to our music industry in decades."

Universal Music Canada president/CEO Randy Lennox agrees. "Indigo is a wonderful piece of business for our company. In classical, jazz, and world-beat genres, they have a significant share of the market."

As Indigo Books, Music & Cafe, the chain opened its first store—a 20,000-square-foot outlet in Burlington, west of Toronto—Sept. 5, 1997. It was followed three months later by a 33,000-square-foot store on Toronto's Yonge Street and a 20,000-square-foot store in Kingston, Ontario. By the time it acquired competitor Chapters in

2001, Indigo Books, Music & Cafe had 14 large-format stores nationally; the deal brought in an additional 72 superstores operating as Chapters, as well as 189 smaller mall stores under the Coles banner.

When Indigo first launched in 1997, Canadian label execs were hopeful it would mirror the U.S. success of Ann Arbor, Mich.-based Borders Books & Music—which, with close to 200 stores, is one of the leading book and music retailers in the U.S. That year, Indigo surpassed expectations by leading the retail marketplace breakthroughs of jazz crossover singer/

well as Canadians Loreena McKennitt, Jesse Cook, Robert Michaels, and Bette & Stef.

Duncan says, "For the most part, all of the labels really get us now. Early on, they would come to me with projects that I didn't think would work with us. Now salesmen approach us for support because a project is our kind of thing. Of course, we get more excited about a new Buena Vista Social Club recording than an Eminem album."

Koch Entertainment Canada's Toronto-based president Dominique Zarka says, "Indigo fills a niche that traditional retail doesn't. It caters to an older, perhaps more educated, customer base. It is extremely important for folk, world beat, jazz, classical, and children's product. Where can you buy children's product today? Mass merchants are one outlet, but Indigo now has a firm place in that market."

Michelle Henderson, president of the Children's Group in Pickering, Ontario, agrees. "Indigo is very important for us. It is the destination for parents who are looking for quality books and media for their children. That media includes CDs."

Like Borders, Indigo's superstores feature an impressive selection of books and music, have in-store cafés, and host regular in-store appearances by prominent musicians. According to Duncan, 24 of the Indigo superstores each carry approximately 5,000-8,000 music titles. The remaining superstores—those without full music sections—carry approximately 150 titles. "There are certain [top 10] titles we don't carry, but we make sure the title is on our database for ordering or is carried in a couple of stores. If the market demands it, we will carry it—but it won't be something we will go out with nationally."

Duncan notes that Indigo also does sizable business with a number of mainstream pop acts, including Celine Dion, Sting, and Alanis Morissette. "Sheryl Crow is doing well for us right now," he says. "So is Remy Shand."

Acknowledging that Indigo is targeting music consumers aged 30-plus—who are often apprehensive about shopping in traditional music outlets—Duncan says, "We're going after the adult market. There's a comfort level when you walk in. [The superstores] are laid-back. You are not going to feel rushed or bombarded by anything going on."

With popular chart titles and selected catalog at \$16.99-\$19.99 Canadian (\$10.85-\$12.75), Indigo's pricing is \$2-\$3 Canadian (\$1.27-\$1.91) higher than most traditional national music retail chains. "We are not price leaders by any means," Duncan declares. "We are not giving away music to sell books."

Indigo
Books Music & more

pianist Diana Krall and Italian tenor Andrea Bocelli.

"Diana Krall's *Love Scenes* [on the Impulse label] blew out of our doors," Duncan recalls. "We had a 10%-15% market share with only three stores. We played the album in-store, and everybody who heard it bought it. [Indigo president/CEO] Heather Reisman had been in Europe prior to Bocelli's *Romanza* album getting any hype here; she knew it was going to be big."

Indigo has since been credited with having a sizable impact on sales of such international acts as Buena Vista Social Club, Charlotte Church, Enya, and Norah Jones, as

board of directors defined MNW's core business areas as being a record company (overseen by head of A&R Per Helin) and representing a variety of international labels (managed by director of external labels Ulf Björkman). Among the labels represented by MNW in Scandinavia are V2, Rykodisc, Burning Heart, Nuclear Blast, and Music for Nations.

In terms of its music publishing activities, the company maintains a catalog of songs but is no longer looking to sign new songwriters.

Björkman says, "We've had a hard time during the past months explaining that we're not disappearing or being bought. But now we've started to generate profits, and we've also been promised an injection of new funds this summer, so it's easier to look ahead."

On the A&R side, Helin says he is focusing on "strengthening the MNW imprint as our main source for Swedish-language repertoire.

headed by CEO Niklas Nyman—has hired a new board of directors, downsized its staff, reduced the number of labels it represents, terminated several regional offices, divested itself of joint ventures and recording studios, and scaled down its involvement in music publishing.

MNW currently carries out distribution across Scandinavia from its own Östersund warehouse in central Sweden. But Nyman says it is looking to enter into strategic partnerships with other indies in each of the Nordic countries, where individual MNW affiliates in those territories would operate autonomously on sales and distribution.

"The MNW I inherited," Nyman explains, "had an unclear strategy and vision, created a lot of expensive side projects, employed a lot of people, and generally cost too much to run. A&R-wise, they focused on internationally exploitable artists, while the [Swedish-language] artists didn't feel at home."

Subsequently, Nyman and the

Events Calendar

MAY

May 13, **Touchstone Awards Luncheon**, presented by Women in Music, Marriott Marquis Hotel, New York. 212-969-8734.

May 14, **50th Annual BMI Pop Music Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 15, **BMI Film & Television Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 16, **Radio Promotion: How to Get Your Songs on the Radio**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 18, **American Latino Media Arts (ALMA) Awards**, Shrine Auditorium, Los Angeles. 202-776-1569.

May 19, **Recording Industry Reception for the Hawaiian Music Community**, sponsored by NARAS, Hapa's, Maui, Hawaii. 206-633-7833.

May 19-21, **10th Bi-Annual International Gospel Industry Retreat**, MGM Grand Hotel, Las Vegas. 615-383-4675.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **Classical Brit Awards**, Royal Albert Hall, London. classicalbrits.co.uk.

May 23, **47th Annual Ivor Novello Awards**, Le Meridien Grosvenor House Hotel, London. 20-7636-2929.

May 23, **VH1 Divas Las Vegas**, MGM Grand Hotel, Las Vegas. 212-846-7882.

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 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

JUNE

June 1, **MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8900.

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 10-12, **Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002**, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Lun-**

cheon Honoring Fred Davis and Daniel Glass, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 20, **2002 Governors Awards Honoring Janet Jackson, Thomas Newman, and Chris Montan**, sponsored by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 24-26, **M3 REPLiTech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 18, **2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra**, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, 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.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

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 Hunts-**

ville South Music Conference, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mrcadam@aria.com.au.

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.

NOVEMBER

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Rolling Into Town. The Rolling Stones made a rather unorthodox entrance by blimp into Van Cortlandt Park in New York to announce their upcoming world tour, including 32 dates in the U.S. and Canada (see story, page 1). Pictured, from left, are the Stones' Charlie Watts, Ron Wood, Mick Jagger, and Keith Richards.

Boy, Evyan Jay, adopted by **Amy and Mike Carden**, May 1. Father is president of Eagle Records.

Boy, Jacob Hurley, to **Jon and Dorothea Bon Jovi**, May 7 in New Jersey. Father is founder and frontman of rock group Bon Jovi.

Girl, Abigail Diana, to **Missy and Jason Waldroup**, May 6 in Morristown, Tenn. Father is member of award-winning gospel trio Greater Vision.

DEATHS

Kevin Kelley, 59, of natural causes, April 6 in Hollywood. Although Kelley was an accomplished songwriter, he was best-known in the music industry as the drummer for the Rising Son and country rock band

the Byrds. Kelley also performed and recorded with artists like Tim Hardin, Phil Ochs, and Hoyt Axton.

Harold J. Kleiner, 57, of post-surgical complications, April 14 in Los Angeles. An award-winning record producer, Kleiner began his career in the music industry in 1972 with Columbia Records, eventually starting his own publishing company, Garwin Music, which produced such No. 1 hits as Oak Ridge Boys' "Make My Life With You." Kleiner also worked as a producer for Walt Disney Records, where he was nominated for a Grammy Award. Kleiner co-founded and was president of Magelic Productions, producing music for TV, music, and film.

Life Lines

BIRTHS

Girl, Faith Laurel, to **Merry and Steve Kennedy**, April 13 in Long Island, N.Y. Father is VP of sales for Epic Records.

Girl, Lucy Noelle, to **Julia and Pat Meusel**, April 19 in Nashville. Father is senior copyright analyst for Sony/ATV Music Publishing.

Boy, Samuel Noah, to **Kathy and Randy Eichner**, April 29 in New York. Father is senior executive with Eichner Entertainment.

Good Works

PHOTO-FRIENDLY: Busta Rhymes, Ja Rule, India.Arie, and Pink are among the artists who posed for some playful photos with top music executives like Clive Davis and Antonio "L.A." Reid for a style portfolio in the June issue of *Esquire*. Photos from the spread, titled "The Heavies," will be auctioned off at the W Union Square Hotel in New York. Proceeds from the event, to be held May 15, will go toward the T.J. Martell Foundation. Contact: **Chris Berend** at 212-649-4146.

Solution to this issue's puzzle (page 94)

C	H	A	R	O	B	E	L	T	H	A	R	D
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MERCHANTS & MARKETING

Waterloo Records Celebrates 20 Years

Austin Indie's Winning Strategy: Supporting Local Artists, Customers

BY MATTHEW S. ROBINSON

Waterloo Records, the award-winning Austin-based indie retailer, recently marked 20 years in operation with a month-long celebration concert series featuring such acts as Fatboy Slim, Nelly Furtado, String Cheese Incident, and Tenacious D.

While no stranger to sponsoring live music—the store annually hosts more than 100 concerts, featuring Willie Nelson, Patti Smith, Joe Lovano, and the Dandy Warhols—the anniversary event represented Waterloo's largest concert undertaking, spanning 20 nights, 20 venues, and 20 artists. "We figured this was a good time," owner John Kunz explains, "especially as our anniversary fell so close to the end of the [Austin-based] South by Southwest music conference."

The goal of the series was not just to celebrate two decades in the business (the store opened April 1, 1982): It was also to encourage people "to get out and support the great music that goes on in this town," according to Kunz.

LOCAL=LONGEVITY

Such dedication to music—local music in particular (Waterloo specializes in product by Texas artists)—has been one of the keys to Waterloo's success since its founding by former Sound Warehouse manager Louis Carp.

"Louis and I had been at competing chains," explains Kunz, who had risen from a store clerk during his days at the University of Texas to district manager of the 13 Disc Records and Zebra Records stores in Texas, "so we figured that we could help each other out as new kids on the indie retail block."

Beyond a focus on live and local music, Waterloo's longevity can be attributed to its dedication to its customers and its unique merchandising. For example, all 72,000 active titles are simply arranged in alphabetical order by artist, distinguished only by color-coded header cards. "Although it may be confusing at first," Kunz admits, "our customers seem to like our arrangement, and we especially love

customers who buy across all genres."

The only exceptions to this rare rule are albums in the classical, soundtrack, and world categories; new releases; and best sellers, which still get their own sections in the 6,500-square-foot store that has more than 260,000 album titles in its database.

Less than 10% of Waterloo's sales are made in the used-music and lifestyle items categories. Another small but growing portion of its sales come from its Web site (waterloorecords.com).



KUNZ



Even though this is not a major focus of its business, Waterloo has won a number of industry awards from online authorities. "We have been fully transactional for only over a year," Kunz says. "Even so, we have already won citysearch.com's award for national record store of the year two years running."

Waterloo has also enjoyed a number of other accolades, including 20 consecutive Austin Music Awards for best record store. "That's the sweetest one of all, because it says that the people in the neighborhood like us best," Kunz says. "It's also daunting, though, because there is always someone looking to knock us off."

Waterloo has won four National Assn. of Recording Merchandisers awards for medium-sized retailer of the year and has been named one of the nation's best music stores in a variety of industry publications, including *Billboard*. "The awards are great," Kunz observes, "but as long as people leave with a bigger smile than they came in with, that is how we know that we have done our job."

Kunz gives a great deal of credit for these accolades to his store's willingness to do anything and everything for the sake of its customers. "From the day we opened, we allowed everyone to open any LP and listen to it. Everyone said we would go out of business, but our customers love it." Waterloo also offers a 100% guarantee on all purchases.

"When we started, home taping was killing the industry, and people again said we'd go out of business," Kunz recalls, "but we still do it. It's a great way to expose people to new music, and we want our customers to like what they buy."

Waterloo helps strengthen its ties to the Austin community through relationships with area charities, including the Capital Area Food Bank and the Lonely Instruments for Needy Kids program, which distributes used instruments to students in need who would otherwise have to go without a musical education.

"We have been hosting fundraisers for the food bank for eight years," Kunz says. "And on our Benefit Days [in the store], we donate a portion of our sales to community organizations." According to him, these extracurricular efforts are great ways to connect with customers. "It makes them feel better about shopping at a store that shares their values."

Kunz sees many challenges ahead for independent retail. "The more we go forward, the more uncertainties there are," he admits. "But I am a big believer in music and all that it does for the mind, the feet, the soul—and I gotta be a part of it."

Kmart Hires Entertainment Marketing Consultant

BY MATTHEW BENZ

NEW YORK—Kmart has hired Creative Artists Agency (CAA) to advise it on marketing strategies involving music, video, and video games. Specific plans have not been set, but the 2,100-store discount retailer will seek to leverage its buying might to attract more in-store artist appearances. It may also look to sponsor more tours.

"We've done one-off opportunities here and there," says Dave Karraker, Kmart's San Francisco-based director of marketing communications, noting its sponsorship of gospel music events and *The Tom Joyner Morning Show*. "Now we're going to have a concentrated effort actually in Hollywood."

The goal is to promote the overall Kmart brand, as well as to drive sales of entertainment products at its stores with special events. Kmart and CAA did not disclose the length or terms of their deal, and Karraker declined to say how much Kmart has earmarked for entertainment-related marketing programs.

Facing mounting debts and an inability to distinguish itself from such lower-priced rivals as Walmart Stores or the hipper Target Corp., Troy, Mich.-based Kmart filed for Chapter 11 bankruptcy reorganization in late January. It later announced plans to close at least 284 under-performing stores (*Billboard*, April 6).

In spite of this—or perhaps because of it—Kmart has since taken to actively promoting itself. In late March, it launched a TV and radio marketing campaign featuring Chaka Khan, BeBe Winans, and José Feliciano (*Billboard*, April 6) that targeted African-American and

Hispanic shoppers, who together make up 32% of Kmart's customers. With the new initiatives it will develop with CAA, Karraker says, "we're obviously going to be looking to go much broader."

Kmart had been considering a proactive entertainment marketing initiative "probably for more than six months," Karraker says, because it did not think it was making the most of its position as a large purchaser of advertising and one of the country's largest sellers of CDs, DVDs, videos, and video games.

"With that kind of leverage," he explains, "we should be doing more with the record companies to promote our brand and even to unearth new ways for them to promote their brand within our stores."

Karraker says one possible promotion could involve sponsoring a tour in exchange for having in-store artist appearances.

Kmart will also look to secure exclusive promotions of the sort that other "big-box" retailers have secured. Best Buy recently announced plans to offer a streaming version of Moby's new album, due Tuesday (14), to those who pre-order it online (*Billboard Bulletin*, May 2). Since last November, exclusive U2 material has been offered at Best Buy and Target (*Billboard Bulletin*, Jan. 18). Karraker says, "It's very important for Kmart to have exclusive merchandise."

Handleman, which distributes music to Kmart, will be involved, but so will other Kmart partners that are involved in music-related marketing. (For example, a previous Kmart promotion involving Britney Spears was developed through Pepsi.)



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S*M*A*S*H Spotlights Developing Acts

BY SHARON M. LEVINE

NEW YORK—In an effort to motivate retailers to work harder in exposing developing artists, Universal Music and Video Distribution (UMVD) is sponsoring an online game promotion fashioned after fantasy baseball, where players manage virtual record labels, oversee A&R, and “sign” acts.

During the games, known as S*M*A*S*H v2.0, contestants earn points based on how many records

the artists signed to their virtual labels sell per week. Retail participants compete to win one of 10 prizes, including a Porsche Boxster grand prize. UMVD employees also compete in a slightly modified game for a 36-inch flat-screen, high-definition TV.

For nine selection periods spanning 36 weeks through the last SoundScan day of the year, UMVD will provide a new set of two to 10 emerging artists and a parameter number for how many

acts must be added to a contestant's label's roster each month. Available artists are showcased on the S*M*A*S*H v2.0 site (umvdmash.com) with audio samples, bios, “S*M*A*S*H facts” (TV/radio/in-store appearances), tour dates, and photos. Contestants can change their “signings” any time during the first week the artist is available for drafting, but at 8 p.m. on Tuesday night, the roster is locked in anticipation of the release of SoundScan data Wednesday morning. This month, contestants must choose three artists from Andrew W.K., Apex Theory, Hatebreed, Injected, Midtown, Paris Combo, Remy Shand, Steve Azar, and And You Will Know Us by the Trail of Dead.

UMVD systems development administrator Michael Ginsburg, one of three members of the UMVD team who contributed to the game's development, asserts that the goal is



“to get our emerging artists into the minds of retailers.”

Participation in the game, now in its second year, totals 2,000 players, up by more than 300 contestants from last year. Roughly 1,300 contestants are retailers.

The contest is open to full- and part-time retail employees, so senior executives play the same field as store clerks. Last year's grand-prize winner (Disc Jockey store manager Seth Brandler of Kissimmee, Fla.) beat a divisional merchandising manager, a store buyer, and a VP of music merchandising, winning himself a brand new BMW Z3 Roadster. He noticed a direct correlation between the *Billboard* Heatseekers chart and S*M*A*S*H artists, like American Hi-Fi and Nelly Furtado, so he began pushing his picks to the PD of a local radio station. He then set up listening posts around his store, encouraging his own customers to buy his picks.

In addition to the contest being talked up by UMVD regional field staff, the company further solicited prospective contestants by building on the e-mail database from last year's event, posting information on the cover of its new-release books, and placing ads in music industry trades in an advertising campaign directly targeting the retailers.

Information about the project is also on UMVD's business-to-business site, umvd.com, where retailers can register by supplying field-staff ID codes and proof of industry employment. Likewise, UMVD's regional field staff competes against each other for acquisition of the most players in their designated territory.



by Chris Morris

Declarations Of Independents™

HERE WE GO AGAIN: We know it's hard to believe, but Navarre Entertainment Media is once again tinkering with the structure of its sales staff.

Sources say that **Ed Maxin**, the New Hope, Minn.-based distributor's sales director, will now become Western sales director, while **Vyto Lazauskas**, Navarre's national accounts director, will assume the role of Eastern sales director. The company plans to hire a new head of national sales and a new national accounts director.

According to sources, longtime Navarre staffer Maxin had expressed a desire to return to the West Coast, and the shift in his role was engineered to accommodate him. He will now relocate to Los Angeles; Lazauskas will remain in the Minneapolis area.

Representatives of Navarre were not available for comment.

By making these moves, Navarre is effectively adding another layer of management on the sales side by reinstating regional directorships. In early 2000, the staff was retooled: Former Western regional director **Frank Mooney** assumed a consulting role, Eastern regional director Maxin became director of sales, and field sales reps began reporting to the company's national account managers, effectively carving the U.S. territory into quarters (Declarations of Independents, *Billboard*, Feb. 19, 2000).

One year later, Navarre underwent a massive restructuring that telescoped its operations from three divisions to two; at that juncture, **Steve Pritchitt** was moved from the company's e-commerce side to become senior VP of Navarre Entertainment Media, the firm's audio and DVD division (*Billboard*, March 17, 2001).

This is the first alteration of Navarre's structure since Pritchitt took the reins, but the distributor has been ratcheting its salespeople around for years. The company underwent two waves of restructuring under former VP/GM of independent music **Jim Chiado** (who moved into a consultancy role in early 2001) and two under now-departed COO **Guy Marsala**.

In another personnel move, Navarre product development manager **Mike Cornette** will relocate from the Miami area to New Hope.

FLAG WAVING: Is everybody ready to do the Dap Dip? Well, you will be after you hear *Dap-Dippin' With Sharon Jones & the Dap-Kings*, the debut Daptone

Records album out Tuesday (14) by the Brooklyn, N.Y.-based neo-soul band.

The album and the label are the brainchild of Daptone partners **Gabriel Roth** and **Neil Sugarman**, who play bass and sax, respectively, in the **Dap-Kings**. Roth was a partner in the now-defunct Desco Records, which specialized in highly authentic Afro-funk and neo-soul records.

Dap-Dippin', cut in a basement studio in Brooklyn's Williamsburg district, recaptures the ballsy sound of vintage late-'60s club soul with mind-boggling devotion.

“There's a big **James Brown** influence,” Sugarman says. “We're



THE DAP-KINGS

trying to make records that sound like the records we love. Maybe we're romantics . . . We're inspired by the music from that era.” He adds, “It's positive music. It's soulful music. It's played live, and to me, it sounds like it should sound.”

The danceable compositions and tight arrangements the eight-piece combo churns out are sweetly complemented by the powerful vocalizing of bold soul sister **Jones** (who, in a delightful coincidence, hails from Brown's hometown of Augusta, Ga.). “We met her back in the Desco years,” Sugarman recalls. “We did some 45s with her.”

The Dap-Kings have found an audience among fans of classic “rare groove” recordings from the late '60s and early '70s—a shallow musical pool that has been well-drained by club spinners in recent years. “It's important that we're facilitating these DJs with new music that'll fit into their program,” Sugarman says.

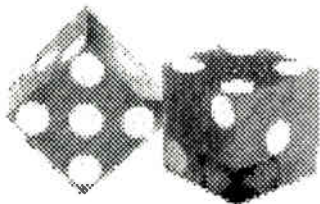
Unsurprisingly, the Dap-Kings' singles have found enthusiasts in England, where listeners have always been plugged into deep-fried American soul. “We work more in Europe than we do here,” Sugarman observes.

On May 10, Jones and the Dap-Kings begin a swing of English dates that runs through May 19.



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Retail Track™



by Ed Christman

BEHIND THE CURTAIN: The reconfiguring of the Wiz chain, which began when former Hollywood Video COO Jeff Yapp was brought aboard to head retail operations at Cablevision, continues, but without one of its key architects. In a surprise move, Laurie Clark, who in February was named senior VP of marketing and merchandising/GM of 44-unit, Edison, N.J.-based the Wiz, has left the chain, reportedly after a blowup with Yapp. The company declined to comment, and Clark could not be reached.

Since Cablevision acquired the Wiz chain out of bankruptcy in 1998, it has been trying to realize synergies that would have the chain sell and market its electronic equipment in a bundle with Cablevision's cable and online services. The Yapp era represents the installation of the fourth management team attempting to achieve that objective.

As part of the reconfiguring, the company is said to have let go upward of 25% of its headquarters staff (*Billboard*, Feb. 16) as it transitions from its Edison warehouse to Bethpage, N.Y., where its parent is located. That move is expected to be completed this summer. In its year-end results, the company took a \$13.7 million charge for severance payouts and facility realignment.

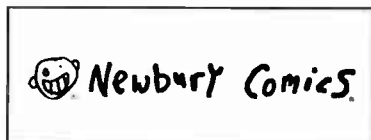
When Cablevision acquired the Wiz, it reportedly told the major music suppliers that it would be happy if the Wiz broke even or didn't lose too much money. But the chain appears to be heading in the wrong direction, as the company had an operating loss of \$121.7 million on sales of \$678.6 million for the year that ended last Dec. 31. Its gross profit margin was 17% of revenue, while its selling, general, and administrative expenses were 28% of revenue.

So far, Cablevision has invested \$426.9 million in the Wiz, and it's unclear what synergies it has realized through the acquisition. In its 10-K filing with the Securities and Exchange Commission, Cablevision projects that the Wiz will have an operating loss of \$35 million this year. Sources suggest that Yapp's team has a year to get the Wiz moving in the right direction, otherwise Cablevision may have to consider unloading the chain.

RETURN TO THE FOLD: Newbury Comics, which created a stir when it pulled out of reporting its sales to SoundScan back in 1998, is once again providing sales to the White Plains, N.Y.-based company. At the time of the pullout, Mike Dreese,

CEO for the 24-unit chain, expressed concern about his competitors' abilities to being able to react in the New England market more quickly to records breaking out of his chain, which is considered to be one of the main tastemaker accounts in the U.S. But now, he says circumstances have changed, allowing the chain to begin reporting to SoundScan again.

"In general, we have seen that the level of competition has decreased, so we are increasingly up against mass merchants that don't stock deep catalog and indie product," Dreese notes. "Also, Best Buy has cut back



on the number of SKUs it carries since we stopped reporting." Between those two changes, "the value of our unique information is less useful than it was to our competitors."

He notes that labels and developing artists may have been "inconvenienced" by Newbury's pullout. Retail Track wondered if Newbury was inconvenienced in turn by seeing less in the way of cooperative advertising funds coming its way, but Dreese responded, "Co-op funds didn't drop off, but we lost some in-stores on street date."

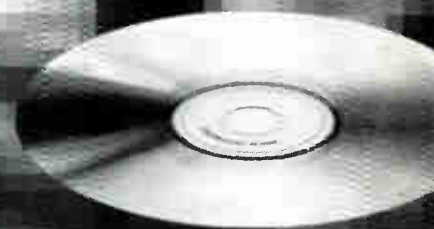
In other Newbury news, Dreese reports that the chain, known for its diversifications into lifestyle products and trend merchandising, has begun an experiment, wholesaling such product to a "beta customer." He says that a number of other retailers have approached the company to supply them with such product. But, as Dreese points out, wholesalers are generally a low-margin business with plenty of aggravation, so he decided to test the waters one wholesale customer at a time.

TWO INTO ONE: CD World and Streetside Records announced that they are in the process of merging to create a 19-unit chain. The two companies signed a letter of intent two months ago. With the due diligence settled, they are about to sign a definitive agreement, set to close by July 1, CD World president/owner David Lang reports. When the merger closes, Lang says he will be the majority shareholder, with Streetside owner Jack Brozman becoming a minority shareholder in the new company. Streetside GM Randy Davis will stay on with the new company.



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Confab Focuses On File Sharing

BY ERIK GRUENWEDEL

LOS ANGELES—As new digital music services are slowly taking root with consumers, executives attempting to establish a legitimate market for downloading and streaming are expressing frustration with the proliferation of free peer-to-peer song trading.

Pressplay president/CEO Andy Schuon used his recent keynote at the Streaming Media West 2002 conference in Los Angeles to criticize what he believes is a laissez-faire attitude by government officials toward free file-swapping sites.

face an uphill battle.”

Pressplay—launched last December by Sony Music and Universal Music Group—features music downloads, personal play lists, and CD burning, among other services, for a monthly fee of up to \$24.95. The service has licenses with EMI Recorded Music and Zomba Music Group and is expected to close similar deals with BMG Entertainment and Warner Music Group this summer, said Schuon, who added that an updated version of the software featuring *Billboard* chart information is scheduled for release this fall.

GUILT-FREE PIRACY

The issue of digital piracy was prevalent throughout Streaming Media West. Speaking on a panel that examined online music models, EMI Recorded Music VP of new media Ted Cohen reiterated the industry's need to “create reasonable barriers” against copying and instill “a sense of curfew” among young consumers. Referring to file sharing and copying by the 14- to 16-year-old age group, Cohen said, “Nobody feels wrong about doing what they're doing.”

Meanwhile, Zack Zalon, GM of online radio service Radio Free Virgin, said subscription services need to court consumers. “The options to Morpheus are not compelling,” Zalon pointed out. He also said that without a financial incentive, the music industry won't distribute content online.

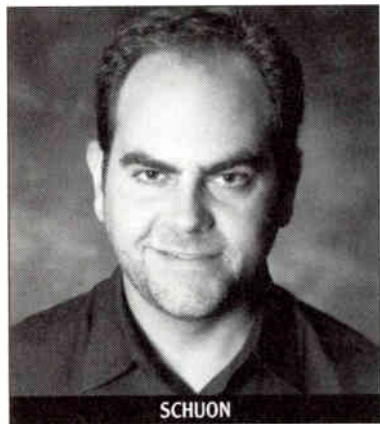
Sean Ryan, president/CEO of Listen.com and its Rhapsody subscription service, agreed, calling the concept of

free music “a pirate's fantasy.” He said the majors have to license their content fairly to all of the services. “People will pay for it if the labels cooperate with their content.”

