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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 15, 2002

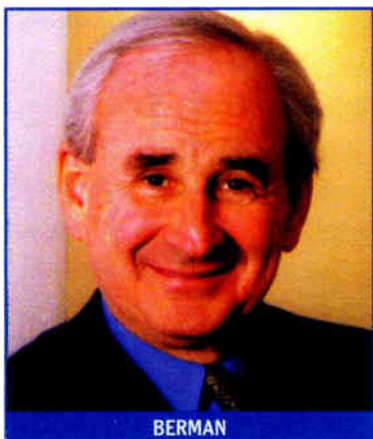
## IFPI Confab To Discuss Global Piracy

Delegates From 37 Countries Gather To Conceive Common Solution To Music Theft

BY BILL HOLLAND

WASHINGTON, D.C.—International Federation of the Phonographic Industry (IFPI) delegates from 37 countries fly into D.C. this week (June 10-14) for the international record-industry trade group's semi-annual gathering. High on the agenda, chairman Jason Berman says, will be discussions to try to seek solutions to a major problem facing label execs in countries whose copyright laws and enforcement policies vary from outmoded to nonexistent: global piracy in all its treacherous facets.

Berman says, "It's a critical issue,



BERMAN

no doubt, both physical piracy and online. And when you think of all the countries involved, we're operating with 37 different legal environments, many of them certainly different from that of the U.S. Most of them also have far less developed piracy laws." The meeting, he adds, "is designed to try to get a common set of understandings on a worldwide basis among all the national groups."

Berman focuses on the particular problems in Spain, which he has visited three times in recent months. "Spain has this phenomenon, people  
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## Usher Tops BB R&B/Hip-Hop Award Finalists

BY GAIL MITCHELL

LOS ANGELES—Arista artist Usher leads the list of finalists for *Billboard's* second annual R&B/Hip-Hop Awards show with eight nominations, including top R&B/hip-hop album, top R&B/hip-hop artist, and top R&B/hip-hop singles artist. The Aug. 9 ceremony, presented by Heineken and staged at Miami Beach's BillboardLive venue, will cap the third annual Billboard/American Urban Radio Network R&B/Hip-Hop Conference Aug. 7-9

that is being held at Miami Beach's Eden Roc Resort.

"R&B is on the rise, and I'm pleased at how people feel about what I call 'my coming-of-age album,'" Usher says of *8701*. The album has spent 43 weeks on both the Top R&B/Hip-Hop Albums chart and the Billboard 200 and spawned the hit singles "U Remind Me" and "U Got It Bad."

"This is sort of like a cycle," continues Usher, whose 1997 sophomore  
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### The White Paper

## Columbia's Wayfaring Taylor Reflects On 'October Road'

Well, I'm going back down,  
 Maybe one more time.  
 Deep down home, October Road . . .  
 Oh promised land,  
 And me still standing.  
 It's a test of time, it's a real good sign.  
 —"October Road." James Taylor, 2002

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music-industry topics by *Billboard's* editor in chief.

NEW YORK—"You've got to surrender to something," says James Vernon Taylor, 54, as he digs into a delicatessen buffet of assorted sandwiches and sal-

TEENAGE STUDENT/TROUBADOUR "JAMIE" TAYLOR AT MILTON ACADEMY, MILTON, MASSACHUSETTS



ads on a sunny late April afternoon in the lounge of Right Track Recording, just off Times Square in Manhattan. "It may be work or travel and the need for it, it may be love, it may be fate or mortality, it may be acceptance of at least the possibility of something greater than you know or can see."

Taylor is reflecting this spring day on both the process of naming his new album—christened *October Road* on this very day and due Aug. 13 from Columbia Records—and of having opted to make another album at all, given the current complexities of his life.

Married for the third time in February 2001, and the father of twin boys who celebrated their first birthday in April, a trim, tensile, and flinty-eyed Taylor finds himself flourishing at a far higher personal and professional plateau than he could possibly have imagined in 1968, when he released his first album on the Beatles' Apple label. At that  
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MUSIC PUBLISHING  
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# Sentiment Shifts Against Messier

BY **MATTHEW BENZ**

NEW YORK—While observers of Vivendi Universal say it may still be too early to discuss chairman/CEO Jean-Marie Messier's departure, a recent move by the company's board of directors highlights the shifting sentiment—from those within the company, as well as its investors—against the executive and his vision for Vivendi.

After an all-day meeting May 29, Vivendi's board of directors announced the formation of a corporate governance committee that will offer recommendations to Messier (*Billboard*, June 8). The creation of the committee—a step in the direction of reduced powers for Messier—is seen as a compromise between those on the board who reportedly wanted Messier's removal and those who wished for him to stay.

It also signals a more active role for Edgar Bronfman Jr., whose family owns a 6% stake in Vivendi. He relinquished his executive responsibilities at Vivendi, including oversight of the Universal Music Group, at the end of the first quarter (*Billboard*, Dec. 22, 2001). He will now co-chair the committee, with board member Marc Viénot.

The board also decided at that meeting not to convene a new shareholders' meeting, as it had previously said it might after Vivendi found "fraudulent manipulation of the votes" at the original meeting April 24. That leaves standing shareholders' defeat of a controversial stock-option plan that Messier said was needed to retain top executives.

What may have disappointed investors most about the board meeting was Vivendi's decision not to say how it will trim its 31 billion euros (\$28 billion) of debt. Instead, Vivendi said "details will be given as and when transactions take place."

Vivendi's New York-listed shares—which are down 46% since Bronfman

announced his decision to relinquish executive responsibilities last December—continued their fall the day after the board meeting, closing \$1.75, or 5.5%, lower, at \$29.82. On June 5, the shares stood at \$29.22.

Debt has increased as Vivendi has grown under Messier's direction, starting with the acquisition of the Bronfman-controlled Seagram's music and film assets in 1999, to the \$10.3 billion purchase of the former USA Networks' film and TV assets completed earlier this year.



Cutting debt may alleviate criticism Messier has received as his vision has failed to materialize for a diverse media and entertainment company working in concert to pipe its music, movies, and books across traditional and new, Internet-based platforms.

There was further criticism from some corners after it was revealed Messier's earnings after taxes rose 66% to 2.37 million euros (\$2.23 million) in 2001, even as Vivendi reported a loss of 13.6 billion euros (\$11.9 billion).

This year, Vivendi has taken small debt-reduction steps, such as the potential sale of its Italian pay-TV unit to News Corp.'s rival service.

In an effort to assure investors its debt-reduction plans are on track, Vivendi announced the day after its board meeting that its borrowing capacity is sufficient and no longer tied to the decisions of rating agencies.

In early May, Moody's Investors Service

cut Vivendi's rating to the lowest investment-grade level, citing Vivendi's newly disclosed obligations to pay the former shareholders of Rondor—the music publisher Seagram purchased in 2000 for \$12.5 million and 4.8 million shares—about \$220 million and potentially repurchase shares of its own stock. The other major rating agency, Standard & Poor's, has since switched its outlook for Vivendi's rating to "negative."

Vivendi's best chance for debt reduction may be to sell part of its 63% stake in Vivendi Environnement, the water-services company around which Messier began building Vivendi Universal. Yet divestiture is limited by the French government's desire to see Vivendi Environnement remain in French hands.

Vivendi's strategic challenge is similar to that of AOL Time Warner, which must streamline and strengthen itself in the wake of the America Online-Time Warner merger as investors demand simpler corporate structures and stronger performance.

Both companies are products of the technology-fueled stock market boom of the late 1990s and 2000, when hopes were high for the convergence of new and old media. One media investment banker notes, "Part of what we're seeing now is you loaded up companies, [and] you haven't been able to cut costs fast enough to make up for the declining market."

Others say Messier may have too boldly professed confidence in his vision and thus alienated investors. As one company observer notes: A year ago, "Vivendi was being praised very widely for having created this vertically integrated media conglomerate. [Now] it's being criticized for having put together the self-same thing. It's just incredible how strong a driver sentiment can be."

# Bertelsmann Set To Acquire Napster Assets

Copyright-Infringement Suits Frozen As File-Swapping Service Files For Bankruptcy Protection

BY **BRIAN GARRITY**

NEW YORK—Napster's filing for Chapter 11 bankruptcy protection—a move that was expected (*Billboard*, May 25)—sets the stage for Bertelsmann to acquire the file-swapping service's assets and freezes the music industry's copyright-infringement litigation against the company.

Those suing Napster may now seek settlement through the bankruptcy proceedings. Meanwhile, Bertelsmann—which, according to documents filed with a U.S. Bankruptcy Court in Delaware, has sunk more than \$91 million in loans into the swappery—hopes to use the Redwood City, Calif.-based company's technology, and presumably brand name, to launch a for-pay digital music service of its own. That is, provided another company doesn't outbid the German conglomerate for the assets. No other potential buyers have yet stepped forward.

Napster CEO Konrad Hilbers said in a statement, "The Chapter 11 process will allow the company to move forward with a talented team and continue on the path toward launch, while pursuing a plan to make payments to our creditors." According to papers filed with the

Delaware court, the company claims \$7.9 million in assets and \$101 million in debt as of April 30.

Napster is said to be seeking \$5.1 million in debtor-in-possession (DIP) financing from Bertelsmann, which last month agreed to a buyout deal with the



company that includes \$8 million toward the settling of outstanding debts and the assumption of liabilities (*Billboard Bulletin*, May 17). Finalization of the Bertelsmann acquisition pact requires court approval as part of the bankruptcy proceedings.

Napster, which currently has a staff of 18, says it plans to rehire up to 28 additional employees once it receives DIP funding.

Bertelsmann is the company's largest secured creditor. Napster's top unsecured creditors are the U.K.'s Assn. of

Independent Music, at \$3.79 million, and the law firm of Napster attorney David Boies—Boies, Schiller & Flexner—at \$2.14 million.

Reaction to the bankruptcy filing from those suing Napster for copyright infringement—a crusade that has gone on for more than two years—has been quiet. In a statement, Recording Industry Assn. of America president Cary Sherman said, "We look forward to Napster becoming a legitimate online music service in which artists and record companies are fairly compensated for the use of their works."

However, launching and succeeding with a legitimate service is still expected to be a challenge for Napster, even inside the fold of Bertelsmann. Among the hurdles facing the company: Napster has yet to strike content licensing agreements with the major labels; even with major-label content, any legitimate version of the service will have substantially less music than Napster used to have as an unregulated peer-to-peer application; and it, like all other for-pay services, will have to compete with free Napster clones like Kazaa and Audiogalaxy.

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ARTIST	ALBUM
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JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
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Chart Beat™ by Fred Bronson

**'CONVERSATION' STARTER:** There'll be a whole lot of conversation in the coming weeks if a longstanding chart record falls, as it is expected to do when the U.K. arm of RCA releases the single "A Little Less Conversation" by Elvis vs. JXL June 10.

Elvis is, of course, **Elvis Presley**. JXL is a producer/DJ from the Netherlands, **Tom Holkenborg**. The song hails from the soundtrack to *Live a Little, Love a Little* and peaked at No. 69 on The Billboard Hot 100 when it was released as the B-side of "Almost in Love" in 1968. That latter side didn't fare as well, faltering at No. 95. In the U.K., "A Little Less Conversation" has never charted.

The reason the song has such a hot buzz in 2002 and is expected to enter the U.K. singles chart at No. 1 is its usage in a Nike TV commercial themed around the World Cup. And the reason this single could be so significant in chart terms is that in the U.K., Presley has had 17 No. 1 singles to date. That puts him in a tie for first place among artists with the most chart-topping titles. He's tied with **the Beatles** and has been since Sept. 3, 1977. That's when "Way Down" reached pole position in the wake of Presley's death. Now, some 25 years later, it looks like Presley will finally pull ahead and claim his 18th No. 1 single.

Even if "Conversation" were released in the U.S., it wouldn't affect first and second place among artists with the most No. 1 hits. The Beatles have the championship to themselves with 20, and Presley is runner-up, with 17.

**NUMBER NINE:** Who could let a week go by without mentioning a new chart achievement by **Ashanti**?

This issue, the newcomer enters elite territory as her Murder Inc./Def Jam single "Foolish" remains No. 1 on The Billboard Hot 100 for a ninth week. That means "Foolish" is one of only six singles in the rock era by a solo female artist to rule the chart for nine weeks or more. Ashanti has equalled the nine-week mark set by **Kim Carnes** in 1981 with "Bette Davis Eyes."

The only singles by solo female artists with more weeks at No. 1 than "Foolish" are "You Light Up My Life" by **Debbie Boone** and "Physical" by **Olivia Newton-John** (10 weeks each), "Un-Break My Heart" by **Toni Braxton** (11 weeks), and "I Will Always Love You" by **Whitney Houston** (14 weeks).

**IT'S A 'SIN':** **Elton John** already has the most No. 1 and top 10 hits on the Adult Contemporary chart, but he is runner-up when it comes to the most chart entries. In first place is **Barbra Streisand** with 63.

With the debut of "Original Sin" (Rocket/Universal) at No. 30, John closes the gap between him and Streisand. "Sin" is Elton's 62nd AC chart entry. Streisand's most recent AC appearance was the No. 28 posting of "It Must Have Been the Mistletoe" last December.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

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# Cubadisco Trade Fair Looks Beyond Latin Music Sphere

BY HOWELL LLEWELLYN

HAVANA—In 2003, Cuba's annual music trade fair Cubadisco will look beyond the Latin music sphere for the first time, strengthening its European links by choosing Germany as its invited "guest" country.

The move follows years of close links between Cubadisco and Germany's annual PopKomm trade fair, and PopKomm director Uli Grossmaas has no qualms about raising the prospect of a Cubadisco-PopKomm union. "A permanent joint trade fair would still be four or five years away," Grossmaas tells *Billboard*. "The marriage proposal has been made; we shall help organize next year's Cubadisco. But all marriages involve two individuals, and there are always problems to overcome."

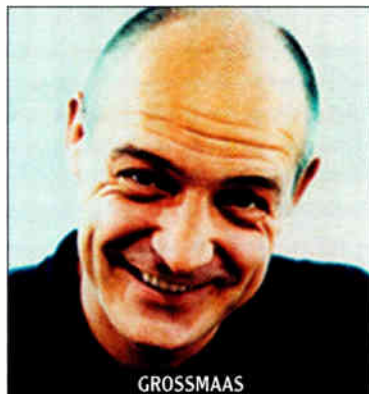
Mexico was spotlighted as the guest country at the sixth Cubadisco,

held May 22-26, following Brazil last year. This year's event was held for the first time at the 17th-century Spanish colonial San Carlos Morro-Cabaña fortress, overlooking Havana Bay and Old Havana, but a new site will be chosen next year.

Cubadisco executives have been communicating with the German embassy in Havana about next year's event. A special Cubadisco 2003 presentation will be made at this year's PopKomm, held Aug. 15-17 in Cologne, which an official Cuban delegation will attend.

Dominique Leguern, director of Cannes-based annual trade fair MIDEM, also attended this year's Cubadisco. Leguern says she came to Havana "to learn and get the feel of Cubadisco. Cubadisco always has a stand at MIDEM in Cannes, but I wanted to see things on the ground

here... I wanted to talk about how we could help them gain more visibility. They are right to promote their music under one national flag [at MIDEM



GROSSMAAS

and PopKomm] because it gives them that visibility, but it's risky because Cuban music is so multi-layered."

Cubadisco president Ciro Benemelis says, "We are open to joint projects with any other trade-fair organization, and the first step is PopKomm, who will help us arrange next year's event May 7-11. No Cuban [resident] artist succeeds outside the island before he does so in Cuba, so Cubadisco is an important showcase for our artists."

Deputy culture minister Abel Acosta—who is also president of Cubadisco organizer the Cuban Music Institute—acknowledges that while the choice of Germany as the guest country shifts the focus outside Cubadisco's traditional Latin American/Caribbean home base, "Cuban music first, then Latin music, will always predominate over other music at Cubadisco."

Benemelis adds: "We never said

Cubadisco would be only for Latin countries. Who knows when the U.S. may be our invited country? After all, Brazil, ourselves, and the U.S. share the same [African] music roots."

This year, more than 500 professionals attended the fair from the U.S., the U.K., Germany, Spain, Portugal, France, Mexico, Panama, Colombia, and Venezuela. More than 100 concerts were staged at various locations across the city. As always, a major presence was Spanish authors' and publishers' society SGAE, whose Madrid-based managing director Paco Galindo says, "Cubadisco is stronger every year, and we meet many people with operations in Latin America, Europe, and the U.S. We want to show [them] SGAE's international character and the nature of SGAE's activities."

## In The News

- Ramones bassist Dee Dee Ramone was found dead June 5 in his Hollywood home. Ramone (whose real name was Douglas Glenn Colvin) was 50. The Los Angeles County Coroner's Office is investigating a possible accidental drug overdose as the cause of death. Dee Dee formed the Ramones in Queens, N.Y., in 1974, with singer Joey (Jeffrey Hyman), guitarist Johnny (John Cummings), and drummer Tommy (Tom Erdelyi). Joey died April 15, 2001, after a long battle with lymphoma.

- The judge in the music and movie industries' copyright-infringement suit against file-sharing networks Kazaa, StreamCast, and Grokster denied Kazaa's motion to withdraw its defense (*Billboard Bulletin*, June 5). U.S. District Court judge Stephen Wilson instead ordered all parties June 3 to focus on the case's contributory and vicarious liability issues. A July 8 hearing is scheduled to determine what discovery will be needed for summary judgment.

- Russell Simmons, Sean "P. Diddy" Combs, and Alicia Keys were among 100,000 parents, teachers, students, hip-hop artists, and community activists whose June 5 City Hall demonstration prompted New York Mayor Michael Bloomberg to postpone an announcement about proposed education-budget cuts totaling \$1 billion. Wyclef Jean was among 10 people arrested during the protest, which was staged by the United Federation of Teachers, the Alliance for Quality Education, and the Hip-Hop Summit Action Network.

## Love's Seven-Year Rule Challenge Dismissed

BY BILL HOLLAND

WASHINGTON, D.C.—A Los Angeles Superior Court judge dismissed a charge in Courtney Love's ongoing countersuit against her record companies, which claimed that the industry carve-out in California's so-called seven-year rule that allows companies to sue artists for undelivered albums is unconstitutional. But Democratic California Sen. Kevin Murray says the May 31 dismissal won't prevent him from bringing his bill to abolish the carve-out before the Senate Judiciary Committee as early as June 11 for a vote.

"No, the action by the judge will not affect the bill," Murray says. "While the judge threw out [Love's call for declaratory relief] and ruled the statute is not 'unconstitutional,' it doesn't mean that the statute is fair to recording artists. It's patently unfair." The bill might also be heard June 18.

As the rule is currently written, labels can go after artists even if they have not been paid advances for undelivered albums. Further, artists' groups maintain that current industry practices—especially being required to tour extensively to bolster releases—has resulted in longer times between albums, and as a result, artists are often bound to labels without chances of contract renegotiations for even longer than seven years.

Murray says he believes his bill will pass. But a spokesman for the

Judiciary Committee says he is not sure the markup will go so smoothly: "Each side says they have the votes, you know? You tell me what that means. It could be a train wreck. We'll see."

The decision by Judge Fukimo Wasserman overturned an appeals court ruling that the charge against the seven-year rule could go forward but let stand four of Love's original 15 charges against Universal Records and Geffen Records: breach of contract, breach of fiduciary duty, breach of implied covenant of good faith and fair dealing, and "promises made without intent to perform," or fraud.

A Universal Music Group spokesman says the case has been whittled down to a "garden variety" contractual dispute. Murray scoffed at that characterization: "Yeah, I guess if you pile up all the lawsuits together over the years of artists suing trying to get royalties, I suppose to a record company it is 'garden variety.'"

The lawsuit goes to trial June 11, the same day as the tentative schedule for a committee vote. Fireworks aren't expected on the first day of the trial.

If passed by the committee, Murray's bill would have to then pass both houses of the California legislature and be approved by the governor. If it goes down in flames, Murray has promised to reintroduce the bill until it passes.

*'While the judge ruled the statute is not "unconstitutional," it doesn't mean that the statute is fair to recording artists. It's patently unfair.'*  
—SEN. KEVIN MURRAY

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	306,491,000	269,324,000	(-12.1%)
Albums	290,596,000	263,352,000	(-9.4%)
Singles	15,895,000	5,972,000	(-62.4%)

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

	2001	2002	
CD	268,678,000	248,465,000	(-7.5%)
Cassette	21,352,000	14,246,000	(-33.3%)
Other	566,000	641,000	(+13.3%)

### OVERALL UNIT SALES

This Week	12,098,000	This Week 2001	13,571,000
Last Week	11,684,000	Change	(-10.9%)
Change	(-3.5%)		

### ALBUM SALES

This Week	11,918,000	This Week 2001	12,924,000
Last Week	11,488,000	Change	(-7.8%)
Change	(-3.7%)		

### SINGLES SALES

This Week	180,000	This Week 2001	647,000
Last Week	196,000	Change	(-72.2%)
Change	(-8.2%)		

### DISTRIBUTORS' MARKET SHARE 4/29/02-6/2/02

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	30.6%	16.9%	15.7%	15.1%	13.7%	8.1%
Current Albums	33.7%	16.7%	13.2%	14.2%	15.8%	6.5%
Total Singles	23.7%	25.4%	11.5%	11.1%	21.6%	6.6%

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

	2001	2002	
Current	181,002,000	160,383,000	(-11.4%)
Catalog	109,652,000	102,969,000	(-6.1%)
Deep Catalog	74,566,000	71,145,000	(-4.6%)

In calculating current sales, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 6/02/02

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



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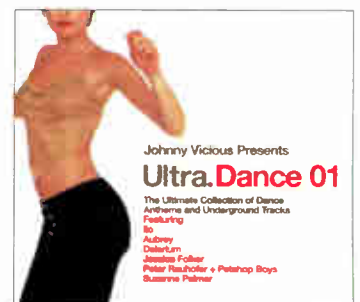
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## Signatures To License, Merchandise 'Osbornes'

BY RAY WADDELL

NASHVILLE—Leading merchandise firm Signatures Network has inked an exclusive agreement to develop merch and licensing opportunities for the popular MTV show *The Osbournes*, which follows the day-to-day lives of Ozzy Osbourne; his wife, Sharon; and kids Jack and Kelly. The show debuted March 5 as

**SIGNATURES  
NETWORK**

the highest-rated original-programming premiere in the history of MTV, which renewed the show for 20 more episodes starting in September.