The piracy frustrations expressed by operators of commercial digital music services come as new research indicates that peer-to-peer trading of music is increasing. Websense, a San Diego-based technology company, reports that the number of Web sites offering peer-to-peer file-swapping software has increased more than 500% in the past year. The company says the number of Web pages devoted to the transfer of audio and video content topped 38,000 April 1—despite the specter of copyright-infringement lawsuits, such as those filed by the Recording Industry Assn. of America against Napster, KaZaA, and Morpheus.

Websense says the rise in peer-to-peer sites is due in part to employees downloading software via their offices' high-speed Internet connections—a scenario that could find businesses facing increased legal liabilities.

Meanwhile, Boston-based Redshift Research reports that the KaZaA file-sharing network grew by nearly 70% between February and early April, coinciding with a sharp decline in the competing Morpheus network.



SCHUON

Referring to digital piracy as the “wholesale theft of intellectual property,” Schuon said, “So long as stealing is encouraged, paid users [of online music services] will be the exception instead of the rule.” He called on the government to stand up and make it a priority to stop illegal music services. “Until then,” he said, “legitimate sites



by Brian Garrity

PROMOTION EVOLVING: Regardless of the ultimate outcome of the ongoing debate regarding the pros and cons of MP3-based music marketing, labels and their Internet partners are becoming increasingly lenient about the amount of promotional content they'll offer to the Web and ever more sophisticated in their promotion of artists online.

Today, the PC is increasingly viewed as a retail listening station in the home. Singles and videos debut on the Web sometimes months before they air on the radio and MTV. Albums are offered online as on-

retailers too, but those tend to have fewer takers than a lot of streaming activity we're participating in.”

Meanwhile, labels continue to experiment with how to best leverage streaming promotions to drive sales. For example, Kanov and Astralwerks used Web streams to slowly unveil the latest **Chemical Brothers** album, *Come With Us*, prior to its release. The label debuted a new track from the record each week so that when the album landed in stores, consumers could listen to the entire CD on a streaming basis. Astralwerks also pre-

viewed the record in its entirety on MTV.com.



demand streams weeks ahead of the CDs landing in stores. Live performances, B-sides, remixes, videoclips, and behind-the-scenes footage are all available for free online to help drive interest in buying CDs.

While none of that may sound terribly revolutionary, it marks a profound change in label thinking from just a year-and-a-half ago, when content was not nearly as readily available online from legitimate sources.

Chalk it up to a mix of necessity and creativity. With the Web companies and media outlets consolidating at the same time as more music is being released and piracy runs rampant, record labels wanting to get their message heard and drive sales now need to do more to showcase an upcoming album. And with companies largely unwilling to pay for Internet advertising, many are increasingly prepared to let the content speak for itself as a consumer proposition to buy.

As Astralwerks Records head of new media **Scott Kanov** points out, “It's hard for us to put all this backing into promoting a record and then say, ‘Well, you really can't hear much of it. Take our word for it.’ For us to convince fans that this is an investment worth making, they are going to hear quite a bit of the record.”

Such attitudes are made possible by the acceptance of secure streaming over time-out downloads as the Internet promotion format of choice. One major-label new-media chieftain observes, “In the last 18 months, we have geared much more toward streaming. It's something we can control or can be controlled by whoever is running the promotion. We still do time-limited downloads with

Still other labels are using on-demand streams as an incentive to spur album pre-orders. In the latest case in point, V2 Records has been offering on-demand streaming access to *18*, the new **Moby** project, to those who prepurchase it ahead of Tuesday's (14) release.

V2 head of new media **Matt Wishnow** says that the label is pushing hard for *18* to become one of the most pre-ordered records in memory. “We wanted to give people an incentive to be active and involved at an early stage,” Wishnow says. “So for people who are anticipating the album, we wanted to give them a way to hear it.”

New-media executives acknowledge that even extensive advance streams are not a substitute for more permanent ownership—nor are they necessarily a deterrent to free file sharing. However, such Internet promotion is a powerful educational tool that can be particularly helpful in raising awareness and excitement about new bands still looking to make an impression with consumers and older acts looking to revive fan interest.

Island Def Jam new-media chief **Larry Matterna** points out that his team has aggressively used the Web—via a mix of previewing, games, and contests—to harvest e-mail lists and help seed followings for emerging acts like **Sum 41**, **American Hi-Fi**, and **Hoobastank**. It has also been similarly using the Web to create a groundswell for more established artists like **Elvis Costello**. His latest effort, *When I Was Cruel*, recently debuted in the top half of The *Billboard* 200.

The goal, notes AOL Music's **Kevin Conroy**, is to create interest and drive commerce.

TRAFFIC TICKER

Top Music Info Sites

Traffic In March

TOTAL VISITORS (in 000s)

1. mtv.com	2,091
2. lyrics.com	1,788
3. mp3.com	1,369
4. rollingstone.com	931
5. artistdirect.com	833
6. launch.com	591
7. getmusic.com	495
8. bet.com	489
9. billboard.com	484
10. vh1.com	462
11. click2music.com	412
12. pollstar.com	395
13. music.lycos.com	335
14. sonicnet.com	333
15. allmusic.com	260

AVERAGE MINUTES PER VISITOR PER MONTH

1. mtv.com	11:27
2. sonicnet.com	10:33
3. allmusic.com	9:28
4. bet.com	8:43
5. pollstar.com	6:55
6. country.com	6:07
7. billboard.com	6:06
8. rollingstone.com	5:41
9. vh1.com	5:14
10. mp3.com	4:53
11. hob.com	4:09
12. lyrics.com	4:09
13. artistdirect.com	3:46
14. getmusic.com	3:45
15. launch.com	3:41

Nielsen//NetRatings

Source: Nielsen//NetRatings, March 2001. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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MAY 18 2002 Billboard TOP KID VIDEO					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	1 Week At Number 1	2002	14.95
2	1	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026		2002	26.99
3	2	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658		2002	29.99
4	3	BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319		2002	14.95
5	3	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879		2002	14.95
6	4	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95
7	5	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		2002	12.95
8	7	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183		2002	12.95
9	8	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY LYRICK STUDIOS 2510		2002	14.95
10	6	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853		2001	19.99
11	10	BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24819		2002	14.99
12	9	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551		2002	14.95
13	11	ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181		2002	12.99
14	12	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		2001	12.95
15	14	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431		2001	9.98
16	15	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		2001	12.95
17	18	SCOOBY DOO'S GREATEST MYSTERIES CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867		1999	14.95
18	13	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		2001	19.96
19	20	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413		2001	12.95
20	24	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099		1973	14.95
21	22	WIGGLY WIGGLY WORLD LYRICK STUDIOS 2509		2002	14.95
22	17	WIGGLES: YUMMY, YUMMY LYRICK STUDIOS 2500		2002	14.95
23	23	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943		2002	9.95
24	24	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799		2000	14.99
25	16	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95

MAY 18 2002 Billboard RECREATIONAL SPORTS					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
1	1	2002 OLYMPIC WINTER GAMES VENTURA DISTRIBUTION 75222	2 Weeks At Number 1	14.95	
2	2	NFL SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334		14.95	
3	3	GOLF DIGEST: PLAY GAME RIGHT GLOBAL FUSION 48010		9.98	
4	4	WWF: NO WAY OUT SONY MUSIC ENTERTAINMENT 54121		19.98	
5	4	WWF: DIVAS SONY MUSIC ENTERTAINMENT 54127		19.98	
6	5	WWF: WRESTLEMANIA 18 SONY MUSIC ENTERTAINMENT 54125		19.98	
7	8	BALL ABOVE ALL VENTURA DISTRIBUTION 08832		14.98	
8	7	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL VENTURA DISTRIBUTION 311143		14.98	
9	7	WWF: ROYAL RUMBLE SONY MUSIC ENTERTAINMENT 54117		19.98	
10	9	WWF: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 53927		19.98	
11	13	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VENTURA DISTRIBUTION 2000		19.99	
12	14	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111		19.98	
13	10	ALLEN IVERSON: THE ANSWER USA HOME ENTERTAINMENT 60356		14.95	
14	12	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831		14.95	
15	16	WWF: BEST OF RAW-VOL 3 SONY MUSIC ENTERTAINMENT 286		19.98	
16	11	WWF: BEFORE THEY WERE FAMOUS SONY MUSIC ENTERTAINMENT 54107		19.98	
17	15	WWF: UNDERTAKER - THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288		14.95	
18	18	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269		19.95	
19	19	WWF: THE ROCK KNOW YOUR ROLE SONY MUSIC ENTERTAINMENT 837		14.95	
20	17	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109		19.98	

MAY 8 2002 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
1	1	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	18 Weeks At Number 1	14.98	
2	9	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98	
3	3	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840		12.98	
4	5	DENISE AUSTIN: GET FIT FAST-ABS ARTISAN HOME ENTERTAINMENT 12075		14.98	
5	4	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210		9.95	
6	6	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210		9.95	
7	13	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99	
8	7	METHOD-ALL IN ONE PARADE VIDEO 906		12.98	
9	15	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.99	
10	8	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.95	
11	10	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99	
12	14	TOTAL YOGA LIVING ARTS 1080		9.98	
13	16	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98	
14	2	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 34323		24.95	
15	11	SUM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379		14.98	
16	12	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203		14.98	
17	17	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885		14.98	
18	19	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368		9.95	
19	20	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075		9.98	
20	18	RICHARD SIMMONS: SWEATIN' TO THE OLDIES-VOL. 2 GOODTIMES HOME VIDEO 30209		9.95	

HOME VIDEO

Angelina's New Routine

BY ANNE SHERBER

NEW YORK—When the newly animated Angelina Ballerina series dances onto video May 21, the 20-year-old children's book property about a mouse who loves ballet will be HIT Entertainment's first new franchise since last year's acquisition of Lyric Studios, owner of perennial preschool favorite Barney the Dinosaur.

According to Sue Bristol Beddingfield, senior VP of marketing for HIT, the Angelina property was actively pursued because of a perceived void in programming for young girls. "HIT [whose catalog also features the Bob the Builder and the Magic Key series] has a strong mission to have a handful of blue-chip children's properties," Beddingfield says. "That's who we are, what we are about, what we're looking for."

The first video releases in the Angelina series—*Rose Fairy Princess*, available on VHS (\$14.99) and DVD (\$16.99) and *Angelina in the Wings*, on VHS only (\$14.99)—each contain four 11-minute stories. The programs will feature the voices of actresses Finty

Williams in the title role and Academy Award-winner Judi Dench as Angelina's mother.



HOLABIRD

Holabird the opportunity to add detail and storyline. "With the video launch, we've been able to expand the concept of Angelina and the whole little village," Holabird says. "That's been great for me, because when writing children's picture books, the text is minimalist."

Beddingfield notes that because the property has a built-in audience resulting from its popularity as a book series—it has sold 6 or 7 million copies, she says—HIT made the decision to launch an *Angelina* TV show in addition to its first video releases. The 13-episode TV series, which began airing May 4, can be viewed weekly on PBS.

She also says that the company can take advantage of the economies of scale that a dual launch provides. "From a marketing perspective, you can do one ad campaign that says, 'Tune in to PBS and buy it on video.'"

The company has coordinated a large-scale advertising and publicity campaign, including a six-month national consumer sweepstakes running through Dec. 31. Inserts on video packaging, in-store displays, and the angelinaballerina.com Web site will offer consumers the chance to win 400 Angelina prizes. Print ads will primarily run in family and child care-related magazines.

Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	POPODYSEY-LIVE JIVE/ZOMBA VIDEO 41778	5 Weeks At Number 1	'N Sync	19.98/24.98
2	2	HOMECOMING BLOOPERS SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 4402		Bill & Gloria Gathers And Their Homecoming Friends	29.95 VHS
3	3	I'LL FLY AWAY SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 4403		Bill & Gloria Gathers And Their Homecoming Friends	29.95/21.97
4	4	NEW ORLEANS HOMECOMING SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 4405		Bill & Gloria Gathers And Their Homecoming Friends	29.95/21.97
5	5	LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784		Britney Spears	19.98/24.98
6	8	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204		Sade	14.98/19.98
7	7	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012		Diana Krall	19.98/24.98
8	6	COMMISSIONED REUNION LIVE VERITY/ZOMBA VIDEO 143190		Commissioned	14.98 VHS
9	16	FREEDOM BAND SPRINGHOUSE VIDEO/CHORDANT DIST. GROUP 4411		Bill & Gloria Gathers And Their Homecoming Friends	29.95/21.97
10	9	HELL FREEZES OVER GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548		Eagles	24.95/24.99
11	12	FRAT PARTY AT THE PANKAKE FEST WARNER REPRISE VIDEO 38554		Linkin Park	19.98/24.99
12	10	RUDE AWAKENING SANCTUARY/BMG VIDEO 88320		Megadeth	19.98/24.98
13	15	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543		U2	19.98/32.98
14	14	BRITNEY: THE VIDEOS JIVE/ZOMBA VIDEO 41785		Britney Spears	14.98/19.98
15	13	ONE NIGHT ONLY MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885		Elton John	16.98/24.98
16	11	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001		Various Artists	19.95/23.97
17	17	PNYC ROSELAND NEW YORK ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 589651		Portishead	19.95/19.99
18	21	THE CONCERT FOR NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54025		Various Artists	19.98/29.98
19	22	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123		Michael Jackson	14.98/24.98
20	18	LIVE IN LAS VEGAS MVD VIDEO 7700		Kiss	19.98/19.98
21	27	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130		Stevie Ray Vaughan And Double Trouble	14.95/19.97
22	28	ALL FOR YOU VIRGIN MUSIC VIDEO 10144		Janet Jackson	24.98 DVD
23	26	STILL UPPER LIP LIVE ELEKTRA ENTERTAINMENT 40232		AC/DC	19.98/24.98
24	30	OH AARON: LIVE IN CONCERT JIVE/ZOMBA VIDEO 41769		Aaron Carter	14.98/19.98
25	20	SMACK THIS! REPUBLIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 16619		Godsmack	19.98 DVD
26	33	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750		Santana	19.95/24.97
27	34	SALUVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159		Tool	24.98/29.98
28	32	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138		Michael Jackson	14.95/19.97
29	35	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200		2Pac/Snoop Doggy Dogg	19.98/19.95
30	25	HISTORIA/IN THE ROUND IN YOUR FACE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 566534		Def Leppard	24.98 DVD
31	23	JUMP 5 SPARROW VIDEO/CHORDANT DIST. GROUP 43240		Jump 5	5.98/6.49
32	24	LIVE AT THE ALBERT CAPITOL VIDEO 92690		Robbie Williams	14.98/19.98
33	17	MUSIC BANK: THE VIDEOS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50208		Alice In Chains	14.98/19.98
34	NEW	GOLD-GREATEST HITS A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493258		The Carpenters	19.99 DVD
35	NEW	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657		Queen	19.98/24.98
36	31	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 80865		Nine Inch Nails	19.98/32.98
37	29	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639		Three 6 Mafia	14.98/19.98
38	36	THE VIDEOS: 1994-2001 BMG VIDEO 65012		Dave Matthews Band	19.95/24.97
39	38	WHEN INCUBUS ATTACKS: VOL. 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231		Incubus	14.98/19.98
40	39	LISTENER SUPPORTED BMG VIDEO 65005		Dave Matthews Band	19.95/24.97

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, 25,000 units and \$1 million at suggested retail for nontheatrical titles.
 ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases, 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

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MAY 18
2002

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	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1			DRAGONBALL Z: MAJIN BUU-EMERGENCE (UNEDITED) FUNIMATION 343	Animated	2002	NR	14.95
2			DRAGONBALL Z: FUSION-EVIL BUU (UNEDITED) FUNIMATION 343	Animated	2002	NR	14.95
3			DRAGONBALL Z: MAJIN BUU-EMERGENCE (EDITED) FUNIMATION 344	Animated	2002	NR	14.95
4			DRAGONBALL Z: FUSION-EVIL BUU (EDITED) FUNIMATION 350	Animated	2002	NR	14.95
5			JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	Animated	2002	NR	14.95
6	1		CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
7	3		THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
8	2		TRAINING DAY WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
9	6		SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
10	4		LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
11	5		THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R	22.98
12			BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319	Animated	2002	NR	14.95
13	8		SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18719	Scooby-Doo	2002	NR	14.95
14	7		MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
15			STAR WARS EPISODE 1: THE PHANTOM MENACE FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
16	9		ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
17	10		SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
18	12		NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
19	11		PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
20			STAR WARS TRILOGY FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
21			SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25584	Anna Faris Regina Hall	2001	R	14.99
22	15		THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
23	17		DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
24	13		LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
25	18		WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY LYRICK STUDIOS 2510	The Wiggles	2002	NR	14.95
26	14		BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
27	19		THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
28	16		BABY BOY COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
29	21		BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24107	Animated	2002	NR	14.99
30	20		TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 85551	Animated	2002	NR	14.95
31	24		O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
32	28		ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99
33	25		A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 08140	Heath Ledger	2001	PG-13	14.95
34	33		SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
35	23		PLANET OF THE APES FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
36	31		DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	Dora The Explorer	2001	NR	12.95
37	26		BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
38	29		GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
39	32		BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
40	39		PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23781	Ben Affleck Josh Hartnett	2001	PG-13	24.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail.
◆ 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. and VideoScan. All rights reserved.

MAY 18
2002

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	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	1 Week At Number 1		
1			BEHIND ENEMY LINES FOXVIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
2	1		BLACK KNIGHT FOXVIDEO 2003968	Martin Lawrence	PG-13	26.98
3	2		DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337724	John Travolta Vince Vaughn	PG-13	29.99
4	4		TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
5	3		SPY GAME (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
6	5		THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	24.98
7			JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22236	Animated	NR	19.98
8	7		SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
9	8		BANDITS MGM HOME ENTERTAINMENT 1003225	Bruce Willis Billy Bob Thornton	PG-13	26.98
10	6		SPY GAME (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21967	Robert Redford Brad Pitt	R	26.98
11			METROPOLIS COLUMBIA TRISTAR HOME VIDEO 7796	Animated	PG-13	27.96
12	10		MULHOLLAND DRIVE UNIVERSAL STUDIOS HOME VIDEO 21780	Naomi Watts Laura Elena Harring	R	32.98
13	13		THE USUAL SUSPECTS MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
14	12		K-PAX UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
15	15		SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
16	14		THE ONE COLUMBIA TRISTAR HOME VIDEO 8006392	Jet Li	PG-13	27.96
17			TRANSFORMERS SEASON 1 BOX SET RHINO HOME VIDEO 6039	Animated	NR	59.95
18			STAR WARS: EPISODE I: THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
19	16		JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
20			BLADE NEW LINE HOME VIDEO/WARNER HOME VIDEO N4685	Wesley Snipes	R	24.98
21	17		PEARL HARBOR/ARMAGEDDON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23736	Ben Affleck Bruce Willis	PG	29.99
22	19		THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
23			SPRIGGAN A.D.V. FILMS 2152	Animated	R	29.98
24	9		PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23789	Ben Affleck Josh Hartnett	PG-13	29.99
25	11		THE MAN WHO WASN'T THERE USA HOME ENTERTAINMENT 60319	Billy Bob Thornton	R	26.98

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	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	1 Week At Number 1	
1			BEHIND ENEMY LINES FOXVIDEO 2004059	Owen Wilson Gene Hackman	PG-13
2	1		DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
3	3		BLACK KNIGHT FOXVIDEO 2003968	Martin Lawrence	PG-13
4	2		SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R
5	4		SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13
6	5		TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R
7	6		BANDITS MGM HOME ENTERTAINMENT 1003224	Bruce Willis Billy Bob Thornton	PG-13
8	7		THIRTEEN GHOSTS WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R
9	8		RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
10	9		K-PAX UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13
11	10		DON'T SAY A WORD FOXVIDEO 2003428	Michael Douglas	R
12	11		JOY RIDE FOXVIDEO 2003452	Steve Zahn Paul Walker	R
13			NOVOCAINE ARTISAN HOME ENTERTAINMENT 22323	Steve Martin	R
14	13		THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89369	Robert Redford James Gandolfini	R
15	14		ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13
16	12		HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13
17	15		ORIGINAL SIN MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R
18	16		A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 89650	Haley Joel Osment Jude Law	PG-13
19	17		THE DEEP END FOXVIDEO 2003157	Tilda Swinton	R
20	19		RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese	PG-13

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PROGRAMMING

Music & Showbiz™



by Carla Hay

MCCARTNEY ON THE MOVE: Paul McCartney's current tour is rightfully earning him some of the best concert reviews of his career. He recently told *Billboard* that the tour is being filmed for a future home-video release on VHS and DVD. "It's going to be a documentary," McCartney said backstage at New York's Madison Square Garden, where he played two sold-out concerts April 26 and 27. "We're starting to think about what we might do for it. This tour is going so well that we thought it might be nice to capture it all."



MCCARTNEY

Fans who see McCartney on his current tour can expect an outstanding presentation of his music from the *Beatles*, *Wings*, and his solo albums. McCartney said backstage before his April 26 concert, "I'm very happy and very lucky. I'm at a better point in my life than I've been in a while." And it shows.

When *Billboard* asked McCartney which of his albums he would most like to see turned into a musical, he replied: "*Band on the Run* [the 1973

Paul McCartney & Wings album]. I think making *Band on the Run* a musical is a good idea." The legendary artist also said that he is contemplating extending the tour beyond North America.

For a complete transcript of the interview, visit billboard.com.

2002 TONY AWARDS: Vanessa Williams and Harry Connick Jr. are among the nominees for the 2002 Tony Awards. Williams' starring role as a witch in Stephen Sondheim's *Into the Woods* earned her a nomination for performance by a leading actress in a musical. Connick Jr.'s work in *Thou Shalt Not* is nominated for original score (music and lyrics) written for the theater.

Musicals top the list of nominees for this year's Tonys. Leading the pack is *Thoroughly Modern Millie* with 11 nods. Following close behind, with 10 nominations each, are *Into the Woods* and *Urinetown the Musical*. The 2002 Tony Awards will be presented June 2 in a live TV ceremony from New York's Radio City Music Hall. PBS will broadcast the show's first hour at 8 p.m. ET, and CBS will televise the remainder of the show from 9 p.m. to 11 p.m. ET.

IN BRIEF: Ozzy Osbourne may have initially said that he would not do a second season of his family reality show *The Osbournes*, but that was before the program became the biggest hit in MTV history. The show will reportedly return for a second season in a deal worth several million dollars. . . . Michael Jackson will make his debut as a feature-film director with *They Cage the Animals at Night* for Icon Productions. The movie is about one man's experiences with foster care as a child.

NEWSLINE...

Clear Channel Communications had first-quarter 2002 earnings of \$370 million, down 8.5% from the same period last year. The company's radio division earned \$303.6 million during first-quarter 2002, up 3% from the same period last year. In other Clear Channel news, Muriel Funches has been named VP/market manager for the company's New Orleans radio cluster. She was VP/GM of Houston stations KHM and KODA. . . . Westwood One had first-quarter 2002 net income of \$17.4 million, up more than 279% from the same period last year. . . . The 2002 MTV Video Music Awards will be held Aug. 29 at New York's Radio City Music Hall. *Compiled by Carla Hay.*

MAY 18
2002

Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
MAY 5, 2002



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2846 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

ALICIA KEYS, HOW COME YOU DON'T CALL ME
BRANDY, FULL MOON
BZK, GOT'S TA BE
P. DIDDY, I NEED A GIRL (PART ONE)
ASHANTI, FOOLISH
BIG TYMERS, STILL FLY
CAM'RON, OH BOY
BUSTA RHYMES, PASS THE COURVOISIER PART II
LIL BOW WOW, TAKE YA HOME
TRUTH HURTS, ADDICTIVE
YING YANG TWINS, SAY I YI YI
AVANT, MAKIN GOOD LOVE
NAUGHTY BY NATURE, FEELS GOOD
MUSIQ, HALFCRAZY
USHER, U DON'T HAVE TO CALL
MARY J. BLIGE, RAINY DAYZ
JA RULE, DOWN A** CHICK
FAT JOE, WHAT'S LUV
NAS, ONE MIC
JILL SCOTT, GIMME
JAHEIM, ANYTHING
JAY-Z, SONG CRY
FAITH EVANS, I LOVE YOU
ISYSS, DAY & NIGHT
LIL' ROMEO, 2WAY
MYSTIKAL, TARANTULA
JAGGED EDGE, I GOT IT
LUACRIS, SATURDAY (OOOH OOOH)
JOE, WHAT IF A WOMAN
TRINA, TOLD Y ALL
HAMPTONS, MY JACKET
LATHUM, FORTUNATE
TWEET, OOPS, OH MY
REMY SHAND, TAKE A MESSAGE
MOBB DEEP, GET AWAY
OONELL JONES, YOU KNOW THAT I LOVE YOU
ROB JACKSON, BOOM BOOM BOOM
NAPPY ROOTS, AWMNAW
NO GOOD, BALLIN' BOY
MAXWELL, THIS WOMAN'S WORK
NEW ON'S
EMINEM, WITHOUT ME (NEW)
P. DIDDY, I NEED A GIRL PT 2
WYCLEF JEAN, TWO WRONGS
JIM CROW, HOLLA AT A PLAYA
DAVID HOLLISTER, KEEP LOVIN' YOU

ALAN JACKSON, DRIVE (FOR DADDY GENE)
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
BRAO PAISLEY, I'M GONNA MISS HER
TOBY KEITH, MY LIST
KENNY CHESNEY, THE GOOD STUFF
WILLIE NELSON, MENDOCINO COUNTY LINE
ALISON-KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
RASCAL FLATTS, I'M MOVIN' ON
BROOKS & DUNN, MY HEART IS HOST TO YOU
TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
TRICK PONY, JUST WHAT I DO
JOANNA JANET, SINCE I'VE SEEN YOU LAST
TRACE ADKINS, HELP ME UNDERSTAND
KENNY CHESNEY, YOUNG
TIM MCGRAW, ANGEL BOY
STEVE AZAR, I DON'T HAVE TO BE ME
THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
OARRYL WORLEY, I MISS MY FRIEND
EMERSON DRIVE, I SHOULD BE SLEEPING
GARY ALLAN, THE ONE
TIM MCGRAW, THE COWBOY IN ME
STEVE AZAR, I DON'T HAVE TO BE ME
CYNTHIA THOMPSON, WHAT I REALLY MEANT TO SAY
DIAMOND RIO, ONE MORE DAY
NICKI L CREEK, THE LIGHTHOUSES TALE
CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
MONTGOMERY GENTRY, COLD ONE COMIN' ON
MARTINA MCBRIDE, BLESSED
TOBY KEITH, I WANNA TALK ABOUT ME
GARTH BROOKS, WRAPPED UP IN YOU
ALISON KRAUSS, THE LUCKY ONE
LONESTAR, NOT A DAY GOES BY
JAMIE O'NEAL, FRANTIC
MONTGOMERY GENTRY, DIDN'T I
PATTY LOVELESS, OUT OF CONTROL RAGING FIRE
JO OEE MESSINA, BRING ON THE RAIN
REBA MCGENTIRE, SWEET MUSIC MAN
KASEY CHAMBERS, NOT PRETTY ENOUGH
GARY ALLAN, RIGHT WHERE I NEED TO BE
BROOKS & DUNN, ONLY IN AMERICA
NEW ON'S
REBECCA LYNN HOWARD, FOREVER
BLAKE SHELTON, OL RED
SHEDAISY, GET OVER YOURSELF

SHAKIRA, UNDERNEATH YOUR CLOTHES
NAS, ONE MIC
BUSTA RHYMES, PASS THE COURVOISIER PART II
P. DIDDY FEAT. USHER, I NEED A GIRL (PART ONE)
PINK, DON'T LET ME GET ME
NO DOUBT, HELLA GOOD
ALICIA KEYS, HOW COME YOU DON'T CALL ME
LUACRIS FEAT. SLEEPY, SATURDAY (OOOH OOOH)
GOO GOO DOLLS, HERE IS GONE
MICHELLE BRANCH, ALL YOU WANTED
UNWRITTEN LAW, SEEN RED
NAPPY ROOTS, AWMNAW
LINKIN PARK, POINTS OF AUTHORITY
MOBY, WE ARE ALL MADE OF STARS
MUSIQ, HALFCRAZY
PUDDLE OF MUDD, DRIFT & DIE
SUM 41, WHAT WE'RE ALL ABOUT
ASHANTI, FOOLISH
ANGIE STONE, WISH I DIDN'T MISS YOU
MARY J. BLIGE, RAINY DAYZ
USHER, U DON'T HAVE TO CALL
DASHBOARD CONFESSIOAL, SCREAMING INFIDELITIES
KORN, HERE TO STAY
BRANDY, FULL MOON
TWEET, OOPS, OH MY
CHAD KROEGER, HERO
LIL BOW WOW, TAKE YA HOME
TRUTH HURTS, ADDICTIVE
VANESSA CARLTON, A THOUSAND MILES
WHITE STRIPES, FELL IN LOVE WITH A GIRL
JOHN MAYER, NO SUCH THING
HOOBASTANK, RUNNING AWAY
BRITNEY SPEARS, OVERPROTECTED
ALL BOUGHETTO
N.E.R.D., ROCK STAR-POSER
INCUBUS, WARNING
PAUL MCCARTNEY, LONELY ROAD
FAT JOE, WHAT'S LUV
EMINEM, WITH CUT ME
SHERYL CROW, SOAK UP THE SUN
NEW ON'S
TENSADIOUS, TRIBUTE
YING YANG TWINS, SAY I YI YI
CRAIG DAVID, WALKING AWAY
OUARASHI, STEAK 'EM UP
BDX CAR RACER, I FEEL SO
311, AMBER
DIRTY VEGAS, DAYS GO BY
CAM'RON, OH BOY
NAUGHTY BY NATURE, FEELS GOOD

GOO GOO DOLLS, HERE IS GONE
SHERYL CROW, SOAK UP THE SUN
PUDDLE OF MUDD, BLURRY
PINK, DON'T LET ME GET ME
SHAKIRA, UNDERNEATH YOUR CLOTHES
MOBY, WE ARE ALL MADE OF STARS
CHAD KROEGER, HERO
DEFAULT, WASTING MY TIME
CELINE DION, A NEW DAY HAS COME
NO DOUBT, HELLA GOOD
JOHN MAYER, NO SUCH THING
JENNIFER LOPEZ, ALIVE
JIMMY EAT WORLD, THE MIDDLE
NICHELBACK, TOO BAD
JEWEL, BREAK ME
LENNY KRAVITZ, STILLNESS OF HEART
VANESSA CARLTON, A THOUSAND MILES
CHER, SONG FOR THE LONELY
MICHELLE BRANCH, ALL YOU WANTED
FIVE FOR FIGHTING, EASY TONIGHT
MARY J. BLIGE, RAINY DAYZ
TOMMY LEE, HOLD ME DOWN
COURSE OF NATURE, CAUGHT IN THE SUN
JOHN WILLIAMS, ACROSS THE STARS
MAXWELL, THIS WOMAN'S WORK
ALICIA KEYS, HOW COME YOU DON'T CALL ME
BRANDY, FULL MOON
TRINA, SHE'S ON FIRE
WHITE STRIPES, FELL IN LOVE WITH A GIRL
USHER, U DON'T HAVE TO CALL
NORAH JONES, DON'T KNOW WHY
RES, THEY SAY VISION
ENRIQUE IGLESIAS, ESCAPE
DIRTY VEGAS, DAYS GO BY
PAUL MCCARTNEY, YOUR LOVING FLAME
INOJARIA, VIDEO
DAVE MATTHEWS BANO, EVERYDAY
PAUL MCCARTNEY, LONELY ROAD
FATBOY SLIM, WEAPON OF CHOICE
NO DOUBT, HEY BABY
NEW ON'S
311, AMBER
ANASTASIA, ONE DAY IN YOUR LIFE
MARC ANTHONY, I'VE GOT YOU

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 18, 2002

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MINI
EMINEM, WITHOUT ME (NEW)
P.D.D., BOOM (NEW)
PUDDLE OF MUDD, DRIFT & DIE (NEW)
FLAW, WHOLE (NEW)
[OVEN FRESH]
SLOAN, IF IT FEELS GOOD DO IT
2 SKINNEE J'S, GROWN UP
BLOODHOUND GANG, THE BAD TOUCH
THE SHINS, KNOW YOUR ONIONS
PAULINA RUBIO, DON'T SAY GOODBYE
DIRTY VEGAS, DAYS GO BY
BADLY DRAWN BOY, SOMETHING TO TALK ABOUT
TRUST COMPANY, DOWNFALL
BREAKING POINT, ONE OF A KIND
NEW FOUND GLORY, MY FRIENDS OVER YOU

NEW
CRAIG DAVID, WALKING AWAY
DIRTY VEGAS, DAYS GO BY
FLAW, WHOLE
THE CHEMICAL BROTHERS, THE TEST
MUCHMUSIC
Continuous programming
293 Queen St West, Toronto, Ontario M5V2Z5

PINK, GET THE PARTY STARTED
KYLIE MINOQUE, CAN'T GET YOU OUT OF MY HEAD
WESTLIFE, A WORLD OF OUR OWN
MARILYN MANSON, TAINTED LOVE
SYSTEM OF A DOWN, TOXICITY
BLINK-182, STAY TOGETHER FOR THE KIDS
OARREN HAYES, INSATIABLE
NELLY FURTAO, ON THE RADIO (REMEMBER THE DAYS)
LINKIN PARK, PAPER CUT CREED, BULLETS
ENRIQUE IGLESIAS, ESCAPE
BRITNEY SPEARS, OVERPROTECTED
DESTINY'S CHILD, NASTY GIRL
SHAKIRA, TE DEJO MADRID
ALANIS MORISSETTE, HANDS CLEAN
KABAH, LA VIDA QUE VA
NO DOUBT, HELLA GOOD
MOBY, WE ARE ALL MADE OF STARS
'N SYNC, GIRLFRIEND
JUANEZ, A DIOS LE PIDO

ALAN JACKSON, DRIVE (FOR DADDY GENE)
TOBY KEITH, MY LIST
KENNY CHESNEY, YOUNG
TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
LONESTAR, NOT A DAY GOES BY
RASCAL FLATTS, I'M MOVIN' ON
CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
TRICK PONY, JUST WHAT I DO
BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)
KELLY COFFEY, WHEN YOU LIE NEXT TO ME
GARY ALLAN, THE ONE
KEVIN DENNEY, THAT'S JUST JESSIE
ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
GARTH BROOKS, SQUEEZE ME IN
PAT GREEN, THREE DAYS
DARRYL WORLEY, I MISS MY FRIEND
CHELY WRIGHT, JEZEBEL
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
MARLYN CHESNUTT, SHE WAS

CHANNEL [V]
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REMY SHAND, TAKE A MESSAGE
PINK, DON'T LET ME GET ME
USHER, U DON'T HAVE TO CALL
GLENN LEWIS, DON'T YOU FORGET IT
SHAKIRA, UNDERNEATH YOUR CLOTHES
SWILLEN MEMBERS, BRING T HOME
FAT JOE, WHAT'S LUV?
MOBY, WE ARE ALL MADE OF STARS
K-OS, HEAVEN ONLY KNOWS
ASHANTI, FOOLISH
EDWIN & THE PRESSURE, SUPERHONEY
JENNIFER LOPEZ, AIN'T IT FUNNY
GOO GOO DOLLS, HERE IS GONE
AVRIL LAVIGNE, COMPLICATED
SUM 41, WHAT WE'RE ALL ABOUT
NO DOUBT, HELLA GOOD
DAVID USHER, A DAY IN THE LIFE
CHOCCLAIR, LIGHT IT UP
MARY J. BLIGE, RAINY DAYZ
VANESSA CARLTON, A THOUSAND MILES

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CELINE DION, A NEW DAY HAS COME
MICHELLE BRANCH, ALL YOU WANTED
ALANIS MORISSETTE, HANDS CLEAN
THE CALLING, WHEREVER YOU WILL GO
SHAKIRA, UNDERNEATH YOUR CLOTHES
PINK, DON'T LET ME GET ME
DARREN HAYES, INSATIABLE
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
P.D.D., YOUTH OF THE NATION
SHERYL CROW, SOAK UP THE SUN

NAS, ONE MIC
USHER, U DON'T HAVE TO CALL
N'E'R'O', ROCK STAR
AALIYAH, MORE THAN A WOMAN
JA RULE, DOWN A** CHICK
TRUTH HURTS, ADDICTIVE
THE CLIPSE, GRININ'
JILL SCOTT, GIMME
MARY J. BLIGE, RAINY DAYZ
BRANDY, FULL MOON
NAUGHTY BY NATURE, FEELS GOOD
BLACKALICIOUS, MAKE YOU FEEL THAT WAY
MUSIQ, HALFCRAZY
TRINA, TOLD Y ALL
BUSTA RHYMES, PASS THE COURVOISIER PART II

NAS, ONE MIC
USHER, U DON'T HAVE TO CALL
N'E'R'O', ROCK STAR
AALIYAH, MORE THAN A WOMAN
JA RULE, DOWN A** CHICK
TRUTH HURTS, ADDICTIVE
THE CLIPSE, GRININ'
JILL SCOTT, GIMME
MARY J. BLIGE, RAINY DAYZ
BRANDY, FULL MOON
NAUGHTY BY NATURE, FEELS GOOD
BLACKALICIOUS, MAKE YOU FEEL THAT WAY
MUSIQ, HALFCRAZY
TRINA, TOLD Y ALL
BUSTA RHYMES, PASS THE COURVOISIER PART II

P. DIDDY, I NEED A GIRL (PART ONE)
ASHANTI, FOOLISH
USHER, U DON'T HAVE TO CALL
NAUGHTY BY NATURE, FEELS GOOD (DON'T WORRY ABOUT A THING)
BZK, GOT'S TA BE
AALIYAH, MORE THAN A WOMAN
NELLY FURTAO, ON THE RADIO (REMEMBER THE DAYS)
LIL BOW WOW, TAKE YA HOME
TOYA, NO MATTA WHAT (PARTY ALL NIGHT)
MARY J. BLIGE, RAINY DAYZ
FAT JOE, WHAT'S LUV?
JENNIFER LOPEZ, AIN'T IT FUNNY
BRITNEY SPEARS, OVERPROTECTED
PINK, DON'T LET ME GET ME
KYLIE MINOQUE, CAN'T GET YOU OUT OF MY HEAD

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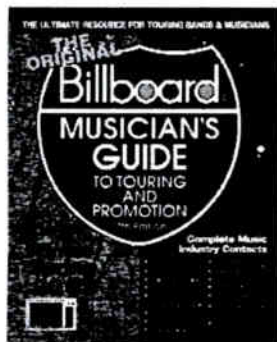
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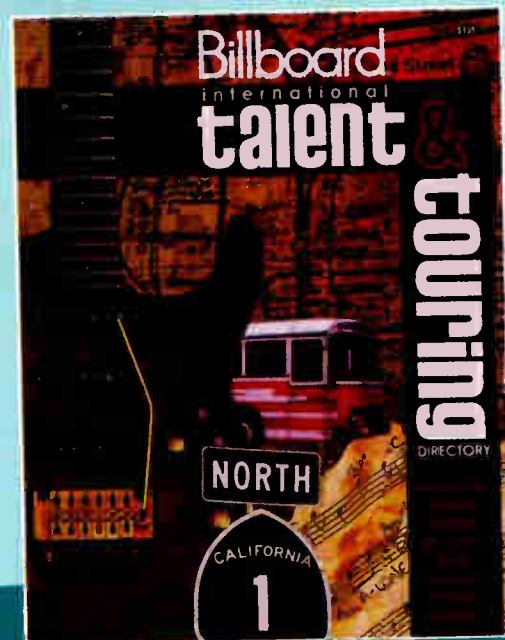
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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

RIGHT PLACE, RIGHT TYME: The funny thing about **Big Tymers'** first No. 1 on The Billboard 200—"funny" as in odd, rather than humorous—is that their last album, which peaked at No. 3, actually had a larger first week. The rappers' new *Hood Rich* rings the bell with



160,500 units—16.5% less than *I Got That Work* sold during its first week in May 2000. But two years ago, Big Tymers were competing with history, as **Britney Spears'** *Oops!*

... *I Did It Again* started with 1.3 million—then a record mark for a solo artist—while **Pearl Jam's** *Binaural* opened at No. 2 with 226,000.

Hood Rich is the first rap album to top The Billboard 200 in 2002. At this point last year, a posthumous **2Pac** album was the only rap title to reach No. 1 on the big chart—unless one considers **Shaggy's** *Hot Shot* to be a rap album. Four more rap titles hit No. 1 by the end of 2001, while six different rap titles did so in 2000.

Aside from being Big Tymers' first No. 1 on The Billboard 200, it is also the first for the Cash Money label and, following **Nelly's** first outing in 2000, only the second for distributing label Universal/Motown Records Group.

LIVING SINGLE, SELLING ALBUMS: While labels cite concerns about the cannibalization of album sales as the leading reason for releasing fewer retail-available singles, rookie **Vanessa Carlton** offers a reminder of the good old days, when a commercial single set the stage for an album release. Lead track "A Thousand Miles" has sold 178,000 copies since it hit stores Feb. 12, yet the album, *Be Not Nobody*, gets off to a fast start, opening at No. 5 with 102,000 units. In fact, one might argue that people who bought the single were enticed to join Carlton's first-week following.

Of course, that song is also winning fans at radio, rising 5-3 this week on Top 40 Tracks and 9-6 on the all-formats Hot 100 Airplay list. With **Sheryl Crow** notching her third week in the top 10, the A&M imprint has two albums in the top 10—the first time it has done so since 1992. At the end of that year, as a stand-alone label, A&M had **Amy Grant's** *Home for Christmas* at No. 7 and the multi-act *A Very Special Christmas 2* at No. 8. A&M and Gef-

fen were merged with Interscope in 1999, after Universal bought PolyGram.

JOSH, BY GOSH: The ABC network is again **Josh Groban's** best friend, as a May 2 visit to *Good Morning America* steers the largest unit increase on The Billboard 200 (No. 9, up 13,000 units). Groban delivered four songs during the course of the wake-up show and was also interviewed.

It's the second time in four weeks that this debut album has won the chart's Greatest Gainer award. That earlier spike happened when Groban leaped 121-12 in the April 27 issue, after being profiled on ABC's *20/20*.

TV also accounts for the re-entry, at No. 66, of another adult-leaning title, the **Three Tenors'** *Ellis Island*. A direct-response campaign conducted by Northport Marketing accounts for about 97% of the 18,000 units sold during the week. The states in the Northeast and mid-Atlantic regions make up the biggest chunks of those sales, with each consuming more than 3,600 units.

LEADING LADIES: Thanks to a flurry of media activity, **Bonnie Raitt** jumps 27-17 (up 6,500 units, an 18% increase). On April 29, she performed on *The Today Show*, and she hit *The Rosie O'Donnell Show* the following day. During the tracking week, an interview with Raitt aired May 4 on NPR's *Fresh Air* program, while CNN ran a profile May 5.



Cher's *Living Proof* earns the Pacesetter trophy this week (113-70, up 68%), with much thanks owed to **Oprah, Dick, and Jay**. On April 30, the diva performed on the prime-time special *The Tonight Show With Jay Leno: 10th Anniversary*, followed by two tube appearances May 3: She chatted on *The Oprah Winfrey Show* and was the first performer on ABC's *American Bandstand's 50th: A Celebration!*

Meanwhile, **TLC's** albums still remain shy of the Top Pop Catalog Albums chart, although two have surfaced on Top R&B/Hip-Hop Catalog Albums (Nos. 7 and 21) since the death of member **Lisa "Left Eye" Lopes**. The group's three albums have sold more than 14,000 copies in the past two weeks, with *CrazySexyCool* accounting for almost half of that volume.

Additional reporting by Keith Caulfield in Los Angeles.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

SIX-PACK AND A DOUBLE: Six debuts take up the last half-dozen spots on the Adult Contemporary chart, led by **Boyz II Men's** "The Color of Love" at No. 25 and anchored by **the Corrs'** "Would You Be Happier?" at No. 30. For a chart that is sometimes as fast-moving as grass growing, a 20% turnover in titles is noteworthy. In fact, since the AC chart was cut from 40 to 30 positions in March 1996, this is the first time that this many titles have debuted. The prior record was five in the Aug. 16, 1997, issue.



The Corrs also contribute to another rare occurrence on the adult charts: A second track from their *VH-1 Music Presents: The Corrs—Live in Dublin* album, "When the Stars Go Blue" featuring **Bono**, is in its fourth week on the Adult Top 40 chart, climbing 33-30. It is not often that an act has two different songs climbing each of the adult charts simultaneously.

EMPTY GAIN: **The Calling's** "Wherever You Will Go" earns the Greatest Gainer/Sales award this issue yet drops 15-21 on The Billboard Hot 100. This is the first time that we can recall a Gainer not bulleting and dropping in rank. The reason for this occurrence is that the minuscule number of units being scanned results in a gain too small to offset a loss in audience.

In the case of "Go," it was up 250 units to 4,000 this week. This equals 25 Hot 100 points, the equivalent of 250,000 in audience. With a loss of 3.5 million listeners, "Go" falls way short of the positive side of the ledger. With more singles hitting retail well after they peak at radio, we very well might see more instances of bullet-less sales Gainers on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts.

PLACEYOUR BETS: Less than a year after **Toby Keith's** *Pull My Chain* opened at No. 1 on Top Country Albums in the Sept. 15, 2001, issue, DreamWorks' Nashville shop has serviced the lead single from *Unleashed*, a new set of

songs tentatively scheduled for release Aug. 6. The new single, "Courtesy of the Red, White and Blue (The Angry American)," hit programmers' desks May 8 and is likely to take Hot Shot Debut honors on Hot Country Singles & Tracks next issue. In the meantime, the Country Singles & Tracks chart is capped for a fifth week by "My List," the third and final single from *Pull My Chain*.

MAKE IT A DOUBLE: At the top of the year, *Billboard* instituted a new rule that separates remixes that are dissimilar both musically and lyrically from their original version. This week, **P. Diddy** debuts at No. 60 on Hot R&B/Hip-Hop Singles & Tracks with "I Need a Girl (Part II)" featuring **Ginuwine, Loon, Mario Winans, and Tammy Ruggieri**, which is the second remix and third version overall of that title. The original—a track from the **P. Diddy & the Bad Boy Family** album *The Saga Continues*...—featured Loon, Winans, **Lo**, and **Jack**. Three months ago, Combs charted the first remix, "I Need a Girl (Part I)" featuring **Usher** and Loon, which now sits at No. 3. Both remixed versions of "I Need a Girl" will be included in an upcoming album, *We Invented the Remix*, which is slated to hit retail May 14.

GOODBYE & HELLO: We bid farewell this issue to WYNY (Y-107) New York, which recently dropped country music for Spanish programming. This is the second time in six years that the nation's largest market will be without a country signal. The removal of WYNY and its large audience totals has an effect on some titles on the Hot 100. Whenever we add or delete stations from our panel, we rerun the prior week's chart to either include or exclude the stations in question. This is done to ensure a matching week-to-week comparison. In the case of some songs played heavily on WYNY, they fell further in rank than their moderate audience loss among the remaining reporting stations would normally dictate. This is because without WYNY on the panel, these tracks would not have ranked as high one week ago. Some of the songs affected include **Toby Keith's** "My List," which falls 26-36, and **Alan Jackson's** "Drive (For Daddy Gene)," which drops from 28-34.

The reverse also occurs for some R&B titles, as two major-market hip-hop stations, WWPR New York and WPHI Philadelphia, are added. In this case, some songs move up in rank without gaining in points, like "Pass the Courvoisier" by **Busta Rhymes Featuring P. Diddy and Pharrell** (16-11, no bullet). And while **Ashanti's** "Foolish" broke the Hot 100 audience record last issue with 150.5 million listeners, if these panel changes had been in effect, that number would have been 154.3 million. This week, "Foolish" is up slightly, to 155.3 million.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	BIG TYMERS CASH MONEY/UNIVERSAL 8609971/UMRG (11.98 CD)	Hood Rich	1	50	20	—	ELVIS COSTELLO ISLAND 58675/IDJMG (11.98 CD)	When I Was Cruel	20
2	2	1	ASHANTI MURDER INC./DEF JAM 5863307/IDJMG (12.98/18.98)	Ashanti	1	51	43	28	VARIOUS ARTISTS ● SMACK DOWN/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3
3	1	—	KENNY CHESNEY BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	52	50	42	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
4	NEW	1	SOUNDTRACK ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	53	51	44	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
5	NEW	1	VANESSA CARLTON A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	54	47	43	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) #	Rascal Flatts	43
6	3	3	CELINE DION ▲ ² EPIC 85400 (12.98 EQ/18.98)	A New Day Has Come	1	55	54	56	JIMMY EAT WORLD ● DREAMWORKS 450334/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
7	5	4	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SDNY 84408/UMRG (12.98/19.98)	Now 9	1	56	49	47	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
8	4	2	SHERYL CROW A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	57	57	51	DEFAULT ● TVT 7310 (11.98 CD) #	The Fallout	51
9	9	8	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (11.98 CD) #	Josh Groban	8	58	48	36	KYLIE MINOGUE ● CAPITOL 37978 (12.98 CD)	Fever	3
10	8	7	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	59	60	58	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
11	10	9	PINK ▲ ² ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	60	53	—	RL J 20012 (12.98/17.98)	RL:Ements	53
12	12	10	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	61	55	46	KID ROCK ▲ LAVA/ATLANTIC 834827/AG (12.98/18.98)	Cocky	7
13	7	5	SOUNDTRACK UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5	62	56	45	BUSTA RHYMES ▲ J 20005 (12.98/18.98)	Genesis	7
14	15	6	TWEET ● THE GOLD MIND/ELEKTRA 62746/VEG (12.98/18.98)	Southern Hummingbird	3	63	61	73	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
15	6	—	SOUNDTRACK SONY CLASSICAL 89932 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6	64	58	50	INDIA.ARIE ▲ MOTOWN 0137707/UMRG (12.98/18.98)	Acoustic Soul	10
16	16	12	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 5864467/IDJMG (12.98/19.98)	Word Of Mouf	3	65	63	52	JAHEIM ▲ DIVINE MILL 47452/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
17	27	17	BONNIE RAITT CAPITOL 31816 (12.98/18.98)	Silver Lining	13	66	66	66	HEATSEEKER IMPACT ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) #	The Irish Tenors: Ellis Island	66
18	14	30	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 860557/CRG (12.98 EQ/18.98)	Toxicity	1	67	67	67	C-MURDER 03 9993 RIVIERA (19.98 CD)	Tru Dawgs	67
19	17	13	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	68	59	49	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
20	18	15	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	69	62	66	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14.98 CD) #	Brushfire Fairytales	62
21	19	16	NICKELBACK ▲ ⁴ ROADRUNNER 619485/IDJMG (12.98/18.98)	Silver Side Up	2	70	113	89	PACESETTER CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
22	21	18	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/19.98)	Drive	1	71	69	63	INCUBUS ▲ IMMORTAL 85277/EPIC (12.98 EQ/18.98)	Morning View	2
23	26	20	BRANDY ▲ ATLANTIC 834937/AG (12.98/18.98)	Full Moon	2	72	36	—	MICHAEL BOLTON JIVE 41780/ZOMBA (12.98/18.98)	Only A Woman Like You	36
24	NEW	1	ALI FD REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	24	73	67	67	BRAD PAISLEY ● ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
25	25	25	NO DOUBT ▲ INTERSCOPE 493158 (12.98/18.98)	Rock Steady	9	74	88	78	ANGIE STONE ● J 20013 (12.98/18.98)	Mahogany Soul	22
26	30	21	USHER ▲ ³ ARISTA 14715 (12.98/18.98)	8701	4	75	52	33	NEIL YOUNG REPRISE 48111/WARNER BROS. (18.98 CD)	Are You Passionate?	10
27	24	26	NAPPY ROOTS ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	24	76	70	95	MERCYME INQ/WDRD 86133/WARNER BROS. (16.98 CD) #	Almost There	67
28	11	—	CEE-LO ARISTA 14682 (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11	77	97	110	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4
29	22	27	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	78	68	54	GLENN LEWIS EPIC 85787 (12.98 EQ/17.98)	World Outside My Window	4
30	32	19	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	79	65	48	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
31	28	22	FAT JOE ● TERROR SQ/AD/ATLANTIC 834727/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	21	80	66	53	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
32	37	41	JOHN MAYER ● AWARE/COLUMBIA 852937/CRG (7.98 EQ/11.98) #	Room For Squares	32	81	NEW	1	VARIOUS ARTISTS RCA (NASHVILLE) 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	81
33	33	23	JA RULE ▲ ³ MURDER INC./DEF JAM 5864377/IDJMG (12.98/19.98)	Pain Is Love	1	82	71	79	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) #	Hoobastank	25
34	13	—	WILCO NONE SUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13	83	64	59	BAHA MEN S-CURVE 37980/CAPITOL (6.98/18.98)	Move It Like This	57
35	35	24	MARY J. BLIGE ▲ ² MCA 112808 (12.98/18.98)	No More Drama (2002)	14	84	76	75	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 880817/AG (11.98/17.98)	Born To Do It	11
36	23	11	GOO GOO DOLLS WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	85	72	64	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
37	46	37	NORAH JONES BLUE NOTE 32088/CAPITOL (9.98 CD) #	Come Away With Me	37	86	75	69	UNWRITTEN LAW INTERSCOPE 493139 (14.98 CD)	Elva	69
38	38	31	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	87	80	81	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
39	31	14	R. KELLY & JAY-Z ROC-A-FELLA/DEF JAM 58678377/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	88	79	70	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 271247/2 (13.98 CD) #	White Blood Cells	61
40	41	40	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	89	74	183	VARIOUS ARTISTS SPARROW 38887 (16.98 CD)	Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Song	74
41	34	35	P.O.D. ▲ ² ATLANTIC 834757/AG (11.98/17.98)	Satellite	6	90	78	61	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	61
42	39	39	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	91	101	115	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
43	40	32	JENNIFER LOPEZ ▲ EPIC 86399 (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	92	90	76	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
44	29	—	BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29	93	92	—	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92
45	NEW	1	TREY ANASTASIO ELEKTRA 62749/VEG (18.98 CD)	Trey Anastasio	45	94	96	88	STAIND ▲ ⁴ FLIP/ELEKTRA 67826/VEG (12.98/18.98)	Break The Cycle	1
46	44	34	NAS ▲ ILL WILL/COLUMBIA 857367/CRG (12.98 EQ/18.98)	Stillmatic	5	95	95	85	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
47	42	29	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	96	107	94	MYSTIKAL ● JIVE 417707/ZOMBA (12.98/18.98)	Tarantula	25
48	45	38	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	97	89	72	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12
49	NEW	1	BLACKALICIOUS MCA 112806 (14.98 CD)	Blazing Arrow	49	98	93	87	DIANA KRALL ▲ VERVE 549846/VEG (12.98/18.98)	The Look Of Love	9