Signatures, which already represented Osbourne and Ozzfest in licensing and merchandising, is seeking out top licensees to launch *The Osbournes* at retail. The response has been predictably huge.

Signatures founder and CEO Dell Furano says, "There has never been anything happening this fast and this intense. In three weeks we've had 325 different products [developed]."

First out of the box are T-shirts, caps, posters, and coffee mugs, Fura-

no says. "Within 60 days, you'll see the key chains, wall hangings, board games, and then for back to school, it's backpacks, skateboards, notebook covers. Coming up, we've got bowling shirts, lunch pails, die-cast cars, talking bobble heads." Retail

sales are projected to hit \$200 million this year.

The company has already signed on 57 licensees (including four in Europe), developing such products as a calendar featuring Lola, the Osbournes' vomiting bulldog. Signatures has licensee agreements with Accessory Network, Biodomes, and Briefly Stated. Retailers supporting the program include Gadzooks, Hot Topic, Sam Goody, Target, and Kmart, the latter two offering sanitized versions of the products.

Signatures VP of licensing and marketing Matt Hautau says, "We're hoping the [upcoming season] of *The Osbournes* will create a whole new buzz heading into the back-to-school and holiday seasons. The retailers want it, and consumers love it."

## Dual Vision Takes Hold On Broadway Tonys Split By Two Radically Different Musicals

BY WAYNE HOFFMAN

NEW YORK—Broadway is holding on to its traditions while simultaneously reaching out in new directions. Proof was offered at the Tony Awards ceremony June 2, when rapper Mos Def—currently making his Broadway debut in the Pulitzer Prize-winning play *Topdog/Underdog*—appeared as part of a musical salute to Richard Rodgers, singing "My Favorite Things" from *The Sound of Music*.

But the real proof of Broadway's dual vision was evident in the competition among musicals. Two very different shows split most of the major awards: the old-fashioned comedy *Thoroughly Modern Millie* and the distinctly nontraditional satire about toilets, *Urinetown: The Musical*.

Unlike last year, when *The Producers* shut out all others, this year several musicals were honored at the Tonys, held at Radio City Music Hall and televised on PBS and CBS. The revival of *Oklahoma!* picked up an award for supporting actor Shuler Hensley, while *Into the Woods* won a pair: best lighting, for Brian McDevitt, and best musical revival. John Lithgow was named best leading actor in a musical for *Sweet Smell of Success*, the show's only win. (Producers announced two days later that *Sweet Smell* will close June 15.) And Elaine Stritch won the



FOSTER

race for special theatrical event for her one-woman show *Elaine Stritch: At Liberty*; it was the first Tony for the 77-year-old Broadway legend.

Still, *Urinetown* and *Thoroughly Modern Millie* dominated. The former picked up Tonys for its score (Greg Kotis), book (Kotis and Mark Hollmann), and direction (John Rando). The latter picked up trophies for choreography (Rob Ashford), orchestration (Doug Besterman and Ralph Burns), costumes (Martin Pakledinaz), featured actress (Harriet Harris), lead actress (Sutton Foster), and the big one: best musical.

Foster, who started off as an understudy in *Thoroughly Modern Millie* workshops, was taken aback by her vic-

tory. "It's always going to be a surprise on this level—it's still a surprise that I'm a lead in a Broadway show," she tells *Billboard*. "I'm trying to take it all in and enjoy every minute of it."

Kotis says the Tonys give a "badge of credibility" to *Urinetown*, which started as an off-off-Broadway show at New York's Fringe Festival before moving to off-Broadway last spring and Broadway last September. "This proves that the same heart and spirit that exists [in experimental theaters] is also alive in the commercial world." He and Hollmann are collaborating on two new musicals, and Kotis says that despite their newfound access to major venues, their shows may start on small downtown stages like *Urinetown* did.

*Urinetown* and *Thoroughly Modern Millie* have one thing in common: RCA Victor issued the *Urinetown* cast album last fall and will release *Thoroughly Modern Millie's* June 11 (see review, page 22). RCA Victor Broadway consultant Bill Rosenfield says the Tonys will give *Urinetown* "validation that will make it easier for people to pick up and buy," while the awards will make *Millie* "a staple for anybody who owns a show-album collection." He says that despite different approaches, the two shows share something: "Talent. Both shows sound young and vital. These aren't old hat at all."

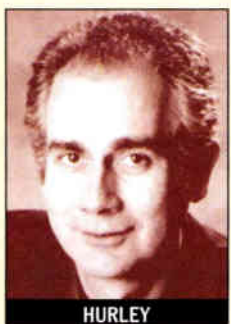
## Executive Turntable



ELLNER



EISENBERG



HURLEY

**RECORD COMPANIES:** David Ellner is promoted to CFO/senior VP of operations for Universal/Motown Records Group in New York. He was CFO.

Mark Eisenberg is promoted to senior VP of business affairs for new technology and business development for Sony Music Entertainment in New York. He was senior VP and general counsel for 550 Digital Media Ventures.

Robin Hurley is named VP of A&R for Rhino Entertainment in Los Angeles. He was a DVD-audio consultant for the company.

Christina Zafiris is named VP of product management for Artemis Records in New York. She was head of marketing and new media for Matador Records.

Carla Wallace is promoted to partner and creative director for Big Yellow Dog Music LLC in Nashville. She was creative director.

John Trumpbour is promoted to

senior director of advertising for Arista Records in New York. He was director of advertising.

Grant Pavolka is promoted to manager of corporate communications for Universal Music Group in New York. He was corporate communications coordinator.

The Island Def Jam Music Group names Christine Chiappetta senior director of modern rock promotion for Island Records in Los Angeles and Leesa Brunson manager of A&R for Def Jam/Def Soul Records in New York. They were, respectively, national director of modern rock promotion for Columbia Records and A&R representative for Elektra Records.

**RELATED FIELDS:** Brad Stratton is named senior music producer of Fluid in New York. He was VP/music producer and director of music production for D'Arcy.

## 'Potter' Sales Strong, But Not Magical

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—Warner Home Video's *Harry Potter and the Sorcerer's Stone* did brisk first-week business at music retail and is on pace to rank among the biggest debuts to date for a video release. But the title (which grossed a reported \$960 million in worldwide box office) is not proving to be the all-time sales-topper that merchants arguably needed from the second-highest grossing theatrical release.

Strong pre-order business, coupled with availability of the title at nontraditional mass merchant outlets like grocery stores, computer stores, and drug stores is stealing some of its early magic at industry retailers. Instead, merchants ranging from Trans World to Musicland to Warehouse—retailers that draw an increasing portion of revenue from video—are reporting solid sales in line with projections. Specific sales figures have not been released.

This much is sure: The craze surrounding the *Potter* release—bowing the same week that Eminem's *The Eminem Show* moved more than 1 million units (see Between the Bullets, page 85)—couldn't save music retailers from a disappointing week. Overall album sales are off 7.8% from the same week a year ago.

Still, retailers are generally giving positive assessments of *Potter's* performance. Musicland divisional director of video marketing Tod Dalberg says, "Considering all the mass market and grocery store locations participating on this particular title, we feel that overall it met our expectations."

Trans World VP Mark Higgins echoes similar sentiments. "[*Potter*] has performed well. Warner has done a great job of advertising the title with institutional ads on radio and TV, and they really talked up the extra features on the DVD."

While *Potter* did more than enough business at most chains to rank as the top week-one seller year to date—edg-

ing out the previous leader, Universal's *The Fast and the Furious*—it was not the case across the board.

Warehouse Entertainment president/COO Larry Gaines says, "*Harry Potter* did well, but it did not turn out to be our biggest movie so far this year."

Warner Home Video shipped about 20 million units of the movie, split almost evenly between DVD and VHS, sources say. Warner declined to comment.

*Potter* ranks as the No. 1 title on VideoScan's "first alert" chart this week, as well as No. 12 on the *Billboard* VHS chart and No. 24 on the *Billboard* DVD chart. (VHS and DVD chart positions reflect pre-street date sales at retail. Due to reporting systems, new releases do not typically appear on the charts until two weeks after they hit shelves.)

Published reports claim that the title has become the top-grossing first-week video rental title of all time, earning an estimated \$19.1 million in a five-day take.

The release's pricing is described as highly competitive. While most music retailers were selling the DVD for \$19.95,

*Potter* was offered at computer retailer CompUSA for as low as \$10. Music retailers say this must be considered when assessing *Potter's* performance. To combat such widespread availability, some merchants led aggressive pre-order campaigns—*Potter* is Musicland's top pre-order title ever—and offered free value-adds with purchase.

Even without a new record-setter in sales, retailers are happy to have product with *Potter's* mass appeal. Many point out that video-sales records are made to be broken in a year where DVD is booming and releases like *The Lord of the Rings: The Fellowship of the Ring*, *Spider-Man*, and *Star Wars—Episode II: Attack of the Clones* remain in the pipeline.







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## TOURING QUARTERLY II

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## UPCOMING SPECIALS

**2002 LATIN MUSIC BUYERS GUIDE** - Issue Date: Aug 7 • Ad Close: June 19

**ASIA PACIFIC QUARTERLY III** - Issue Date: Aug 3 • Ad Close: Jul 9

**BILLBOARD R&B/HOP CONFERENCE** - Issue Date: Aug 10 • Ad Close: Jul 16

**DVD** - Issue Date: Aug 17 • Ad Close: Jul 23

**GREG LADANYI** - Issue Date: Aug 17 • Ad Close: Jul 23

**RETAILER'S HOLIDAY BUYERS GUIDE** - Issue Date: Aug 24 • Ad Close: Jul 30

## UNIVERSAL AMPHITHEATRE

Billboard pays tribute to the Universal Amphitheatre on its 30th anniversary. We look back at the history of the landmark theatre, highlight the executives and performers who've helped make it what it is today, and preview what lies ahead for the venue. Join the celebration. Call now!

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# ARTISTS & MUSIC

## Astralwerks' Beth Orton Re-Emerges On 'Daybreaker'

BY WES ORSHOSKI

NEW YORK—Most would probably imagine that as Beth Orton toured Europe and America in support of her sophomore set, the celebrated *Central Reservation*, the young British folkie was having the time of her life.

After only three years on the music scene and a steady shower of critical acclaim, Orton was indeed having a ball. But, nowadays, when she reflects on that 1999 tour, dominating the conversation are the health problems and promotional chores she juggled along the way.

Already plagued by a non-fatal yet highly painful intestinal disorder known as Chron's disease, Orton (whose third album, *Daybreaker*, arrives July 30 on



ORTON

Astralwerks) says she found that, after the tour, she considered calling it quits, asking herself, "Which is more important—being healthy or making albums and touring?"

She was so troubled, Orton says, that there was a "clearing of the palette" after she grew tired of touring, interviews, and even the very thing that was making her a star—her songwriting. "I got full up to the brim with it all—songwriting, music, words, people, and all this kind of analysis of, like, what it is that I'm doing and all that."

Ironically, by turning her back on her craft for a while, Orton says she has fallen even more deeply in love

with what she does. She gets almost giddy talking about the artists with whom she collaborated on *Daybreaker*: Ryan Adams, Emmylou Harris, the Chemical Brothers, and Everything but the Girl's Ben Watt.

Perhaps more so than *Central Reservation* and her 1996 debut, *Trailer Park*, the new album is equally devoted to her loves for electronica and folk; her voice floats over melotrons and upright-bass tracks one minute, only to slide across a slyly engineered Chemical Brothers track the next.

Astralwerks GM Errol Kolosine says the label has serviced triple-A programmers with "Concrete Sky," an Orton/Adams duet penned by the latter. Kolosine notes

that the electronic community will be serviced with a 12-inch promo featuring the tracks from the album "best-suited to that marketplace" and some remixes.

Jim Kaminski, rock buyer at Tower Records' Greenwich Village store in New York, says Orton seems to be at the point where she could be a "very big artist," given the right label backing. Kaminski thinks MTV2 could single-handedly break her by embracing the video for "Concrete Sky," saying the potential is there and has been there for one main reason—because "she writes songs. It's not about image; it's about songs."

## Ringenberg Rocks 'All Over Creation'

### Alt-Country Star's New Album Is Courageous Chicken/Yep Roc Release

BY JIM BESSMAN

NEW YORK—He was alt-country way before alt-country was cool, and now Jason & the Scorchers frontman Jason Ringenberg is back with his second solo album, *All Over Creation*, featuring duets with such fellow alt-country notables as Steve Earle and BR549, as well as couplings with alternative rockers like Lambchop and the Wildhearts.

The June 23 Courageous Chicken Music/Yep Roc release also solidifies Ringenberg's relationship with Chapel Hill, N.C.'s Yep Roc Records and its Redeye Distribution company. Yep Roc released the legendary Scorchers' *Wildfires and Misfires: Two Decades of Outtakes and Rarities*, which was also a co-venture with Ringenberg's Courageous Chicken label earlier this year. Redeye distributed Ringenberg's 2000 Courageous Chicken solo debut, *A Pocketful of Soul*.

Ringenberg notes that *All Over Creation* is a more ambitious project than *A Pocketful of Soul*. "Pocketful was very easy to write, because I was singing about family and roots and history," he says, "but it was a bigger project pulling all these people together and getting them in the studio."

Many of *All Over Creation's* collaborators appeared with Ringenberg when he toured worldwide or hung out with him after gigs.

"I played with Paul Burch in Ireland and saw Hamell on Trial there," he says, adding, "I've played with BR549 and done a lot of shows with Tommy Womack. Steve Earle was a little more ambitious to attempt, because he's in a higher world than I am these days, and I didn't think he'd want to [be involved] or find the time."

But Earle "jumped to it," Ringenberg says, and the two cut a modified version of the old Scorchers chestnut "Bible and a Gun," which the two revamped with Ringenberg's new, Civil War-slanted lyrics.

"I did a lot of co-writing on this album and in some cases just did [my collaborators'] songs or covers," Ringenberg continues. "And I hit upon so many different aspects of what I do as a singer—pure country, power pop, moody, and rockabilly rave-up honky-tonk."

All of the above are suitable for Jessie Scott, PD of the

X Country channel of Washington, D.C.-based XM Satellite Radio. "We've added 'One Less Heartache' [with the Wildhearts], 'James Dean's Car' [with Todd Snider], 'Honky Tonk Maniac From Mars' [with Hamell on Trial], and 'Bible and a Gun,' so it's the perfect record for us," Scott says. "He's a core artist and so embodies the spirit of what the channel's about."

Yep Roc is working the album to triple-A and Americana stations. "Jason came with us in January with *Wildfires and Misfires* and wanted to do more with this one," label manager Glenn Dicker recalls. "I was surprised, because *Pocketful of Soul* was more acoustic with a real laid-back feel, so I thought this would be more of the same Jason solo thing. But it kicked off with a rocker ['Honky Tonk Maniac From Mars'] that sounded like the Scorchers and really threw me off. Each song had a different feel, but overall it was much more rocking and seemed to have a lot of potential for getting attention."

BMI writer Ringenberg—who just completed a Swedish tour with Kevin Welch—is self-managed, but booking and publishing are "up in the air," he says. Still, he's laying out plans for "guerrilla warfare touring... Have guitar, will travel." He has a "smattering" of dates set for the summer, then will start "seriously" touring in the fall or winter, depending on his European work schedule.

"I'm sure I'll do 100 shows in the U.S. before the year passes," Ringenberg says, "but it's a lot easier for a solo guy to tour in Europe: You can hop on a train with your guitar and go to the next town, and you're a bigger name [in Europe]... because they tend to support the arts more."

*All Over Creation* is just out in England on the Spit and Polish label. "I knew it would do well in England," Ringenberg says, "because all the artists on it are hip there now—Lambchop, Paul Burch, Hamell."

As for the Scorchers, Ringenberg, who lives on a farm 40 miles west of Nashville in Dickson, Tenn. (his label's name comes from the poultry that also reside there), says, "We haven't broken up, but the pieces keep falling off the orbit." Still, the band celebrated its 20th anniversary in March and has shows slated for July in Texas.



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# Audiovent Boosted By Incubus Ties

New Atlantic Act Features Siblings Of Fellow Calabasas, Calif., Band

BY JILL KIPNIS

LOS ANGELES—The rock quartet Audiovent believes in hard work, soul-searching, and experimentation. From the band's humble beginnings as a group of junior high school friends, it has continually honed these skills in order to reach a decisive pinnacle of success—the release of its Atlantic debut, *Dirty Sexy Knights in Paris*.

When the members of Audiovent (originally known as Vent)—lead singer Jason Boyd, guitarist Benjamin Einziger, bassist Paul Fried, and drummer Jamin Wilcox—first gathered in the early '90s to explore their mutual interest in music, they spent serious time absorbing music from bands they mutually admired. By listening to acts as diverse as Led Zeppelin, Queen, and Nirvana, the group aimed to capture, with its own emerging sound, how these acts excited their respective audiences with equally effective brands of rock.

"We look at acts like Led Zeppelin and the Who, and we are inspired," Boyd explains. "We never try and directly take from them, but we want to bring that feeling back."

The Calabasas, Calif.-based act worked on that philosophy throughout high school, continually playing local gigs and sharpening songs that also drew from the spectrum of soul, funk, and jazz. After self-recording 1999's *Papa's Dojo*, the band won the attention of Atlantic and eventually entered the studio with producer Gavin Mackillop.

*Dirty Sexy Knights in Paris* is strik-

ing in its deep lyrics and electric musical energy, most notably captured on the opening track and first single, "The Energy." That song, and the cut "Underwater Silence," are inspired by a difficult breakup of Boyd's.

"Performing these [two] songs lets me move past it," he says. "I don't



know why we exactly broke up. I talk about that in 'The Energy.' Part of the reason is expressed in 'Underwater Silence,' which is about watching someone drown themselves in drugs."

So far, the group has only heard the single on the radio once, though it was definitely a memorable experience. Boyd recalls, "We were driving in separate cars, and the tour manager and I were moving the dial around when we heard it. I yelled, 'Go back, go back. That was our song!' We called the guys in the other car. It was kind of like [the

scene in the film] *That Thing You Do!* It was pretty cool."

The album is full of other notable cuts that run the gamut from acoustic-type ballads to hardcore rock numbers. The beautiful guitar strummings of "Sweet Frustration" express the sometimes "one step forward, one step back" reality of life. The notion that one decision can change everything is explored in "One Small Choice," while the lyrically haunting "Looking Down" discusses the unfettered freedoms that true independence can bring.

Audiovent (whose songs are published by ASCAP and who is managed by Scott Welch and Mark Botting of the Los Angeles-based Mosaic Media Group) has been relentlessly touring the U.S. in anticipation of the set's release, opening for such bands as Bush and Adema. It will also take part in this summer's Locobazooka tour. The group is booked by Ron Opaleski of the L.A.-based William Morris Agency.

While the group has been striving to make a name for itself through the strength of its music and live shows, it has also had to confront inevitable comparisons to fellow Calabasas act Incubus. Boyd is the younger brother of Incubus' lead singer Brandon Boyd, while guitarist Einziger is the younger brother of Incubus guitarist Mike Einziger. Audiovent's Fried is also the stepbrother of the Einzigers.

"We love our brothers and vice versa," Boyd says. "But when people say, 'You're just like your brother,' they think that's a compliment. It's kind of like hitting me in the face and then petting me. It's kind of weird. They don't know that that's not a nice thing to say to someone."

Atlantic has not been using the family connection in its marketing efforts for the band. "Obviously, it's great that they have that built-in audience," says Rachel Newman, senior director of product development for Atlantic. "People know that they are related to those guys. We haven't had to use it as a paramount marketing effort."

Instead, the company will promote the band around its tour dates, using street-marketing teams and college reps to distribute such items as stickers and samplers at local retailers and universities.

The single has already been picked up at a number of modern- and active-rock stations, including Boston's WBCN. The station's assistant PD/music director Steven Strick says, "We added it three weeks ago. [The Incubus connection] could cause people to listen. When people can make a reference to something they know and love, they're going to give it a shot."

Additional reporting by Margo Whitmire in Los Angeles.