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
99	109	93	29	OZZY OSBOURNE ●	Down To Earth	4	150	165	151	28	YOLANDA ADAMS	Believe	42
				EPIC 63580 (12.98 EQ/18.98)							ELEKTRA 62890/EEG (12.98/18.98)		
100	87	68	44	SOUNDTRACK ▲ ²	Moulin Rouge	3	151	100	—	2	COMMISSIONED	The Commissioned Reunion "Live"	100
				INTERSCOPE 493035 (12.98/18.98)							VERITY 43198/ZOMBA (17.98/19.98)		
101	103	86	42	AALIYAH ▲ ²	Aaliyah	1	152	120	84	5	ANDREW W.K.	I Get Wet	84
				BLACKGROUND 10082* (12.98/18.98)							ISLAND 51958*/DJMGM (12.98 CD) #		
102	85	55	32	OUTKAST ▲	Big Boi & Dre Present... OutKast	18	153	162	142	21	MOBB DEEP ●	Infamy	22
				ARISTA 26053* (12.98/18.98)							LOH/IC/UMG 85889*/CRG (12.98 EQ/18.98)		
103	83	65	79	U2 ▲ ³	All That You Can't Leave Behind	3	154	155	135	11	SADE ●	Lovers Live	10
				INTERSCOPE 524653 (12.98/18.98)							EPIC 96373 (12.98 EQ/18.98)		
104	106	92	71	NELLY FURTADO ▲ ²	Whoa, Nelly!	24	155	138	103	26	FAITH EVANS ●	Faithfully	14
				DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #							BAD BOY 73041/ARISTA (12.98/18.98)		
105	86	74	17	SOUNDTRACK ●	I Am Sam	20	156	167	168	27	TRICK PONY ●	Trick Pony	91
				V2 27119 (12.98/18.98)							WARNER BROS. (NASHVILLE) 47927/WARN (11.98/17.98)		
106	94	57	9	MICHELLE WILLIAMS	Heart To Yours	57	157	160	120	25	ROD STEWART ●	The Very Best Of Rod Stewart	40
				MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)							WARNER BROS. 76328 (12.98/18.98)		
107	108	96	12	SOUNDTRACK ▲ ³	Coyote Ugly	10	158	159	136	34	JAY-Z ▲ ²	The Blueprint	1
				CURB 78703 (11.98/17.98)							ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/19.98)		
108	77	62	16	X-ECUTIONERS	Built From Scratch	15	159	144	107	8	DESTINY'S CHILD	This Is The Remix	29
				LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)							MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)		
109	98	97	38	DROWNING POOL ▲	Sinner	14	160	152	137	40	FIVE FOR FIGHTING ●	America Town	54
				WIND-UP 13065 (18.98 CD)							AWARE/COLUMBIA 63758/CRG (7.98 EQ/17.98) #		
110	104	80	37	MAXWELL ▲	Now	1	161	156	197	24	THIRD DAY	Come Together	31
				COLUMBIA 67136*/CRG (12.98 EQ/18.98)							ESSENTIAL 10668/ZOMBA (11.98/17.98)		
111	91	77	32	ADEMA ●	Adema	27	162	163	159	15	IMX	IMX	126
				ARISTA 14696 (11.98/17.98)							TUG 39029/NEW LINE (12.98/17.98)		
112	84	60	7	SOUNDTRACK	Blade II	26	163	151	111	4	TOMMY SHANE STEINER	Then Came The Night	71
				IMMORTAL 12064*/VIRGIN (18.98 CD)							RCA (NASHVILLE) 67041/RLG (16.98 CD)		
113	99	83	25	ROB ZOMBIE ●	The Sinister Urge	8	164	111	187	39	PETE YORN ●	musicforthemorningafter	111
				GEFFEN 983147*/INTERSCOPE (12.98/18.98)							COLUMBIA 86244*/CRG (7.98 EQ/12.98) #		
114	117	132	11	GARY ALLAN	Alright Guy	39	165	RE-ENTRY	12		PRINCE	The Very Best Of Prince	66
				MCA NASHVILLE 170201 (11.98/17.98)							WARNER BROS. 74272 (18.98 CD)		
115	137	119	4	RES	How I Do	115	166	157	143	26	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13
				MCA 112310* (8.98/12.98) #							JIVE 41723/ZOMBA (11.98/17.98)		
116	102	71	25	KEKE WYATT ●	Soul Sista	33	167	150	160	10	PLUS ONE	Obvious	29
				MCA 112609* (12.98/18.98)							143/ATLANTIC 83527/AG (11.98/17.98)		
117	105	91	21	JEWEL ▲	This Way	9	168	149	148	9	JARS OF CLAY	theeleventhhour	28
				ATLANTIC 83519*/AG (12.98/18.98)							ESSENTIAL/SILVERTONE 10629/ZOMBA (17.98 CD)		
118	110	106	77	TRAVIS TRITT ▲	Down The Road I Go	51	169	141	101	3	SOUNDTRACK	Resident Evil	24
				COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)							ROADRUNNER 618450/DJMGM (18.98 CD)		
119	130	125	7	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	119	170	81	—	2	PAUL WESTERBERG	Stereo	81
				VAGRANT 354 (11.98 CD) #							VAGRANT 369 (17.98 CD)		
120	112	100	18	TRIK TURNER	Trik Turner	98	171	168	172	24	ANDREA BOCELLI ▲	Cieli Di Toscana	11
				RCA 68073 (13.98 CD) #							PHILIPS 589341 (12.98/18.98)		
121	114	98	24	VARIOUS ARTISTS ▲ ³	Now 8	2	172	176	—	17	FRANK SINATRA	Greatest Love Songs	32
				EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)							REPRISE 78295/WARNER BROS. (12.98/18.98)		
122	116	109	69	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	173	174	124	27	MICHAEL JACKSON ▲ ²	Invincible	1
				INTEGRITY 61001/TIME LIFE (19.98 CD)							EPIC 69400* (12.98 EQ/18.98)		
123	121	113	33	MARTINA MCBRIDE ▲	Greatest Hits	5	174	147	127	8	INDIGO GIRLS	Become You	30
				RCA (NASHVILLE) 67012/RLG (12.98/18.98)							EPIC 86401 (18.98 EQ CD)		
124	146	—	2	SARAH BRIGHTMAN	Encore	124	175	145	104	6	HATEBREED	Perseverance	50
				REALLY USEFUL 589050/DECCA BROADWAY (18.98 CD)							UNIVERSAL 01709/UMRG (14.98 CD)		
125	126	116	7	ANN NESBY	Put It On Paper	62	176	135	105	9	SHARISSA	No Half Steppin'	44
				IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)							MOTOWN 016158/UMRG (12.98/18.98)		
126	136	114	21	JOE ●	Better Days	32	177	161	152	61	ALIEN ANT FARM ▲	ANThology	11
				JIVE 41786/ZOMBA (12.98/18.98)							NEW LINE/DEF JAM 450293/INTERSCOPE (12.98/18.98) #		
127	73	—	2	PET SHOP BOYS	Release	73	178	172	—	9	JOHN TESH	A Deeper Faith	56
				SANCTUARY 84553 (18.98 CD)							FAITH MD 34591/GARDEN CITY (11.98/17.98)		
128	131	112	14	WILLIE NELSON	The Great Divide	43	179	178	173	10	LENNY KRAVITZ ▲ ³	Greatest Hits	2
				LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)							VIRGIN 50316 (12.98/18.98)		
129	122	108	47	NELLY ▲ ⁸	Country Grammar	1	180	181	162	11	VARIOUS ARTISTS ●	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
				FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)							EMI CHRISTIAN/WOR/VERITY 43188/ZOMBA (17.98/19.98)		
130	125	118	27	THE CALLING ●	Camino Palmero	36	181	170	163	10	REBECCA ST. JAMES	Worship God	94
				RCA 67585 (11.98/17.98) #							FOREFRONT 32587 (18.98 CD)		
131	132	140	77	THE BEATLES ▲ ⁸	1	1	182	169	170	6	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
				APPLE 29325/CAPITOL (12.98/18.98)							MCA NASHVILLE 170280 (11.98 CD)		
132	142	149	51	BROOKS & DUNN ▲	Steers & Stripes	4	183	194	—	2	FROST	Still Up In This S#*+!	183
				ARISTA NASHVILLE 67003/RLG (12.98/18.98)							HIT A LICK 8399/KDCH (17.98 CD)		
133	115	102	47	BLINK-182 ▲	Take Off Your Pants And Jacket	1	184	200	165	14	JAGUAR WRIGHT	Denials Delusions And Decisions	56
				MCA 112627 (12.98/18.98)							MOTIVE 112638/MCA (8.98/12.98)		
134	123	121	32	ALISON KRAUSS + UNION STATION ●	New Favorite	35	185	183	153	8	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52
				ROUNDER 610495/DJMG (11.98/17.98)							143/LAVA/ATLANTIC 83533/AG (12.98/18.98)		
135	129	130	42	DAVE MATTHEWS BAND ▲ ³	Everyday	1	186	82	157	4	NEWSBOYS	Thrive	38
				RCA 67999 (11.98/18.98)							SPARROW 51846 (17.98 CD)		
136	NEW	1	1	CLEDUS T. JUDD	Cledus Envy	136	187	143	82	7	OL' DIRTY BASTARD	The Trials And Tribulations Of Russell Jones	33
				MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98) #							D3 9991/RIVIERA (12.98/18.98)		
137	124	126	47	JENNIFER LOPEZ ▲ ³	J.Lo	1	188	175	139	4	VARIOUS ARTISTS	Passion: Our Love Is Loud	77
				EPIC 85965 (12.98 EQ/18.98)							SIXSTEPS 51923/SPARROW (16.98 CD)		
138	193	—	2	THE HIVES	Veni Vidi Vicious	138	189	188	131	5	LIL' J	All About J	131
				EPITAPH/SIRE 48327*/WARNER BROS. (16.98 CD) #							HOLLYWOOD 162322 (18.98 CD) #		
139	154	146	11	FLAW	Through The Eyes	139	190	177	178	23	STEVEN CURTIS CHAPMAN	Declaration	14
				REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) #							SPARROW 51770 (12.98/17.98)		
140	133	129	23	GARTH BROOKS ▲ ³	Scarecrow	1	191	184	177	20	CHRIS CAGLE ●	Play It Loud	164
				CAPITOL (NASHVILLE) 31330 (10.98/18.98)							CAPITOL (NASHVILLE) 34170 (10.98/17.98) #		
141	140	134	30	THE STROKES ●	Is This It	33	192	119	—	3	KEVIN DENNEY	Kevin Denney	119
				RCA 68101* (17.98 CD)							LYRIC STREET 165926/HOLLYWOOD (12.98 CD) #		
142	134	122	34	TRAIN ▲ ²	Drops Of Jupiter	6	193	158	133	6	DOWN	Down II: A Bustle In Your Hedgerow...	44
				AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)							ELEKTRA 62745/EEG (18.98 CD)		
143	128	156	8	GORDON LIGHTFOOT	Complete Greatest Hits	128	194	RE-ENTRY	31		LUTHER VANDROSS ▲	Luther Vandross	6
				RHINO 78287 (12.98/18.98)							J 20007 (12.98/18.98)		
144	139	117	41	'N SYNC ▲ ⁵	Celebr								

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Billboard TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	PEGGY SCOTT-ADAMS	MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
2	4	4	VARIOUS ARTISTS	NARM 50007	Get The Blues!
3	2	2	B.B. KING & ERIC CLAPTON	DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	3	3	ROBBEN FORD	CONCORD 2112	Blue Moon
5	7	7	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
6	15	15	COREY HARRIS	ROUNDER 613194	Downhome Sophisticate
7	15	15	MARCIA BALL	ALLIGATOR 4879	Presumed Innocent
8	10	10	ETTA JAMES	CHESS 112498/MCA	Love Songs
9	8	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
10	6	6	TAB BENOIT	TELARC BLUES 83530/TELARC	Wetlands
11	5	5	LITTLE CHARLIE & THE NIGHTCATS	ALLIGATOR 4883	That's Big!
12	9	9	VARIOUS ARTISTS	ICHBAN BLUES 01007/ICHBAN	Red White & Blues
13	14	14	VARIOUS ARTISTS	UTV 556176	Pure Blues
14	11	11	SOUNDTRACK	NONESUCH 79632/AG	Big Bad Love
15	13	13	ROY ROGERS	EVIDENCE 28121	Slideways

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Billboard TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
2	2	2	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy... Part 1)
3	4	4	UB40	VIRGIN 50525	The Very Best Of UB40
4	3	3	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UTV 542855/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
5	5	5	CAPLETON	DAVID HOUSE 16257/VP	Still Blazin
6	6	6	TANTO METRO & DEVONTE	SHOCKING VIBES 16217/VP	The Beat Goes On
7	7	7	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
8	8	8	VARIOUS ARTISTS	GREENSLEEVES 768	Ragga Ragga Ragga 16
9	11	11	SIZZLA	VP 1644*	The Best Of Sizzla: The Story Unfolds
10	10	10	SANCHEZ	VP 1636*	Stays On My Mind
11	15	15	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586408/IDJMG	Exodus (Deluxe Edition)
12	9	9	VARIOUS ARTISTS	VP 1629*	Reggae Gold 2001
13	12	12	VARIOUS ARTISTS	GREENSLEEVES 4003	The Biggest Ragga Dancehall Anthems 2001
14	13	13	BUJU BANTON	HIP-OP/UNIVERSAL 54139/UMRG	Ultimate Collection
15	13	13	VARIOUS ARTISTS	VP 1640*	Strictly The Best 28

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Billboard TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	7	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 3020	The Irish Tenors: Ellis Island
2	1	1	BAHA MEN	S-CURVE 37580/CAPITOL	Move It Like This
3	4	4	SOUNDTRACK	MILAN 35981	Monsoon Wedding
4	3	3	ANGELIQUE KIDJO	COLUMBIA 65799/CRG	Black Ivory Soul
5	2	2	THE CHIEFTAINS	RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
6	5	5	PILAR MONTENEGRO	UNIVISION 310026	Desahogo
7	6	6	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
8	8	8	BAHA MEN	S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
9	9	9	SOUNDTRACK	VIRGIN 10790	Amelie
10	10	10	OLIVER MTUKUDZI	PUTUMAYO 199	Vhunze Moto
11	11	11	PARIS COMBO	ARK 21 10079	Attraction
12	10	10	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
13	13	13	VARIOUS ARTISTS	PUTUMAYO 198	World Lounge
14	12	12	SUSANA BACA	LUAKA BOP 11946/VIRGIN	Espiritu Vivo
15	11	11	VARIOUS ARTISTS	VANGUARD 78685	Evangeline Made: A Tribute To Cajun Music

● 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 figures following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	P.O.D.	ATLANTIC 83496*/CHORDANT	Satellite
2	2	2	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
3	3	3	MICHAEL W. SMITH	REUNION 10029/PROVIDENT	Worship
4	4	4	MERCYME	IND 6133/WORD	Almost There
5	5	5	VARIOUS ARTISTS	SPARROW 8887/CHORDANT	Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Songs
6	7	7	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 62772/WORD	Heart To Yours
7	9	9	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
8	14	14	YOLANDA ADAMS	ELEKTRA 62690/CHORDANT	Believe
9	8	8	COMMISSIONED	VERITY 43190/PROVIDENT	The Commissioned Reunion "Live"
10	13	13	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
11	12	12	PLUS ONE	143/ATLANTIC 83527/WORD	Obvious
12	11	11	JARS OF CLAY	ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhhour
13	16	16	JOHN TESH	FAITH MO GARDEN CITY 34591/WORD	A Deeper Faith
14	15	15	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
15	6	6	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
16	7	7	VARIOUS ARTISTS	SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Dur Love Is Loud
17	18	18	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
18	19	19	WOODY ROCK	GOSPO CENTRIC 70030/PROVIDENT	Soul Music
19	23	23	ZOEGIRL	SPARROW 1828/CHORDANT	Life
20	25	25	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	Live In London And More...
21	20	20	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits
22	24	24	VARIOUS ARTISTS	ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
23	21	21	NICOLE C. MULLEN	WORD 6127	Talk About It
24	27	27	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/PROVIDENT	Awesome Wonder
25	10	10	VARIOUS ARTISTS	SPRING HOUSE 2354/CHORDANT	Bill Gaither's Best Of Homecoming 2001
26	26	26	RACHAEL LAMPA	WORD 06182	Kaleidoscope
27	22	22	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2368/CHORDANT	I'll Fly Away
28	NEW	1	WATERMARK	ROCKETOWN 86191/WORD	Constant
29	29	29	TONEX	VERITY/JIVE 43177/PROVIDENT	O2
30	28	28	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2367/CHORDANT	New Orleans Homecoming
31	34	34	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
32	35	35	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
33	37	37	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2352/CHORDANT	Freedom Band
34	37	37	BISHOP T.D. JAKES	DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
35	36	36	GINNY OWENS	ROCKETOWN 86189/WORD	Something More
36	30	30	AVALON	SPARROW 1796/CHORDANT	Oxygen
37	33	33	OUT OF EDEN	GOTEE 2850/CHORDANT	This Is Your Life
38	31	31	AVALON	SPARROW 1939/CHORDANT	O2/Avalon Remixed
39	38	38	BEBE	MOTOWN 016705/PROVIDENT	Live And Up Close
40	38	38	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans

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Billboard TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
2	2	2	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86332/CRG	Heart To Yours
3	4	3	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
4	3	3	COMMISSIONED	VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
5	5	5	VARIOUS ARTISTS	EMI CHRISTIAN/WOR/PROVIDENT/VERITY 43188/ZOMBA	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs
6	6	6	WOODY ROCK	GOSPO CENTRIC 70030/ZOMBA	Soul Music
7	7	7	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	Live In London And More...
8	8	8	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL	Go Get Your Life Back
9	9	9	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/ZOMBA	Awesome Wonder
10	10	10	BRENT JONES + T.P. MOBB	HOLY ROLLER 20322/EMI GOSPEL	beautiful
11	11	11	TONEX	VERITY/JIVE 43177/ZOMBA	O2
12	12	12	JOE PACE & THE COLORADO MASS CHOIR	INTEGRITY/WORD 86188/EPIC	Glad About It!
13	14	14	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
14	16	16	BEBE	MOTOWN 016705/UMRG	Live And Up Close
15	15	15	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
16	15	15	WILLIE NORWOOD	ATLANTIC 83416/AG	'Bout It
17	17	17	SHEKINAH GLORY MINISTRY	KINGDOM 001	Praise Is What I Do
18	21	21	REV. CLAY EVANS AND THE AARC MASS CHOIR	MEEK 4014	Constantly
19	27	27	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
20	24	24	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of
21	23	23	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
22	20	20	NEW CREATION OF GOD	AMEN 1502	He's All I Need
23	17	17	THE BROOKLYN TABERNAACLE CHOIR	M2 0 COMMUNICATIONS/WOR 86186/WARNER BROS.	Be Glad
24	18	18	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
25	26	26	SOUNDTRACK	NEW SPIRIT 3510/TYSCOT	Tae-Bo Insoirational: Walk By Faith... Not By Sight
26	NEW	1	THE EMMANUELS	ODROHN 79981	Meet The Emmanuels
27	25	25	JOANN ROSARIO	F HAMMOND/VERITY 43167/ZOMBA	Fred Hammond Presents... Joann Rosario: "More, More, More"
28	34	34	SHIRLEY CAESAR	WORD 85864/EPIC	Hymns
29	31	31	MEN OF STANDARD	MUSCLE SHDALS SOUND GOSPEL 8017/MALACO	Vol. III
30	28	28	SOUNDTRACK	GOSPO CENTRIC 70035/ZOMBA	Kingdom Come
31	33	33	SHIRLEY MURDOCK	DEXTERITY SOUNDS 20345/EMI GOSPEL	Home
32	22	22	ESTHER SMITH	ODROHN 73850	You Love Me... Still
33	36	36	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded—Live In D.C.
34	29	29	EASTERN MICHIGAN GOSPEL CHOIR	ODROHN 73722	Get To The Concept
35	30	30	THE BRIGHT STAR MALE CHORUS	BORN AGAIN 1035/DIAMANTE SERVANT	Live In Shreveport, LA
36	32	32	VARIOUS ARTISTS	THE RIGHT STUFF 30351/CAPITOL	Walt Baby Love's Gospel Tracks
37	37	37	LEE WILLIAMS AND THE SPIRITUAL QC'S	MC6 7018	Good Time
38	38	38	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
39	38	38	VARIOUS ARTISTS	EMI/WOR/VERITY 43183/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
40	38	38	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience

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

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2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title	WKS. AGO	LAST WEEK	WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1	4	1	RES		2 Weeks At Number 1	25	37	28	CHAYANNE		Grandes Exitos
2	3	3	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	26	24	30	RACHAEL LAMPA		Kaleidoscope
3	3	1	CLEUDUS T. JUDD		Cledus Envy	27	7	—	12 STONES		12 Stones
4	13	45	THE HIVES		Veni Vidi Vicious	28	28	24	LOSTPROPHETS		thefakesoundofprogress
5	6	6	FLAW		Through The Eyes	29	39	17	918		Reincarnated
6	1	12	PETE YORN		musicforthemorningafter	30	26	13	CASSANDRA WILSON		Belly Of The Sun
7	11	4	LIL' J		All About J	31	—	—	WATERMARK		Constant
8	8	9	CHRIS CAGLE		Play It Loud	32	35	19	BRENT JONES + T.P. MOBB		beautiful
9	2	—	KEVIN DENNEY		Kevin Denney	33	32	23	MUSHROOMHEAD		XX
10	10	11	WOODY ROCK		Soul Music	34	33	18	CHOObAKKA		My Time
11	16	5	QUARASHI		Jinx	35	38	—	LOS RAZOS DE SACRAMENTO Y REYNALDO		Corazon De Perico
12	19	33	ABANDONED POOLS		Humanistic	36	41	25	VICENTE FERNANDEZ		Historia De Un Idolo Vol. 2
13	12	16	COURSE OF NATURE		Superkala	37	36	43	SIR CHARLES JONES		Love Machine
14	20	21	ZOE GIRL		Life	38	46	47	ZERO 7		Simple Things
15	22	7	INTOCABLE		Suenos	39	—	—	KHIA FEATURING DSD		Thug Misses
16	5	2	INFAMOUS MOBB		Special Edition	40	45	26	TONEX		O2
17	15	10	PATTY GRIFFIN		1000 Kisses	41	44	20	ANGELIQUE KIDJO		Black Ivory Soul
18	21	15	PHANTOM PLANET		The Guest	42	42	35	RAMON AYALA Y SUS BRAVOS DEL NORTE		El Numero 100
19	25	29	DONALD LAWRENCE & THE TRI-CITY SINGERS		Go Get Your Life Back	43	17	—	BADLY DRAWN BOY		About A Boy (Soundtrack)
20	47	14	KHIA FEATURING DSD		Thug Misses	44	40	—	UNCLE TUPELO		83/93: An Anthology
21	30	32	THURSDAY		Full Collapse	45	—	—	SOIL		Scars
22	18	—	NICOLE C. MULLEN		Talk About It	46	43	22	MEDESKI MARTIN AND WOOD		Uninvisible
23	27	8	INJECTED		Burn It Black	47	49	40	AND YOU WILL KNOW US BY THE TRAIL OF DEAD		Source Tags & Codes
24	34	38	KURT CARR & THE KURT CARR SINGERS		Awesome Wonder	48	31	—	CORNERSHOP		Handcream For A Generation

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Billboard TOP INDEPENDENT ALBUMS

Billboard's chart is based on a combination of retail store, street vendor and internet sales data collected, monitored, and provided by SoundScan.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title	WKS. AGO	LAST WEEK	WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1	1	2	DEFAULT		The Fallout	25	12	—	DISHWALLA		Opaline
2	2	3	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins	26	20	9	SOUNDTRACK		All About The Benjamins
3	3	3	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT		The Irish Tenors: Ellis Island	27	22	12	STEVE EARLE		Sidetracks
4	3	1	C-MURDER		Tru Dawgs	28	29	16	FACE TO FACE		How To Ruin Everything
5	3	1	JIMMY BUFFETT		Far Side Of The World	29	34	24	POWER HOUZE		Family Busine\$\$
6	5	—	LOUIE DEVITO		Louie DeVito's Dance Factory	30	—	—	BABU THE DILATED JUNKIE		Babu The Dilated Junkie Presents: Duck Season Vol. 1
7	6	6	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	31	39	—	VARIOUS ARTISTS		Ultra-Chilled 02
8	7	7	SOUTH PARK MEXICAN		Reveille Park	32	14	—	SUGARCULT		Start Static
9	9	7	IMX		IMx	33	31	25	NON PHIXION		The Future Is Now
10	4	—	PAUL WESTERBERG		Stereo	34	31	25	BAD RELIGION		The Process Of Belief
11	10	15	JOHN TESH		A Deeper Faith	35	28	10	TWIZTID		Mirror Mirror
12	13	—	FROST		Still Up In This S#!*!	36	32	30	PEGGY SCOTT-ADAMS		Hot & Sassy
13	7	4	OL' DIRTY BASTARD		The Trials And Tribulations Of Russell Jones	37	16	—	THE PROMISE RING		Wood/Water
14	8	5	INFAMOUS MOBB		Special Edition	38	15	—	LUNA		Romantica
15	27	11	KHIA FEATURING DSD		Thug Misses	39	41	27	JOHNNY VICIOUS		Ultra.Dance 01
16	17	17	THURSDAY		Full Collapse	40	30	20	THE JON SPENCER BLUES EXPLOSION		Plastic Fang
17	23	13	918		Reincarnated	41	44	40	VARIOUS ARTISTS		Ultimate Power Of Love: 32 Great Soft Rock Hits
18	19	14	CHOObAKKA		My Time	42	—	—	VARIOUS ARTISTS		Da Sak Is Fatt Volume #1
19	25	19	SEVENDUST		Animosity	43	—	—	SHEKINAH GLORY MINISTRY		Praise Is What I Do
20	21	21	SIR CHARLES JONES		Love Machine	44	11	—	STRUNG OUT		An American Paradox
21	26	23	ZERO 7		Simple Things	45	37	26	FLOGGING MOLLY		Drunken Lullabies
22	18	8	KILLA BEEZ		Wu-Tang Productions Present: Killa Beez — The Sting	46	43	28	JACKY JASPER		Keep My Shit Clean
23	40	—	KHIA FEATURING DSD		Thug Misses	47	50	34	REV. CLAY EVANS AND THE AARC MASS CHOIR		Constantly
24	24	18	RAMON AYALA Y SUS BRAVOS DEL NORTE		El Numero 100	48	48	29	DAVID VISAN		Buddha-Bar IV

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard TOP INTERNET ALBUM SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	2	1	JOSH GROBAN ▲	143 REPRIS 48154/WARNER BROS. ▲	Josh Groban	9
2	3	7	WILCO	INDIESUCH 79669/AG	Yankee Hotel Foxtrot	34
3	5	3	ELVIS COSTELLO	ISLAND 586775/DJMG	When I Was Cruel	50
4	1	3	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	8
5	7	2	CELINE DION ▲	EPIC 86400	A New Day Has Come	6
6	4	4	BONNIE RAITT	CAPITOL 31816	Silver Lining	17
7	6	15	NORAH JONES	BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	37
8			VANESSA CARLTON	A&M 493307/INTERSCOPE	Be Not Nobody	5
9	16	2	THE BAND	WARNER BROS. 78278/RHINO	The Last Waltz	-
10	14	2	SOUNDTRACK	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones	15
11			THE NITTY GRITTY DIRT BAND ●	CAPITOL 35148	Will The Circle Be Unbroken	-
12	10	7	SARAH BRIGHTMAN	REALLY USEFUL 589050/DECCA BROADWAY	Encore	124
13	8	7	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	10
14	9	3	PET SHOP BOYS	SANCTUARY 84553	Release	127
15	12	10	ALANIS MORISSETTE ▲	MAVERICK 47988/WARNER BROS.	Under Rug Swept	47
16	19	2	PAUL WESTERBERG	VAGRANT 369	Stereo	170
17	13	2	KENNY CHESNEY	BNA 67038/RMG	No Shoes, No Shirt, No Problems	3
18	11	4	NEIL YOUNG	REPRIS 48111/WARNER BROS.	Are You Passionate?	75
19	21	3	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love	98
20	20	1	BARRY MANILOW ●	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	53
21			UNCLE TUPELO	LEGACY/COLUMBIA 62223/CRG ▲	83/93: An Anthology	-
22			VARIOUS ARTISTS	TIME LIFE 17095	'60's Gold	-
23			ARETHA FRANKLIN ▲	RHINO 71598	The Very Best Of Aretha Franklin, The '60s	-
24			ORIGINAL CAST RECORDING	SH-K 800M 4001	The Last 5 Years	-
25	15	7	JIMMY BUFFETT	MAILBOAT 2005	Far Side Of The World	79

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Billboard TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1			SPIDER-MAN	ROADRUNNER/COLUMBIA 86402/DJMG/CRG
2	3	4	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/DJMG
3	2	6	THE SCORPION KING	UNIVERSAL 017155/UMRG
4	1	2	STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89932
5	4	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
6	7	4	MOULIN ROUGE ▲	INTERSCOPE 493035
7	6	17	I AM SAM ●	V2 27119
8	8	4	COYOTE UGLY ▲	CURB 78703
9	5	7	BLADE II	IMMORTAL 12064*/VIRGIN
10	9	11	QUEEN OF THE DAMNED	WARNER SUNSET/REPRIS 48285/WARNER BROS.
11	10	8	RESIDENT EVIL	ROADRUNNER 618450/DJMG
12	12	18	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
13	11	7	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRIS 48110/WARNER BROS.
14	14	10	HARDBALL	SO SO DEF/COLUMBIA 86025/CRG
15	16	4	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJMG
16	17	14	STATE PROPERTY	ROC-A-FELLA/DEF JAM 586671*/DJMG
17	13	10	MOULIN ROUGE 2	INTERSCOPE 493228
18	19	10	A WALK TO REMEMBER	EPIC 86311
19	20	2	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
20	22	3	MONSOON WEDDING	MILAN 35981
21			NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
22			ALI	INTERSCOPE 493172
23	15	2	ABOUT A BOY (BADLY DRAWN BOY)	ARTISTDIRECT 01019
24	18	7	ALL ABOUT THE BENJAMINS	SLIP-N-SLIDE 39011/NEW LINE
25	21	11	THE PRINCESS DIARIES ●	WALT DISNEY 860731

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MAY 18 2002

Billboard TOP POP CATALOG

All 3 charts are compiled from a national sample of retail stores, music manufacturers and independent sales reports submitted, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	106	DISTURBED ▲ ²	GIANT 24738/WARNER BROS. (11/98/17/98) ▲	The Sickness
2	10	16	AC/DC ▲ ¹³	EASTWEST 92418/EEG (11/98/17/98)	Back In Black
3	8	8	KID ROCK ◆ ¹⁰	TOP DDD/LAVA/ATLANTIC 83119*/AG (12/98/18/98) ▲	Devil Without A Cause
4	2	2	CREED ◆ ¹⁰	WIND-UP 13053* (11/98/18/98)	Human Clay
5		24	VARIOUS ARTISTS	TIME LIFE 3397 (17/98/19/98)	Body + Soul: Love Serenade
6	5	4	OZZY OSBOURNE ▲ ²	EPIC 67980 (10/98 EQ/17/98)	The Ozzman Cometh
7	7	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵	CAPITOL 30334 (10/98/15/98)	Greatest Hits
8	4	5	CELINE DION ▲ ⁶	550 MUSIC 65760/EPIC (12/98 EQ/18/98)	All The Way...A Decade Of Song
9	35	45	BON JOVI ◆ ²	MERCURY 538089/DJMG (6/98/11/98)	Slippery When Wet
10	6	7	ENYA ▲ ²	REPRIS 48835/WARNER BROS. (12/98/18/98)	Paint The Sky With Stars - The Best Of Enya
11	29	13	PHIL COLLINS ▲ ²	FACE VALUE/ATLANTIC 83139/AG (10/98/17/98)	...Hits
12	25	14	ZZ TOP ▲ ³	WARNER BROS. 26846 (11/98/17/98)	Greatest Hits
13	24	44	MADONNA ◆ ¹⁰	SIRE 26440*/WARNER BROS. (13/98/18/98)	The Immaculate Collection
14	11	9	METALLICA ◆ ¹²	ELEKTRA 61113*/EEG (11/98/17/98)	Metallica
15	3	3	AEROSMITH ◆ ⁹	COLUMBIA 57367/CRG (7/98 EQ/11/98)	Aerosmith's Greatest Hits
16	26	31	ALANIS MORISSETTE ◆ ¹⁶	MAVERICK 45901/WARNER BROS. (10/98/17/98) ▲	Jagged Little Pill
17	43	4	FLEETWOOD MAC ▲ ⁸	WARNER BROS. 25801 (10/98/17/98)	Greatest Hits
18	12	12	DIXIE CHICKS ▲ ⁹	MONUMENT 63678/SONY (NASHVILLE) (12/98 EQ/18/98)	Fly
19	15	11	PINK FLOYD ◆ ¹⁵	CAPITOL 46001 (10/98/18/98)	Dark Side Of The Moon
20	14	22	INCUBUS ▲ ⁷	IMMORTAL 63652/EPIC (12/98 EQ/18/98)	Make Yourself
21		54	VAN HALEN ▲ ²	WARNER BROS. 46332 (11/98/17/98)	Best Of Volume 1
22	17	10	DEF LEPPARD ▲ ³	MERCURY 528718/DJMG (11/98/18/98)	Vault - Greatest Hits 1980-1995
23	13	14	NICKEL CREEK ●	SUGAR HILL 1164 (16/98 CD) ▲	Nickel Creek
24		119	FAITH HILL ▲ ⁷	WARNER BROS. (NASHVILLE) 47373/WRN (12/98/18/98)	Breathe
25	19	18	JAMES TAYLOR ◆ ¹¹	WARNER BROS. 3113 (7/98/11/98)	Greatest Hits
26	9	17	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68924/CRG (7/98 EQ/11/98) ▲	System Of A Down
27	18	15	CREED ▲ ⁵	WIND UP 13049 (11/98/18/98) ▲	My Own Prison
28	27	21	SHANIA TWAIN ◆ ¹⁹	MERCURY (NASHVILLE) 536903 (12/98/18/98)	Come On Over
29	23	19	SUBLIME ▲ ⁵	GASLINE ALLEY 111413/MCA (12/98/18/98)	Sublime
30	22	23	DAVID GRAY ▲	ATO 69351/RCA (11/98/17/98) ▲	White Ladder
31	32	30	JIMMY BUFFETT ▲ ⁵	MCA 325633* (12/98/18/98)	Songs You Know By Heart
32	21	—	THE NITTY GRITTY DIRT BAND ●	CAPITOL 35148 (26/98 CD)	Will The Circle Be Unbroken
33	31	25	ABBA ▲ ³	POLYDOR/UNIVERSAL 517007/UMRG (12/98/18/98)	Gold - Greatest Hits
34		43	FOREIGNER ▲ ⁷	ATLANTIC 80599/AG (5/98/11/98)	Records
35	45	38	FRANK SINATRA	CAPITOL 23502 (11/98/17/98)	Classic Sinatra: His Great Performances 1953-1960
36	28	26	2PAC ▲ ⁹	AMARU/DEATH ROW 490301*/INTERSCOPE (19/98/24/98)	Greatest Hits
37	37	24	GUNS N' ROSES ◆ ¹⁵	GEFFEN 424148/INTERSCOPE (12/98/18/98)	Appetite For Destruction
38	40	29	DIXIE CHICKS ◆ ⁹	MONUMENT 68195/SONY (NASHVILLE) (10/98 EQ/17/98) ▲	Wide Open Spaces
39	36	28	GODSMACK ▲ ⁴	REPUBLIC/UNIVERSAL 153190/UMRG (12/98/18/98) ▲	Godsmack
40	20	13	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 846210/DJMG (12/98/18/98)	Legend
41	39	37	POISON ▲	CAPITOL 53375 (7/98/11/98)	Greatest Hits 1986-1996
42		179	FLEETWOOD MAC ◆ ¹⁸	WARNER BROS. 3010 (7/98/17/98)	Rumours
43		34	TRAVIS TRITT ▲	WARNER BROS. (NASHVILLE) 46601/WRN (10/98/17/98)	Greatest Hits - From The Beginning
44		117	GREEN DAY ◆ ¹⁰	REPRIS 45529*/WARNER BROS. (7/98/11/98) ▲	Dookie
45	38	40	SADE ▲ ⁴	EPIC 85287 (12/98 EQ/18/98)	The Best Of Sade
46	48	34	THE BEACH BOYS	CAPITOL 21860 (10/98/17/98)	The Greatest Hits Volume 1: 20 Good Vibrations
47	30	35	ELTON JOHN ◆ ¹⁵	ROCKET/ISLAND 512532/DJMG (8/98/11/98)	Greatest Hits
48	33	20	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (2/98/6/98)	Heartaches
49		77	CHER ▲ ⁴	WARNER BROS. 47121 (10/98/17/98)	Believe
50	46	—	BEASTIE BOYS ▲ ³	DEF JAM 52735/DJMG (6/98/11/98)	Licensed To Ill

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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.

ATB: EA 22

Rodney Atkins: CS 59

Audiovent: RO 35

Avalon: CC 36, 38; EA 12

Avant: B200 30; RBA 6; H100 32, 81; HA 29; RA

10, 27; RBH 10, 30

Kevin Aviance: DC 8

Ramon Ayala Y Sus Bravos Del Norte: HS 42; IND

24; LA 6, 65; RMA 5; LT 16; RMS 3, 35

Steve Azar: CA 40; CS 3; H100 38; HA 37

—B—

BzK: B200 38; RBA 16; H100 37, 49; HA 41, 47;

HSS 11; RA 15; RBH 15; RS 18; T40 22

Babu The Dilated Junkie: IND 30

Susana Baca: LA 50; LPA 19; WM 14

Badly Drawn Boy: HS 43; STX 23

Bad Religion: IND 34

Baha Men: B200 83; WM 2, 8; HSS 5

David Ball: CA 64

Balligomingo: DC 39

Marcia Ball: BL 7

Charli Baltimore: H100 28; HA 26; RA 12, 71; RBH

12, 76; RP 24; RS 38

Banda El Recodo: LT 31; RMS 7

Banda Tierra Blanca: LT 30; RMS 6

The Band: INT 9

Buju Banton: RE 14

Pancho Barraza: LA 70; RMS 25

Basement Jaxx: EA 25; DS 14

Kathleen Battle: CL 14

The Beach Boys: PCA 46

Beanie Sigel: H100 72, 85; HA 68; HSS 24; RA 26,

42; RBH 29, 38; RP 5; RS 6

Bear Witness: RP 23; RS 37

Walter Beasley: CJ 21

Beastie Boys: PCA 50

The Beatles: B200 131

Becca: DC 33

Beelow: HSS 35; RP 19; RS 28

Beenie Man: HSS 65; RBH 95; RP 21; RS 32

Tony Bennett: JZ 3

David Benoit: CJ 17

Tab Benoit: BL 10

Big Daddy Kane: RS 65

Big Logic: HSS 34; RBH 94; RP 11; RS 15

Big Moe: B200 44; RBA 4; RBH 85

Big Tymers: B200 1; RBA 1; H100 57; HA 56; RA

19; RBH 19; RS 40

Bilal: HSS 73; RS 66

Clint Black: CA 60

Blackalicious: B200 49; RBA 33

Mary J. Blige: B200 35; RBA 19; RBC 10; DC 31;

DS 22; H100 14; HA 12; RA 8; RBH 9; RS 75;

T40 30

Blink-182: B200 133; MO 16

Andrea Bocelli: B200 171; CL 4; CX 3

Michael Bolton: B200 72; AC 9

Bon Jovi: PCA 9

Bond: CX 13

Bone Thugs-N-Harmony: RBC 2

Bono: A40 30

Chris Botti: CJ 5

Bounty Killer: A40 27; T40 37

Box Car Racer: MO 33

Boyz II Men: AC 25; HSS 36; RA 53; RBH 51

Brancaccio & Aisher: DC 11

Brandy: B200 23; RBA 10; H100 44, 88; HA 43; RA

18, 62; RBH 18, 59; RS 68

Michelle Branch: B200 40; A40 5; H100 7; HA 7;

T40 4

The Braxton Brothers: CJ 15

Breaking Point: RO 38

Brian: RS 74

B Rich: H100 98; RA 65; RBH 67; RS 61

Jim Brickman: MA 2; AC 26

Sarah Brightman: B200 124; CX 2, 5, 9; INT 12

The Bright Star Male Chorus: GA 35

Brooks & Dunn: B200 132; CA 17; CCA 9; CS 21

Garth Brooks: B200 140; CA 20; CCA 24; CS 44

Meredith Brooks: A40 35

The Brooklyn Tabernacle Choir: GA 23

Andrea Brown: DC 49; DS 9

Jimmy Buffett: B200 79; IND 5; INT 25; PCA 31

Los Bukis: LA 40

Rafy Burgos "El Cupido": TSS 26

Busta Rhymes: B200 62; RBA 22; H100 11; HA 10;

HSS 25; RA 4; RBH 4; RP 10; RS 14; T40 39

Tracy Byrd: CA 50; CS 30

—C—

Cabas: LPS 24; LT 18; TSS 7

Shirley Caesar: GA 28

Chris Cagle: B200 191; CA 25; HS 8; CS 17, 51;

H100 73; HA 70

Maria Callas: CL 7

The Calling: B200 130; A40 1, 28; AC 23; H100 21;

HA 22; HSS 6; T40 12

Jaime Camil: LPS 31

Los Caminantes: LA 59

Cam'ron: H100 27; HA 27; HSS 18; RA 9; RBH 7;

RP 6; RS 8

Los Canelos De Durango: RMS 20

Blu Cantrell: HSS 57

Jerry Cantrell: RO 17

Capleton: RE 5

Mariah Carey: HSS 36, 61

Vanessa Carlton: B200 5; INT 8; A40 6; AC 22;

H100 5; HA 6; HSS 3; T40 3

Kurt Carr & The Kurt Carr Singers: CC 24; GA 9;

HS 24

Rodney Carrington: CA 62

Jeff Carson: CS 52

Johnny Cash: CA 65; CCA 15

Butch Cassidy: RBH 83; RS 54

David Cassidy: B200 147

Cee-Lo: B200 28; RBA 5; RA 68; RBH 71; RS 52

Kasey Chambers: CA 43

Sarah Chang: CL 8

Manu Chao: LA 69

Steven Curtis Chapman: B200 190; CC 17

Craig Chaquico: CJ 10

Bill Chartap: JZ 13

Chayanne: HS 25; LA 2; LPA 1; LPS 1; LT 2; TSS 2

The Chemical Brothers: EA 8; DC 34; DS 20

Cher: B200 70; PCA 49; DS 1; HSS 13

Kenny Chesney: B200 3, 91; CA 1, 9; INT 17; CS 7,

37; H100 54; HA 54

Mark Chesnutt: CS 31

The Chieftains: WM 5

Chocolate: LPS 37; LT 50

Choobakka: HS 34; IND 18; RBA 57

Charlotte Church: CX 6

Eric Clapton: BL 3

The Clark Family Experience: CS 54

Patsy Cline: CCA 8; PCA 48

The Clipse: HSS 69; RBH 61; RP 18; RS 26

C-Murder: B200 67; IND 4; RBA 15

Tammy Cochran: CA 58; CS 19

Renan Almendarez Coello: RMS 32

Kellie Coffey: CS 16

Cold: RO 28

Phil Collins: PCA 11

John Coltrane: JZ 23

Commissioned: B200 151; CC 9; GA 4

Conjunto Primavera: RMS 32

Harry Connick, Jr.: JZ 5, 9

Control: LA 26; RMA 15; LT 47; RMS 16

Control Machete: LA 71

Corey: RBA 84; HSS 16; RS 35

Cornershop: HS 48

The Corrs: B200 185; A40 30; AC 30

Elvis Costello: B200 50; INT 3

Course Of Nature: HS 13; RO 36

El Coyote Y Su Banda Tierra Santa: LT 36; RMS 9

Cranes: DS 25

Creed: B200 48; PCA 4, 27; A40 9; MO 29; RO 8;

T40 29

Crimewave: RS 48

Cristian: LPS 10, 27; LT 14, 45

Sheryl Crow: B200 8; INT 4; A40 3; AC 29; DC 6;

H100 40; HA 42; T40 24

Celia Cruz: LA 68; TSA 6; LT 46; TSS 11

Charlie Cruz: TSS 19

—D—

Willie D: HSS 58; RS 45

Da Brat: HSS 68; RP 15; RS 22

Da Fam: HSS 12; RBH 80; RP 4; RS 5

Daft Punk: EA 19

D'Angelo: RBH 75; RS 64

The Charlie Daniels Band: CA 57

Darude: EA 23

Dashboard Confessional: B200 119; HS 2; IND 7;

MO 23

Craig David: B200 84; RBA 64; HSS 38; RS 47;

T40 35, 38

Inaya Day: DC 5

DB Boulevard: DC 22

Default: B200 57; IND 1; A40 15; H100 18; HA 18;

MO 11, 37; RO 5, 19; T40 20

Def Leppard: PCA 22

Dennis Da Menace: HSS 44; RS 42

Kevin Denney: B200 192; CA 26; HS 9; CS 20;

H100 83; HSS 27

John Denver: CCA 25

Destiny's Child: B200 159; RBA 78

Franco De Vita: LA 57; LPA 20; LPS 15; LT 23; TSS

39

Louie DeVito: B200 93; EA 1; IND 6

D-Gotti: RBH 85

Diamond Rio: CA 59; CS 36

Dido: AC 10; DC 38; DS 4; HSS 53

Dieselboy: EA 20

Celine Dion: B200 6; INT 5; PCA 8; A40 23; AC 1;

H100 29; HA 30; LPS 30; T40 31; TSS 21

Dirty Vegas: DC 10; DS 5; H100 75; HA 75; HSS

59; T40 34

Dirty Dozen Brass Band: CJ 6

Dishwalla: IND 25; A40 39

Disturbed: PCA 1

Dixie Chicks: CCA 1, 6; PCA 18, 38; H100 91

DJ Tiesto: DS 17

DJ Encore: EA 14

DJ Quik: RA 58; RBH 58

DJ Sammy: DC 32; DS 3; HSS 50

DMX: RBA 80; RA 74; RBH 78

Do: DC 32; DS 3; HSS 50

Dolce: DC 2

Down: B200 193

Dr. Dre: RBC 18, 23

Drowning Pool: B200 109; RO 20

DSD: HS 20, 39; IND 15, 23; RBA 34, 70; RA 63;

RBH 66

Ricardo "RikRok" Ducent: RS 74

Jemaine Dupri: H100 100; RA 30, 66; RBH 32, 68;

RS 69

Rocio Durcal: LA 47; LPA 18

—E—

Steve Earle: CA 38; IND 27

Earshot: MO 28; RO 13

Eastern Michigan Gospel Choir: GA 34

El-P: RS 67

Emerson Drive: CS 6; H100 48; HA 49; HSS 28

Eminem: RBA 100; H100 20; HA 17; RA 40; RBH

43; T40 17

The Emmanuels: GA 26

Enya: B200 56; NA 1; PCA 10; AC 8, 13; HSS 33

Faith Evans: B200 155; RBA 58; H100 35; HA 35;

RA 13, 74; RBH 13, 78; RS 46

Rev. Clay Evans And The AARC Mass Choir: GA

18; IND 47

Sara Evans: CA 31; CS 26

Exhale: DC 48; HSS 9; RBH 86; RS 12

—F—

Fabolous: RBA 91; RBH 99; RS 59

Face To Face: IND 28

Faithless: DC 38

Fat

Lifehouse: A40 14
Lifer's: HSS 55; RS 57
Gordon Lightfoot: B200 143
Lightforce: DC 27
Lil Bow Wow: B200 92; RBA 43; H100 84; RA 44; RBH 45
Lil' J: B200 189; HS 7; RBA 32; HSS 17; RS 20
Lil' Kim: HSS 65; RBH 95; RP 21; RS 32
Lil' Romeo: HSS 16; RA 73; RBH 73; RS 35
Lil' Ru: HSS 47, 51; RBH 93, 97; RP 12, 13; RS 16, 17
Linkin Park: B200 20; A40 17; H100 13; HA 14; MO 17, 38; RO 14; T40 14
Little Big Town: CS 34
Little Charlie & The Nightcats: BL 11
London Symphony Orchestra: CX 1
Lonestar: B200 145; CA 21; AC 5; CS 13; H100 68; HA 64
Loon: H100 3; HA 3; HSS 23; RA 3, 59; RBH 3, 60; RP 8; RS 11; T40 6
Jennifer Lopez: B200 43, 137; RBA 41; DC 35; H100 10, 33; HA 11, 33; RA 35, 38; RBH 37, 39; T40 10, 25
Lostprophets: HS 28
Patty Loveless: CA 47
Ludacris: B200 16; RBA 13; H100 31; HA 32; HSS 46; RA 16, 30; RBH 16, 32; RP 17; RS 24; T40 36
Luna: IND 38

-M-

Yo-Yo Ma: CL 1, 6; CX 4
Mack 10: RBA 69
Madonna: PCA 13; DS 21
Barry Manilow: B200 53; INT 20
Patricia Manterola: LA 58; LPS 17; LT 19, 44; RMS 14; TSS 16
Victor Manuelle: LPS 33; LT 11; TSS 1
Marcel: CS 56
Marie Sisters: CS 50
Mario: RA 56; RBH 57
Bob Marley: PCA 40; RE 4, 11
Bob Marley And The Wailers: RE 1
Damian "Jr. Gong" Marley: RE 7
Marsha: DC 43
Andrea Martin: DC 16
Brad Martin: CS 28
Rogelio Martinez: RMS 27
Mary Mary: RBC 20
Timo Maas: EA 18; DC 4
Master P: RBA 81; RA 73; RBH 73
matchbox twenty: AC 6
Dave Matthews Band: B200 135
Maxwell: B200 110; RBA 38; DS 16; H100 77; RA 24; RBH 27
John Mayer: B200 32; A40 11
Martina McBride: B200 123; CA 15; CS 14, 43; H100 62; HA 60
Paul McCartney: AC 19
Delbert McClinton: BL 5
Donnie McClurkin: CC 20; GA 7; RBA 66
Reba McEntire: CA 41
Bobby McFerrin: C 19
Tim McGraw: B200 77, 95; CA 6, 10; CCA 12; H100 78
Brian McKnight: H100 100; RA 66; RBH 68; RS 69
MDO: LA 61; LPS 3; LT 4; TSS 12
Medeski Martin And Wood: C 4; HS 46
Melody: LA 29; LPA 12; TSS 40
Men Of Standard: GA 29
MercyMe: B200 76; CC 4
Jo Dee Messina: CA 27; CCA 16; AC 12; CS 46
Metallica: PCA 14
Pat Metheny Group: C 9
Method Man: HSS 42; RP 25; RS 39
Tanto Metro & Devonte: RE 6; H100 87; RA 48; RBH 52
MFF: DC 16
Luis Miguel: LA 24; LPA 9; LPS 12, 23; LT 21, 37; TSS 30
Christina Milian: HSS 54
Kylie Minogue: B200 58; A40 24; H100 45; HA 46; T40 23
Mobb Deep: B200 153; RBA 51
Moby: MO 22
Monchy & Alexandra: LA 33; TSA 2; LT 24; TSS 3
Jane Monheit: JZ 19
Yolandita Monge: LPS 28
Ricardo Montaner: LPS 19; LT 25; TSS 28
Pablo Montero: LA 39; LPA 15; LPS 5; LT 7
Pilar Montenegro: LA 8; LPA 2; WM 6; LPS 2; LT 1; RMS 1; TSS 9
John Michael Montgomery: CA 71
Montgomery Gentry: CA 63
Morel: DC 9
Lorrie Morgan: CA 69
Alanis Morissette: B200 47; INT 15; PCA 16; A40 7; H100 64; HA 65; T40 33
La Mosca Tse Tse: LPS 39
Lou Mosley: HSS 15; RBH 91; RS 10
Mr. Bigg: RBC 17
Mr. Cheeks: HSS 2; RA 34; RBH 24; RP 2; RS 3
Mr. Coop: RBA 99
Mr. Lif: RS 51
Ms. Jade: RBH 100; RP 22; RS 34
Oliver Mtakudzi: WM 10
Nicole C. Mullen: CC 23; HS 22
Shirley Murdock: GA 31
Mushroomhead: HS 33
Musiq: RBA 88; H100 26; HA 25; RA 6; RBH 6; RS 44

Mystikal: B200 96; RBA 26; RBH 83; RS 54

-N-

David Nail: CS 60
Nappy Roots: B200 27; RBA 11; H100 51; HA 51; RA 21; RBH 21
Nas: B200 46; RBA 17; RBC 13, 15; H100 33, 47; HA 33, 48; HSS 29, 45; RA 17, 38; RBH 17, 39, 84, 90; RP 14; RS 19, 29; T40 25
Naughty By Nature: DS 8; H100 56; HA 69; HSS 4; RA 41; RBH 25; RP 1; RS 1
MeShell Ndegeocello: DC 46
Frankie Negron: TSS 14
Nelly: B200 129; RBA 74; DS 19; H100 17, 25; HA 23, 28; HSS 1; RA 29, 57; RBH 31, 42; RS 2; T40 19, 21
Willie Nelson: B200 128; CA 16; CCA 11; CS 22
N*E*R*D*: B200 90; RBA 49
Ann Nesby: B200 125; RBA 27; RA 49; RBH 53
New Creation Of God: GA 22
Newsboys: B200 186; CC 15
Next: H100 39; HA 38; RA 11; RBH 11
Joe Nichols: CS 33
Nickel Creek: CCA 2; PCA 23; CS 58
Nickelback: B200 21; A40 2, 37; H100 16, 42; HA 16, 45; MO 8; RO 2, 16; T40 13
Tito Nieves: LPS 33; LT 11; TSS 1
Nine20: RS 63
The Nitty Gritty Dirt Band: CCA 5; INT 11; PCA 32
No Doubt: B200 25; A40 26, 27; DC 18; H100 22; HA 20; T40 11, 37
No Good: HSS 7; RBH 64; RP 3; RS 4
Gabbie Nolen: CS 55
Non Phixion: IND 33; RBA 65
N.O.R.E.: RA 52; RBH 54
Willie Norwood: GA 16
The Notorious B.I.G.: RBC 4, 5; HSS 60, 67; RS 43, 49
'N Sync: B200 144; H100 17; HA 28; HSS 1; RA 57; RBH 42; RS 2; T40 19

-O-

Ol' Dirty Bastard: B200 187; IND 13; RBA 61
Jamie O'Neal: CA 55; CS 45
The Ones: DC 12
Roy Orbison: CA 75
La Oreja De Van Gogh: LPS 35
Los Originales De San Juan: LA 55; RMS 28
Original P: RBA 89; RS 53
Oro Solido: TSS 32
Ozzy Osbourne: B200 99; PCA 6
Our Lady Peace: MO 10; RO 34
OutKast: B200 102; RBA 56; RS 56
Out Of Eden: CC 37
Ginny Owens: CC 35

-P-

Petey Pablo: B200 166; RBA 68; H100 94; RA 55; RBH 56
Joe Pace & The Colorado Mass Choir: GA 12; HS 50
Lindsay Pagano: HSS 62
Brad Paisley: B200 73; CA 5; CS 11; H100 53; HA 53
Eddie Palmieri: JZ 22
Los Palominos: RMS 23
Palomo: LA 44; RMS 4, 29
Papa Roach: RO 31
Paris Combo: WM 11
Sean Paul: H100 97; RA 64; RBH 69
Laura Pausini: LA 25; LPA 10
Luciano Pavarotti: CL 2
P. Diddy: H100 3, 11; HA 3, 10; HSS 23, 25; RA 3, 4, 59; RBH 3, 4, 60; RP 8, 10; RS 11, 14; T40 6, 39
Murray Perahia: CL 10
Amanda Perez: H100 86; HSS 10; RBH 96
Perion: HSS 70
Itzhak Perlman: CL 12
Pesado: LA 52; LT 35; RMS 11
Pet Shop Boys: B200 127; EA 3; INT 14
Phantom Planet: HS 18
Pharoahe Monch: RA 69; RBH 74
Pink: B200 11; A40 22, 25; DC 45; DS 13; H100 8; HA 8; T40 5
Pink Floyd: B200 198; PCA 19
Pinmonkey: CS 38
Alexandre Pires: LA 9; LPA 3; LPS 8, 9; LT 10, 12
John Pizzarelli: JZ 12
Play: HSS 31
P-Lo: HSS 51; RBH 93; RP 13; RS 17
Plus One: B200 167; CC 11
P.O.D.: B200 41; CC 1; H100 65; HA 73; MO 14, 18; RO 18, 23
El Poder Del Norte: LA 34; RMA 19; RMS 31
Poison: PCA 41
Carlos Ponce: LA 36; LPA 14; LPS 26; LT 39
Christoph Poppen: CL 3
Power Houze: IND 29; RBA 67
PPK: DC 40; DS 15
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 39
Elvis Presley: IND 49; HSS 66
Pretty Willie: HSS 41; RS 70
Prince: B200 165
The Promise Ring: IND 37
Puddle Of Mudd: B200 19; A40 8; H100 6; HA 5; MO 4, 15; RO 3, 9; T40 8
Puerto Rican Power: TSS 10, 18, 37