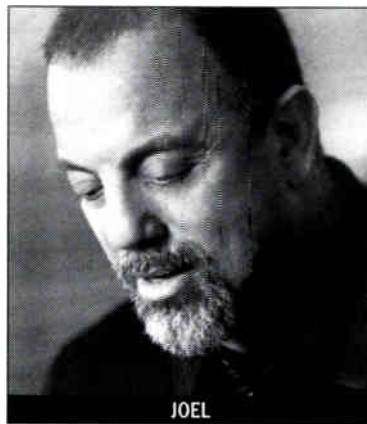
## The Beat

by Melinda Newman



**BROADWAY BOUND I:** *Movin' Out*, choreographer Twyla Tharp's new musical based on the songs of Billy Joel, begins a six-week engagement June 25 at Chicago's Schubert Theatre. The Windy City run is in preparation for the play's Broadway debut in October. The production—which begins previews at New York's Richard Rodgers Theater Sept. 30, with the official opening pegged for Oct. 24—features 24 Joel numbers and chronicles six friends during the course of two decades.

Joel, the 1994 recipient of the Bill-



JOEL

board Century Award, saw a version of the play (which boasts a 27-member cast) earlier this year and left very impressed, although he had feared that might not have been the case.

"I went not knowing what I was going to see," he says. "I mean, it could have been a cringe fest; you never know. I think of the kids singing 'Maria' at the high-school variety show. And I looked at this and I thought, 'This is really good!' The dancing was unbelievable. I was actually very moved by it, and I was expecting to be uncomfortable with it. I said, 'I like this idea. I like seeing my music danced.'"

Joel's participation was limited primarily to giving permission to Tharp, who also conceived and directed the project, to use his music. "This was really Twyla Tharp's vision," he says. "She liked this music well enough to choreograph it and work with her own dance ensemble. How much detail and actual physical labor goes into this is incredible. They said, 'What do you think?' I said, 'I like it.' Then again, what do I know—I'm a piano player."

**BROADWAY BOUND II:** Brenda Russell, Allee Willis, and Stephen Bray have been commissioned to write the music for *The Color Purple*, which is slated to open on Broadway in February 2004. "We're just at the beginning," Russell says. "We've just started writing here in L.A. We're so ready for it, but who knows when we'll finish writing—maybe a year, maybe

eight or 10 months." Russell says actress/playwright Regina Taylor will adapt Alice Walker's book for the stage, and former Radio City Music Hall executive Scott Sanders will be one of the play's producers.

This marks the first time *The Color Purple* will get the musical treatment; the book was turned into a 1985 movie by director Steven Spielberg.

**COLOR PURPLE II:** Deep Purple will spend the summer on the road with the Scorpions and Ronnie James Dio supporting the June 25 release of *The Best of Deep Purple* on Mercury/UME. Come summer's end, the group will return to the studio to record its first album of new material since 1998's *Abandon*, with producer Mike Bradford at the helm.

After Deep Purple heard Uncle Kracker's "Follow Me," which Bradford co-wrote and produced, the band tracked him down through his publisher because "they enjoyed the song so much," Bradford says. "They also wanted a producer for their next album who was also a songwriter to help them collaborate." Bradford hopes to start working on the album in the fall in Los Angeles.

Deep Purple's current lineup includes group veterans Ian Gillian (vocals), Roger Glover (bass), Ian Paice (drums), Steve Morse (guitar)—who joined the band in 1994—and keyboardist Don Airey, who took the place of founding member Jon Lord, who retired from performing this year.

**SHINING BRIGHT:** Lifehouse has just finished recording the band's follow-up to its double-platinum *No Name Face*. "We need to mix it," lead singer Jason Wade says, "and then it should be out in September."

The new DreamWorks album, titled *Stanley Climbfall*, reunites the band with Ron Aniello, who produced its previous effort. Wade says, "He's like our dad."

Drummer Rick Woolstenhulme jokes that the band has progressed in a very important way from the last album: "We have way more of a sound now. I think it's going to be harder for someone to rip us off."

With a new album coming, the band's breakthrough single, "Hanging by a Moment," continues to hang on to the *Billboard* Adult Top 40 chart, where it has resided for 69 weeks.

Wade says he still doesn't know why the song captured the limelight, but he believes it is because "it was a positive song, and everything else was so negative. I think Sept. 11 had a lot to do with it, too. People really wanted to hear something positive after that."

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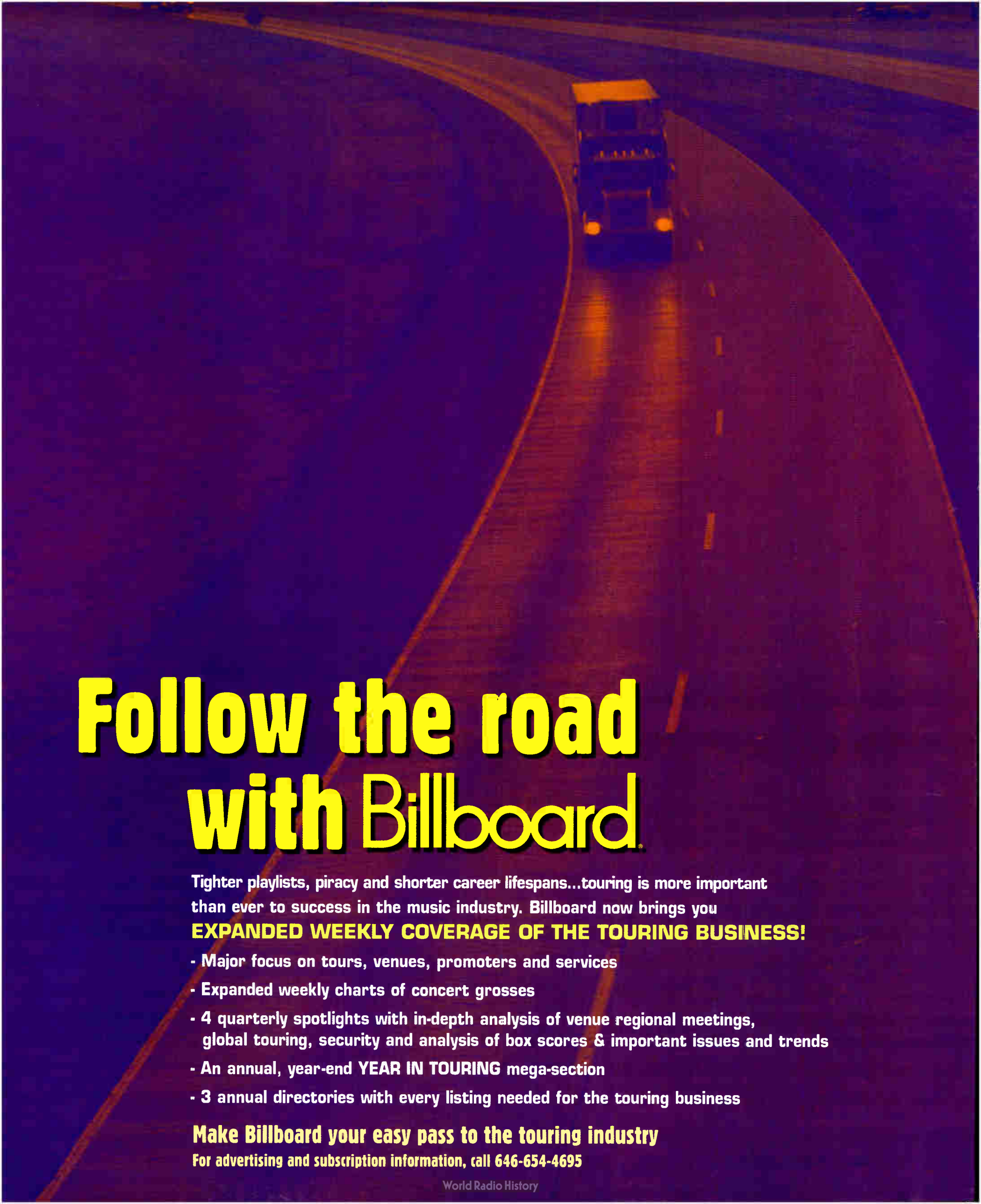
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# DiFranco Further Explores Social, Political Themes In First Video

BY WES ORSHOSKI

NEW YORK—After more than 15 albums and numerous requests from fans, Ani DiFranco finally found time recently to put together her first long-form video, *Render: Spanning Time With Ani DiFranco*.

What was the experience like? "Traumatic," the revered folkie says with a hearty laugh. "It's pretty brutal watching yourself on TV. Unless you're fuckin' Cindy Crawford, or whatever, I

the singer's shows for years. Eventually, the footage just began to pile up. "It was just kind of going into the abyss. So we thought, 'Fuck, we better make something [with this].'"

*Render* offers a "first opportunity for many fans to get a glimpse of Ani, outside of buying a ticket for a concert," says Righteous Babe president Scot Fisher, also DiFranco's manager. What's more, he says the film gives fans a look at DiFranco writing a song,

something even Fisher himself doesn't get to experience very often. "You're kind of left going, 'Oh, that's where a song comes from, there's where it happens,'" he says. "Ani's very prolific, but often you don't get to see how it's created before it's already ready and in stores."

Following the release of *Render*, DiFranco plans to issue *So Much Shouting, So Much Laughter*—her second live album (following 1997's

*Living in Clip*)—in the fall. The album will include a version of "Self Evident," a poem about the events of Sept. 11. "In the Way" and "Slide," meanwhile, will show up on her as-yet-untitled follow-up to last year's two-disc set *Revealing/Reckoning*.

However traumatic, DiFranco says there was an upside to working on *Render*: "It was also very instructive, seeing performances of the songs and just kind of what this shit looks like from

out there. It's not a perspective I get. Ya know, everything from, 'Oh, that's what the lights look like' to 'That's what you're doing back there'—I never see my hand.

"But, yeah, like anything it was very instructive while it was brutal. Two words: body image," she adds with a laugh. "You think, like, 'Oh, Christ, that's what I look like when I'm jumpin' around, flailin' like the grease monkey I am.'"



think it's a dicey proposition for any of us. So I had to get over a lot of, ya know, just self-loathing to work on it."

The two-hour *Render*, available on DVD/VHS June 11 on DiFranco's Righteous Babe label, is less a road film than an actual movie about the hard-touring singer's life over the past five years and the many topics she discusses in song. While it finds the singer at home, on the road, and in the studio, the film also delves into many of the political and social themes running through such songs as "Subdivision," "'Tis of Thee," and "Two Little Girls," all of which are performed live here.

In one scene, DiFranco discusses politics on the steps of the Lincoln Memorial. Others address capital punishment, racism, sexuality, and urban decay—especially in the singer's hometown of Buffalo, N.Y.

"My sensibility is always, 'Let's make this as meaningful and/or political as possible,'" she says. "So I sort of picked some songs that had political content that I wanted to elaborate upon, I guess. Ya know, that subdivision song, going to Buffalo and talking about white flight, urban evacuation, racism, and capital punishment."

Shot largely by friend Hilary Goldberg, *Render* also features performances of the previously unreleased songs "In the Way" and "Slide"—only "Slide" is available on the VHS version—and cameos by Hammell on Trial, as well as DiFranco's fellow Righteous Babe acts Utah Phillips and the duo Bitch and Animal.

Though she edited, produced, directed, and even shot some of the film herself, DiFranco says *Render* was largely Goldberg's idea.


"I must say I didn't have like a fire in my belly to make a movie or anything," she says with another laugh. Goldberg had been filming many of

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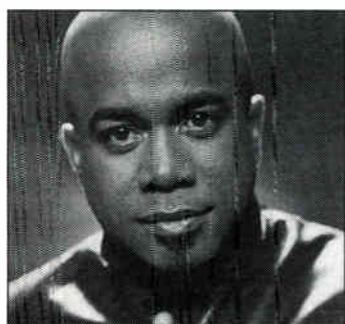
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**Goin' Solo.** On July 30, Hootie & the Blowfish frontman Darius Rucker offers his first solo disc, *Back to Then*, on Hidden Beach Records. Of the pop/R&B-flavored set, he says, "It's the record I thought I was going to make before Hootie. I'm just going back to where I came from." The first single, "Wild One," just shipped to AC radio.



**On the Road.** Venerable duo Indigo Girls are trekking across the U.S. in support of their recent Epic set, *Become You*, a project that shows Emily Saliers, right, and Amy Ray, left, revisiting the lean, acoustic-based sound of their early work. "We'd done a lot of experimentation over the last few records, which was fun and gratifying," Ray says. "It was good to strip things down and get back to basics. It's not a matter of reviving an old sound, though. For us, it's a matter of going back to our core and seeing how time has made us different."

## Continental Drift™



by Larry Flick

**LADY GRAE:** Jean Grae is not your dime-a-dozen female rapper. She has a background that nicely melds traditional music with modern street culture.

The daughter of jazz greats and South African exiled parents, Grae was born in South Africa. Moved at the age of three months, she grew up around a wide variety of music. Her parents took care in exposing the fledgling artist to the freedom of jazz and the structure of R&B.

She added hip-hop to her musical palette several years ago, when she joined an act called **Ground Zero**.

"I'm happy that I never stopped working," she says. "There isn't a time where someone can say 'Jean Grae? Yeah, I haven't heard anything from her in awhile.' There's always a release or two or three out there that I'm on."

But what about a solo project? What's taking so long? Well, it's finally done. *Attack of the Attacking Things* shows Grae in sterling form. She makes good on the potential shown on early releases, while upping the ante and showing herself worthy of playing in the same creative league as hip-hop's heavy-hitters—but with a few fresh, ear-tickling twists and tricks. Grae is about to begin shopping the project. Let the bidding war begin.

"The streets feel me, the kids feel me, and there's a market and an audience, but no label will take a chance on a solo female MC unless she's part of a crew," the artist says. "I'm a developed artist already, I have a vision, I have a sound, I have direction, and I damn well know about the business side of things. It's so difficult to get someone to see all these things and give me complete creative control over a project. I guess that's what the problem is."

For more information, call 773-645-1036 or visit the Web site [thirdearthmusic.com](http://thirdearthmusic.com).

**CHANNELING PATTI:** Edith front-woman **Karen Harris** wears the influence of punk legend **Patti Smith** quite proudly on the Boston-based band's second CD, *Hunter*.

Throughout the disc—which also features the musicianship of **Dan Jordan** (guitar), **Matthew Burke** (drums), and **Pete Suttan** (bass)—the singer vamps and chants as if she's stepped back into the salad days of the New York punk scene. Cuts like "Suffering Again" and "Coming Up Dry" have a free-form, rough-hewn sound that perfectly frames Harris' gritty delivery.

First set *Hunker Down* is already highly regarded among local tastemakers. WMBR's **Bob Dubrow** says the band's music is "extremely accomplished [and] mature pop artistry," while *The Boston Globe's* **David Wildman** says the act's lyrics are "like streetwise poetry."

Edith is expecting to hit the road for a summerlong swing of East Coast club dates. For further information, visit the band's Web site, [edithrock.com](http://edithrock.com).



GRAE

"It was myself and a dude named Rhythm, and we did a few tracks together," she says. "We sent them to [hip-hop magazine] *The Source*, and to my surprise, they printed it up. People were feeling it, but I wasn't really happy with the group."

The act eventually split, and Grae connected with Brooklyn MC **Ocean** and his group **Natural Resource**. Together, they earned props from purists for the jam "Baseball," which featured Grae under the name **What? What?**

After a successful underground run, the act amicably split. Over the next couple of years, Grae became known among hip-hop insiders as the cameo queen on a variety of indie projects, including **The High & Mighty's** "Hands on Experience" and **Apani B Fly's** "Estrogen."

She continued to record a catalog of music, traveling overseas to her native South Africa with **Mr. Len** and **Bobbito Garcia** to become the first New York hip-hop artist to perform there, months before the much publicized trip of **dead prez**.

Back in New York, Jean continued to record and work with such producers as **Mr. Len**, **evade**, **Masta Ace**, and **Da Beatminerz**, to create a sound for herself while constantly trying to keep her name hot.

## Billboard spotlights

# UNIVERSAL AMPHITHEATRE A 30TH ANNIVERSARY

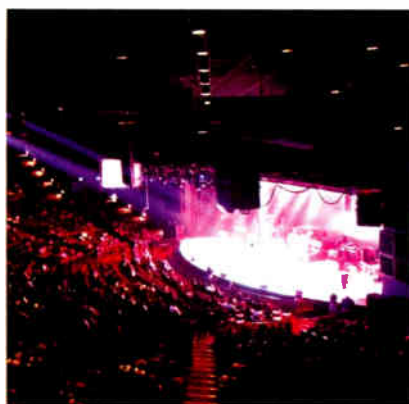


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# The Classical Score™



by Steve Smith

**LOVE, AMERICAN STYLE**—No two ways about it: Contemporary American opera is enjoying something of a heyday on CD. An ever-increasing number of works by living composers are finding a home on disc both here and abroad. In addition to **Mark Adamo's** *Little Women* on the Finnish Ondine label (Classical Score, *Billboard*, Sept. 1, 2001), recent months have seen the release of **Jake Heggie's** *Dead Man Walking* on Erato, **William Bolcom's** *A View From the Bridge* on New World, and **Tod Machover's** *Resurrection* on Albany. Such recordings help preserve and promote contemporary operas, while the labels are poised to benefit from upcoming productions of the works, as well as subsequent operas by their composers.

The distinguished British independent label Chandos (exclusively distributed in the U.S. by Port Washington, N.Y.-based Koch Entertainment Distribution) has made an increasingly important contribution



COUZENS

to this overall wealth. In April, the label issued a recording of **Gian Carlo Menotti's** Pulitzer Prize-winning 1954 opera *The Saint of Bleeker Street*, recorded live last summer at the composer's Spoleto Festival in Italy. At the end of this month, Chandos takes an even bolder step by issuing the world-premiere recording of **Tobias Picker's** *Thérèse Raquin* June 25.

According to Chandos operations director/senior engineer **Ralph Couzens**, the recording of the lyrical, compelling *Saint of Bleeker Street* was a logical result of the label's long-standing relationship with British conductor **Richard Hickox**, who has been music director of the Spoleto Festival since 1998.

"As [Spoleto] is Menotti's festival, they tend to do an opera by Menotti if not every year, then every other year," Couzens explains. "We thought it would be great to record his operas, because apart from *Amahl [and the Night Visitors]*, which is done in the States, most of his operas have not been recorded recently, and they

need to be. As [Hickox] was performing them over the space of two weeks at the festival, it made sense to record the live performances."

In 1999, Chandos issued a recording of Menotti's opera *The Consul*, also recorded live at Spoleto; with characteristic thoroughness, the label has made valuable new recordings of the composer's orchestral works, cantatas, and song cycles during years when a Menotti opera was not being performed.

The impending Chandos release of *Thérèse Raquin* has a far more circuitous history. Based on a tempestuous novel by **Émile Zola** that has also been the basis for several plays, films, a British mini-series, and the recent **Susan Stroman/Harry Connick Jr.** Broadway musical *Thou Shalt Not*, Picker wrote his work on commission for the **Dallas Opera**. Using the Albany release of his well-received earlier opera, *Emmeline*, as a calling card, Picker approached several labels to secure a recording for his new work. According to Couzens, the Chandos team took an immediate interest.

"We listened to [Picker's] music, and we thought that, out of modern-day composers, he really had a lot to say," Couzens explains. "It wasn't just modern: There's a lot of depth in there, there was a lot of romanticism, there's a bit of everything." Additionally, Picker had already been commissioned by the **Metropolitan Opera** to write a new work for an upcoming season, virtually assuring continued international attention for the composer and preceding operas.

However, recording *Thérèse Raquin* was not without its attendant difficulties, foremost among which was the cost of actually making the recording in America. Instead of incurring the prohibitive expense of flying a recording team and shipping fragile equipment from its home in England, Chandos joined forces with Soundmirror, a highly regarded independent location recording firm based in Boston that has done work for virtually every major label, as well as numerous indies. (To further defray the cost of overruns, engineers **John Newton** and **Blanton Alspaugh** actually drove the equipment from Boston to Dallas themselves.)

A musicians' strike that threatened to derail the production was averted at the last minute, and Couzens and his team captured *Thérèse Raquin* during four performances in November and December 2001. The resulting recording does both composer and opera company proud, while further strengthening a growing branch of the venerable British label's enterprising—and thoroughly international—musical roster.

## ARTISTS & MUSIC

### My Vitriol's 'Finelines' Gets U.S. Release On Epic

BY CHARLES DAUGHERTY

When it comes to plotting its invasion of the U.S., U.K. rock darling My Vitriol and Epic are taking a gradual, dignified approach with the act's debut, *Finelines* (June 11).

"From the beginning, we've taken a graduated approach to introducing My Vitriol to the American public," notes Epic VP of

ers, and Smashing Pumpkins to Guided by Voices, Deftones, and My Bloody Valentine. Wardner offers, "The predictable thing is to stick a pigeon in its hole by comparing us to one band or another—the way the industry focuses on the power of the single; that makes it that much easier. But we are much more than one of our songs. A single is only one side of

us." *Finelines* offers everything from instrumental intros to pop radio gems to harder, edgier offerings—all heavily guitar-infused.

A U.S. concert tour—booked by the William Morris Agency in Los Angeles—is on the horizon. Managed in the U.K. by Phil Chadwick, the band is currently shopping for a publishing deal.



MY VITRIOL

worldwide marketing Scott Greer. "My Vitriol is not your typical rock band, and we want the public to experience their rich music without prejudice. Many U.K. bands are known by reputation long before their music is actually heard here."

To that end college campuses and radio were blitzed last fall with flyers, e-cards, and five-song samplers introducing My Vitriol to a modern-rock-primed fan base. The band followed up with several U.S. concerts earlier this year in select coastal cities. Also, the act's first single, "Always: Your Way," is being circulated on the college-radio circuit, and the band's video/short film for "Grounded," directed by Vincent Gallo, will be available via the Sundance channel and other music video outlets.

Epic's long-term approach in establishing the band in the U.S. mainstream is a welcome change for lead singer/songwriter Som Wardner. "We are just extremely happy that we are able to come over to America. Most British bands don't get that opportunity," he says. "We were signed so quickly after we first recorded our demo. We are appreciative that we were received so well, so quickly; but I suppose it would have been good to have some time to develop."

*Finelines* was first issued last year on Infectious Records in the U.K. The U.S. version, Wardner notes, has been remixed by Steve Thompson and John Goodman. "I'm happier with this version," he says. "It is a more evolved expression of my vision for the record."

The album's 16 tracks hum with versatility. Depending on the cut, it's easy to hear the inspired influences of My Vitriol's predecessors and contemporaries, ranging from Nirvana, Foo Fight-

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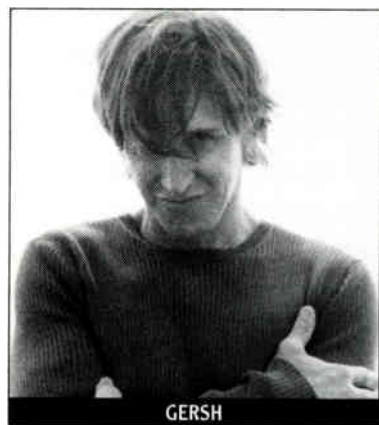
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## Higher Ground™

by Deborah Evans Price



**GERSH'S 'AWAKENING':** Few bands in Christian rock music managed to have the longevity or impact of **Whiteheart**. With a creative core that consisted of **Billy Smiley**, **Rick Florian**, and **Mark Gersmehl**, the band churned out great music and influenced a generation of Christian rockers before disbanding a few years ago. Gersmehl took a break from the music business to revel in the joys of marriage and fatherhood, but is now back with an incredible solo album, *Awakening* (Spring Hill).



GERSH

"I've never been the kind of person who thought I would do a solo [album], because I love bands," says Gersmehl, who now simply goes by his nickname, **Gersh**. "I've always loved the chemistry of bands, the surprises, the family aspect of it, all those things; the chance to play on a stage and react to someone else. That's been a wonderful thing. I've honestly never had a dream to be on a stage on my own. It's never been a part of who I was, but what I found after we put **Whiteheart** aside [was that I would] drive by the old Kroger parking lot where we used to load up. I'd see the buses loading up, and I didn't miss that, but I did miss the mingling with people. From the prospect of ministry, I missed the time after the last note—a chance to listen to people's stories and just to interface with their lives. That's what I miss the most."

Missing that interaction led Gersh through some introspective times. "I felt like I wasn't giving out; I was living more for myself. That's not a very good feeling. I felt like I was ignoring probably what God has been asking me to do. The other part of it is I have always been just so honored and privileged to be a Christian songwriter; to work my faith out in a song has always felt like an enormous privilege to me. I've learned a lot about faith and about people that I love, and should love more, through the

process of writing songs. That's what I missed: the adventure and fearlessness of trying to follow faith in a song. I'm so grateful to get a chance to come back."

The songs on *Awakening* were inspired greatly by Gersh's experiences as a husband (wife **Brynn** was previously with girl group **Rachel Rachel**) and father to son **Trevor**. "When Trevor came into the world, I think I became more aware of the miracle of life," Gersh says. "I had the sensation that I missed a lot of the days of my own life, and I wasn't willing to do that anymore. When you have a child coming into the world or have someone that you've said you want to spend the rest of your life with, and they look at you with those expectant eyes, it just tells you that life needs to be lived to its fullest. What I have alone as a person is never going to be enough in this world to give to them. I just started asking God every morning when I got up, 'What can you show me today?'"

"Songs started spilling out of that experience. I don't want to be what I was yesterday. I want to be so much more, and I can't get there alone. So, these songs became a way for me to seek God's heart and ask him, 'How can I live better in this world? How can I love more deeply than I loved yesterday? How can I be more joyful about this whole process that we call life?'"

When he decided to approach a label, Spring Hill was an obvious choice. Southern gospel patriarch **Bill Gaither** is one of its owners, and Gersh's first job in Christian music was as a trombone player with the **Gaithers**.

*Awakenings* is one of the best albums released this year. It's filled with beautifully written pop songs that will leave listeners encouraged, inspired, and challenged. One of the most stirring tracks is "Break Down," written for a friend who was going through a divorce and trying to keep up a brave face. In the song, Gersh tells his friend to just "break down and fall into the loving arms of Jesus."

Gersh is enjoying this stage in his life and this new chapter in his career. "I feel on fire again. I do not want to miss these days. I want to gather the sound of my own life. I want to feel my son's breath against my neck and to cradle him into my arms when he's fallen asleep in the car, and carry him in the house. I don't want to lose those moments as they become songs. Music at that point is incidental to the sound of life."

## In The News

- **ForeFront Records** is partnering with **Tyndale House Publishers** for the simultaneous July 2 release of the CD project *Left Behind Worship: God Is With Us* and the 10th novel in the best-selling *Left Behind* series, *The Remnant*. Produced by **Duane Larring** and **Charlie Peacock**, the disc will include such artists as **Rebecca St. James**, **Third Day**, **Geoff Moore**, **Michael Tait**, **Jill Phillips**, and **Delirious**.

- In the wake of **Word Entertainment** shuttering its Canadian office earlier this year, the company has signed a long-term distribution agreement with **Christian Marketing Canada**, also known as **CMC Distribution**. A 12-year-old company based in **Niagara-on-the-Lake, Ontario**, CMC also distributes **EMI Christian Music Group**, **Provident Music Group**, and **Integrity Music**. CMC plans to hire a label manager to act as liaison between the two companies. With the addition of **Word Entertainment**, CMC has increased its sales force by two and plans to introduce new merchandising representatives to help stores develop their music sections.

- **Ann Janette Cormier** has joined **Doxology Records** as manager of sales and marketing. She will be responsible for the development and execution of marketing and sales plans for the label's artists, with a special emphasis on distribution. Cormier most recently managed promotions and publicity for **Rhythm House** and **True Tunes Records** in **Nashville**. Prior to that, she managed the **Academy of Gospel Music Arts** at the **Gospel Music Assn.** Doxology's first release will be newcomer **Allen Asbury's** *Somebody's Praying Me Through*, due June 18.

- **Truth** will conclude 30 years of touring with a homecoming concert June 16 at the **Peoples Church** in **Franklin, Tenn.** "We believe this final chapter will complete the vision that God launched 30 years ago," **Truth** founder/organizer **Roger Breland** says. In the last three decades, more than 300 young men and women have come through the ranks of **Truth**. **Alicia**, **Russ Lee**, members of **4HIM**, and the group **Avalon** are alumni of the famed singing group; several of **Truth's** alumni are slated to appear at the concert.

## In The Spirit™

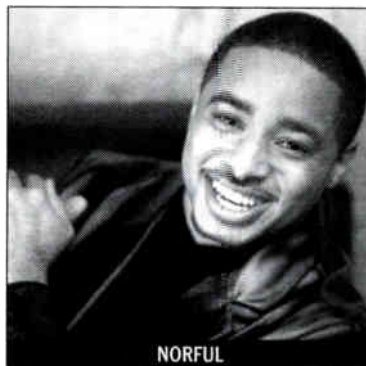
by Lisa Collins



**NEWEST WONDER:** He's been called everything from "the voice of the new gospel generation" and "the **Stevie Wonder** of gospel" to "the gospel industry's latest breakout talent" and "the freshest voice to hit the gospel music scene this year." Yet, in an industry where hype is heavily discounted, the accolades couldn't be any truer for **EMI Gospel's** newest find, **Smokie Norful**.

Norful says that surprise is the most common response that registers with people after seeing him perform. "The first thing out of their mouths is, 'Where have you been?,' 'Where did you come from?,' and 'Who are you?'"

While those questions are easily enough answered—teaching school, **Chicago**, and the 28-year-old son of a preacher trained in classical piano and bred on gospel, respectively—the real question is, Where is he going? And the answer—from anyone who has seen him perform—is straight to the top.



NORFUL

With the rising anticipation for his June 18 debut release, *I Need You Now*, **EMI Gospel** is pulling out all the stops to see that Norful gets there, including a grassroots marketing campaign to retail-chain stores and **EMI** distribution centers, a string of listening parties, the shooting of a concept video in **Los Angeles**, and placement of one of the cuts on *WOW Gospel 2002*.

"The response has been great," **EMI Gospel** marketing director **Carla Williams** says. "We've gotten heavy rotation with the single, which was serviced to radio last month, and everyone who's ever seen **Smokie** perform is blown away. We know we have something here."

The well-rounded and diverse, eclectic mix of tunes showcases Norful's powerful vocal range. "I've been exposed to a lot of different genres of music," he says, "so I bring all of that to the table—traditional, contemporary, urban, worship and praise, ballads, uptempo—it's all there."

Norful—who wrote 60% of the project—began his gospel career as a writer for such artists/acts as **Dottie Peoples**, **Marvin Sapp**, **Shirley Murdock**, the **Colorado Mass Choir**, and the **Thompson Community Choir**.

Norful explains: "My goal is to empower, uplift, and encourage with my ministry and my music would be the lens through which they see God."

**FLYING SOLO:** With the release of **Luther Barnes'** first solo CD, *Come Fly With Me*, **Air Records** tapped into a strategy that is catching on among gospel executives. While the lead single was released to radio in mid-May (along with retail), the full project won't be serviced to announcers until July 1.

Barnes says, "The idea was to get the announcers to key in on the title cut. Some of the announcers liked the project so much that they went out and purchased the album themselves to play some of the other cuts, but we've gotten off to a good start, and we're getting good airplay."

The release marks the 20th album for Barnes, a hands-on artist who has enjoyed success on gospel's thriving quartet scene with his group, the **Gospel Jubilaires**; his choir, the renowned **Red Budd Gospel Choir**; and his father, the **Rev. F.C. Barnes**.

"I'd been talking about doing a solo project for the last 10 years," Barnes says, "but it kept getting pushed back with my working with the choir and the **Sunset Jubilaires**."

As it turns out, Barnes is anything but alone. While the **Jubilaires** and **Red Budd Choir** members provide vocal backup, the CD also features guest appearances from the **Williams Brothers**, **Darwin Hobbs**, and **Dottie Peoples** on the title cut. **Mighty Clouds** lead **Joe Ligon** is featured on the tune "Satan, Take Your Hands off Me," **Maurette Brown-Clark** appears with Barnes on a remake of the classic hymn "Oh, How I Love Jesus," and labelmate **Angella Christie** offers a sax solo on the cut "Here Today and Gone Tomorrow."

**BRIEFLY:** **J.D.I. Records** CEO **James Roberson** is hoping to have a top 10 chart entry with the June 11 release of *Nobody but You*, the sophomore project from his 6-year-old, **L.A.-based** label's top-selling artist, **Norman Hutchins**.

Roberson—whose roster has grown to 11 artists—is so confident that the label is releasing the project on video, DVD, and in songbook form. **Hutchins** is set to kick off a 40-city radio tour June 17 in **Atlanta**.

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# Bowie Blends His Artistic Tastes For Meltdown 2002

BY JULIANA KORANTENG

LONDON—David Bowie, rock music's own chameleon man of 1,000 faces, has donned a new image as the artistic director of Meltdown 2002, easily Britain's most posh annual music and creative arts festival.

The Thin White Duke, Ziggy Stardust, Aladdin Sane, Starman, Major Tom, and the Man Who Fell to Earth are among the numerous hit-making music and film disguises Bowie has worn during his long-running career. Come Wed. (12), however, the results of his new nonfictional role as the festival's 10th artistic director will be on display at the annual Meltdown, which comprises a wide range of entertainment centered on contemporary music, cinema, comedy, and art.

The two-week gig, which ends June 29, is at London's sophisticated South Bank Centre, where such venues as the Royal Festival Hall, the National Film Theatre, and the Queen Elizabeth Hall are usually associated with high-brow works, including classical

music, not modern rock.

"To me, Bowie is the quintessential Meltdown director in many ways," offers Glenn Max, South Bank producer of contemporary culture. "His career has been like that of the Meltdown Festival: He's drawn to eclectic sources, and he's championed other people's works before the rest of the world caught on. He qualified for all the job's requirements."

To that end, Bowie was invited to commission and set up a series of performances and shows that reflect his tastes in the cultural arts. "Meltdown is a cultural idea that started years ago, very avant-garde, and gradually became more accessible," Bowie says. "It's always held in the same place, a complex of buildings, three or four halls on the South Bank. I've chosen all the guests for it, and it's quite a bizarre mix."

Contemporary stars in his music lineup include the best in British rock, such as Coldplay, Badly Drawn

Boy, Suede, the Divine Comedy, and the Waterboys. Gorillaz, the animation rock band led by Damon Albarn of Brit pop group Blur, canceled its appearance following the reported soccer injury of a band member. It is replaced by Fischer-Spooner, the New York "electroclash" (electronic pop)

## DAVID BOWIE'S MELTDOWN 2002

duo famous for its elaborate stage productions, which plays June 21.

Another headliner is minimalist composer Philip Glass, who is to perform his version of music written by Bowie and Bowie's former collaborator, Brian Eno. The two Glass interpretations, scheduled for Thurs. (13) with the Royal Festival Hall's associate ensemble London Sinfonietta, are *Low symphony* and *Heroes symphony*. Both are named for two 1977

Bowie/Eno jointly produced avant-garde rock albums. (Glass' recordings of the works are available on his Point Music label.) Max explains, "The two releases have never been performed live together, and the *Low* symphony has never been performed in London."

Another highlight at this year's festivities will be the presence of Senor Coconut Y Su Conjunto, the German/Chilean ensemble that will play its Samba cover versions of recordings by Kraftwerk, the German techno pop pioneers.

From the world-music universe will be Asian Dub Foundation, while Bowie will perform at the Festival Hall June 29, supported by the States' Dandy Warhols. Bowie's performance will serve as a tune-up for his stint on Moby's Area<sup>2</sup> tour, which begins in July (*Billboard*, June 8).

Max is particularly keen that these big names don't overwhelm the presence of lesser-known but equally talented acts like the Polyphonic Spree,

especially as Meltdown aims to promote variety and diversity. "It was [launched] in an attempt to find a little more of the synthesis for the different aspects of what happens here at the South Bank," he declares. "Some [past Meltdown events] have been on world music, classical music, rock. But it has changed a lot since then by bringing different [genres] together."

Bowie follows an august list of previous guest artistic directors who include the U.K.'s Elvis Costello in 1995, U.S. performance artist Laurie Anderson in 1997, Australia's renegade singer/songwriter Nick Cave in 1999, and 1960s icon Scott Walker of the Walker Brothers two years ago. Last year was poignant for the participation of guest curator Robert Wyatt, the now wheelchair-bound former drummer of 1960s rock group Soft Machine. His highly regarded projects with Eno and Jimi Hendrix, among others, saw him lure such high-profile names as Costello and David Gilmour of Pink Floyd to Meltdown 2001.

Another challenging aspect is the total freedom given to the guest artistic director. Max points out that "we're at the whim of the Meltdown director."

And in May 2001, there was Total Meltdown, a compilation of the various participants in the Meltdown events from the previous years, to celebrate the Royal Festival Hall's 50th anniversary.

This year's Meltdown is expected to be a sellout by the time it finishes the end of this month, with tickets ranging from free events on the Royal Festival Hall's ballroom floor to £12.50-£25.00 (\$18-\$36) tickets for the remaining activities.

Critics will also be keeping a keen eye on the digitally made movies chosen for Meltdown by Bowie, whose acting career includes such films as *The Man Who Fell to Earth* (1976); *Merry Christmas*, *Mr. Lawrence* (1982); and *The Hunger* (1983).

His selection, focusing on U.S., British, Japanese, and European-made films, include Peter Greenaway's *The Pillow Book* and the cult hit *The Blair Witch Project*. Additionally, there is *24-Hour Party People*, a recent British offering that re-creates the highly original and inventive urban music scene in Manchester, one of England's biggest cities.

For Bowie, the opportunity to be Meltdown 2002's curator is a second chance after circumstances forced him to decline an invitation to Walker's stint in 2000. Moreover, the Meltdown assignment gives him an impetus for the latest phase of his career, which recently made headlines when he signed a new contract with Sony Music's Columbia (*Billboard*, June 1). The first album, *Heathen*, has a European release June 11, the day before Meltdown is to begin.

# Nick Lowe Hits The Road In Support Of 'Convincer'

BY RAY WADDELL

NASHVILLE—A return to North American stages this summer by British singer/songwriter/producer Nick Lowe is being greeted with enthusiasm by fans and the industry alike. The brief run of dates—which begins July 12 in Santa Barbara, Calif.—comes in support of Lowe's latest release, *The Convincer*, on Yep Roc Records.

The tour is a rarity for Lowe, who says he is "in a state of semi-retirement. I don't really tour at all anymore. It's not that I don't like the gigs; I love that part of it. It's the other 22½ hours in the day which get a little tough."

The *Convincer* dates, however, prove intriguing for Lowe. "I'm an old tart—if the price is right, I'm willing to work," he says with a laugh. Lowe adds that, over the course of more than three decades in the music business, he is no stranger to touring. "In the 1970s and '80s, I did nothing else. Nowadays I make my living from songwriting, but every so often, if the gig's right, I'm happy to play. I think it's good for you."

Booked by Frank Riley of High Road Touring in Sausalito, Calif., the acoustic tour consists of about 15 dates, including theaters, large clubs, and the odd festival appearance. "We were looking for venues that would be good for an acoustic show, with promoters that would appreciate what we were trying to do," says Jake Guralnik who, with Jake Riviera in London, manages Lowe for Two Jakes Management. "For example, we're playing FitzGerald's [near] Chicago [July 30], and there's no place that loves music more."

Lowe says the songs on *The Convincer* translate well into an acoustic presentation. "The way I record, I make sure I know the songs inside and out when I go into the studio," he says. "Then I play them two or three times for my [studio] guys, so they hardly know them at all, and that's the way you get things happening. But I know all of these songs work on acoustic guitar."

Even so, Lowe seems to miss the raucous days of touring with a full-blown rock band, playing nothing but bona fide rock rooms. "To be quite honest, I'd rather be touring with my guys, but I can't get ahold of them now, because they're all out playing with the great and the good," he says. "Also, the rock clubs, the sticky-floor rock venues, either don't exist any more or they think I'm too wussy and would like something noisier. Yet, the folk people think I'm too rocking, but with an acoustic guitar I'm alright. Personally, I think [an acoustic performance] is not so interesting, unless it's Johnny Cash or Merle Haggard."

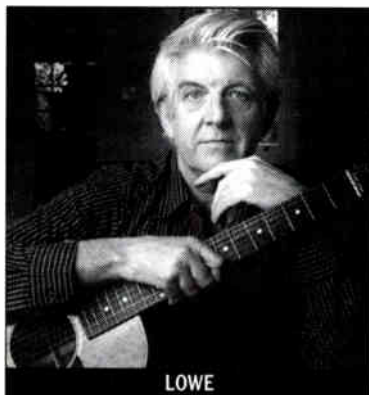
Lowe believes he "can't make enough dough" to warrant touring with a full band today. "I guess we could make enough if we all slept in the same bed and traveled with the amps on our knees in the back of a Beetle. Of course, I did that for years and loved every minute of it, but I'm too old now, and so are the other guys. I couldn't ask them to do that now."

### RARE OPPORTUNITY

Riley signed Lowe exclusively for this summer's dates. "I'm happy, pleased, and proud to say I represent Nick Lowe," Riley says. "The idea was for Nick to come over and mix some

work in with some time with friends, with the cornerstones being these Canadian festivals. We were only interested in playing a few markets, a little group of dates that would be the first and only [touring] support he's done for this album."

Riley says he received a very positive reception from talent buyers when he approached them about booking Lowe. "The places I shopped him to were really gleeful," he says. "There could have been a lot more touring done, but



the idea was just a few dates. He chose exactly the markets he wanted to play."

Bill FitzGerald—co-owner and talent buyer for the mid-sized Chicago-market club FitzGerald's—says he was "a little surprised and totally thrilled" about getting a Nick Lowe date. "Not only does he not tour often, I felt like he might have gone to a bigger place."