-Q-

Quarashi: B200 199; HS 11; MO 27
A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA 5; RMS 30

-R-

Rabbito: LPS 29; TSS 17
Bonnie Raitt: B200 17; INT 6; AC 16
Rakim: H100 23; HA 19; HSS 26; RA 7; RBH 8; RS 21
Rascal Flatts: B200 54; CA 4; CS 9; H100 58; HA 57
Rayvon: RS 74
Los Razos de Sacramento Y Reynaldo: HS 35; LA 3, 38, 51; RMA 2; RMS 40
Redd Eyezz: RS 50
Dianne Reeves: JZ 24
Ren: HSS 43; RS 27
Res: B200 115; HS 1; RBA 52; DC 3
Rhye: HSS 43; RS 27
Rho Rieleros Del Norte: LA 35; RMA 20
LeAnn Rimes: CA 29; A40 38; AC 17; DS 18; HSS 8
The Rippingtons Featuring Russ Freeman: C 22
Jenni Rivera: RMS 37
Juan Rivera: LA 19; RMA 11
Lupillo Rivera: LA 19, 32, 49, 53, 62; RMA 11, 18; LT 32; RMS 8
RL: B200 60; RBA 9; RA 67; RBH 72
Woody Ruck: B200 197; CC 18; GA 6; HS 10; RBA 36
Daniel Rodriguez: CX 7
Jose Luis Rodriguez: LPS 36
Kenny Rogers: CA 74; CS 47
Roy Rogers: BL 15
Tito Rojas: TSA 10; TSS 31
Joann Rosario: GA 27
Rick Ross: RBH 87
Mstislav Rostropovich: CL 13
Rozelly: HSS 12; RBH 80; RP 4; RS 5
Paul Rozum: C 8
Paulina Rubio: LA 18; LPA 7; H100 67; HA 71; LPS 14, 38; LT 22; T40 40; TSS 27
Rubynor: A40 29
Ruff Endz: H100 61; HA 59; RA 20; RBH 20
Tammy Ruggieri: RA 59; RBH 60
Rush: RO 12

-S-

Sade: B200 154; PCA 45; RBA 94; RBC 25; DS 10
Michael Salgado: RMS 38
Sanchez: RE 10
Christina Sanchez: HSS 43; RS 27
Raphael Saadiq: RBH 75; RS 64
Arturo Sandoval: JZ 14
San Francisco Symphony: CL 9
Gilberto Santa Rosa: TSA 11; LT 26; TSS 4
Juelz Santana: H100 27; HA 27; HSS 18; RA 9; RBH 7; RP 6; RS 8
Alejandro Sanz: LA 14; LPA 6; LPS 20; LT 29
Savage Garden: HSS 30
Scanners: DC 50
Scarface: H100 85; HSS 24; RA 42; RBH 38; RP 5; RS 6
Jill Scott: RBA 82
Josey Scott: H100 69; HA 66; MO 13; RO 10
Marilyn Scott: AC 27
Peggy Scott-Adams: BL 1; IND 36
Joan Sebastian: LA 20, 23, 60; RMA 12, 14; LPS 21; LT 15; RMS 18
Jon Secada: LT 40; TSS 8
Secret Garden: NA 3
Bob Seger & The Silver Bullet Band: PCA 7
Compay Segundo: TSA 8
Sensefield: A40 32
Sevendust: IND 19; RO 22
Shaggy: RE 2; RS 74
Shakira: B200 12; A40 33; DC 17; H100 9; HA 9; LPS 6, 32; LT 3; T40 7
Remy Shand: B200 80; RBA 28; H100 89; RA 51; RBH 47
Sharissa: B200 176; RBA 37; RBH 92
The George Shearing Quintet: JZ 12
SheDaisy: CS 27
Shekinah Glory Ministry: GA 17; IND 43
Blake Shelton: CA 39; CS 32
The Silk Road Ensemble: CX 4
Frank Sinatra: B200 172; PCA 35
Sin Bandera: LA 30; LPA 13; LPS 4; LT 9; TSS 15
Sir Adamsmasher: DC 47
Sixwire: CS 49
Sizzla: RE 9
Ricky Skaggs & Friends: CA 70
Katie Skate: DS 23
Skip: RBA 95
Skubie Tha Ciko: HSS 12; RBH 80; RP 4; RS 5
Slanted Eyezz: RS 50
Sleepy Brown: H100 31; HA 32; HSS 46; RA 16; RBH 16; RP 17; RS 24; T40 36
Slug: RS 67
Richard Smallwood With Vision: GA 33
Anthony Smith: CS 41
Esther Smith: GA 32
Michael W. Smith: B200 63; CC 3
Will Smith: HSS 32
Sneaker Pimps: EA 24
Soil: HS 45
Marco Antonio Solis: LA 20; RMA 12
Soluna: DC 26
Jimmy Sommers: C 18
Sono: DC 25
Soulive: C 11
South Kalk: RBA 77
South Park Mexican: B200 149; IND 8; RBA 48
Britney Spears: B200 68; H100 90

-T-

Tall Paul: DC 20
Olga Tanon: TSA 13; TSS 38
James Taylor: PCA 25
Los Temerarios: LA 28; RMA 16
Tenacious D: B200 148
Los Terrícolas: LA 27; LPA 11
John Tesh: B200 178; CC 13; IND 11
Thalia: LPS 13; LT 6; RMS 21; TSS 35
Thievery Corporation: JZ 18
Third Day: B200 161; CC 10
Michael Tilson Thomas: CL 9
Cyndi Thomson: CA 44; CS 39
Thursday: HS 21; IND 16
T.I.: RBA 71
Los Tigres Del Norte: LA 63; LT 42; RMS 13
Los Tigrillos: LA 56
Aaron Tippin: CS 53; HSS 37
TLC: RBC 7, 21
tobyMac: CC 31; HS 49
Tonex: CC 29; GA 11; HS 40
Tool: MO 32; RO 21
Train: B200 142; A40 13, 21; AC 11
Randy Travis: CCA 19
Trick Pony: B200 156; CA 22; CS 18
Trix Turner: B200 120; MO 26
Trina: RBH 87
Travis Tritt: B200 118; CA 14, 48; CCA 7; PCA 43; CS 8; H100 55; HA 55
Truth Hurts: H100 23; HA 19; HSS 26; RA 7; RBH 8; RS 21
T. Supremé: HSS 51; RBH 93; RP 13; RS 17
Los Tucanes De Tijuana: LA 17; RMA 10; LT 41; RMS 12
Shania Twain: CCA 4; PCA 28; DC 30
Tweet: B200 144; RBA 3; H100 15; HA 15; HSS 52; RA 14, 31; RBH 14, 34; RS 30; T40 26
Twiztid: IND 35
Ronan Tyman: B200 66; IND 3; WM 1
Steve Tyrell: JZ 6
Moses Tyson, Jr.: GA 19

-U-

U2: B200 103
UB40: RE 3
UGK: RBA 75
Uncle Tupelo: HS 44; INT 21
The Union Underground: RO 37
Union Station: B200 134; CA 18
Unique: HSS 12; RBH 80; RP 4; RS 5
Unwritten Law: B200 86; MO 1
Polo Urias Y Su Maquina Nortena: RMS 33
Usher: B200 26; RBA 23; DS 2; H100 3, 4; HA 3, 4; HSS 22, 23; RA 2, 3; RBH 2, 3; RP 8; RS 7, 11; T40 6, 9

-V-

Ian Van Dahl: DC 21; DS 6; HSS 75
Luther Vandross: B200 194; RBA 53; RBC 9; AC 20; RA 47; RBH 49
Vangelis: CL 15
Van Halen: PCA 21
Sergio Vargas: LT 34; TSS 6
Phil Vassar: CS 10, 42; H100 52; HA 52
Stevie Ray Vaughan And Double Trouble: BL 9
Chuy Vega: LA 48
Johnny Vicious: EA 13; IND 39
Alicia Villarreal: LA 16; RMA 9; LT 38; RMS 15
Fernando Villalona: LT 40; TSS 8
David Visan: EA 16; IND 48; WM 7
Vita: RA 71; RBH 76
Carlos Vives: LA 45; TSA 4; LPS 18; LT 20; TSS 36

-W-

The Wailers: PCA 40; RE 4, 11
Andre Ward: C 12; RBA 73
Latanza Waters: DC 36
Watermark: CC 28; HS 31
Russell Watson: CX 8
Way Out West: DC 15
Weezer: MO 9
Paul Westerberg: B200 170; IND 10; INT 16
Peter White: C 13
The White Stripes: B200 88; MO 12
Wilco: B200 34; INT 2

The Jon Spencer Blues Explosion: IND 40
Laut Sprecher: DS 23
Staind: B200 94; H100 63; HA 61; MO 5; RO 4, 25
Brenda K. Starr: LA 41; TSA 3; LPS 33; LT 11; TSS 1
Tommy Shane Steiner: B200 163; CA 23; CS 4; H100 41; HA 39
Ray Stevens: CA 67; HSS 49
Rod Stewart: B200 157
St. Germain: C 24
Curtis Stigers: JZ 25
Rebecca St. James: B200 181; CC 14
Angie Stone: B200 74; RBA 20; DC 13; DS 11; H100 82; RA 33; RBH 33; RS 58
Cornell Stone: RBA 90
George Strait: B200 182; CA 24, 30; CS 5; H100 43; HA 40
Strik nine: HSS 20; RP 9; RS 13
The Strokes: B200 141; HSS 39; MO 36
Strung Out: IND 44
Michael Stuart: TSA 9; TSS 13, 22
Styles: RA 69; RBH 74
Sublime: PCA 29
Sugarcult: IND 32
Switched: RO 33
System Of A Down: B200 18; PCA 26; H100 74, 92; HA 72; MO 3; RO 11

-X-

X-Ecutioners: B200 108; RBA 76; H100 99; MO 39

-Y-

Yanni: NA 7, 8
Yanou: DC 32; DS 3; HSS 50
Trisha Yearwood: CA 68; CS 44
Ying Yang Twins: B200 59; IND 2; RBA 12; H100 60; HA 58; RA 20; RBH 22
Dwight Yoakam: CCA 22
Pete Yorn: B200 164; HS 6
Neil Young: B200 75; INT 18

-Z-

Charlie Zaa: LA 12; LPA 4; LPS 16; LT 13; TSS 24
Zero 7: EA 6; HS 38; IND 21
Zoegirl: CC 19; HS 14
Rob Zombie: B200 113; MO 40; RO 15
ZZ Top: PCA 12

-SOUNDTRACKS-

All: STX 22
All About The Benjamins: IND 26; RBA 86; STX 24
Amelie: WM 9
A Beautiful Mind: CX 15
Big Bad Love: BL 14
Blade II: B200 112; EA 2; RBA 72; STX 9
Coyote Ugly: B200 107; CA 12; STX 8
Crouching Tiger, Hidden Dragon: CX 14
Dark Angel: IND 50
Down From The Mountain: CA 42
The Fast And The Furious: STX 15
The Fast And The Furious: More Fast And Furious: STX 12
Hardball: STX 14
I Am Sam: B200 105; STX 7
Kingdom Come: GA 30
Kissing Jessica Stein: JZ 11
The Last 5 Years: INT 24
The Lord Of The Rings: The Fellowship Of The Ring: STX 13
Mamma Mia!: B200 200
Monsoon Wedding: STX 20; WM 3
Moulin Rouge: B200 100; STX 6
Moulin Rouge 2: STX 17
Not Another Teen Movie: STX 21
O Brother, Where Art Thou?: B200 10; CA 2; INT 13; STX 2
The Princess Diaries: STX 25
Queen Of The Damned: B200 146; STX 10
Resident Evil: B200 169; STX 11
The Scorpion King: B200 13; STX 3
Shrek: B200 85; STX 5
Spider-Man: B200 4; STX 1
Spongebob Squarepants Original Theme Highlights: STX 19
Star Wars Episode II: Attack Of The Clones: B200 15; INT 10; STX 4
State Property: RBA 63; STX 16
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 25
A Walk To Remember: STX 18
We Were Soldiers: CA 49

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Billboard MODERN ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	SEEIN' RED	INTERSCOPE	2 Weeks At Number 1 Unwritten Law
2	2	THE MIDDLE	DREAMWORKS	Jimmy Eat World
3	5	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
4	3	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	4	FOR YOU	FLIPELEKTRA/VEEG	Staind
6	9	HERE TO STAY	IMMORTAL/EPIC	Korn
7	6	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
8	7	TOO BAD	ROADRUNNER/IDJMG	Nickelback
9	8	DOPE NOSE	GEFFEN/INTERSCOPE	Weezer
10	14	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
11	12	WASTING MY TIME	TVT	Default
12	13	FELL IN LOVE WITH A GIRL	THIRD MAN/VZ	The White Stripes
13	21	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
14	10	YOUTH OF THE NATION	ATLANTIC	P.O.D.
15	17	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	11	FIRST DATE	MCA	Blink-182
17	15	IN THE END	WARNER BROS.	Linkin Park
18	20	BOOM	ATLANTIC	P.O.D.
19	16	AMBER	VOLCANO	311
20	18	RUNNING AWAY	ISLAND/IDJMG	Hoobastank
21	27	WARNING	IMMORTAL/EPIC	Incubus
22	23	WE ARE ALL MADE OF STARS	V2	Moby
23	22	SCREAMING INFIDELITIES	VAGRANT	Dashboard Confessional
24	24	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
25	25	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
26	19	FRIENDS & FAMILY	RCA	Trik Turner
27	28	STICK 'EM UP	TIME BOMB/COLUMBIA	Quarashi
28	32	GET AWAY	WARNER BROS.	Earshot
29	36	ONE LAST BREATH	WIND UP	Creed
30	31	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
31	30	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
32	33	PARABOLA	TOOL/DISSECTION/VOLCANO	Tool
33	33	I FEEL SO	MCA	Box Car Racer
34	29	THE WAY YOU LIKE IT	ARISTA	Adema
35	34	THE REMEDY	EXTASY	Abandoned Pools
36	39	HARD TO EXPLAIN	RCA	The Strokes
37	38	DENY	TVT	Default
38	37	PAPER CUT	WARNER BROS.	Linkin Park
39	26	IT'S GOIN' DOWN	LOUD/COLUMBIA	X-Ecutioners
40	35	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie

MAY 18 2002

Billboard MAINSTREAM ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	4	I STAND ALONE	REPUBLIC/UNIVERSAL	1 Week At Number 1 Godsmack
2	1	TOO BAD	ROADRUNNER/IDJMG	Nickelback
3	2	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	3	FOR YOU	FLIPELEKTRA/VEEG	Staind
5	5	WASTING MY TIME	TVT	Default
6	7	HOLD ME DOWN	MCA	Tommy Lee
7	6	HERE TO STAY	IMMORTAL/EPIC	Korn
8	9	ONE LAST BREATH	WIND UP	Creed
9	8	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
10	10	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
11	11	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
12	13	ONE LITTLE VICTORY	ANTHEM/ATLANTIC	Rush
13	15	GET AWAY	WARNER BROS.	Earshot
14	12	IN THE END	WARNER BROS.	Linkin Park
15	14	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
16	16	HOW YOU REMIND ME	ROADRUNNER	Nickelback
17	21	ANGER RISING	ROADRUNNER/IDJMG	Jerry Cantrell
18	17	YOUTH OF THE NATION	ATLANTIC	P.O.D.
19	20	DENY	TVT	Default
20	19	TEAR AWAY	WIND UP	Drowning Pool
21	23	PARABOLA	TOOL/DISSECTION/VOLCANO	Tool
22	22	LIVE AGAIN	TVT	Sevendust
23	25	BOOM	ATLANTIC	P.O.D.
24	24	NO LIGHT	HOLLYWOOD	3rd Strike
25	32	EPIPHANY	FLIPELEKTRA/VEEG	Staind
26	29	RUNNING AWAY	ISLAND/IDJMG	Hoobastank
27	30	WARNING	IMMORTAL/EPIC	Incubus
28	28	GONE AWAY	FLIPELEKTRA/VEEG	Cold
29	31	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
30	34	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
31	31	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
32	33	THE WAY YOU LIKE IT	ARISTA	Adema
33	35	INSIDE	IMMORTAL/VIRGIN	Switched
34	38	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
35	27	THE ENERGY	ATLANTIC	Audiopent
36	27	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
37	37	ACROSS THE NATION	SMACK/DOWN/IDJMG	The Union Underground
38	39	ONE OF A KIND	WIND UP	Breaking Point
39	39	THE MIDDLE	DREAMWORKS	Jimmy Eat World
40	26	ADRIANA	RCA	Headstrong

MAY 18 2002

Billboard TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	FOOLISH	ASHANTI	NUMBER 1
2	1	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	NUMBER 1
3	5	A THOUSAND MILES	VANESSA CARLTON	NUMBER 1
4	3	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
5	4	DON'T LET ME GET ME	PINK	ARISTA
6	8	I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA
7	7	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
8	6	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
9	13	U DON'T HAVE TO CALL	USHER	ARISTA
10	9	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
11	15	HELLA GOOD	NO DOUBT	INTERSCOPE
12	10	WHEREVER YOU WILL GO	THE CALLING	RCA
13	12	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
14	11	IN THE END	LINKIN PARK	WARNER BROS.
15	19	THE MIDDLE	JIMMY EAT WORLD	DREAMWORKS
16	17	HERE IS GONE	GOO GOO DOLLS	WARNER BROS.
17	29	WITHOUT ME	EMINEM	WEB/AFRIMATH/INTERSCOPE
18	16	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
19	14	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE
20	21	WASTING MY TIME	DEFAULT	TVT
21	23	HOT IN HERRE	NELLY	RFD/REEL/UNIVERSAL
22	22	UH HUH	B2K	EPIC
23	18	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
24	24	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE
25	26	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS	EPIC
26	20	OOPS (OH MY)	TWEET	THE GOLD MIND/ELEKTRA/VEEG
27	32	MORE THAN A WOMAN	AALIYAH	BLACKGROUND/VIRGIN
28	25	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
29	27	MY SACRIFICE	CREED	WIND UP
30	31	RAINY DAYZ	MARY J. BLIGE FEATURING JA RULE	MCA
31	28	A NEW DAY HAS COME	CELINE DION	EPIC
32	33	VIDEO	INDIA.ARIE	MOTOWN/UNIVERSAL
33	30	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
34	40	DAYS GO BY	DIRTY VEGAS	CREDENCE/CAPITOL
35	37	WALKING AWAY	CRAIG DAVID	WILDSTAR/ATLANTIC
36	39	SATURDAY (OOOH! OOOH!)	LUDACRIS FEATURING SLEEPY BROWN	DESTINY'S CHILD/DEF JAM SOUTH/IDJMG
37	34	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
38	35	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
39	39	PASS THE COURVOISIER PART II	BUSTA RHYMES FEATURING P. DIDDY & PHARRELL J.	UNIVERSAL
40	40	DON'T SAY GOODBYE	PAULINA RUBIO	UNIVERSAL

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Billboard ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	A NEW DAY HAS COME	EPIC	8 Weeks At Number 1 Celine Dion
2	2	HERO	INTERSCOPE	Enrique Iglesias
3	3	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
4	4	I NEED YOU	COLUMBIA	Marc Anthony
5	5	I'M ALREADY THERE	BNA	Lonestar
6	6	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
7	9	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	7	ONLY TIME	REPRISE	Enya
9	8	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
10	10	THANK YOU	ARISTA	Dido
11	12	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
12	11	BRING ON THE RAIN	CURB	Jo Dee Messina
13	15	WILD CHILD	REPRISE	Enya
14	18	TO WHERE YOU ARE	143/REPRISE	Josh Groban
15	17	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Dawn Johnson
16	16	I CAN'T HELP YOU NOW	CAPITOL	Bonnie Raitt
17	19	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
18	20	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
19	21	YOUR LOVING FLAME	MPL/CAPITOL	Paul McCartney
20	22	I'D RATHER	NUMBER 1	Luther Vandross
21	23	BEAUTIFUL AS YOU	AMC	All-4-One
22	29	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
23	25	WHEREVER YOU WILL GO	RCA	The Calling
24	26	FALLIN'	J	Alicia Keys
25	31	THE COLOR OF LOVE	ARISTA	Boyz II Men
26	32	A MOTHER'S DAY	WINDHAM HILL	Jim Brickman
27	33	DON'T LET LOVE GET AWAY	PRANA	Marilyn Scott
28	34	ESCAPE	INTERSCOPE	Enrique Iglesias
29	35	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
30	36	WOULD YOU BE HAPPIER?	143/LAVA/ATLANTIC	The Corrs

MAY 18 2002

Billboard ADULT TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	22 Weeks At Number 1 The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	6	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
4	3	HERE IS GONE	WARNER BROS.	Goo Goo Dolls
5	4	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
6	8	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
7	5	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
8	7	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	9	MY SACRIFICE	WIND UP	Creed
10	10	STANDING STILL	ATLANTIC	Jewel
11	12	NO SUCH THING	AWARE/COLUMBIA	John Mayer
12	14	THE MIDDLE	DREAMWORKS	Jimmy Eat World
13	11	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	13	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
15	16	WASTING MY TIME	TVT	Default
16	15	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
17	17	IN THE END	WARNER BROS.	Linkin Park
18	18	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
19	19	COMPLICATED	ARISTA	Avril Lavigne
20	25	EASY TONIGHT	AWARE/COLUMBIA	Five For Fighting
21	22	SHE'S ON FIRE	COLUMBIA	Train
22	20	GET THE PARTY STARTED	ARISTA	Pink
23	21	A NEW DAY HAS COME	EPIC	Celine Dion
24	24	CAN'T GET YOU OUT OF MY HEAD	CAPITOL	Kylie Minogue
25	30	DON'T LET ME GET ME	ARISTA	Pink
26	27	HELLA GOOD	INTERSCOPE	No Doubt
27	26	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
28	31	ADRIENNE	RCA	The Calling
29	32	SPARKLE	ISLAND/IDJMG	Rubyhorse
30	33	WHEN THE STARS GO BLUE	143/LAVA/ATLANTIC	The Corrs Featuring Bono
31	29	BREAK ME	ATLANTIC	Jewel
32	28	SAVE YOURSELF	NETTWERK	Sensefield
33	38	UNDERNEATH YOUR CLOTHES	EPIC	Shakira
34	40	ESCAPE	INTERSCOPE	Enrique Iglesias
35	35	SHINE	GOLD ORACLE	Meredith Brooks
36	36	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
37	34	TOO BAD	ROADRUNNER/IDJMG	Nickelback
38	35	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
39	39	SOMEWHERE IN THE MIDDLE	IMMERGENT	Dishwalla
40	39	WRONG IMPRESSION	RCA	Natalie Imbruglia

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 73 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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MAY 18 2002

Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG) 5 Wks At No. 1	26	40	Down A** Chick	JARULE FEAT. CHARLI BALTHAZORE (MURDER INC./DEF JAM/IDJMG)	51	54	Awnaw	NAPPY ROOTS (ATLANTIC)
2	2	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	27	37	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	52	46	That's When I Love You	PHIL VASSAR (ARISTA/NASHVILLE)
3	3	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	28	19	Girlfriend	N SYNC FEAT. NELLY (JIVE)	53	58	I'm Gonna Miss Her (The Fishin' Song)	BRAD PAISLEY (ARISTA/NASHVILLE)
4	4	U Don't Have To Call	USHER (ARISTA)	29	28	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	54	45	Young	KENNY CHESNEY (BNA)
5	5	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	30	24	A New Day Has Come	CELINE DION (EPIC)	55	56	Modern Day Bonnie And Clyde	TRAVIS TRITT (COLUMBIA/NASHVILLE)
6	9	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	31	32	More Than A Woman	AALIYAH (BLACKGROUND)	56	70	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)
7	6	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	32	31	Saturday (Oooh! Oooh!)	LUDWIGS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	57	47	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)
8	8	Don't Let Me Get Me	PINK (ARISTA)	33	35	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	58	65	Say I Yi Yi	YING YANG TWINS (COLLAPSE/PARK IN THE PAINT/COCH)
9	12	Underneath Your Clothes	SHAKIRA (EPIC)	34	27	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA/NASHVILLE)	59	67	Someone To Love You	RUFF ENDS (EPIC)
10	13	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	35	25	I Love You	FAITH EVANS (BAD BOY/ARISTA)	60	59	Blessed	MARTINA MCBRIDE (RCA/NASHVILLE)
11	7	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	36	26	My List	TOBY KEITH (DREAMWORKS/NASHVILLE)	61	63	For You	STAIN'D (FLIP/ELEKTRA/EEG)
12	16	Rainy Dayz	MATY J BLIGE FEAT. JA RULE (MCA)	37	39	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY/NASHVILLE)	62	69	I Don't Want You To Go	CARDLYN DAWN JOHNSON (ARISTA/NASHVILLE)
13	18	The Middle	JIMMY EAT WORLD (DREAMWORKS)	38	33	Anything	JAHMEEN FEAT. NEXT (DIVINE MILL/WARNER BROS.)	63	66	Video	INDIA ARIE (MOTOWN/UNIVERSAL)
14	11	In The End	LINKIN PARK (WARNER BROS.)	39	38	What If She's An Angel	TOMMY SHANE STEINER (RCA/NASHVILLE)	64	71	Not A Day Goes By	LONESTAR (BNA)
15	10	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	40	41	Living And Living Well	GEORGE STRAIT (MCA/NASHVILLE)	65	64	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)
16	14	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	41	42	Uh Huh	B2K (EPIC)	66	—	Hero	DAVID BROWNE FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)
17	43	Without Me	EMINEM (WEBE/AFTERMATH/INTERSCOPE)	42	50	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	67	—	The One	GARY ALLAN (MCA/NASHVILLE)
18	21	Wasting My Time	DEFAULT (TVT)	43	53	Full Moon	BRANDY (ATLANTIC)	68	—	Roc The Mic	BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
19	22	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	44	36	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	69	—	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3W (TVT)
20	23	Hella Good	NO DOUBT (INTERSCOPE)	45	44	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)	70	61	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL/NASHVILLE)
21	20	Here Is Gone	GOD GOD DOLLS (WARNER BROS.)	46	34	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	71	—	Don't Say Goodbye	PAULINA LUBJO (UNIVERSAL)
22	17	Wherever You Will Go	THE CHELSEA (RCA)	47	55	Gots Ta Be	B2K (EPIC)	72	68	Toxicity	SYSTEM 7 A DOWN (AMERICAN/COLUMBIA)
23	29	Hot In Herre	NELLY (R) REEL/UNIVERSAL)	48	57	One Mic	NAS (ILL WILL/COLUMBIA)	73	60	Youth Of The Nation	R.O.D. (ATLANTIC)
24	15	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	49	52	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS/NASHVILLE)	74	62	How Come You Don't Call Me	ALICIA KEYS (J)
25	30	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	50	51	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	75	—	Days Go By	DIRTY VEGAS (CRENCE/CAPITOL)

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MAY 18 2002

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Girlfriend	N SYNC FEAT. NELLY (JIVE) 7 Wks At No. 1	26	24	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	51	44	Shawty	P. DIDDY FEAT. UL R. J. & T. SUPREME (HOW YOU LOVE THAT)
2	3	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	27	21	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	52	53	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)
3	2	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	28	28	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS/NASHVILLE)	53	45	Thank You	DIDO (ARISTA)
4	4	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3W (TVT)	29	27	One Mic	NAS (ILL WILL/COLUMBIA)	54	56	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)
5	5	Move It Like This	BABA MEN (S CURVE/CAPITOL)	30	34	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)	55	41	Beat Your Chest!	LIFER'S (ALL OUT/STONEY BURKE)
6	7	Wherever You Will Go	THE CHELSEA (RCA)	31	30	Us Against The World	PLAY (COLUMBIA)	56	57	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)
7	8	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	32	36	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	57	64	Hit 'Em Up Style (Oops!)	BLU CANTRELL (RED ZONE/ARISTA)
8	6	Can't Fight The Moonlight	LEANN RIMES (CURB)	33	33	Only Time	ERYA (REPRISE)	58	29	Dear God	WILLIE D. (RELENTLESS)
9	11	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	34	49	Hyde Ha	BIG LOGIC (GODDIN/INVISION/ORPHEUS)	59	74	Days Go By	DIRTY VEGAS (CRENCE/CAPITOL)
10	9	Never	AMANDA PEREZ (UNIVERSAL)	35	23	Do Ya Thang Girl	BEELOW (BALLIN')	60	61	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	10	Uh Huh	B2K (EPIC)	36	38	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)	61	65	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)
12	16	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	37	39	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	62	58	Everything U R	LINDSAY PAGANO (WARNER BROS.)
13	14	Song For The Lonely	CHER (WARNER BROS.)	38	37	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	63	73	God Bless The USA	LEE GREENWOOD (CURB)
14	13	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	39	—	Hard To Explain	THE STROKES (RCA)	64	59	My Sweet Lord	GEORGE HARRISON (GNOME/CAPITOL)
15	15	Slow Dance	LOU MOSLEY (JENSTAR)	40	54	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	65	—	Fresh From Yard	BFEWEE MAN FEAT. UL KIM (SHOCKING VIBES/VIRGIN)
16	12	Hush Lil' Lady	COREY FEAT. LIL ROMEO (INDO TIME/MOTOWN/UNIVERSAL)	41	40	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	66	—	America The Beautiful	ELVIS PRESLEY (RCA)
17	17	It's The Weekend	LIL' J (HOLLYWOOD)	42	51	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	67	72	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
18	18	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	43	31	Calling My Name	REN (MUSIC MIND/ORPHEUS)	68	—	Put It Inside	WON-G FEAT. DA BRAT (TWO/ORPHEUS)
19	19	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIGG MONY)	44	52	Buster	DENNIS DA MENACE (1ST AVENUE)	69	—	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)
20	20	Dansin Wit Wolvez	STRIK SINÉ (FAD/DEF JAM)	45	42	I Got It 2	JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)	70	—	That Was Then	ROY JONES, JR. (BODY HEAD)
21	35	Soldier's Heart	R KELLY (JIVE)	46	50	Saturday (Oooh! Oooh!)	LUDWIGS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	71	70	Differences	GINUVINE (EPIC)
22	22	U Don't Have To Call	USHER (ARISTA)	47	48	Will Destroy	LIL RU (HOW YOU LOVE THAT)	72	—	F**k Off 2000	JAYNE COUNTY (PURE POWER/STRONG ISLAND)
23	25	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	48	47	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	73	68	Love It	BILAL (MOYO/INTERSCOPE)
24	—	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)	49	46	Osama-Yo' Mama	RAY STEVENS (CURB)	74	62	Take You Home With Me a.k.a. Body	R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
25	26	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	50	60	Heaven	DJ SAMMY & YANDU FEAT. DO (ROBBINS)	75	—	Will I?	IAN VAN DAHL (ROBBINS)

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.