FitzGerald believes the show, priced at \$20, will be a winner. "I think it's gonna do great," he says. "I can't imagine that it won't sell out in advance, which is rare for this club."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JIMMY BUFFETT	MGM Grand Garden, Las Vegas May 25-26	\$2,384,113 \$154/\$74/\$41.50/\$29	27,707 two sellouts	House of Blues Concerts
DAVE MATTHEWS BAND, SOULIVE	Shoreline Amphitheatre, Mountain View, Calif. May 18-19	\$1,776,849 \$47.50/\$31.75	44,000 two sellouts	Clear Channel Entertainment
BRITNEY SPEARS, NIKKA COSTA, THIRD PHASE	Tacoma Dome, Tacoma, Wash. May 29	\$1,127,266 \$75.50/\$49.75/\$39.75	21,404 21,612	Concerts West
SASQUATCH MUSIC FESTIVAL: BEN HARPER, STRING CHEESE INCIDENT, JACK JOHNSON, GALACTIC & OTHERS	The Gorge, George, Wash. May 25	\$906,744 \$45.70	20,000 sellout	House of Blues Concerts
DAVE MATTHEWS BAND, SOULIVE	Auto West Amphitheatre, Marysville, Calif. May 21	\$754,255 \$46.75/\$31.75	18,398 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, SOULIVE	Rose Garden, Portland, Ore. May 23	\$743,814 \$46.50	16,176 18,049	Clear Channel Entertainment
LA MEGA INVASION: TONO ROSARIO, VICTOR MANUELLE, ELVIS CRESPO, BRENDA K. STARR & OTHERS	Madison Square Garden, New York May 25	\$729,803 \$80.50/\$70.50/\$60.50/ \$40.50	12,592 14,445	Ralph Mercado Presents
BLINK-182 & GREEN DAY, SAVES THE DAY	PNC Bank Arts Center, Holmdel, N.J. May 24	\$621,831 \$37.50	16,930 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Hersheypark Stadium, Hershey, Pa. May 23	\$592,760 \$35	17,505 20,827	Clear Channel Entertainment, in-house
DAVE MATTHEWS BAND, SOULIVE	General Motors Place, Vancouver May 24	\$510,684 (\$784,256 Canadian) \$31.42	16,714 17,939	Clear Channel Entertainment
Q101 JAMBOREE: KID ROCK, LOCAL H, EARSHOT, OUR LADY PEACE, QUARASHI, HOOBASTANK & OTHERS	Tweeter Center, Tinley Park, Ill. May 18	\$467,813 \$37.50	17,011 28,505	Clear Channel Entertainment
HARRY CONNICK JR.	Wolf Trap Farm Park, Filene Center, Vienna, Va. May 21-22	\$456,163 \$48/\$25	12,385 14,056 two shows	in-house
BLINK-182 & GREEN DAY, SAVES THE DAY	Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. May 22	\$373,237 \$37/\$32	11,812 20,000	Clear Channel Entertainment
INCUBUS, PHANTOM PLANET	Allstate Arena, Rosemont, Ill. May 29	\$367,425 \$25	14,697 sellout	Jam Prods.
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Van Andel Arena, Grand Rapids, Mich. June 2	\$356,754 \$42.50/\$36.50	8,915 10,010	Clear Channel Entertainment
WPGC BIRTHDAY BASH: P. DIDDY, JA RULE, BUSTA RHYMES, B2K	MCI Center, Washington, D.C. May 24	\$355,258 \$48/\$31	8,453 13,500	JMA
USHER, NAS, FAITH EVANS	OTE Energy Music Center, Clarkston, Mich. May 25	\$330,949 \$55.50/\$32.50	12,261 15,202	Palace Sports & Entertainment, Clear Channel Entertainment
INDIGO GIRLS, K'S CHOICE	Wolf Trap Farm Park, Filene Center, Vienna, Va. May 29-30	\$309,102 \$32/\$18	12,600 14,056 two shows	in-house
POINTFEST: TENACIOUS D, SEVENDUST, OUR LADY PEACE, HOOBASTANK, REEL BIG FISH, MESH STL & OTHERS	UMB Bank Pavilion, Maryland Heights, Mo. May 19	\$306,518 \$37.50/\$9.75	13,411 21,000	Clear Channel Entertainment, KPNT 105.7 FM
MAZE FEATURING FRANKIE BEVERLY, JOE	Greek Theatre, Los Angeles May 17	\$303,533 \$69.50/\$59.50/\$44.50	5,422 6,147	Nederlander Organization, House of Blues Concerts, Haymon Entertainment
ALAN JACKSON, CAROLYN DAWN JOHNSON	Polaris Amphitheater, Columbus, Ohio May 18	\$301,596 \$49/\$23.50	9,878 20,000	Clear Channel Entertainment
INCUBUS, PHANTOM PLANET	Van Andel Arena, Grand Rapids, Mich. May 31	\$273,075 \$25	10,923 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	AlHeli Pavilion at Walnut Creek, Raleigh, N.C. May 19	\$266,988 \$34.50/\$32.50	10,463 20,090	Clear Channel Entertainment
SUPER PLAYER'S SOUL NIGHT: RICK JAMES, CHAKA KHAN, CAMEO, LAKESIDE, OHIO PLAYERS	Greek Theatre, Los Angeles May 10	\$263,395 \$71.50/\$56.50/\$46.50/ \$33.50	5,347 6,152	Nederlander Organization, Bay Area Prods.
HOOTIE & THE BLOWFISH, DAVID RYAN HARRIS	Chastain Park Amphitheatre, Atlanta May 18	\$263,333 \$47.50/\$45.50	6,048 6,700	Clear Channel Entertainment
JETHRO TULL, YOUNG DUBLINERS	Greek Theatre, Los Angeles June 2	\$260,391 \$59.50/\$49.50/\$39.50/ \$28.50	6,162 sellout	Nederlander Organization
LUTHER VANDROSS	Westbury Music Fair, Westbury, N.Y. May 22-23	\$257,923 \$53	5,448 5,484 two shows	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Verizon Wireless Amphitheatre, Charlotte, N.C. May 20	\$225,110 \$34.50/\$10	7,916 18,850	Clear Channel Entertainment
PATTI LABELLE	Fox Theatre, Detroit May 31	\$223,495 \$125/\$50	3,110 4,782	Haymon Entertainment, Clear Channel Entertainment
JOSE CARRERAS	William Saroyan Theatre, Fresno, Calif. May 19	\$211,690 \$117.50/\$87.50/\$57.50/ \$37.50	2,360 2,373	Fresno Grand Opera
ELVIS COSTELLO, AMERICAN HI-FI	Berkeley Community Theatre, Berkeley, Calif. May 22	\$177,079 \$55.25/\$45.25	3,549 sellout	Clear Channel Entertainment
JETHRO TULL, WILLY PORTER	Ruth Eckerd Hall, Clearwater, Fla. May 16-17	\$173,673 \$55/\$39.50	3,860 4,086 two shows	in-house, Clear Channel Entertainment
BAD COMPANY, KANSAS	Greek Theatre, Los Angeles May 31	\$169,755 \$59.50/\$49.50/\$39.50/ \$28.50	4,793 6,146	Nederlander Organization
KID ROCK, HEMIGOD	Omaha Civic Auditorium, Omaha, Neb. May 26	\$165,416 \$29	5,704 7,200	Beaver Prods.
JOHN PRINE, DELBERT McCLINTON	Wolf Trap Farm Park, Filene Center, Vienna, Va. May 31	\$163,044 \$30/\$18	6,570 7,028	in-house

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by Ray Waddell

**HE WON'T BACK DOWN:** As Tom Petty gears up for his 32-date summer tour of arenas and amphitheaters, the artist will stick with his previously stated intention to eschew gold-circle/VIP seating, along with the hefty prices that typically accompany them. Long-time Petty manager **Tony Dimitriades** of East End Management defines gold-circle tickets as "a few select seats, normally in the first area near the stage, with [fans] charged an exorbitant amount of money for the privilege of being treated differently from others. That smacks of segregation in Tom Petty's mind and is totally against what rock'n'roll is all about."

Dimitriades says tickets for Petty's tour—which begins June 27 at **Van Andel Arena** in Grand Rapids, Mich.—range from \$22 to \$77, without any gold-circle or VIP ducats on the manifest. "Some promoters have said, 'That's crazy; we could be charging \$75-\$85,'" Dimitriades reports. So what if scalpers charge that and more? "Scalping is not something the artist encourages or allows," he points out. "But with gold circle, the artist has the right to say he doesn't want to do this, and if you have any leverage whatsoever, the promoter will go along with it."



VALLON

Which obviously appears to be the case with Petty. "We're in a partnership with these artists, and we're going to do what they feel is right for their audience," House of Blues Concerts senior VP **Larry Vallon** says. "We're fine with scaling tickets however Tom wants them, and not having a gold circle is fine with us. Tom Petty has always been a champion for the fans, dating back to when he argued with the record company about what they could charge for his albums. He has never wanted to gouge his fans, and that's why he has career longevity and why he's selling places out."

Petty's new album, which boasts a working title of *The Last DJ*, is due in October on MCA.

**FROM MOTOR CITY TO MUSIC CITY:** Veteran facility manager **Hugh Lombardi** has been named senior VP/GM/COO for Powers Management to oversee the operation of the **Gaylord Entertainment Center**, Nashville's 20,000-seat arena. Lombardi comes to Nashville from Palace Sports and Entertainment in Auburn Hills, Mich., where he booked the high-profile Detroit market venues **the Palace at Auburn Hills** and **DTE Energy Theater**.

**HAWAIIAN SHED:** Detroit-based Global Venue Group (GVG) and Facility Consulting Associates of Auburn, Mass., have reached an agreement to secure 33.5 acres in Kapolei on the island of Oahu, Hawaii, to build a new 15,000-seat, \$17 million amphitheater. GVG will oversee construction and operate the shed, which is financed and owned by a group of Denver industrialists. Discussions are under way with promoters and potential sponsors.

**ROUTEBOOK:** **Tim McGraw** was booked as the first concert at the new **Ralph Engelstad Arena** June 8 in Grand Forks, N.D., as one of only a handful of dates the artist is doing this summer. The Grand Forks concert will be produced by TBA Entertainment's Omaha, Neb., office in a rare risk-taking position for the Nashville-based marketing and entertainment firm, and the show was a near sellout (at about 9,600 capacity) when Venue Views went to press. McGraw plays a limited run in the Midwest, with **Jessica Andrews** opening.

Creed will resume its **Weathered** tour July 11 at **Verizon Wireless Amphitheatre** in Virginia Beach, Va. The band will play shows until the end of the year, including dates that were postponed in late April when lead singer **Scott Stapp** was involved in an automobile accident in Orlando, Fla. The next leg starts Sept. 20 in San Antonio and will also include other make-up shows. Creed is booked by **Ken Fermaglich** at the Agency Group.

**Silvercrush** has been added to the bill of the **Jeep World Outside** tour, joining **Sheryl Crow**, **Train**, **Ziggy Marley**, and **O.A.R.** (*Billboard*, May 18). The five-week, 23-city tour begins July 10 in Charlotte, N.C.

**J.W. Williams**, former VP at Lone Wolf Management (**ZZ Top**), recently announced his early retirement from the company after 28 years. Williams' entertainment consulting company, **Geronimo Management**, operates **Riverbend Centre**, a new performing-arts facility in Austin. The debut show at the venue was **Alison Krauss** May 5, which drew a sellout of 2,261 and grossed \$62,653.

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► VARIOUS ARTISTS

##### The Osbourne Family Album

PRODUCERS: various

Epic 86726

As the Osbournes continue to saturate the media, the countdown to an eventual backlash begins. While this compilation could be the trigger, it deserves to be consumed for what it really is—a primer on the famed headbanger for those who think Ozzy is just a strange, doddering old guy. A handful of his classic solo tunes are featured, as well as Osbourne family favorites by the Kinks, System of a Down, and Starsailor, among others. What will ultimately draw listeners back to this set, however, is Kelly Osbourne's surprisingly potent, hitworthy punk-chick take on Madonna's "Papa Don't Preach" (replete with scorchingly hot guitars and a deliciously attitudinal vocal) and the inclusion of dialogue bits from the MTV program. Do yourself a favor, though, and buy the "explicit," bleep-free (and wildly hilarious) version.—**LF**

#### ★ THE TRAGICALLY HIP

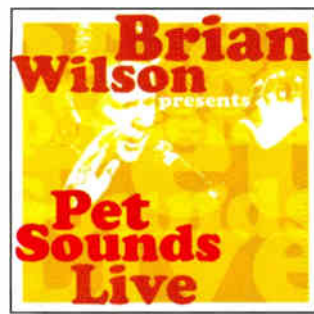
##### In Violet Light

PRODUCER: Hugh Padgham

Zoë/Rounder 011 431 006

Few are as able to consistently mine new musical and emotional territories as the Tragically Hip. On *In Violet Light*, the Canadian band's ninth studio album, singer/songwriter Gordon Downie taps his stream-of-brooding-consciousness for lyrics that smack not of pretension but of subtle soul-baring honesty. His voice, and the entire band, are alternately tender (first single "It's a Good Life If You Don't Weaken," "Throwing Off Glass"), edgy and barbed ("All Tore Up," "The Dire Wolf"), and/or soaring ("The Darkest One") to powerful effect. Wholly cohesive and inspiring, *In Violet Light* burns with a universal faith, as Downie addresses in "Use It Up": "Where we can jump to our feet, agape/Cause nothing is cruel/And even if it is or was/Indefeasibly cruel/We don't care because/You're a fool/I'm a fool... for music that can take you away."—**BJ**

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



#### BRIAN WILSON

##### Pet Sounds Live

PRODUCER: Brian Wilson

Sanctuary 06076-84556

Since Brian Wilson's music, arrangements, and production are so gorgeous, anyone could probably do the lead vocal parts on *Pet Sounds*, the 1966 masterpiece from the Beach Boys. But Wilson is not "anyone." Recorded in January at London's Royal Festival Hall with a back-up worthy of the Beach Boys, *Pet Sounds Live* is pure ecstasy. Wilson's voice, of course, is no longer what it was nearly four decades ago—especially in its then effortlessly fluid, signature high end. But he leaves those parts to others now, more than making up for their absence with an ever-present conviction in his lead vocals, and above all else, hard-earned *character*. Indeed, after all that the troubled genius has experienced in the intervening decades, his performance here is nothing short of triumphant, and while his renditions of the hits "Wouldn't It Be Nice," "Caroline, No," and "Sloop John B" are priceless, "You Still Believe in Me," all things considered, is probably now the key track.—**JB**

#### STEVE VAI

##### The Elusive Light and Sound Vol. 1

PRODUCER: Steve Vai

Favored Nations FN 2220

*The Elusive Light and Sound Vol. 1* is the first album available for individual sale from *The Secret Jewel Box*, a limited-edition rarities boxed set Steve Vai released last year—one that focused on his wildly diversified

#### ORIGINAL BROADWAY CAST RECORDING

##### Thoroughly Modern Millie

PRODUCER: Jay David Saks

RCA Victor 09026-63959

Finally, a score to remind people why they loved Broadway in the first place. No gimmicks, no pretension—just toe-tapping, brassy, jazz-inflected numbers with gently wry lyrics and an optimistic, earnest sweetness. Adapted from a '60s movie musical, the Tony Award-winning stage show retains only the film's most precious gems, including the knockout title song. A few '20s standards are added, notably the heart-



felt "Jimmy." But Jeanine Tesori's new melodies and Dick Scanlan's new lyrics blend seamlessly with this old material while adding several soon-to-be standards. Lead actress Sutton Foster exudes confidence on the show-stopping "Gimme Gimme," while Sheryl Lee Ralph lends a velvet sheen to "Only in New York." Male leads Gavin Creel and Marc Kudisch add romance, while Harriet Harris brings dry wit. The best cast album of 2002: distinctly nostalgic but thoroughly modern.—**WH**



#### DAVID BOWIE

##### Heathen

PRODUCERS: Tony Visconti, David Bowie

ISO/Columbia CK 86630

If recent Bowie albums like 1997's *Earthling* left your ears craving classic-sounding Bowie, *Heathen* comes to the rescue. On the first release from the artist's new Columbia-distributed ISO imprint, Bowie channels—get ready for this—Bowie. In the process, he delivers a soul-searching set that recalls such pre-"Let's Dance" collections as *Heroes* and *Scary Monsters (And Super Creeps)*. Perhaps this is because of Bowie reuniting with longtime collaborator Tony Visconti after a 20-year break. That said, the dynamic duo don't aim to replicate what made their union so special; instead, the two bring together their 20 years of experience apart, with their combustible chemistry intact. Musically, *Heathen* runs the gamut from ambient-pop to haunting guitar-driven. Original tracks like "Slow Burn" (featuring Pete Townshend) and "I Would Be Your Slave" are simply sublime. Ditto for covers like Neil Young's "I've Been Waiting for You" (featuring Foo Fighter Dave Grohl) and the Pixies' "Cactus."—**MP**

guitarists for their souls. The result is some of the album's most inspired pieces—which is fitting, considering that some suspect a negotiation with Satan (and not good-old-fashioned hard work) is the only explanation for Vai's otherworldly talents.—**CLT**

### R&B/HIP-HOP

#### ► RAPHAEL SAADIQ

##### Instant Vintage

PRODUCERS: various

Universal Records 440 016 654

Ever since Raphael Saadiq achieved musical notoriety as a member of Tony! Toni! Toné! (and later Lucy Pearl), fans have been wondering when he would take his act solo. Well, the wondering can stop. The singer/songwriter/musician/producer (D'Angelo, Angie Stone) steps out on his own with this ambitious project. Much as Stevie Wonder did in 1971 with his boundary-pushing *Where I'm Coming From*, Saadiq shows exactly where he's coming from with a savory mix of R&B, soul, hip-hop, funk, rock, jazz, and doo-wop that he calls "gospeldelic." He emotes about everything, from personal experience ("Doing What I Can," "Uptown") to inspirational messages (the 14-minute "Sky, Can You Feel Me") to just plain groovin' ("Excuse Me"), utilizing everything from strings to a tuba. It's that imaginative vibe that's still at the heart of Saadiq's music and which drives this pleasing, good-feeling solo debut.—**GM**

#### ► VARIOUS ARTISTS

##### Soundbombing III

PRODUCERS: various

Rawkus/MCA 2917

After an extended hiatus, Rawkus returns to the business of releasing inspired hip-hop with the latest installment in its Soundbombing series. Serving as the first release from the imprint's deal with MCA, *Soundbombing III* features Rawkus veterans, as well as a few surprises. Mos Def and his Black Jack Johnson cohorts blend hip-hop and rock on "Freak Daddy." Lead single "The Life" pairs the unlikely duo of Styles P. and Pharoahe Monch. The duo work well together over the Ayatollah-produced track. "What Lies Beneath" finds

(Continued on next page)

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

#### ORIGINAL BROADWAY CAST RECORDING

##### Li'l Abner

REISSUE PRODUCERS: Didier C. Deutsch, Darcy M. Proper

ORIGINAL PRODUCER: Goddard Lieberson

Sony Classical/Columbia/Legacy

SK 87700

My Fair Lady

REISSUE PRODUCERS: Didier C. Deutsch, Darcy M. Proper

ORIGINAL PRODUCER: Goddard Lieberson

Sony Classical/Columbia/Legacy

SK 89997

Barnum

REISSUE PRODUCERS: Didier C. Deutsch,

#### Darcy M. Proper

ORIGINAL PRODUCERS: Cy Coleman,

Mike Berniker

Sony Classical/Columbia/Legacy

SK 89999

Broadway producer Herman Levin and lyricist Alan Jay Lerner were working on a musical called *Li'l Abner* before they abandoned it for another project: *My Fair Lady*, with music by Frederick Loewe. It turned out to be a wise move; *My Fair Lady* won the 1956 Tony Award for best musical and became one of the greatest shows in American theater history. Still, *Li'l Abner* wasn't exactly lost. With music by Gene de Paul and lyrics by Johnny Mercer, it enjoyed a



respectable run and became a staple of stock and school productions. Both shows were recorded by Columbia's

legendary producer, Goddard Lieberson, and both have been reissued by Legacy. Remastered with astonishing clarity, this definitive recording of *My Fair Lady* remains a romantic stunner; lyricist Dick Scanlan's liner notes and two brief discussions Lieberson had with the creators and the principals are more curious than essential additions. New material on *Li'l Abner* is more compelling, particularly Ken Mandelbaum's enlightening notes, previously unavailable tracks, and two songs cut from the show. The score, energetic and rousing, if rarely subtle, maintains the crowd-pleasing humor you'd expect from a show based on a comic strip. Bonus tracks

also enliven *Barnum*, an acrobatic 1980 show about circus-founder P.T. Barnum. The score—mostly brass band marches, rounded out with simple '70s-style pop tunes—is instantly accessible, if not consistently memorable. Liner notes from Tony Award-winning lead actor Jim Dale are a welcome inclusion, but four added numbers performed by composer Cy Coleman himself are the real treat. Other Legacy reissues include the original 1968 off-Broadway cast album *Jacques Brel is Alive and Well and Living in Paris*, and the 1964 studio cast recording of *Oklahoma!*—featuring John Raitt, Florence Henderson, and Phyllis Newman.—**WH**

**CONTRIBUTORS:** Jim Bessman, Leila Cobo, Gordon Ely, Larry Flick, Rashaun Hall, Wayne Hoffman, Barry Jeckell, Gail Mitchell, Michael Paoletta, Christa L. Titus, Phillip van Vleck, Paul Verna, 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)

featured guest Q-Tip returning to A Tribe Called Quest form. Other highlights include the sweet soul of "Yelling Away" by Zap Mama, Common, and Talib Kweli, and the Beatnuts' "The Trouble Is . . ." Mixed by Cipa Sounds and Mr. Choc, *Soundbombing III* is proof that Rawkus is serious about its future.—RH

## SCRATCH

### The Embodiment of Instrumentation

PRODUCERS: various

Ropeadope/Atlantic 3096

Vocal turntablism—more commonly known as beatboxing—has long taken a back seat to the other elements of hip-hop. But no more. Vocal turntablists are making their marks all over hip-hop. Scratch does his part with this, his solo debut. A member of the Roots, the Philadelphia native takes this opportunity to shine by showcasing his ability to craft any number of drum patterns and instrument licks using only his mouth. Philly friends and members of the Roots family all take part in the proceedings. Scratch crafts an old-school breakbeat feel for Black Thought, Malik B, and M.A.R.S. Co-op on "U Know the Rulez." He also shows his diversity by dabbling in jazz ("Breath of Fresh Air—Interlude") and R&B with Floetry and Bilal on "What Happ'n" and "Square One," respectively.—RH

## DANCE/ELECTRONIC

### ★ VARIOUS ARTISTS

Tangent 2002: Disco Nouveau

PRODUCERS: various

Ghostly International G15/TGNT2002

With *Disco Nouveau*, the nü-electro movement—also called electrocrash and electroclash—has yet another reason to be cheerful. The robust *Disco Nouveau*, from Ann Arbor, Mich.-based Ghostly International, brings together many notable acts, including Memory Boy (aka John Selway), Lowfish (aka Greg de Rocher), Ectomorph (aka Brendan Gillen & Gerald), and Solvent (aka Jason Amm). Equal parts Italo-disco and Detroit techno, *Disco Nouveau* features brand-new music from the likes of the U.K.'s DMX Krew ("Make Me"), Japan's Susumu Yokota ("Re: Disco"), and Michigan's Adult ("Nite Life"). Fans of Giorgio Moroder, Derrick May, Carl Craig, and Gazebo will find much to admire here. Racked by, among others, Caroline.—MP

## VHS OR BETA

### Le Funk

PRODUCERS: VHS or Beta

ON! VHS 5120

Traveling a path blazed by the likes of Daft Punk, Kentucky-based VHS or Beta makes retro-flavored dance music that somehow seems ahead of its time. Compelling debut *Le Funk* doesn't sound like a '70s record so much as it sounds like what people today might think a '70s record sounded like—or perhaps what people in the '70s imagined 21st century dance music would sound like. Using rock-style instrumentation—two electric guitars, bass, and drums—VHS or Beta relies on old-fashioned disco grooves and current house rhythms to build infectious numbers, such as the slow-building "Solid Gold" and the funk-tinged "On & On." The nearly vocal-free set ends with two live tracks that recall the wandering but intense energy of '90s dance impresario Adam'ski's *Liveanddirect*. So grab your dancing shoes; it's time to hustle. Contact vhsorbeta@telocity.com.—WH

## COUNTRY

### ★ JACK INGRAM

#### Electric

PRODUCERS: Frank Liddell, Mike McCarthy

Lucky Dog 85930

On his Lucky Dog debut, Jack Ingram showcases both fearless lyrical insight and growing melodic instincts via a rousing, raucous presentation that lives up to the album's title. "Keep on Keepin' On" is a roadhouse thumper with a cool Ingram vocal, while "Fool" is a reverb-drenched, atmospheric set piece. Throughout, Ingram's influences are often more Neil Young than Merle Haggard, with such cuts as "Everybody" and "One Lie Away" recalling some of Young's best, loosest work. Elsewhere, Ingram conjures a parallel universe where Bob Wills shares a bill with Drive-by Truckers (the beautifully dissonant "We're All in This Together"), then offers up strange backporch gospel on "Pete, Jesus and Me." Adventurous, ambitious, and confident, this fine disc may well be a catalyst for both Ingram and new Texas music.—RW

### ★ MIKE IRELAND & HOLLER

#### Try Again

PRODUCERS: Michael Deming, Mike Ireland

Ashmont 005

Mike Ireland opts to *Try Again* on his first country album since his great 1998 effort, and the results are similarly top-notch. Ireland, who wrote all 12 cuts, has a '70s-hued country thing going on here. His earnest, often heartwrenching

tenor perfectly captures the can't-go-home-again irony of "Welcome Back" and the self-pity of "Right Back Where I Started." Strings, classic background vocals, and sterling musicianship accentuate the sarcasm of "Mr. Rain" and blue mood of "Tonight," while "Sweet Sweetheart" is a steel-laden shuffle with a rare upbeat tone. Subtle ballads like "I'd Like To" and "Love's the Hardest Thing to Do" effectively showcase Ireland's emotive vocal. "Life Has Its Little Ups and Downs" is a sly, syncopated treasure, and the set's closer, "Let Me Hold You," is pure and simple. Produced to perfection and performed with a true love for the genre, Ireland has concocted a classic. Racked by Redeye.—RW

## JAZZ

### ★ CARIBBEAN JAZZ PROJECT

#### The Gathering

PRODUCER: Dave Samuels

Concord 2125

The successor to the Caribbean Jazz Project's superb album *Paraiso* finds the group replacing guitar with the piano of Argentinian Dario Eskanazi and inviting Paquito D'Rivera to sit in on alto sax. The end result is nothing short of high-energy. Thelonious Monk's "Bemsha Swing," here transformed into a mambo via Dave Samuels' arrangement, is typical of the fiery interplay between D'Rivera, Samuels (vibes), Dave Valentin (flute), and the very busy rhythm section of Ruben Rodriguez, Richie Flores, and Dafnis Prieto. Valentin and Eskanazi take the lead in an equally rapid tempo on the Valentin original "See You in a Minute." Although most of the album has a delightful, loose, *descarga* feel, when the players get into something more downtempo, as on "Liber-tad," solos continue very free, propelled by a keen urgency and a very Afro-Cuban focus on rhythm.—PV

## LATIN

### ► LA VELA PUERCA

#### De Bichos y Flores

PRODUCERS: Gustavo Santaolalla,

Anibal Kerpel

Surco/Universal 440016070

Much like its Argentine neighbors Bersuit, Uruguayan rocker La Vela Puerca delights in mixing traditional rhythms and instruments with rock elements, adding touches of ska and reggae to the mix. But La Vela's sound also veers a tad into the symphonic with its use of choruses and big orchestration that lend finesse to the ska rhythms. While the sound is not new

(La Mosca also does something similar), the execution is tight and full of gusto, accentuated by more in-your-face electric guitar. La Vela also benefits from fine lyrics, many of them socially motivated but hardly preachy. What does get a little tiresome is the repetitive two-beat rhythmic pattern, but there's still enough charm here to keep us listening.—LC

### ► JENNIFER PEÑA

#### Libre

PRODUCERS: Rudy Pérez, Kike Santander

Univision Music 0883100532

On her fourth album, and her first with Univision Music, Texan singer Jennifer Peña, a veteran at 18, teams with hit-makers Rudy Pérez and Kike Santander for a more pop-oriented sound and, ostensibly, wider appeal. The resulting album is fun and unpretentious, carried by a singer who manages to sound endearing yet neither infantile nor straining in mood or content beyond her years. Peña has a distinctive voice that's sweet but strong. It serves her well in traditional ballads like "El Dolor de Tu Presencia," which are very standard, very straightforward, but radio-friendly and well-executed. But "delightful" is the better-suited adjective when Peña sings *cumbia* and *grupero* tracks, particularly the upbeat "Apapachándonos" and the charming "Que Me Ame Más," which are disarmingly natural. The 10-track *Libre* is appended by seven bonus tracks, including *cumbia* versions of five tracks—a move that ensures radio play, certainly, but that's also probably designed to satisfy Peña's Tejano audience. Less convincing is "Vamos al Mundial," a rather lackluster World Cup celebration song that adds little drive to this collection.—LC

## WORLD MUSIC

### ★ ISSA BAGAYOGO

#### Sya

PRODUCER: Yves Wernert

Six Degrees 657036 1067

Earlier this year, Bagayogo's album *Timbuktu* was released in the U.S. It was his second record, but his first one released here. *Sya* is Bagayogo's debut album, originally released in West Africa and Europe in 1999. Now that San Francisco-based Six Degrees has brought Americans up to speed on the work of this exceptional Malian artist, the import of his sound is more evident than ever. Like Oumou Sangare, Bagayogo is a Wassoulou artist. His distinctive sound, known as Afro-elec-

tro, spins out of the traditional acoustic music of western Mali. Listen to "Kanadianfan" for the basic vibe, then follow the dance beat variation on the theme on "Diarabi" and "Lanaya." Bagayogo keeps his electronica and dub influences subtle, but they are insistent as well. His laid-back style offers both a trance-like feel and musically intriguing departures.—PV

### DJ CHEB I SABBAH

#### Krishna Lila

PRODUCER: DJ Cheb i Sabbah

Six Degrees 657036 1066

With the release of *Krishna Lila*, DJ Cheb i Sabbah has completed the ambitious trilogy that began with 1999's *Shri Durga* and 2000's remix project *Maha-Maya*. The first five songs on *Krishna Lila* draw upon the classical music of northern India—Hindustani—while the last four tracks reference the Carnatic music of southern India. The album consists of five *bhajans* (devotional songs) and instrumentals, and Sabbah works with a superb group of musicians, including Bill Laswell, Baby Sreeram (vocals), K. Sridhar (sarod), and Deepak Ram (bansuri flute). Sabbah, a devotee of India classical styles and a DJ in the San Francisco club scene in the 1980s, is the embodiment of East meets West. *Krishna Lila*, however, relies mainly on the beauty of Indian classical forms. Sabbah's effort here is mixology in the service of tradition, and his result is arresting.—PV

## GOSPEL

### ► MARVIN SAPP

#### I Believe

PRODUCER: Marvin Sapp

Verity 01241-43192

One of the early members of contemporary gospel pioneer Commissioned, Sapp, on his fourth solo album, shows that the fire is still burning hot. He romps with obvious glee through the infectious '60s soul groove of the album's title cut. An ordained pastor, Sapp pours his heart into venerable songwriter Percy Bady's statement of integrity in ministry, "Live the Life," while hitting just the right note of fervor on the reverential "Follow Me." Sapp gives a message of hope in the face of social ills in the impassioned ballad "Yet I," and he obviously is having a ball on an updated, funk-fortified take on the old church standard "I Love to Praise Him." After more than a decade on the gospel forefront, Sapp continues to hold his own with the best.—GE

## N O T E W O R T H Y

### RALPH STANLEY

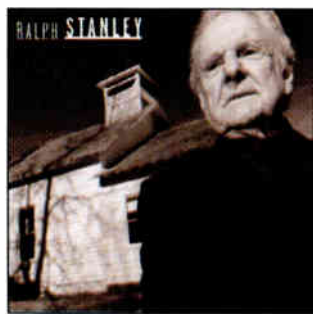
#### Ralph Stanley

PRODUCERS: Bob Neuwirth, Larry

Ehrlich, T-Bone Burnett

DMZ/Columbia 86625

The soundtrack to the Coen brothers' smash *O Brother, Where Art Thou?* has netted multiple Grammy Awards for its architect, producer/musician T-Bone Burnett, and newfound stardom for some of its participants, like 75-year-old bluegrass icon Ralph Stanley. Now, with Burnett and the Coens' new, Columbia-distributed DMZ imprint as a platform, Stanley delivers this collection of deep folk gems that includes "The Death of John Henry" and "Little Mathie Grove." Backed by a cast of



luminaries—including Stuart Duncan, Norman Blake, Mike Compton, Dennis Couch, and Stanley's longtime band,

the Clinch Mountain Boys—Stanley takes center stage as a vocalist, not a banjo player, with his high, quavery tenor giving the songs as much fragility as authority. New fans of Stanley's will welcome this album as an introduction to a living legend; longtime followers will see it as the crowning achievement in a career that spans 55 years and nearly 200 albums.—PV

### THE CINEMATIC ORCHESTRA

#### Every Day

PRODUCERS: Jonathan Swinscoe,

Phil France

Ninja Tune 1059

Imagine if someone created a score to a film that never was. A collection of



compositions so full of depth that they enable the listeners to imagine their own scenes. Jason Swinscoe and his

Cinematic Orchestra bandmates do just that with *Every Day*. The follow-up to 1999's *Motion*, *Every Day* marks the first time the U.K.-based group has used live vocals. Soul siren Fontella Bass' rich, bluesy alto is spotlighted in the sparse, haunting "All That You Give." U.K. MC Roots Manuva also turns up, lending his voice to the hip-hop inspired "All Things to All Men." All this said, Cinematic Orchestra also remains true to its instrumental roots: Witness "Man With the Movie Camera"—the inspiration for the album—and the title track. A completely moving aural experience, *Every Day* invites listeners to sit back, relax, and (with a toe tap or two) enjoy the show.—RH

## SINGLES

Edited by Chuck Taylor

### POP

► **PINK** *Just Like a Pill* (3:57)  
**PRODUCER:** Dallas Austin  
**WRITERS:** Pink, D. Austin  
**PUBLISHERS:** Pink Publishing/EMI-April, ASCAP; Crypton/EMI-Blackwood, BMI  
**Arista 5131** (CD promo)

Singer/songwriter Pink continues to prove herself an artist to be reckoned with on "Just Like a Pill," the follow-up to party anthem "Get This Party Started," and the more recent "Don't Let Me Get Me," an image-redefining song that demonstrated a previously unseen depth and lyrical savvy. "Pill" has the same drum pattern as "Get Me" and in general, sounds awfully similar to the track instrumentally, which distracts from its potential; but Pink's writing continues to offer her a street-wise edge that few of her contemporaries have. "Pill" maintains her pet theme of personal discontent, this time as a spurned lover, using medicinal references to illustrate pain: "I can't stay on your life support/There's a shortage in the switch/I can't stay on your morphine/Cause it's making me itch/I swear you're just like a pill/Instead of making me better, you keep making me ill." Many clever phrases abound in this song, and while it may not be the biggest hit on her current *Missundaztood*, it does boast tough-love smarts, while showing us more new colors of this versatile artist. Expect much radio support, as "Pill" is proving to be a fan favorite on the singer's current tour.—**CT**

**CHUMBAWAMBA** *Don't Try This at Home* (4:02)

**PRODUCERS:** Chumbawamba  
**WRITERS:** Chumbawamba  
**PUBLISHER:** EMI Publishing Germany Republic/Universal 440 018 071 (CD)  
 Never has an act seemed to care less about holding the dubious honor as a one-hit wonder than Chumbawamba, whose glorious "Tubthumping" was a fluke, a novelty song that captivated the nation in 1997, despite the act's desire to be taken seriously as political activists rather than quirky pop stars. The latest release from the eight-member group is a folky mid-tempo pop track with a looped drum pattern that's pleasant enough to sing along to, whether you care about its theme of "the global anti-capitalist movement, inspired by the French and American revolutions." In another time, "Don't Try This at Home" might be mistaken for a low-key Kinks track, but today, it just sounds out of place among the heaps of rock and R&B songs vying for national exposure. In that, its chances for chart action are limited. For more adventuresome options, check out the group's new *Readymades*, which is so odd at points (particularly with its roster of bizarre vocal samples), you wonder whether these guys could possibly be serious or whether they're just having a good time in the studio with their pints raised high in the air.—**CT**

## SPOTLIGHTS



**DIXIE CHICKS** *Long Time Gone* (3:13)

**PRODUCERS:** Dixie Chicks, Lloyd Maines  
**WRITERS:** D. Scott  
**PUBLISHERS:** Chuck Wagon Gourmet Music/Famous Music, ASCAP  
**Monument** (CD promo)  
 The South will rise again—despite family feuding—as Dixie Chicks storm the country airwaves with "Long Time Gone," the first single from their forthcoming August release, *Home*. The uptempo throw-down, which the group debuted during its May 23 appearance on VH1's *Divas Las Vegas*, was digitally downloaded to radio stations the same day—and pow!—instant smash. The release has taken most country programmers by surprise, given the group's ongoing contract negotiations with Sony's Monument label, after a rash of unpleasant lawsuits and countersuits. In any case, it's the music that speaks the loudest here—and it's purely, unquestionably good-old-fashioned country, complete with plenty of proud fiddle and banjo and a knee-slapping chorus that's more fun than eating cupcakes. Of course, what would any Chicks' song be without the angel-touched voice of Natalie Maines? Damn, this is good.—**CT**

**AEROSMITH** *Girls of Summer* (3:13)  
**PRODUCERS:** Tyler, Perry, Frederiksen  
**WRITERS:** Tyler, Perry, Frederiksen  
**PUBLISHERS:** EMI April/Demon of Screamin' Music/Juju Rhythms, ASCAP; Pearl White Music, BMI  
**Columbia Records** (CD promo)

Aerosmith has seen its share of passing seasons; it's amazing to realize that the band formed way back in 1970 and is still cranking out the hits today (it's also hard to fathom that it didn't log its first No. 1 until 1998 with "I Don't Want to Miss a Thing"). With "Girls of Summer," taken from the double-disc *Ultimate Greatest Hits*, due June 25,



the ever-animated Steven Tyler and company serve up their typically knee-bobbing brand of radio-friendly pop/rock, singing about the impact that various universal types of women have on men. Adding a little spice to the mix are a mini tribal breakdown before the chorus and lots of harmonic layers over Tyler's vocal; otherwise, "Girls" doesn't offer too many surprises. Still, some groups never seem to wear out their welcome, always returning to the fold with a song just different enough from previous output to again entertain the masses. Consider this a no-brainer summer staple.—**CT**



**ELTON JOHN** *Original Sin* (4:10)

**PRODUCER:** Patrick Leonard  
**WRITERS:** B. Taupin, E. John  
**PUBLISHERS:** Happenstance Limited/Wretched Music  
**Rocket/Universal 20782** (CD promo)  
 The critical accolades at last pay off on a commercial level for Elton John's *Songs From the West Coast* with the album's third single, "Original Sin," which restores the legendary singer/songwriter to the melodic forefront that was perhaps hiding behind the credibility factor in the previous "I Want Love" and "This Train Don't Stop Here Anymore," neither of which garnished the top of the AC chart. This latest release, however, restores faith in El's ability to match a beautiful lyric and indelible melody with the production required to lift his songs to the same passionate level lent to such modern classics as "The One" and "Sacrifice." "Sin" has the depth to go where the previous two did not, saturating home base at AC—and it also has the goods to cross the road to top 40, which needn't forget its old friend just because he doesn't throw in a rap with the chorus. This is a true return to glory for Elton.—**CT**

turns in a solid performance, and all in all, it's a debut that shows promise and should whet programmers' appetites to see what else this guy has up his sleeve.—**DEP**

### R&B

**MESHELL NDEGEOCELLO FEATURING REDMAN AND TWEET** *Pocketbook* (3:55)  
**PRODUCERS:** Cato for 3000 E. Zion, Meshell Suhaila Bashir for Humility Profits  
**WRITERS:** M.S. Bashir, M. Elliott, D. Stinson, R. Noble  
**REMIXERS:** Rockwilder, Missy Elliott  
**PUBLISHERS:** Revolutionary Jazz Giant Music/BMI

**Maverick 100798** (CD promo)  
 Meshell Ndegeocello—having thankfully dropped all the punctuation from her name—returns with her first new album in three years, *Cookie: The Anthropological Mixtape*. While critics have loved Ndegeocello for nearly a decade, commercial success has been limited for the acclaimed, eclectic singer/bassist. While she has straddled genre lines for this entire span, including her smash collaboration with John Mellencamp on 1994's "Wild Night," Ndegeocello has remained closest to the R&B idiom, with modest success. This may change, though, with "Pocketbook," which sports a contemporary relevance, thanks in large part to the all-star remix, which brings four major talents to the table. Rockwilder and Missy Elliott rework the cut into a party-friendly jam, and the appearance of Redman and Tweet will generate appeal for the younger set. In effect, this is Ndegeocello's best chance yet at expanding her devoted fan base to reach the wide R&B/rap audience. The lesbian-centric lyric stands to create some buzz, though the cut will stand strong on its own merit. Watch for continuing action at urban radio through the summer, particularly in those markets where Ndegeocello's live stage show rears its beautiful head.—**EA**

### COUNTRY

**DAVID NAIL** *Memphis* (3:47)

**PRODUCERS:** Keith Stegall, John Kelton  
**WRITER:** D. Nail  
**PUBLISHERS:** Zomba Enterprises/Eye on the Ball Music, ASCAP  
**Mercury 02325** (CD promo)  
 Missouri native David Nail was dis-

covered a little more than a year ago by Mercury executive VP of A&R Keith Stegall. The 23-year-old singer/songwriter makes a fairly impressive bow with this self-penned debut single. In "Memphis," Nail has a gift for giving listeners a vivid picture of young lovers with his visual lyrics. It's easy to imagine the little downtown cafe and a young guy

making his move on an out-of-towner, via the conversational first verse. But then things accelerate perhaps a little too quickly. The fact that he proposes marriage and she accepts the next morning after a night in a "high-rise hotel suite" seems pretty implausible, even by the most hopeless of romantic standards—in fact, what is she *thinking*? Still, Nail

### AC

**OLETA ADAMS** *Love Was Spoken Here* (3:54)

**PRODUCER:** Ricky Peterson  
**WRITERS:** T. Lacy, D. Matkosky, A. Roman  
**PUBLISHERS:** EMI April/Ty Me a River/Jeskar, ASCAP; Notation, BMI  
**Monarch Records/Pioneer Entertainment 5171** (CD promo)

Oleta Adams' current *All the Love* is a satisfying romantic journey, a sparkling session from a woman whose pipes are like shock absorbers: No matter how high she reaches for the clouds or how subtly she whispers, she manages to balance the rich, robust strength of a tigress against the tenderness of a kitten. "Love Was Spoken Here" is just the type of fare that shows this exceptional diva at the top of her form, gliding through a pretty, piano-driven melody while working both ends of the musical scale. Soft ACs might generate good response with this one, as could adult urbans with a bent toward midnight romance. Check out the goods at oletaadams.com.—**CT**

## NEW & NOTEWORTHY

**KELLY OSBOURNE** *Papa Don't Preach* (3:25)

**PRODUCERS:** Kawcir, Valentine  
**WRITER:** B. Elliot  
**PUBLISHER:** Music Publishing, ASCAP  
**Epic 59415** (CD promo)

Welcome to the cross-promotional bandwagon! Hot on the heels of MTV's pop-culture-defining smash series, *The Osbournes*, Epic takes the reins on its forthcoming can't-miss accessory, *The Osbourne Family Album*, featuring, as the first single, daughter Kelly with her take on Madonna's "Papa Don't Preach." Pretty amusing idea, huh? The 17-year-old takes on the pop gem as an



aggressive post-punk thrash anthem, complete with distorted vocals and about 500 million guitars on all sides. Whether you take this track seriously or regard it as a bit of winking camp humor, the young Osbourne doesn't have to hide her head in shame over this racy little ditty—it's certainly good for three minutes of steering-wheel banging on the way to the market. Kelly could pick up steam from appearances on *The Tonight Show With Jay Leno* and at the Rose Bowl in mid-June, while a number of stations are already courting Kelly. Who knows, "Papa" could just make Ozzy one proud daddy.—**CT**



## Rhythm, Rap, and The Blues™



by Gail Mitchell

**AND THE COUNTDOWN BEGINS:** If you haven't done so already, circle Aug. 7-9 on your calendars for the third annual Billboard R&B/Hip-Hop Conference. It's being held this year at Miami Beach's Eden Roc Resort, presented in association with American Urban Radio Networks and Heineken.