Main Billboard Hot 100 chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio play lists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Proton, ASCAP) RBH 73

-A-

ADDICTIVE (Herbillion, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/WBM, H100 23; RBH B
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 37
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 7
ALMOST THERE (Curb, ASCAP/Big Ole Hit, ASCAP/Sonadady, BMI/VBC, ASCAP), WBM, CS 55
AL QUE ME SIGA (SGAE, ASCAP) LT 21
ALWAYS ON TIME (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 46; RBH 44
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 42
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 39; RBH 11
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 29
AWNAW (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) H100 51; RBH 21
AY AMOR (Not Listed) LT 47
AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 40

-B-

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 64
BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 80
BARBED WIRE AND ROSES (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 38
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 36
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS 28
BE HERE (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 75
BLESSÉD (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 14; H100 62
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 6
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 79
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 48

-C-

CALL ME (Foshawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 34
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/Universal-MCA, ASCAP/Colegms-EMI, ASCAP), HL/WBM, H100 45
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 35
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 92
CLOSEST FREAK (God Given, BMI) RBH 71
THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51
COMO DECIRTE NO (WB, ASCAP) LT 23
COMO DUELE (D'Nico Int'l, BMI) LT 37
COMO PUDISTE (Edimil/Fonomusic, ASCAP/LGA, BMI) LT 31
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, H100 95
COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sonadady, BMI/Calcutta, BMI/GMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 51
COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Savigar, ASCAP) CS 56
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitners', BMI/Gottahaveable, BMI), HL/WBM, H100 78
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 80

-D-

DARE TO DREAM (WB, ASCAP/Trouge Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 46
DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP) RBH 63
DAYS GO BY (Copyright Control/Chrysalis, ASCAP) H100 75
DEJATE QUERER (Flamingo, BMI) LT 41
DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 16
A DIOS LE PIDO (Peer Int'l, BMI) LT 33
DON'T LET ME GET ME (Pink Panther, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 8
DON'T SAY GOODBYE (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP), HL, H100 67
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 34
DON'T YOU FORGET IT (The OX And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 41
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-Sisi, BMI/Soldierz Touch, ASCAP) RBH 76
DOWN A** CHICK (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI/Songs Of Universal, BMI), HL, H100 28; RBH 12
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 2; H100 34

-E-

ENTRA EN MI VIDA (Sony/ATV) LT 9
ESCAPAR (Enrique Iglesias, ASCAP/EMI April,

ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyz, BMI/Warner-Tamerlane, BMI) LT 5
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyz, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 24

-F-

FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 56; RBH 25
FEEL THE GIRL (Virginia Beach, ASCAP/WB, ASCAP/whodahelleseitsgonB, ASCAP), WBM, RBH 100
FLOR SIN RETONO (Peer Int'l, BMI) LT 13
FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/jobete, ASCAP), HL, H100 11; RBH 1
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 57
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 63
FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 45
FRESH FROM YARD (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsmoke, ASCAP/Westbury, PRS/Prophesy, PRS), HL/WBM, RBH 95
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 44; RBH 1B

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 27
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 40
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 17; RBH 42
GIVE IT TO HER (EMI April, ASCAP), HL, H100 87; RBH 52
GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 69
GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 54
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 29
GOOD MAN (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 72
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 37
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/g Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 49; RBH 15
GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 61
GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP) H100 85; RBH 38

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), WBM, H100 26; RBH 6
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 64
HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) RBH 62
HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 47
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 27
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 7
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 88
HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 22
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 25
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 19
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 50
HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), WBM, H100 69
HOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascend, BMI/Nouveau, BMI), HL, H100 25; RBH 31
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 71; RBH 35
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 16
HYDE HA (Track Addictz, ASCAP) RBH 94

-I-

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 17; H100 73
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 19
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 3; H100 38
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 12; H100 66
I'D RATHER (Shep 'N Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 49

IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 41

I GOT IT 2 (Them Damn Twins, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Scantz, SESAC/WBM, SESAC/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH B4
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 26
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 53
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incence, BMI/Universal-Duchess, BMI), HL/WBM, H100 35; RBH 13
I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 39
I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Mik Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 33; RBH 39

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Frea Gayle, ASCAP), HL, CS 11; H100 53
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 24
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), WBM, RBH 78
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP/Las Vegas, ASCAP/Songs Of Megalex, ASCAP), WBM, CS 9; H100 58
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 33
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 33; RBH 3
I NEED A GIRL (PART TWO) (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP), HL, RBH 60

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 13
I SHOULD BE SLEEPING (EMI April, ASCAP/lersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 6; H100 48
I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 94; RBH 56
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 99

-J-

JURO POR DIOS (LSM, BMI) LT 30
JUST A FRIEND 2002 (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, RBH 57
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 18

-L-

LA AGARRO BAJANDO (Mo'Can, ASCAP) LT 26
LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 46
THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadedaphobia, BMI/Old Nigga Spirituals, BMI/Nyhalas, BMI/Nyhalas, ASCAP) RBH 74
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 5B
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 24
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 70
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 5; H100 43
LLOVIENDO ESTRELLAS (Arati, ASCAP/WB, ASCAP) LT 45
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 49
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 20

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 32; RBH 10
MAMA'S BABY, POPPA'S MAYBE (Smith Star Muzic, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 89
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 15
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 43
MAYONESA (Fonomusic, ASCAP) LT 50
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 4
MEMPHIS (Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 60
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP/Intersong U.S.A., ASCAP), WBM, CS 22
MI BOMBON (Rohm, BMI) LT 18
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 12
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 40
MITAD Y MITAD (Ser-Ca, BMI) LT 35
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL, CS 8; H100 55
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbillion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 30; RBH 23
MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 39
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI

-N-

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 12
NEVER (Powerhouse, BMI) H100 86; RBH 96
NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH B1
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deaton, ASCAP), HL, H100 29
NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shellies House, SESAC) RBH 92
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 13; H100 68
NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 54
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 B1; RBH 30

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 27; RBH 7
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 32
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 15; H100 70
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 47; RBH 17
OOH, AHH (Scorp, ASCAP) RBH 82
OOPS (OH MY!) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 15; RBH 14
OVERPROTECTED (Zomba, ASCAP), WBM, H100 90

-P-

PARA ESTAR A MANO (Safar) LT 36
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 11; RBH 4
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 8
POR ESE HOMBRE (EMI Blackwood, BMI) LT 11
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 85
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 53

-Q-

QUE EL CUCUY NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 44
QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 19
QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 48
QUIESERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 17
QUITAME ESE HOMBRE (Piloto, ASCAP/Adam Rhodes, ASCAP) LT 1

-R-

RAINY DAYZ (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), HL/WBM, H100 14; RBH 9
RAPTURE (TASTES SO SWEET) (Renamed, BMI/EMI Blackwood, BMI), HL, H100 93
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 50
ROCK THE BOAT (Herbillion, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 46
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 72; RBH 29

-S-

SATURDAY (OOOH OOOOH) (Ludacris, ASCAP/EMI April, ASCAP/Original Noise, BMI), HL, H100 31; RBH 16
SAY I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 60; RBH 2
SHAWTY (How You Love That Records, BMI) RBH 93
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 31
SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP) CS 59
SI TU NO VUELVES (Musart, ASCAP) LT 28
SI TU TE VAS (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 22
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 91
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsy, BMI/Wixen, BMI), HL/WBM, H100 40
SOMEBODY'S GIRL (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 55
SOME DAYS YOU GOTTA DAVE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, H100 91
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 61; RBH 20
SONGOS MAS AMERICANOS (TN Ediciones, BMI) LT 42
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 50
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 44
STILL FLY (Macon Mack, BMI) H100 57; RBH 19
STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 86
STYLIN' (Not Listed) RBH 98
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 3
SUFIENDO A SOLAS (PHAM, BMI/Peer Int'l, BMI) LT 32

-T-

TAKE A MESSAGE (Mortay, SOCAN) H100 89; RBH 47
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 84; RBH 45
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 96; RBH 65
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH B3
TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, H100 100; RBH 6B
TEN ROUNDS WITH JOSE CUEVRO (Acuf-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 30
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 38
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 24
THAT'S JUST JESSIE (March Family, BMI/Mateah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 20; H100 B3
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 10; H100 52
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 77; RBH 27
A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 5
THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP/EMI Blackwood, BMI), WBM, CS 4B
TOLD Y'ALL (First 'N Gold, BMI/PO Folk, BMI/Warner-Tamerlane, BMI), WBM, RBH 87
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 23
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 42
TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 74
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 99
TROUBLE (Not Listed) RBH 58
TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 6

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 4; RBH 2
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 37
UJULE (Garmex, BMI) LT 49
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 9
UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 52
USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

-V-

VETE Y DILE (Not Listed) LT 34
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP/WB, ASCAP), HL/WBM, H100 59

-W-

WASTING MY TIME (EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 1B
WELCOME TO ATLANTA (EMI April, ASCAP/Ludacris, ASCAP/Jobete, ASCAP/Shaniah Cymone, ASCAP), HL/WBM, RBH 32
WHAT ABOUT US? (EMI Blackwood, BMI/Rodney Jerkins, BMI/Tarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM, H100 8; RBH 59
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, H100 76; RBH 26
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 4; H100 41
WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 77
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 2; RBH 5
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP/Keloides, ASCAP), WBM, CS 16
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 21
WHERE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI/Make Music, BMI) CS 43
WHOA NOW (Wuzki Madness, ASCAP/B Rich, ASCAP/EMI Belfast, ASCAP), HL, H100 9B; RBH 67
WHY DON'T WE FALL IN LOVE (Vice Game, BMI) RBH 36
WILL DESTROY (How You Love That Records, BMI) RBH 97
WISH I DIDN'T MISS YOU (Sony/ATV Tunes, ASCAP/God's Cryin', ASCAP/Ghetto Fabulous, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), HL/WBM, H100 82; RBH 33
WITHOUT ME (Ensign, BMI/Eight Mile Style, BMI/Sat-Isfaction Fulfilled, ASCAP/Bufallo, ASCAP/Unforgettable Songs, BMI), HL, H100 20; RBH 43
YO PUEDO HACER (Hecho A Mano, ASCAP/Latin Beat, ASCAP/EMI April, ASCAP) LT 25
YO QUERIA (Curci, ASCAP) LT 14
YOU KNOW THAT I LOVE YOU (Jamie Hawkins, BMI/Sony/ATV Tunes, ASCAP/Chris Absalom, ASCAP/Richard Smith, ASCAP), HL, H100 79; RBH 28
YOUNG (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trinford, BMI/Careers-BMG, BMI), HL, CS 7; H100 54
YOU'RE DA MAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/The Large Professor, ASCAP), HL/WBM, RBH 90
YOUTH OF THE NATION (Soulijah, ASCAP/Famous, ASCAP), HL, H100 65
Y TU TE VAS (WB, ASCAP) LT 2

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Hometown News

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F/A-18 Hornet in missions over Northern Iraq, enforcing a no-fly zone in the wake of the Gulf War. Kingery became a studio whiz who worked as an engineer and producer on numerous projects in Nashville, including a Grammy Award-nominated album by Roy Clark.

'There's not a conference room we've been in where somebody doesn't stand up and say, "Amen, brothers."'

—SCOTT WHITEHEAD, HOMETOWN NEWS

They met in 1996 and quickly realized that their vocals blended well on dual melodies, creating a sound reminiscent of the Everly Brothers and, occasionally, Simon & Garfunkel.

Their debut album, *Wheels*, is due June 4 on VFR Records. Kingery and Whitehead produced the album themselves, and either one or both had a hand in writing six of its tracks. Both are BMI writers with their own publishing interests.

FRIENDS & COVERS

Kingery's best work is the title track, which tells the story of a life from stroller to wheelchair. Whitehead's writing shines on "No Big Deal," a poignant song about the thought of running into an old love.

Whitehead says one of the things that gives the album its freshness is that eight of its songwriters will have scored their first cuts with the release of *Wheels*. Most of those writers are part of Kingery and Whitehead's circle of friends.

The act, which is self-managed and self-booked for now, was signed to VFR last November. And with only seven months of turnaround time to the album's release, Whitehead says, "there really wasn't time for the publishing community to become aware of us."

Thus, Kingery says, "the fact that we had creative control [meant] we were able to pull from a lot of our friends."

The album's two covers are Stealers Wheel's "Stuck in the Middle With You," as well as "Can't Let Go," previously recorded by Lucinda Williams on her *Car Wheels on a Gravel Road* album.

As producers, they took pains to ensure both of their vocals were up equally high in the mix. Whitehead says Kingery's engineering experience proved in-

valuable in selecting the appropriate microphones and instruments. "He'd say, 'You know what would sound really good here? A walkabout dulcimer.'"

Kingery plays most of the instruments on the album. Only a few session players were brought in to enhance the sound.

Debut single "Minivan," which Kingery and Whitehead wrote together, is a half-spoken, half-sung ode to responsibility that includes the memorable hook "Goodbye 20s, hello minivan/Look out 30s, I'm becoming my old man."

Whitehead admits the single is the album's "oddball" song, but radio doesn't seem to mind: It is No. 40 on the Hot Country Singles & Tracks chart. And he says the song has proved to be relatable to the programmers they've played it for on the radio tour. "There's not a conference room we've been in where somebody doesn't stand up and say, 'Amen, brothers.'"

Chris Loss, assistant PD/music director of KMLE Phoenix, calls the duo's sound "fresh" and says they fill a void in country music. "Hometown News is doing great for us here," Loss says, adding that the single is "a mass-appeal kind of record." The duo will perform at a show for KMLE listeners June 7.

The album is free of songs about drinking and cheating, and the duo says that's by design. According to Kingery, their songs must pass what they call the "grandma test," meaning they have to be



songs they'd be willing to play in front of their grandmothers.

LIGHTNING STRIKES

After putting itself on the map with the successful debut of Mark McGuinn last year, VFR Records executives are hoping lightning will strike again with Hometown News. But the label is not leaving anything to the forces of nature.

Jim Hester, director of new-business development at the RED-distributed VFR, notes that a tie-in with Ford is a big initial focus. In an unusual arrangement, the auto maker is sponsoring the duo's 10-week radio tour and donated a Windstar Minivan, which has been wrapped with images of Hometown News and is being used to transport the artists around the country to promote "Minivan" and *Wheels*. VFR director of national promotion

Nancy Tunick says the minivan is "causing a commotion as it goes through toll booths."

Taking the Ford tie-in one step further, the label is giving samplers to radio stations, which will use them for promotions with their local Ford dealers. The stations plug the fact that listeners who test-drive a minivan can get a free sampler. In return, the dealerships tag their radio spots with a mention of the Hometown News giveaway.

Whenever possible, the duo is performing in Ford dealerships along their radio tour route. "Scott and Ron are really strong when they play acoustically," Hester says. "They are seasoned performers."

VFR is working with Nashville-based Emergent Music Marketing on sales and marketing initiatives and has hired independent publicist Susan Niles for the project as well.

"RED is very excited about this release," Hester says. "They are actively soliciting accounts right now, so we will be participating in various retail programs throughout the summer."

Hometown News recently showcased for executives of Hastings Entertainment. The company's music buyer, Mike Fuller, says, "I really enjoyed the two of them. I was very impressed with their playing and their songs."

Because of the duo's background, VFR also plans to tie in with the military. Hester has already had discussions with the two major retail

suppliers to the armed forces, and he hopes to land tie-ins with the American Forces Radio Network and military newspapers.

Tunick says the label is being "extremely comprehensive in how we deal with country radio and syndicators." Instead of focusing exclusively on monitored country stations, "we are extending coverage from the major markets to the smallest market that is interested in playing Hometown News." Tunick says both Kingery and Whitehead "grew up in small towns and have an affinity for small-town stations."

'We are extending coverage from the major markets to the smallest market that is interested in playing Hometown News.'

—NANCY TUNICK, VFR

On the radio tour, she says, "it's very much the 'Loretta Lynn, stop if you see a stick' theme."

Whitehead credits VFR for Hometown News' promising start. "We had some serious interest from MCA," he says. "But VFR could move on the record quickly. They think outside the box and are real creative."

Mariah Carey

Continued from page 1

achieve a record-breaking 15 No. 1 singles while at Columbia Records. He was most recently executive VP at Arista Records, a post he departed from last September.

The agreement was announced May 8 by chairman/CEO of the Universal Music Group Doug Morris and president/CEO of the Island Def Jam Music Group Lyor Cohen. Both believe that an alliance with the artist will be "quite fruitful."

Cohen says of the deal, "The media's fascination with Mariah's life is all well and good, but our purpose is going to be to refocus people on her music and on her extraordinary talent."

Morris adds, "Mariah hit a speed-bump [in her career], and we're here to help her prove that it was minor at best. We're here to help her complete her dream, to take her to the top of the mountain—where she belongs."

NEW DEAL, NEW ALBUM

The "multi-platform integration" of Carey and her recently established media company into the Vivendi Universal (VU) system is dubbed "a unique partnership" between Carey and Vivendi Universal Entertainment Committee

members Morris, Cohen, Interscope Geffen A&M chief Jimmy Iovine, and Universal Music International chairman Jorgen Larsen. The group will coordinate Carey's career across a variety of VU's print, TV, film, and online marketing brands.

In a statement, Carey describes the deal as "a tremendous and unprecedented opportunity to be working in tandem with Doug, Lyor, and Jimmy, and to have the benefit of their powerful international forces, led by Jorgen Larsen. They have collectively helped redefine pop music, and I am excited to be part of their family."

The artist is aiming to have a new recording in the market by the end of the year or early next year. She started working on tracks for the set prior to completing her deal with Island Def Jam.

Although nothing is locked in for definite inclusion on the album, Carey has reportedly cut

five songs with longtime collaborator Jermaine Dupri and worked with renegade hip-hop producer/artists DJ Quik and 7 Aurelius (who has previously worked with Jennifer Lopez, Ja Rule, and Ashanti).

A FAIRY-TALE COMEBACK?

Carey is rebounding after a turbulent year that saw her leave Columbia and sign with Virgin in a hotly touted multi-album deal

reported to be worth as much as \$100 million. Her first Virgin disc, *Glitter*, was the soundtrack of her film project of the same name, in which she had her first starring role.

But Carey's career took an unfortunate turn when, after a public display of erratic behavior, she was hospitalized for an emotional breakdown last August. She dropped out of the public eye, and both her disc and the movie were commercial disappointments.

In January, Virgin parent

company EMI paid an estimated \$29 million to void her contract, taking a loss on the project of \$54.3 million. It was a marked shift from a career that had—up to this point—been an industry fairy tale. Carey was an instant commercial success when she issued her eponymous debut for Columbia in 1990. The album went multi-platinum, as did all her other albums on the label, which was a division of Sony. She went on to become one of the top-selling recording artists of the '90s.

Though some industry observers speculate that Carey's brief alliance with Virgin and *Glitter* might have caused serious damage to her career, Cohen and Morris strongly disagree.

"She's one of pop music's most beloved performers," Cohen says. "That doesn't change overnight."

Morris chimes in, "All the world loves a comeback story, and this is going to be the biggest of them all. Mariah is one of music's true treasures. It's going to be a wonderful adventure and a true honor to work with her."

Adding to Carey's career rebound is the forthcoming film *Wise Girls*, in which she co-stars with Academy Award winner Mira Sorvino. Carey has received favorable reviews for her role as a tough-talking waitress who works in a mob-infested restaurant. The feature made its debut at the Sundance Film Festival recently, and it will be televised in the fall on HBO.



'Mariah hit a speed bump [in her career], and we're here to help her prove it was minor at best. We're here to help her complete her dream, to take her to the top of the mountain.'

—DOUG MORRIS, UNIVERSAL MUSIC GROUP

Cohl Rolls Out Stones World Tour

Continued from page 1

The band lineup will be the same as 1997-99's Bridges to Babylon/No Security run, including Mick Jagger (vocals), Keith Richards (guitar), Ron Wood (guitar), Charlie Watts (drums), Chuck Leavell (keyboards), and Darryl Jones (bass). In keeping with a tradition of quality support, opening acts will include No Doubt, Sheryl Crow, Buddy Guy, Johnny Lang, and others.

As expected, Cohl will be the worldwide promoter for the Rolling Stones (*Billboard Bulletin*, Oct. 30, 2001). Cohl has produced each Stones tour since the Steel Wheels outing in 1989, pioneering the one-promoter world tour in the process. Cohl formed Grand Entertainment Touring when his Toronto-based the Next Adventure was acquired by SFX (now Clear Channel Entertainment [CCE]) in 1999 (*Billboard*, April 17, 1999), maintaining his right to promote Stones tours. CCE will serve as local promoters in almost every market and perform other value-added functions for consumers, such as coordinating a presale promotional program with Sam Goody and a "virtual tour" at rollingstones.com.

"My company will promote the tour, and I'm the tour director, but Clear Channel are involved up to their elbows," Cohl tells *Billboard*. "They will provide management and expertise for me in every market."

Much of CCE's efforts will be spearheaded by the company's Toronto office, including CCE president of touring Arthur Fogel and his staff. Other Stones tour regulars, like production guru Jake Berry and merchandiser Norman Perry, are also on board again.

"Clear Channel has a dual role," Fogel says. "The touring operation will be doing its usual thing, including routing, overall management, and production. Then in each market, we'll use the local Clear Channel people. But this has always been [Cohl's] baby."

The fact that CCE is owned by radio conglomerate Clear Channel Worldwide isn't lost on Cohl, who says those assets will also come into play. "We're really happy to be involved with the largest radio company in the world," he says. "It's not like we're not aware of that."

ANOTHER MILESTONE

Keyboardist Leavell will not only mark the Stones' 40th anniversary but also his own 20th anniversary as a touring sideman with the band.

"They've brought a lot of music to a lot of people," Leavell says. "I cherish my role with the Rolling Stones."

Leavell says he keeps a "Rolling Stones bible" that proves invaluable when rehearsals begin. "Every time we have a rehearsal and work up songs, I keep notes on everything, from background vocals to different instrumental parts," he says. "It's a huge catalog with a lot of information, and it's handy to have that."

He adds, "The Rolling Stones are Mick, Keith, Charlie, and Ron—and my job is to make them look good and try to be a liaison to the fans, because I am a fan. It moves me as much to hear those [songs] now as it ever did."

FROM 'BRIDGES' TO BLIMPS

At the May 7 press conference in New York—to which the band arrived via a blimp—32 cities were announced on the tour, with more to come. Following the North American run, the Stones will play Mexico, Australia, the Far East, and Europe. The tour will end next September.

The Rolling Stones have played primarily stadiums for more than 20 years. They did a hugely successful sold-out run of arenas under the No Security banner last time out in 1999 as an epilogue to the Bridges to Babylon stadium world tour. The band



PHOTO: DOMINIQUE TARLÉ/GENESIS PUBLICATIONS LTD.

STONES MEMENTOS AND EXHIBITS TO MAKE YOU 'HAPPY'

As part of a 40th-anniversary salute to the Rolling Stones, Genesis Books and Washington, D.C.'s prestigious Govinda Gallery have gained the cooperation of the Stones and a host of distinguished photographers for several unprecedented projects. Opening Sept. 20 and continuing through Oct. 26 at the Govinda Gallery will be *40 X 20: The Rolling Stones*, a major exhibit of Stones photos, commencing with Gus Coral's shots of the band's first English tour and encompassing the images of such photojournalists as Anton Corbijn, Claude Gassian, Bob Gruen, Ross Halfin, Annie Leibovitz, Norman Parkinson, Michael Putland, and Ethan Russell. Also included will be images from Gered Mankowitz's *Between the Buttons* album session, Michael Cooper's *Satanic Majesties* era, Michael Joseph's *Beggars Banquet* work, and the remarkable summer 1971 shoot by Dominique Tarlé in the South of France while the Stones were recording *Exile on Main St.*

Assembled for the first time in sumptuous book form, *Exile: The Making of Exile on Main Street* (\$390, Genesis Publications) is a remarkable limited-edition document and a must for the serious Stones fan, complete with in-depth text by Tarlé and veteran Stones chronicler Robert Greenfield. *Exile* captures the Stones as rock'n'roll gypsies—complete with their children—at a point when they could still enjoy working holidays, go largely unrecognized by the locals, and casually create a masterpiece, as epitomized by Keith Richards' classic song, "Happy."

As Richards has recalled to *Billboard* editor in chief Timothy White, "Happy" was cut one afternoon because the whole record was cut in the basement of my villa with the Stones' mobile truck parked in the driveway. So sometimes I'd be ready to play, and some of the guys would come over early. The basic track was Bobby Keys on baritone sax, myself on guitar, and Jimmy Miller on drums. It was really a warm-up; but I had this idea for a song. We were basically doing the sound check, making sure everything was being set up for the session, and the track just popped out. It was just because, for a change, people weren't down lying on the beach or at a local bar in Nice."

For more information on the exhibit and book, see govindagallery.com.

has been known to play the occasional small-venue tuneup date, but playing a series of theaters and arenas like those planned for this tour is a rarity.

"We'll have three different shows and three different sets, musically and physically," Cohl says. "In some cities we'll play all three [different]-sized venues, in some two out of the three, and some just one."

Cohl says about seven cities will get three dates; five or six, two; and 10-12, one. The first small-venue dates that were announced are the Orpheum Theater in Boston (Sept. 8), the Aragon Ballroom in Chicago (Sept. 16), the Tower Theater in Philadelphia (22), the Roseland Ballroom in New York (Sept. 30), and the Wilton Theater in Los Angeles (Nov. 4).

Philadelphia is one city where all three different-sized venues will be utilized, although only the Veterans Stadium (Sept. 18) and the Tower Theater dates were announced. "It's an interesting concept—very unique," says veteran promoter Larry Magid, CCE's executive VP in Philadelphia. "I think audiences will be very appreciative of how they're doing it. This is a band that has spanned the generations and several years, and it has been a privilege to be a part of their ongoing story. It's great to have them be part of my 40-year career."

Clearly, the Stones could play stadiums in every market if they desired, but they opted to play arenas in some, like Gaylord Entertainment Center in Nashville Nov. 25. Options in each city were fully explored. "Obviously, we looked at the historicals in each market and considered different strategies," Fogel says. "In the strongest markets, we added some stadiums, but the whole mix-and-match thing was appealing to everybody."

Ticket prices vary from market to market and venue to venue but are quite reasonable by current standards. Stadium tickets will be \$50 and \$90 and average around \$80. Arenas will be \$50, \$100, and \$150; clubs and theaters will be \$150, \$125, \$100, and \$50. (For comparison's sake, on Cohl's first Stones tour in 1989, the average ticket price was \$28.50.)

Cohl says they tried to be as conservative as possible with ticket prices, given the expensive production values. "If people think \$90 is too much for the Rolling Stones, they have no sense of reality to them," he says.

Likely to attract the most attention will be a limited number of "gold circle" packages available in most markets, which will be priced at \$150, \$250, and \$350 and include such ancillaries as dinner and other amenities. Gold circle packages represent about 5% of the house.

LESS IS NOT MORE

Like most Stones tours—with the exception of the stripped-down No Security run—production will be over the top. Cohl says Bridges to Babylon went out with 60 trucks, and the Stones never opt for a "less is more" philosophy. "We don't have the final numbers in yet, but the design is basically done," Cohl says. "It's big—the whole works."

For his part, Cohl's 30-plus-year career has in many ways been defined by his work with the Rolling Stones, which he began promoting internationally after the band opted to go with Cohl over the late Bill Graham for the Steel Wheels trek. Cohl says the Stones are associated with his "greatest successes" and that being involved in a new tour with the band has energized him.

"I'm getting to work with the Rolling Stones again, and that's incredibly exciting," he says. "If you're too jaded to get excited about working with the Stones, then it's time to move on."

Last time out, in nearly two years of touring stadiums and arenas 1998-99, the Rolling Stones grossed \$337.2 million and played to 5.6 million people, averaging \$2.3 million per night's work. Cohl thinks the Stones will prove as strong as ever in the new millennium.

"We've been through raves and techno, Backstreet Boys, 'N Sync, and Britney Spears, and I believe people are ready for some straight-ahead rock'n'roll," Cohl says. "And here they are."

The Rolling Stones are in final negotiations to release a career retrospective that will also include four new songs, to be recorded this summer (*Billboard*, May 4). Additionally, a comprehensive history about the band is due next September.

Gabriel, Anthony Earn Honors

Continued from page 1

honored with the Billboard Lifetime Achievement Award, coinciding with its 40th anniversary. Founder Rafael Ithier, who still leads the band, accepted the trophy.

Superstar Ricky Martin was given the Spirit of Hope Award for a track record of community work and contributions that goes back to his teen years and for the work done through the Ricky Martin Foundation for myriad causes, including a center for disabled children in Puerto Rico that carries his name.

Other top honors went to regional Mexican singer Rivera, a maverick in the genre who released two albums, *Despreciado* (Scorned) and *Sufriendo a Solas* (Suffering Alone)—both issued on Sony Discos—with less than a year between them. Both discs competed against each other in the regional Mexican album of the year, male solo and regional Mexican album of the year, new artist categories; *Despreciado* won both.

"It's real surprising, but I guess the audience is the one that did it—and the radio," said Rivera, who currently has four albums on the Top Latin Albums chart.

Perhaps the most surprising wins went to French-Spanish Manu Chao, whose sophomore album, *Próxima Estación: Esperanza* (Virgin/Virgin Latino), won in the pop album of the year and new artist categories. He

also beat out Jaguares and La Ley—as well as Grammy Award winner Ozomatli—for Latin rock album of the year. *Próxima Estación: Esperanza* has sold more than 2 million copies worldwide and was originally released by Virgin in the U.S. It was rereleased last month by Virgin Latino, a division of EMI Latin, in anticipation of a Manu Chao U.S. tour in September.

'The biggest reward I get is the audience's acceptance. But if to that you add an award given by a network or a magazine, it's even more gratifying.'

—ANA GABRIEL

Winners of the Billboard Latin Music Awards—which honor the most popular albums, songs, and performers in Latin music—are determined by the actual sales and radio airplay data that informs the weekly *Billboard* charts (including Top Latin Albums) and radio charts (including Hot Latin Tracks) during a one-year period from the issue dated Feb. 17, 2001 through this year's Feb. 9 issue.

As part of the Latin Awards, the Telemundo network also gave its Star Award for outstanding artistry to Mexican singer Ana Gabriel, while the Viewer's Choice Award, voted upon by Telemundo viewers, went to Shakira.

"The biggest reward I get is the

audience's acceptance," Gabriel said. "But if to that you add an award given by a network or a magazine, it's even more gratifying."

Other notable winners include Hot Latin Tracks artist of the year Cristian, producer of the year Bebu Silveti, and A.B. Quintanilla y los Kumbia Kings' victory in the pop album of the year (group) category for their longstanding *Shhh!* Regional Mexican stalwarts Banda el Recodo, finalists in three categories, won with "Y Llegaste Tú" for Regional Mexican Airplay track of the year.

The publisher of the year award went to Warner Bros., ASCAP, while Warner/Chappell took home honors for publishing corporation of the year.

"It's an honor and a privilege to work with such an incredible group of talented people from all our different divisions from all around the world," said Ellen Moraskie, senior VP of Latin music for Warner/Chappell.

"It's a joint effort; it really is. And we're very aware and grateful to the producers, the A&R executives, and all the people who work on the receiving end who've always opened their doors to us. Obviously, they can't make the record without the song, but we can't make the song happen without the record."

Following is the complete list of winners:

Hot Latin track of the year: "Abrázame Muy Fuerte," Juan Gabriel (BMG Latin).

Hot Latin track of the year, vocal duo: "No Vale la Pena," Nydia Con Juan Gabriel (Hollywood).

Hot Latin Tracks artist of the year: Cristian (BMG Latin).

Songwriter of the year: Juan Gabriel (BMG Music).

Producer of the year: Bebu

Silveti.

Pop album of the year, male: *Mis Romances*, Luis Miguel (Warner Latina).

Pop album of the year, female: *Mi Corazon*, Jaci Velasquez (Sony Discos).

Pop album of the year, group: *Shhh!*, A. B. Quintanilla y los Kumbia Kings (EMI Latin).

Pop album of the year, new artist: *Próxima Estación: Esper-*



ANA GABRIEL

anza, Manu Chao (Virgin/Virgin Latino).

Latin Pop Airplay track of the year: *Abrázame Muy Fuerte*, Juan Gabriel (BMG Latin).

Top Latin Albums artist of the year: Marc Anthony (Sony Discos).

Latin rock album of the year: *Próxima Estación: Esperanza*, Manu Chao (Virgin/Virgin Latino).

Tropical/salsa album of the year, male: *Libre*, Marc Anthony (Sony Discos).

Tropical/salsa album of the year, female: *Yo Por Tí*, Olga Tañón

(Warner Latina).

Tropical/salsa album of the year, group: *Colección Romántica*, Juan Luis Guerra 440 (Karen/Universal Latino).

Tropical/salsa album of the year, new artist: *Yo Si Me Enamore*, Huey Dunbar (Sony Discos).

Tropical/Salsa Airplay track of the year: "Me Da Lo Mismo," Victor Manuelle (Sony Discos).

Regional Mexican album of the year, male solo: *Despreciado*, Lupillo Rivera (Sony Discos).

Regional Mexican album of the year, male group: *Ansia de Amar*, Conjunto Primavera (Fonovisa).

Regional Mexican album of the year, female group or female solo artist: *Soy Lo Prohibido*, Alicia Villarreal (Universal Latino).

Regional Mexican album of the year, new artist: *Despreciado*, Lupillo Rivera (Sony Discos).

Regional Mexican Airplay track of the year: "Y Llegaste Tu," Banda El Recodo (Fonovisa).

Latin greatest-hits album of the year: *Historia de un Idolo Vol. 1*, Vicente Fernandez (Sony Discos).

Latin compilation album of the year: *No. 1: Un Año de Exitos*, various artists (Sony Discos/Warner Latina).

Latin jazz album of the year: *Latin Spirits*, Poncho Sanchez (Concord Picante).

Latin dance/club play track of the year: "Hero (Remixes)," Enrique Iglesias (Interscope).

Latin dance maxi-single of the year: "Love Don't Cost a Thing [Amor Se Paga Con Amor]," Jennifer Lopez (Epic).

Latin rap album of the year: *El General Is Back*, El General (Mock & Roll/Lideres).

Publisher of the year: Warner Bros., ASCAP.

Publishing corporation of the year: Warner/Chappell Music.

Latin Music Conference Focuses On Coping With Transition

BY JUDY CANTOR

MIAMI—The growing pains of an industry in transition were the focus of Latin record-label heads, radio programmers, and retailers during a series of provocative panels at the 13th annual Billboard Latin Music Conference, held at Miami Beach's Eden Roc Hotel May 7-9.

Confab panelists called for more risk-taking and a commitment to developing new artists, at the same time debating their respective responsibilities in creating new formulas for success in today's turbulent market. Industry leaders also concurred in identifying Spanish-language rock, alternative music, and hip-hop/rap as important trends for the future of Latin music, while noting that regional Mexican music would continue to hold sway.

A relaxed and reflective Ricky Martin spoke publicly for the first time in a year-and-a-half as the subject of a celebrity interview with *Billboard* Latin bureau chief Leila Cobo, which has become a regular feature of the conference. Martin advised new artists that are working to cross over not to stop singing in Spanish and to remember to embrace and affirm their Latin roots.

Martin also discussed "the spiritual awakening" he experienced during his time out of the public eye. "Life was really crazy," said Martin, who either wrote or co-wrote all of the often introspective songs on his two upcoming albums, in English and Spanish. "I needed to step out of the picture . . . I feel good."

Senior executives from seven U.S. Latin record labels convened for the panel "A View From the Top" to discuss the current challenges of working in the largest Latin music market

in the world. They stressed the importance of measuring when to take risks. "We are in an era in which we have to know how to manage our money," Warner Music Latina president George Zamora emphasized.

Francisco Villanueva of independent label Mock-n-Roll put forth that the growth of the U.S. Latin music market has also seen an increase in the costs of producing and marketing artists in a manner that is competitive with Anglo acts.

"The phenomenon and success of Latin music comes at a price—that's the cost of doing business in the U.S.," concurred Crescent Moon Records president Mauricio Abaroa, who cited the need for "new proposals that permit more variety" within the Latin music market.

Marco Antonio Rubi, general director of MuXXic Latina, suggested that labels should seek out artists in their Latin American countries of origin. The executives unanimously promoted the aggressive development of new artists. "We need to build more Marc Anthonys, Shakiras, Ricky Martins," EMI Latin Music USA president/CEO Jorge Pino said. "That's the biggest challenge we have today."

The "dysfunctional" marriage of the recording industry and radio was a topic that particularly spurred the lively panel. Noting the reluctance of radio to open up to new music, Zamora said, "Communication between radio and the labels must improve if we are to succeed."

Radio programmers expressed their viewpoints at Tuesday's "Programming to the 12-24 Set" panel, one of three presented by

Billboard and Hispanic Broadcasting Corp. (HBC) "Radio's business is selling advertising, [not records]," HBC VP of programming and special projects David Gleason said. "The interests of the radio and record industries are not opposed; they're just different." PDs discussed the distinct niches of the fragmented Latin market and researching Spanish-speaking and bilingual audiences.

Billboard contributor Ramiro Burr moderated a session on trends in regional Mexican programming, in which panelists including HBC consultant Eleazar Garcia and Musimex's Gilberto Moreno focused on audience taste as reflected in radio-station research. In another session, Arbitron VP of programming services Bob Michaels explained the use of the experimental Portable People Meter research tool and its potential impact on measuring Hispanic media audiences.

Record-label executives and brick-and-mortar and Internet retailers faced off at a retail session. "Everyone needs to be sensitive to the development of an artist," said moderator and Delanuca Distribution president Gustavo Fernandez, summing up remarks made by Sony Discos VP of sales Jeff Young, Ritmo Latino president David Massry, and others. "That partnership needs to come to the forefront."

At the ASCAP-hosted songwriters' panel, aspiring composers were critiqued by such pros as Mike Santander and brothers Omar and Adolfo Valenzuela. The TV panel examined the success of the new international "star making" programs. Wrapping up the conference panels was the perennial Latin rock session, which explored the future of the genre.



Heineken Back As Sponsor Of R&B/Hip-Hop Conference

Heineken USA will join *Billboard* in presenting the 2002 Billboard-AURN R&B/Hip-Hop Conference & Awards. Heineken returns as the event's title sponsor for the third consecutive year. The conference takes place Aug. 7-9 at the Eden Roc Resort in Miami Beach.

"Heineken is proud to support the recognition and development of urban-influenced music," says Brian A. Gray of Heineken USA. "Through the efforts of the Heineken Music Initiative, which is dedicated to the creation of urban-influenced music, as well as our continued sponsorship of the Billboard R&B/Hip-Hop Conference & Awards, we are committed to this powerful music genre."

This year's conference will focus on issues and opportunities in urban music and will bring together many of the biggest names in R&B and hip-hop for three days of networking and fun. Panels will examine critical issues relating to radio programming, the current financial terrain, urban music in the digital age, and more. The event will also include a Heineken Lounge, networking receptions, an exhibit hall, nightly artist showcases, and the star-studded awards show on Aug. 9.

For more information on the Billboard-AURN R&B/Hip-Hop Conference & Awards presented by Heineken, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646.564.4648

u p c o m i n g e v e n t s

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Eden Roc Resort • Miami Beach • Aug. 7-9

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: U.K. rock trio *Doves* generated a healthy buzz with their 2000 debut album, *Last Souls*, but few would have predicted that the group's sophomore Heavenly/Capitol set, *The Last Broadcast*, would bow at No. 1 on the U.K. album chart last week. Bassist *Jimi Goodwin* discusses *Doves'* evolution and the group's plans for the year ahead in an interview that will appear exclusively on Billboard.com.

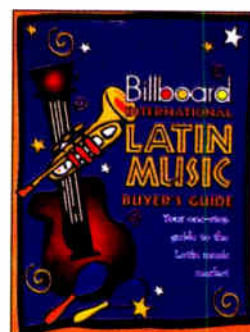


Doves

Also this week, read the third of four installments in *Billboard.com's* series of excerpts from *Miles Beyond: The Electric Explorations of Miles Davis 1967-1991*, the new book by Paul Tingin.

Plus, *Billboard.com* will feature exclusive reviews of Phish guitarist *Trey Anastasio's* self-titled Elektra solo debut and underground rock outfit *Wonderlick's* self-titled debut for Future Farmer Records.

News contact: Jonathan Cohen • jacohen@billboard.com



of the week LATIN MUSIC BUYER'S GUIDE

Companies looking to advertise in *Billboard's* 2003 *International Latin Music Buyer's Guide* have until June 19 to reserve their space.

The *International Latin Music Buyer's Guide* is the only one-stop resource guide to the Latin music market. It contains more than 3,000 listings of record labels, music publishers, wholesalers and distributors, artists, agents, attorneys, management firms, Spanish-language radio stations and other media outlets from more than 18 countries.

Advertising in the Guide exposes businesses to thousands of Latin music industry professionals who consult the Guide year-round for the most up-to-date contact information. Make sure this targeted audience sees your ad!

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Walk This Way, Jay

Aerosmith lead singer Steven Tyler made a stop by *The Tonight Show With Jay Leno* as Jay celebrated his 10th anniversary as host of the nighttime TV staple. Aerosmith has appeared on *The Tonight Show* 185 times since the show was launched with Steve Allen in 1954. Uh, just kidding.



Taking Out The Garbage

The 9th annual WBOS Boston EarthFest drew more than 125,000 fans last month and featured six hours of exhibits and music to raise environmental awareness, including performances by Bonnie Raitt, Lisa Loeb, Midnight Oil, and Garbage. Here, WBOS radio personality Neal Robert is pictured getting hair tips from Garbage lead Shirley Manson, who commented, "We obviously have concerns about the environment, like every sane person would. That's why we're here."

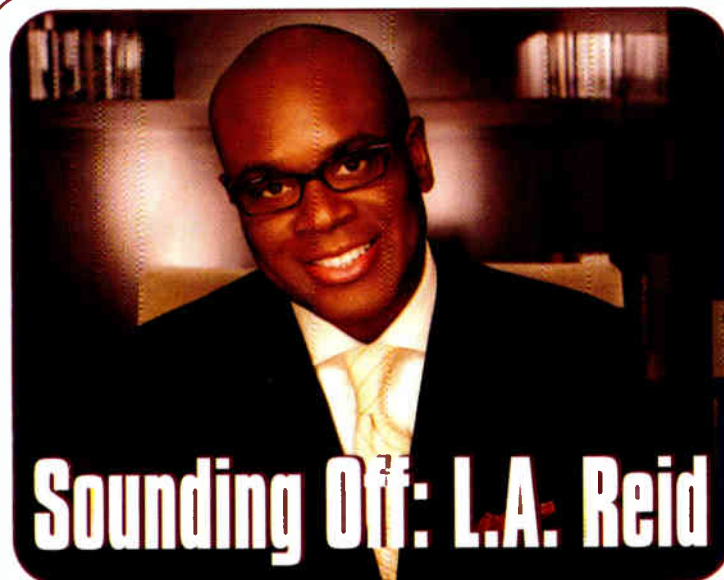


Branching Out In Tucson

Teen pop-rock queen Michelle Branch recently awarded Tucson, Ariz.'s Santa Rita High School with an in-school concert for its part in building nine houses for Habitat for Humanity over the past decade. On hand were anchors for Channel One, a TV program that delivers news and entertainment for youngsters, which sponsored the contest. From left are Channel One anchor Derrick Shore, Branch, and Channel One anchor Janet Choi.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Be warned: Visitors to the midtown Manhattan office of Arista president/CEO Antonio "L.A." Reid are bound to get an earful, courtesy of the stylish, blue-bespeckled exec.

As Reid flashes a sportive smile and punches the play button on his custom-designed, state-of-the-art sound system—among his greatest personal joys—he declares, "I like my music *loud*."

As the voice of recent Arista signing Avril Lavigne sates the room at a rumbling volume level perhaps comparable to the collapse of the Himalayas, Reid leans back, begins strumming an air guitar, and appears utterly at peace. Beside him, a candle flame flickers as the sound waves literally stir a breeze.

"I spent so many years working in the studio as a songwriter and producer that I spoiled myself," explains the Grammy Award-winning A&R honcho, musician, and co-founder with Kenneth "Babyface" Edmonds of LaFace Records in 1989, which earned the pair 33 No. 1 singles. "I insist on having serious sound systems wherever I go"—including his primary home in Atlanta. "Unfortunately, I couldn't do this in a Manhattan apartment," Reid says.

"This office is the sound factory; this is what we do," he adds. "It's a business driven by music. When a project gets the stamp of approval from this office, things start moving. It has to be a creative space."

Reid's elaborate system is grounded by a McIntosh C35 control center, which he has used for more than 12 years. "I like its warmth—it uses tubes, which gives the music a sound that I really like and trust." Complementing compo-

nents include Crown DS-400 and Cello Duet 350 amplifiers, two Sony CD players (configured for an instant A/B comparison of two mixes of a song), Sony DVD player, Aiwa VCR, MMF turntable, Panasonic DAT, Sony 3/4-inch player, DirecTV delivered across a generously sized TV screen, and a cassette deck. The latter, Reid says, he has used only once—to play a Lauryn Hill song written for Carlos Santana: "You never know where the hits are going to come from," he says.

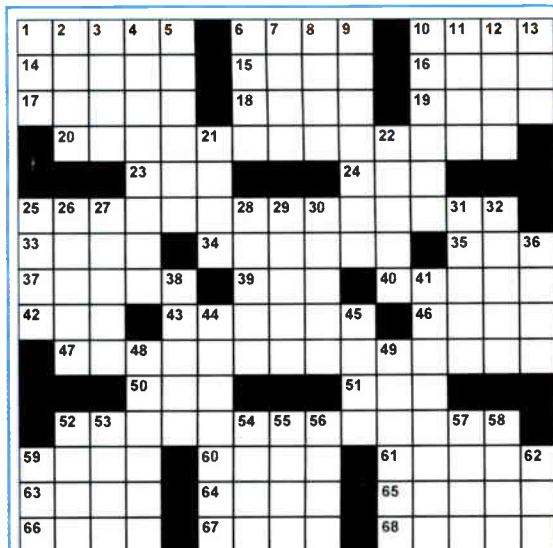
Meanwhile, the robust lungs of his system—the speakers—are so stalwart that they probably deserve VP titles at Arista. Designed by Herb Powers from New York's Hit Factory and Legacy Audio's Bill Dulleston, the focus is on two five-foot-high versions of Legacy's flagship Helix series. The tweeters and midrange components, imported from France and

Italy, are angled to accommodate listeners' movements

around the office. The bass output is capable of pumping 1,000 watts, while two 15-inch subwoofers mounted into the walls are powered with 750 watts each. The Legacys are accompanied by two wall-mounted Tannoys just in case the eardrums aren't completely engaged.

"Wow" is the most frequent response I get when people hear the system," Reid says. "People of discriminating taste often say I have the best system they've ever heard"—though he does reluctantly admit to one audiophile rival: "[Sony Music chief] Tommy Mottola has a really good one. He had it custom-built, so there are no labels on anything. I asked, but he wouldn't tell me how it was made."

CHUCK TAYLOR



'DUH!' by Matt Gaffney

- Across**
- 1 Singer who married bandleader Xavier Cugat
 - 6 ___ out a tune
 - 10 Tom Petty album "___ Promises"
 - 14 Reddy who's a woman
 - 15 Zero's letters on a phone
 - 16 Sign of the future
 - 17 Jim Reeves's "___ of Me"
 - 18 Simone of R&B
 - 19 1987 No. 20 hit for Lionel Richie
 - 20 1983 bagpipe-driven hit by... well, duh!
 - 23 "___ the season to be jolly..."
 - 24 Bandy of country
 - 25 Classic 1964 album by... well, duh!
 - 33 Lenny Kravitz album "___ Said"
 - 34 Go by, as time
 - 35 Cabin component
 - 37 "Some say love, ___ river..." ("The Rose" line)
 - 39 Verb ending, in Britain
 - 40 River mentioned in "The Ballad of John & Yoko"
 - 42 Shannon who did "Hats Off to Larry"
 - 43 They can get you backstage
 - 46 Street for Bob Seger
 - 47 1992 hit by... well, duh!
 - 50 Article written by the Scorpions?
 - 51 Ending for chariot
 - 52 1985 rock tune by...well, duh!
 - 59 She once butchered the national anthem
 - 60 Stadium for the Mets
 - 61 With "The," TV show with a rousing Mike Post theme song
 - 63 B.B. King's "___ Child"
 - 64 One of 96 in a song
 - 65 Aquarium fishes
 - 66 Last word of "For He's a Jolly Good Fellow"
 - 67 Billy Idol's "Rebel ___"
 - 68 With "The," R&B group that had a No. 1 hit in 1963 with "Easier Said Than Done"
- Down**
- 1 The ___-Lites ("Oh Girl" group)
 - 2 Sphere prefix
 - 3 Jackson of "It's Alright to Be a Redneck"
 - 4 Races where people listen to "Sailing"?
 - 5 The tiniest amount
 - 6 Cymbals sound
 - 7 "Thriller" label
 - 8 Kevin Eubanks leads his band
 - 9 Painful shocks
 - 10 Where a Eurail passenger may stay
 - 11 Part of ASCAP
 - 12 Depend (on)
 - 13 Genes, roughly
 - 21 "The trouble ___ drinks!" ("Gee, Officer Krupke" line)
 - 22 Liner ___
 - 25 2499
 - 26 L.L. Cool J's "___ Up L Chill"
 - 27 Simon & Garfunkel's "For ___ Whenever I May Find Her"
 - 28 Beethoven's "Fur ___"
 - 29 Deep voices
 - 30 They're sharp at the Olympics
 - 31 Cuban kid once in the news
 - 32 ___ Youth
 - 36 Drums great Krupa
 - 38 "Are we ___?" ("Send in the Clowns" line)
 - 41 United Arab ___ (Middle East country)
 - 44 ___ International
 - 45 On ___ (how some articles are submitted)
 - 48 Close
 - 49 Tell a tale
 - 52 New ___
 - 53 Woman's name that means "Ireland"
 - 54 "Of ___ I Sing"
 - 55 Michael Jackson hit "___ the World"
 - 56 Jazz great Hines
 - 57 Songlists
 - 58 Race loser
 - 59 Bon Jovi's "___ of Roses"
 - 62 Conan's bandleader

The solution to this week's puzzle can be found on page 66.

RIM SHOTS

by Mark Parisi



THE 18th ANNUAL GOLF CLASSIC

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Windows Media

Congratulations, Lenny, on being the first recipient of the Windows Media Innovation Award.

As an artist, Lenny Kravitz is no stranger to innovation. His signature blend of soulful funk and driving rock is ingrained on the face of modern pop.

As a pioneer in the use of digital music and the Internet, Microsoft Windows Media has been with Lenny from the start. He recently became the first artist to qualify for a Grammy Award nomination through online sales of music downloads for his hit single "Dig In." He was also one of the first to offer a music download on the Internet via MTV.com and VH1.com. Both were made possible using Windows Media from Microsoft.

Windows Media lets Lenny give his fans the highest quality sound and video available on the Internet. All in the name of music. Let it rule.

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See Lenny Live!

Concert dates:

- | | |
|-----------|--------------------|
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| July 13 | Atlantic City, NJ |
| July 16 | Washington, DC |
| July 17 | Holmdel, NJ |
| July 19 | Wantagh, NY |
| July 20 | Boston, MA |
| July 22 | Cleveland, OH |
| July 23 | Detroit, MI |
| July 26 | Chicago, IL |
| July 27 | Indianapolis, IN |
| July 29 | Cincinnati, OH |
| July 30 | Toronto, Canada |
| August 1 | Charlotte, NC |
| August 2 | Raleigh, NC |
| August 4 | W Palm Beach, FL |
| August 8 | Atlanta, GA |
| August 9 | Nashville, TN |
| August 11 | Columbus, OH |
| August 12 | St. Louis, MO |
| August 14 | Kansas City, KS |
| August 15 | Dallas, TX |
| August 17 | Houston, TX |
| August 18 | San Antonio, TX |
| August 20 | Albuquerque, NM |
| August 21 | Denver, CO |
| August 23 | Seattle, WA |
| August 24 | Vancouver, BC |
| August 26 | Sacramento, CA |
| August 28 | San Francisco, CA |
| August 29 | Irvine, CA |
| August 31 | Las Vegas, NV |
| Sept 1 | San Diego, CA |
| Sept 2 | Phoenix, AZ |

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