Capping the conference is our second annual Billboard R&B/Hip-Hop Awards, for which finalists have been announced (see story, page 1). Presented by Heineken, the awards ceremony takes place at Billboard-Live the evening of Aug. 9. Preceding the kickoff of the *Billboard* conference will be BMI's invitation-only urban music awards Aug. 6 at Miami Beach's Fontainebleau Hilton.

Stay tuned here or visit [billboard-events.com](http://billboard-events.com) in the coming weeks for regular updates about the conference (confirmed panelists, showcases) and awards show (host, performers, and presenters).

**INDUSTRY BRIEFS:** Ashanti and DJ Quik will host ASCAP's Rhythm & Soul Music Awards June 17 at Los Angeles' Beverly Hilton Hotel; Stevie Wonder will present the organization's Heritage Award to Earth, Wind & Fire... Lawyer Johnnie Cochran and the Rev. Al Sharpton are joining forces—under Sharpton's New York-based National Action Network—to develop initiatives to help protect recording artists' rights. Among the proposed changes: implementing a system that would emulate the free-agency market in professional sports.

**STUDIO CHATTER:** In addition to projects by Columbia artist Angélique Kidjo and MCA's Femi Kuti, producer King Britt is working with Hidden Beach/Epic duo Kindred. He's also in the midst of wrapping *King Britt Beat Generation*, which features Bahamadia, Madlib, and Ishmael Butler (Digable Planet)... Tre Hardson (aka Slimkid Tre), formerly a member of the Pharcyde, issues his solo album, *Liberation*, Sept. 10. The iMusic/ArtistDirect project features guests Saul Williams, Jurassic 5's Chali 2na, MC Lyte, and N'Dea Davenport (Brand New Heavies).

**LIKE FATHER, LIKE SON:** With the DVD/video release of the Tupac Shakur documentary *Thug Angel: The Life of an Outlaw* under his belt, Quincy D. Jones III (aka QD3) is already eyeing his next QD3 Entertainment project. It's called *The Freshest Kid*, about the pioneers of hip-hop and breakdancing. Mean-

while, a CD of music from and inspired by the Shakur film—begun while the talented rapper was still alive—arrives in stores July 16.

Talking about his next project, QD3 says, "I was lucky to be on the [hip-hop] scene early and sitting in on sessions before anyone knew who a lot of these rappers were. But they've never been correctly portrayed by the media. I just want to show that on film."



QD3, a producer who's worked with Prince and others, says this is part of his mission is to "humanize and validate hip-hop and the people in hip-hop that were important. This series is my life's work in a sense." The son of the pioneering artist/producer and an Emmy Award-nominated composer (with George Clinton for the theme song to TV's *The PJs*), QD3 is now two projects into his planned 12-part DVD/video series in association with distributor Image Entertainment. Four releases per year are slated, each with companion CDs.

**STILL CLEANIN' UP:** In keeping with the spirit of Black Music Month, *Billboard* caught up recently with legendary singer Betty Wright, who made her mark in the '70s and '80s with such hits as "Girls Can't Do What the Guys Do," "Clean Up Woman," "Tonight Is the Night," and "Babysitter." She has released *Fit for a King* on her own Miami-based Ms. B Records.

Wright believes she and her music helped open the door for today's artists. "Because music today is dominated with spoken word and songs fused to create new genres of music, I feel I helped pave the way," Wright says. "Miami, my home, has always been a sort of fusion music haven. We always talked our stories and sang of our woes as did the griots, our ancestors in Africa. I have held to that tradition and sort of become a mama/mentor/counselor to artists such as Mary J. Blige, Angie Stone, India.Arie, and Mia X."

*Fit for a King* features 16 tracks written by Wright and Angelo Morris.

*Additional reporting by Rhonda Baraka in Atlanta.*

# Lathun Carries Torch For Motown

## Neo-Soul Singer/Songwriter Stays Outside The Box With 'Fortunate' Debut

BY RHONDA BARAKA

NEW YORK—Neo-soul singer/songwriter/producer Lathun is the latest artist to carry the torch for the legendary Motown Records, as he prepares for the June 11 release of his debut, *Fortunate*.

The Detroit native wrote 10 of the 13 tracks on *Fortunate*, whose title cut was also the set's first single. The project features production by Mark Batson and an appearance by labelmate India.Arie on "When Love Came In."

Lathun, 25, emerged on the music scene several years ago as an artist signed to Jermaine Dupri's So So Def Recordings. "I was doing different things, and I think they wanted me to be something [other] than who I am. But a lot of the songs that are on my album now were on the album I was working on then. I was still who I am. I've been in this business for a long time. I started working professionally at a very young age and began producing when I was 14 or 15 years old."

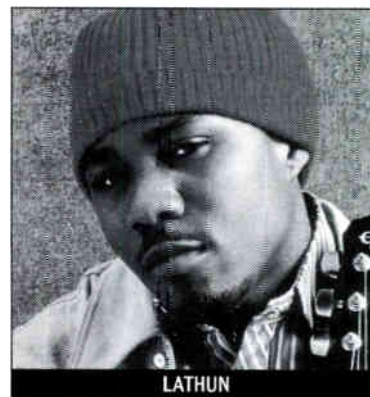
Lathun—who is published through Young Son Music/Universal Music Publishing—classifies his music as "very passionate, very personal" with "elements of hip-hop... straight-up old-school R&B, classical, and some Latin. I would say it's a manifestation of what my life has been up to this point, because everything that you see and all of the things that you like ultimately are going to come out in the sound."

Lathun has mixed emotions about the inevitable neo-soul tag people use to define his style—something he considers a "double-edged sword. To be put into that category is good in one sense, because a lot of those artists are great. I love D'Angelo, Erykah Badu, and Jill Scott. On the other hand, it's telling people that you are only one thing and that's it. That's the part of it I don't like because it almost puts you in a box. If I want to do a song with Jay-Z, I want to do it and feel comfortable and not have my audience feel alienated."

Rico Brooks of Atlanta's Peppermint Records views Lathun's neo-soul tag and, more specifically, his Motown affiliation as a definite plus. "Lathun is the latest in a long list of neo-soul artists that Kedar Massenburg has successfully introduced to the marketplace," he notes. "While past performance does not guarantee future results, it must feel good to be in the camp that had a hand in the success of D'Angelo, Erykah Badu, India.Arie, and, most recently, Remy Shand. I look for Lathun to surprise many with his depth and quality. In-store play and word-of-mouth will be instrumental in breaking this album."

Lathun's manager, Daren Hall, agrees that getting the music heard early on will be key. "One of the agendas that I'm pushing is that we should do every possible thing to get his music in consumers' hands. Even if it's

not in their hands immediately, let's get them to hear it so they can make that decision [to buy]. Then we need to keep him out there; put him on display so people can get to know the kind of artist he is."



Motown product manager Kelly Thompson says the label is finalizing plans for "BBQ," the album's second single tentatively slated for the end of June. "I'm working with my retailers," she says, "to put

together a real lifestyle campaign that's going to get the word out."

According to Thompson, the company will partner with various vendors to create campaigns that will bring Lathun's music "directly to your home." One campaign involves giving fans a free Lathun CD with a Domino's pizza purchase.

The first single was shipped to urban and crossover radio in January, with the album being serviced on May 10. "We're just now beginning to build airplay to where it needs to be," Thompson adds. "We know we have a great record, and we're going to stick behind it."

Also in the works for Lathun is what Thompson calls "a very active online campaign" and a promotional tour that kicked off May 29 and is scheduled to run through June 30.

"We're going to partner him with another group that we have coming called Black Coffee, which is from Kentucky," Thompson says. "On this 19-city tour, we'll also do listening sessions at retail in-stores, as well as cover the entire radio circuit."

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard HOT RAP TRACKS™	
Compiled from a national sample of Airplay supplied by Broadcast Data Systems' radio track service.							
TITLE	IMPRINT/PROMOTION LABEL	Artist					
1	2	10	OH BOY	ROC-A-FELLA/DEF JAM/IDJMG	NUMBER 1	1 Week At Number 1	Cam'ron Featuring Juelz Santana
2	1	14	I NEED A GIRL (PART ONE)	BAD BOY/ARISTA			P. Diddy Featuring Usher & Loon
3	4	7	HOT IN HERRE	FO' KEEL/UNIVERSAL			Nelly
4	3	19	WHAT'S LUV?	TERMINO SQUAD/ATLANTIC			Fat Joe Featuring Ashanti
5	7	7	STILL FLY	CASH MONEY/UNIVERSAL			Big Tymers
6	6	9	DOWN A** CHICK	MURDER INC./DEF JAM/IDJMG			Ja Rule Featuring Charli "Chuck" Baltimore
7	5	16	PASS THE COURVOISIER PART II	J			Busta Rhymes Featuring P. Diddy & Pharrell
8	8	5	WITHOUT ME	WEA/AFTERMATH/INTERSCOPE			Eminem
9	11	3	I NEED A GIRL (PART TWO)	BAD BOY/ARISTA			P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
10	9	12	ONE MIC	ILL WILL/COLUMBIA			Nas
11	10	11	SAY I YI YI	COLLIPARK/IN THE PAINT/KOCH			Ying Yang Twins
12	12	4	NOTHIN'	DEF JAM/IDJMG			N.O.R.E.
13	13	17	SATURDAY (OOOH! OOOH!)	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG			Ludacris Featuring Sleepy Brown
14	14	28	WELCOME TO ATLANTA	SO SO DEF/DISTURBING THE PEACE/DEF JAM SOUTH/COLUMBIA			Jermaine Dupri & Ludacris
15	19	3	GRINDIN'	STAR TRACK/ARISTA			The Clipse
16	15	13	AWNAW	ATLANTIC			Nappy Roots
17	22	2	MOVE B***H	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG			Ludacris Featuring Mystikal & Infamous 2.0
18	16	19	ROC THE MIC	ROC-A-FELLA/DEF JAM/IDJMG			Beanie Sigel & Freeway
19	17	9	FEELS GOOD (DON'T WORRY BOUT A THING)	TVT			Naughty By Nature Featuring 3LW
20	21	6	MY NECK, MY BACK	DIRTY DOWN/ARTEMIS			Khia Featuring DSD
21	18	3	GUESS WHO'S BACK	DEF JAM SOUTH/IDJMG			Scarface Featuring Jay-Z & Beanie Sigel
22	24	9	GET THIS MONEY	ROC-A-FELLA/DEF JAM/IDJMG			R. Kelly & Jay-Z
23	NEW		DOWN 4 U	Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita			MURDER INC./DEF JAM/IDJMG
24	23	32	ALWAYS ON TIME	MURDER INC./DEF JAM/IDJMG			Ja Rule Featuring Ashanti
25	NEW		GIMME THE LIGHT	BLACK SHADOWZ/HARD/VP			Sean Paul

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 87 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

JUNE 15  
2002

# Billboard HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	26	22	What If A Woman	JOE (JIVE)	51	54	Gimme The Light	SEAN PAUL (BLACK SHADOW/HARD/VP)
2	3	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	27	27	Say I Yi Yi	YING YANG TWINS (COLLIPARK/IN THE PAINT/KDCH)	52	64	Give It To Her	TANTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)
3	2	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	28	29	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	53	59	My Neck, My Back	KHIA FEAT. DSO (DIRTY DOWN/ARTEMIS)
4	5	halfcrazy	MUSIQ (DEF SOUL/JMG)	29	33	Happy	ASHANTI (MURDER INC./DEF JAM/IDJMG)	54	60	Good Man	RL (J)
5	4	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	30	36	Wish I Didn't Miss You	ANGIE STONE (J)	55	46	How Come You Don't Call Me	ALICIA KEYS (J)
6	6	U Don't Have To Call	USHER (ARISTA)	31	34	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	56	53	The Color Of Love	BOYZ II MEN (ARISTA)
7	8	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	32	37	This Woman's Work	MAXWELL (COLUMBIA)	57	56	Trouble	QUINTON FEAT. AMG (EUPHONIC/LANEWAY/BUNGALOW/HIVERSAL)
8	11	Down A** Chick	JARULE FEAT. CHARLIE BALTIMORE (MURDER INC./DEF JAM/IDJMG)	33	40	Just A Friend 2002	MARIO (J)	58	63	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
9	7	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	34	35	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	59	58	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
10	9	Anything	JAHMIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	35	45	Get This Money	R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	60	55	Welcome To New York City	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
11	13	Hot In Herre	NELLY (FO REEL/UNIVERSAL)	36	31	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEG)	61	57	Put It On Paper	ANN NESBY FEAT. AL GREEN (UNIVERSAL)
12	12	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	37	30	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)	62	62	Keep Lovin' You	DAVE HOLLISTER (MCA)
13	10	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	38	52	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	63	73	Most High	JERZEE MONET (DREAMWORKS/INTERSCOPE)
14	14	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	39	44	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	64	61	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)
15	15	Full Moon	BRANDY (ATLANTIC)	40	28	Roc The Mic	BEANIE S/GEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	65	—	How It's Gonna Be	LOVHER (DRAGON/DEF SOUL/IDJMG)
16	20	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	41	32	Awnaw	NAPPY ROOTS (ATLANTIC)	66	66	Whoa Now	B RICH (ATLANTIC)
17	19	Someone To Love You	RUFF ENOZ (EPIC)	42	51	Somebody's Girl	R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	67	65	If I Could Go!	ANGIE MARTINEZ FEAT. LIL MO & SACARIO (ELEKTRA/VEG)
18	18	I Love You	FAITH EVANS (BAD BOY/ARISTA)	43	47	I'd Rather	LUTHER VANDROSS (J)	68	67	In The Morning	MARY MARY (COLUMBIA)
19	16	Gots Ta Be	B2K (EPIC)	44	49	More Than A Woman	AALIYAH (BLACKGROUND)	69	68	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)
20	21	You Know That I Love You	DONNELL JONES (UNTOUCHABLES/ARISTA)	45	39	Don't You Forget It	GLENN LEWIS (EPIC)	70	71	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
21	17	One Mic	NAS (ILL WILL/COLUMBIA)	46	38	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	71	70	Ooh, Ahh	3PC (312 ENTERTAINMENT)
22	24	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEG)	47	50	Song Cry	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	72	72	I Care 4 U	AALIYAH (BLACKGROUND)
23	26	Without Me	EMINEM (WEBE/AFTERMATH/INTERSCOPE)	48	43	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	73	—	Baby	ASHANTI (MURDER INC./DEF JAM/IDJMG)
24	23	Nothin'	N.D.R.E. (DEF JAM/IDJMG)	49	42	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	74	75	Boom, Boom, Boom	ROB JACKSON FEAT. LADY MAY (ARISTA)
25	25	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	0	48	Take A Message	REMY SHAND (MOTOWN)	75	—	I'm Gonna Be Ready	YOLANDA ADAMS (ELEKTRA/VEG)

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

# R&B/HIP-HOP



by Rashaun Hall

## Words & Deeds

**QUEENS DAY:** All five of New York's boroughs can rightfully boast about their homegrown MCs. However, Queens may be boasting the most this summer. With releases on the way from **Nature**, **AZ**, and **Cormega**—all of whom have been associated with the Firm—"Q Boro" residents will have plenty to blast this summer.

*True Meaning*, on his own Legal Hustle imprint (June 25).

"*The Realness* was just me exhaling," Cormega says. "This is my first fresh album. I hoped *The Realness* would do well. But I didn't realize it would be as well-received as it was. I was humbled by that."

Building on that success, *The True Meaning* tracks the MC's progression as an artist.

"On *The Realness*, I painted a picture of the ghetto [talking] about the pitfalls," he says. "With *The True Meaning*, I'm taking you deeper into the game. I'm the 'true meaning' of somebody who's been through it."

Not one to back down from controversy, Cormega addresses Nas' "Destroy & Rebuild," which disses him, as well as *Prodigy* and *Nature*, among others. However, he puts a positive spin on his rebuttal, called "Love in, Love Out."



NATURE

Nature recently made his Casinosequence debut with *Wild Gremlinz*. Released May 28, the 15-track effort marks the rapper's first indie outing.

"It was a big transition," says Nature, who released his last album, 2000's *For All Seasons*, on Columbia. "Sequence gave me the opportunity to work and let me do me."

"As opposed to my first," he continues, "this album is more me just having fun with the crew and trying to give some guys exposure. It's an underground album. Our goal wasn't to come up with a platinum album by spending platinum album money. We just wanted to get our point across."

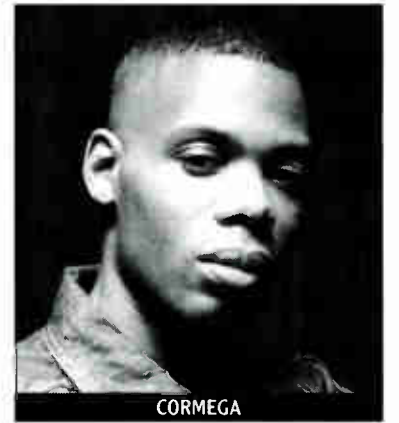
"I really want the underground to hear it," he adds. "The true fans who've been in my corner since day one."

AZ follows up his 2001 Motown debut, *9 Lives*, with *Aziatic* (June 11). "Rather than entertain, I just wanted to dialogue with my fans, to let them know my thoughts and feelings," AZ says. "I tried to give the album a one-on-one perspective."

The first offering from the 13-track set is "I'm Back." AZ says, "It's not so much about being back in the game, but me just getting back to who I am."

AZ also teams with the Firm co-founder Nas on "The Essence." According to AZ, there is talk of the Firm reuniting for a new album at the end of this year. There's no word yet regarding which lineup will appear.

Less than a year after the release of his critically acclaimed debut, *The Realness*, Cormega returns with *The*



CORMEGA

"Nas and I had our differences," Cormega says, "but I respect him as an artist. He's one of the best rappers ever. But it's boring to keep going through the controversy, especially right now, when it seems like people are just getting into controversy for the hype and to sell records. I don't want to be part of the [WWE]. I don't want to be one of those artists who has to do that to sell records. I want to be respected as an artist."

**HIP-HOP HAS HEART:** The Hip-Hop Summit Action Network (HHSAN) is continuing in its efforts to make a difference. The organization recently teamed with the United Federation of Teachers and the Alliance for Quality Education to protest proposed education budget cuts in New York. Touted as the Mobilization for Education, **Russell Simmons** and minister **Benjamin Muhammad** headed the protest on behalf of the HHSAN. **Jay-Z**, **Ja Rule**, **Fat Joe**, **dead prez**, **Megahertz**, **Reverend Run**, and actress **Cynthia Nixon** (*Sex and the City*) all supported the protest.

JUNE 15  
2002

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	26	37	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	51	50	Soldier's Heart	R. KELLY (JIVE)
2	3	Ballin' Boy	NO GOGO (ARTISTDIRECT)	27	—	Buster	DENNIS DAMENACE (1ST AVENUE)	52	40	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIGG MONEY)
3	1	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	28	9	Hyde Ha	BIG LOGIC (GODDINVASION/ORPHEUS)	53	65	Down A** Chick	JARULE FEAT. CHARLIE BALTIMORE (MURDER INC./DEF JAM/IDJMG)
4	4	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	29	32	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	54	51	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEG)
5	6	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	30	—	My Neck, My Back	KHIA FEAT. DSO (DIRTY DOWN/ARTEMIS)	55	43	Do Ya Think Girl	BEELOW (BALLIN')
6	5	Nothin'	N.D.R.E. (DEF JAM/IDJMG)	31	22	So High	GADA (RUFF NUFF/PYRAMID/ORPHEUS)	56	47	Dansin Wit Wolvez	STRIK SINE (FADE/ECMD)
7	14	Slow Dance	LOU LOMAX FEAT. JEN STARR	32	44	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	57	64	Whoa Now	B RICH (ATLANTIC)
8	15	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	33	24	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)	58	48	My Bad	RAYVON (BIG YARD/MCA)
9	7	Girlfriend	N SYNC FEAT. NELLY (JIVE)	34	26	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	59	46	Take You Home With Me a.k.a. Body/Get This Money	R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
10	8	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	35	54	Get Away/Hey Luv (Anything)	MOBB DEEP (LOUD/COLUMBIA)	60	71	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)
11	18	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEG)	36	30	Put It Inside	WON G FEAT. DA BRAT (TNO/ORPHEUS)	61	66	2 Way	LIL ROMEO FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL)
12	12	U Don't Have To Call	USHER (ARISTA)	37	33	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	62	59	Opposites Attract (What They Like)	FAT JOE FEAT. REMY (TERROR SQUAD/ATLANTIC)
13	17	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	38	—	Boom, Boom, Boom	ROB JACKSON FEAT. LADY MAY (ARISTA)	63	68	Peaches & Cream/Dance With Me	112 (BAD BOY/ARISTA)
14	13	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	39	39	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NODONTIME/MOTOWN)	64	62	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)
15	11	Oh Boy/The Roc (Just Fire)	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	40	—	Line 'Em Up	FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	65	72	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)
16	19	Gots Ta Be	B2K (EPIC)	41	57	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	66	74	halfcrazy	MUSIQ (DEF SOUL/IDJMG)
17	10	Hot In Herre	NELLY (FO REEL/UNIVERSAL)	42	36	It's The Weekend	LIL J (HOLLYWOOD)	67	—	Live The Life	FUNDISHA (SO SO DEF/COLUMBIA)
18	20	Happy	ASHANTI (MURDER INC./DEF JAM/IDJMG)	43	52	Beat Your Chest!!	LIFER'S (ALL OUT/STONEY BURKE)	68	58	Feel The Girl	MS. JADE (BEAT CLUB/INTERSCOPE)
19	21	Uh Huh	B2K (EPIC)	44	—	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	69	55	You Know That I Love You	DONNELL JONES (UNTOUCHABLES/ARISTA)
20	16	Ghetto Millionaire	DEM Ghetto Playas (DEEP END)	45	26	The Cha Cha Slide Pt. III Roll Like This	MR. C THE SLIDE MAN (M.O.B./ORPHEUS)	70	—	Ugly	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
21	25	One Mic	NAS (ILL WILL/COLUMBIA)	46	61	Put Yo Sets Up	REDD EYEZ (2 BO)	71	—	Family Affair	MARY J. BLIGE (MCA)
22	45	Crawl To Me	KEM (MACK DAWG)	47	53	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	72	—	Rock Stars	NON PHIXION (UNCLE HOWIE/LANDSPEED)
23	41	Just A Friend 2002	MARIO (J)	48	—	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)	73	—	Get Mo	SHERM FEAT. BIGGA FIGGAS (DEAN S LIST)
24	23	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	49	35	Dear God	WILLIE D. (RELENTLESS)	74	—	Satisfied?	J LIVE (ICOU/D.ETA)
25	34	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	50	56	Fresh From Yard	BEENIE MAN FEAT. LIL KIM (SHOCKING VIBES/VP/IRGIN)	75	—	Purple Hills	DIZ (SHADY/INTERSCOPE)

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

JUNE 15 2002

Billboard

HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for NUMBER 1, GREATEST GAINER / SALES, and GREATEST GAINER / AIRPLAY.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Indicates unavailable, in which case, catalog number is for ...

JUNE 15  
2002

# Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan  
from a nationwide panel  
of more than 100,000 music consumers.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																						
												1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
1	1	—	<b>EMINEM</b> WEB/AFTERMATH 453290/INTERSCOPE (12.98/19.98)	<b>NUMBER 1/GREATEST GAINER</b> The Eminem Show	1	52	46	51	<b>LUTHER VANDROSS</b> ▲ J 2007 (12.98/18.98)	Luther Vandross	2																																						
2	2	2	<b>VARIOUS ARTISTS</b> BAD BOY 73062/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	53	55	38	<b>FROST</b> HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#!+!	30																																						
3	3	1	<b>CAM'RON</b> ROC-A-FELLA/DEF JAM 586876/IDJMG (12.98/18.98)	Come Home With Me	1	54	66	—	<b>NATURE</b> SEQUENCE 8004 (18.98 CD)	<b>HOT SHOT DEBUT</b> Wild Gremlinz	53																																						
4	4	3	<b>MUSIQ</b> DEF SOUL 586772/IDJMG (12.98/18.98)	Justisen (Just Listen)	1	54	66	—	<b>50 CENT</b> FULL CLIP 2003 (16.98 CD) ▲	Guess Who's Back?	54																																						
5	6	5	<b>ASHANTI</b> ▲ MURDER INC./DEF JAM 586830/IDJMG (12.98/18.98)	Ashanti	1	55	59	68	<b>KHIA FEATURING DSD</b> DIRTY DOWN 46 (17.98 CD) ▲	Thug Misses	30																																						
6	5	4	<b>BIG TYMERS</b> ● CASH MONEY/UNIVERSAL 860997/UMRG (18.98 CD)	Hood Rich	1	56	51	46	<b>MAXWELL</b> ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1																																						
7	9	7	<b>NAUGHTY BY NATURE</b> TVT 2340* (13.98/17.98)	licons	5	57	57	52	<b>BRENT JONES + T.P. MOBB</b> HOLY ROLLER 2032/EMI GOSPEL (11.98/16.98) ▲	beautiful	35																																						
8	11	9	<b>TWEET</b> ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	58	64	65	<b>CRAIG DAVID</b> ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12																																						
9	7	6	<b>LAURYN HILL</b> COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2	59	49	42	<b>ALI</b> FD REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	7																																						
10	12	10	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	60	62	64	<b>WOODY ROCK</b> GOSPEL CENTRIC 70030/ZOMBA (11.98/17.98) ▲	Soul Music	34																																						
11	10	—	<b>VARIOUS ARTISTS</b> SDNY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10	61	99	81	<b>VANESSA WILLIAMS</b> BAJADA 5392/LIGHT (9.98/15.98)	Vanessa	61																																						
12	13	11	<b>YING YANG TWINS</b> COLLIPARK/N THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	62	61	56	<b>LIL BOW WOW</b> ▲ SD SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2																																						
13	8	8	<b>RUFF ENDZ</b> EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8	63	48	53	<b>MOBB DEEP</b> ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1																																						
14	17	13	<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	64	54	41	<b>BLACKALICIOUS</b> MCA 112806* (14.98 CD)	Blazing Arrow	33																																						
15	16	16	<b>RL</b> J 20012 (12.98/17.98)	RL:Elements	6	65	72	61	<b>CHOOBAKKA</b> BIG DADDY 73002 (16.98 CD) ▲	My Time	41																																						
16	15	14	<b>NAPPY ROOTS</b> ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	3	66	58	99	<b>VARIOUS ARTISTS</b> FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	58																																						
17	22	21	<b>MARY J. BLIGE</b> ▲ MCA 112808* (12.98/18.98)	No More Drama (2002)	3	67	65	71	<b>JAGUAR WRIGHT</b> MOTIVE 112833/MCA (18.98/12.98)	Denials Delusions And Decisions	16																																						
18	18	20	<b>B2K</b> ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	68	56	57	<b>KEKE WYATT</b> ● MCA 112609* (12.98/18.98)	Soul Sista	5																																						
19	19	17	<b>LUDACRIS</b> ▲ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	69	71	67	<b>MICHAEL JACKSON</b> ▲ EPIC 83409* (12.98 EQ/18.98)	Invincible	1																																						
20	20	—	<b>THE DAYTON FAMILY</b> IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20	70	78	72	<b>DONNIE MCCLURKIN</b> ▲ VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22																																						
21	14	15	<b>R. KELLY &amp; JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	1	71	60	59	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1																																						
22	25	18	<b>CEE-LO</b> ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	72	68	62	<b>918</b> SMUGGLIN 0918 (10.98/16.98) ▲	Reincarnated	37																																						
23	26	25	<b>ANGIE STONE</b> ● J 20013* (12.98/18.98)	Mahogany Soul	4	73	74	63	<b>SHARISSA</b> MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	7																																						
24	84	—	<b>DJ PAUL</b> D-EVIL 3600/STREET LEVEL (10.98/17.98) ▲	<b>PACESETTER</b> Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24	74	70	47	<b>MIKE PHILLIPS</b> HIDDEN BEACH 86009/EPIC (17.98 EQ CD) ▲	You Have Reached Mike Phillips	47																																						
25	24	22	<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	75	83	70	<b>FAITH EVANS</b> ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2																																						
26	30	36	<b>KHIA FEATURING DSD</b> DIRTY DOWN 751132/ARTEMIS (17.98 CD) ▲	Thug Misses	26	76	95	—	<b>NATAS</b> NUMBER 6 6603 (18.98 CD) ▲	Godlike	76																																						
27	33	24	<b>WILL DOWNING</b> GRP 589610/AG (18.98 CD)	{Sensual Journey}	11	77	69	48	<b>ANDRE WARD</b> DRPHEUS 70579 (16.98 CD) ▲	Feelin' You	71																																						
28	23	19	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	78	67	69	<b>RES</b> MCA 112310* (8.98/12.98) ▲	How I Do	43																																						
29	21	23	<b>NAS</b> ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	79	67	69	<b>MACK 10</b> CASH MONEY/UNIVERSAL 864988*/UMRG (12.98/18.98)	Bang Or Ball	4																																						
30	28	35	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98) ▲	Love Machine	28	80	86	76	<b>SOUNDTRACK</b> HOLLYWOOD 162357 (18.98 CD)	Undercover Brother	80																																						
31	29	26	<b>KIRK FRANKLIN</b> ● GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	81	86	76	<b>NELLY</b> ▲ FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1																																						
32	37	30	<b>USHER</b> ▲ ARISTA 14715* (12.98/18.98)	8701	3	82	94	94	<b>VARIOUS ARTISTS</b> HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33																																						
33	36	40	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	83	89	90	<b>BONEY JAMES</b> WARNER BROS. 48204 (17.98 CD)	Ride	27																																						
34	40	33	<b>ALICIA KEYS</b> ▲ J 20002 (12.98/18.98)	Songs In A Minor	1	84	79	74	<b>OUTKAST</b> ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4																																						
35	27	12	<b>BIG MOE</b> WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3	85	73	79	<b>SOUNDTRACK</b> ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)	State Property	1																																						
36	34	29	<b>GLENN LEWIS</b> EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2	86	75	60	<b>SPM</b> DOPE HOUSE 6000 (18.98 CD)	Reveille Park	48																																						
37	31	31	<b>REMY SHAND</b> MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15	87	81	78	<b>T.I.</b> GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27																																						
38	45	45	<b>GRAVEDIGGAZ</b> EMPIRE MUSICWORKS 39017 (16.98 CD)	Nightmare In A-Minor	38	88	98	80	<b>DEUCE KOMRADZ</b> BEZZELED OUT 7572 (18.98 CD)	Still Ridin' Smokin'	88																																						
39	42	—	<b>AFU-R</b> D&D/N THE PAINT 8356/KOCH (12.98/17.98) ▲	Life Force Radio	39	89	98	80	<b>POWER HOUZE</b> POWER HOUZE 24562 (17.98 CD) ▲	Family Business	52																																						
40	41	39	<b>ANN NESBY</b> IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	90	85	86	<b>SADE</b> ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5																																						
41	32	28	<b>BUSTA RHYMES</b> ▲ J 20009* (12.98/18.98)	Genesis	2	91	85	86	<b>JILL SCOTT</b> ● HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7																																						
42	39	32	<b>FAT JOE</b> ▲ TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	6	92	80	77	<b>JANET</b> ▲ VIRGIN 10144* (12.98/18.98)	All For You	1																																						
43	35	27	<b>C-MURDER</b> D3 9993/RIVIERA (19.98 CD)	Tru Dawgs	15	93	82	83	<b>PETEY PABLO</b> ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7																																						
44	38	34	<b>MYSTIKAL</b> ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	94	82	83	<b>UGK</b> JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2																																						
45	44	43	<b>JOE</b> ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	95	63	—	<b>TEDDY PENDERGRASS</b> WIN MEDIA 88000/RAZOR & THE (10.98/17.98)	From Teddy, With Love	63																																						
46	50	44	<b>MICHELLE WILLIAMS</b> MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	18	96	93	—	<b>VARIOUS ARTISTS</b> SHANACHIE 5089 (17.98 CD)	Streetwise: Smooth Urban Jazz	93																																						
47	52	50	<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3	97	88	58	<b>IMX</b> TUG 33009/NEW LINE (12.98/17.98)	IMx	26																																						
48	43	37	<b>N*E*R*D*</b> VIRGIN 11521 (10.98 CD)	In Search Of...	31	98	—	—	<b>WILL DOWNING</b> HIP-O/ISLAND 584083/UMRG (17.98 CD)	Greatest Love Songs	98																																						
49	47	54	<b>AALIYAH</b> ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	99	—	—	<b>SOUNDTRACK</b> DEF JAM 586628*/IDJMG (12.98/18.98)	How High	6																																						
50	53	55	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	100	—	—	<b>PASTOR TROY</b> MADD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13																																						

JUNE 15  
2002

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS															
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	5	<b>BOB MARLEY AND THE WAILERS</b> ◆ TUFF GON/ISLAND 548904/IDJMG (12.98/18.98)	<b>NUMBER 1</b> Legend	291	13	14	<b>MARY MARY</b> ▲ C2/COLUMBIA/CRG (7.98 EQ/11.98)	Thankful	98															
2	4	<b>EMINEM</b> ▲ WEB/AFTERMATH 450629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	67	14	11	<b>LUTHER VANDROSS</b> ● LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	16															
3	6	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	225	15	12	<b>DR. DRE</b> ▲ DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	279															
4	2	<b>2PAC</b> ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	321	16	—	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 36200/CAPITOL (13.98/17.98)	Greatest Hits	378															
5	9	<b>MARY J. BLIGE</b> ▲ UPTOWN 110681/MCA (16.98/11.98)	What's The 411?	121	17	15	<b>MR. BIGG</b> WARLOCK 2822 (10.98/16.98)	Only If U Knew	11															
6	8	<b>MAKAVELI</b> ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	207	18	16	<b>JAY-Z</b> ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/14.98)	Reasonable Doubt	234															
7	1	<b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	180	19	17	<b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	120															
8	3	<b>THE NOTORIOUS B.I.G.</b> ◆ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	236	20	19	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	86															
9	23	<b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	114	21	—	<b>SADE</b> ▲ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	380															
10	7	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	348	22	22	<b>JODECI</b> ▲ UPTOWN 110198/MCA (16.98/11.98)	Forever My Lady	131															
11	10	<b>2PAC</b> ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	301	23	18	<b>JUVENILE</b> ▲ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	180															
12	13	<b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 89035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	118	24	20	<b>MARVIN GAYE</b> MOTOWN 153732/UMRG (16.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	13															
13	13	<b>LAURYN HILL</b> ▲ RUFFHOUSE/COLUMBIA 89035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	318	25	—	<b>MILES DAVIS</b> ▲ LEGACY/COLUMBIA 84935/CRG (7.98 EQ/11.98)	Kind Of Blue	204															

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 (Dro). △ Certification of 200,000 units (Platinum). ▽ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most

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Larry Mynes 212.883.2117 • [lmynes@aurnol.com](mailto:lmynes@aurnol.com)

### ICED MEDIA CONTACT

Felicia Quaning 212.461.2187, [felicia@icedmedia.com](mailto:felicia@icedmedia.com)

Leslie Hall 212.461.2295, [leslie@icedmedia.com](mailto:leslie@icedmedia.com)

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JUNE 15  
2002

# Billboard HOT DANCE MUSIC

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

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			<b>NUMBER 1</b>		
1	2	3	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
2	3	9	POINT OF VIEW	EPIC PROMO	DB Boulevard
3	1	2	DAYS GO BY	CREEDENCE 77712/CAPITOL	Dirty Vegas
4	12	18	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
5	10	15	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
6	8	13	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
7	15	22	LAZY	SKINT 79754/COLUMBIA	X-Press 2
8	13	17	ONE STEP TOO FAR	CHEEKY PROMO/ARISTA	Faithless Featuring Dido
9	6	8	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
10	4	1	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
11	5	7	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
12	7	4	BE.ANGELED	LOGIC 3000 92812/LOGIC	Jam & Spoon
13	11	5	THEY-SAY VISION (DANCE REMIXES)	MCA PROMO	Res
14	20	21	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
15	21	23	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
16	22	27	COME & GET MY LOVE	CUTTING 454	Becca
17	9	6	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
18	23	31	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
19	16	19	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
20	17	10	FIRE	TOMMY BOY SILVER LABEL 235&TOMMY BOY	Dolce
			<b>POWER PICK</b>		
21	36	47	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
22	30	41	I'LL BE WAITING	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
23	27	32	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
24	32	46	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
25	19	12	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
26	34	43	TRIPPIN'	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
27	33	42	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
28	14	11	TO GET DOWN	KINETIC 54713	Timo Maas
29	29	34	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
30	40	49	WE ARE ALL MADE OF STARS	V2 27745	Moby
31	37	39	PLEASE SAVE ME	SAM IMPORT	Sunscream Vs. Push
32	31	33	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
33	25	20	WILL I?	ROBBINS 72055	Ian Van Dahl
34	28	28	PURIFY (GUSGUS & FADE REMIXES)	WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
			<b>HOT SHOT DEBUT</b>		
35			THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
36	35	35	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES)	REAL DEAL PROMO/ORPHEUS	Exhale
37	44	—	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
38	42	50	AWAKENING (DELERIUM & MINGE BINGE MIXES)	DMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
39	18	14	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
40			RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
41			THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
42	48	—	TUMBA	COLUMBIA PROMO	Angelique Kidjo
43			FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-U
44			BRIGHTER DAY	ULTRA 1115	R.H. Factor
45	24	16	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
46	39	37	SUGARHIGH (THE REMIXES)	COLUMBIA 79725	Jade Anderson
47			AT NIGHT	DEFECTED IMPORT	Shakedown
48	45	45	REAL FONKY TIME	SUBSCIENCE 159232/MCA	Dax Riders
49	41	40	WALKING ON SUNSHINE (METRO REMIX)	EPIC PROMO	Jennifer Lopez
50	26	24	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			<b>NUMBER 1</b>		
1	1	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
2	4	4	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
3	3	3	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
4	2	2	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
5	5	5	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
6	7	6	DAYS GO BY	CREEDENCE 77712/CAPITOL	Dirty Vegas
7	8	7	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
8	9	10	SOMETHING	ROBBINS 72056	Lasgo
9	12	15	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/ORPHEUS	Yohany
10	10	8	HEAVEN	24/7 72475/ARTEMIS	Eyra Gail
11	6	12	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TV1234	Naughty By Nature Featuring 3LW
12	14	11	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
13	13	9	WILL I?	ROBBINS 72055	Ian Van Dahl
14	11	—	THE CHA CHA SLIDE PT. III ROLL LIKE THIS	M D B 90419/ORPHEUS	Mr. C The Slide Man
15	18	13	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24558/ARISTA	Pink
16	19	18	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
17	17	—	LAZY	SKINT/COLUMBIA 79754/CRG	X-Press 2
18			MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
19	15	20	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
20	20	21	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
21	22	16	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
22	16	17	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
23			FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
24			STRANGER IN MY HOUSE (REMIXES)	ELEKTRA 67173/EEG	Tamia
25	21	23	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes

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

## Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 THAT SOUND Rosabel TOMMY BOY SILVER LABEL	1 WHAT ABOUT US? (REMIXES) Brandy ATLANTIC
2 BURN FOR YOU Kreo GROOVILICIOUS	2 LOVE AT FIRST SIGHT Kylie Minogue CAPITOL
3 SOUTHERN SUN Oakenfold MAVERICK	3 JOYENERGIZER Joy Kitikunti RADIKAL
4 BREATHE IN Frou Frou MCA	4 CHILDREN Four Clubbers RADIKAL
5 HE LOVES ME (LYZEL IN E FLAT) Jill Scott HIDDEN BEACH	5 TOGETHER John Kano ROBBINS

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

## Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			<b>NUMBER 1</b>		
1	1	3	MOBY	92 27127	18
2	2	2	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
3	6	6	VARIOUS ARTISTS	VERVE 98908/TVG	Verve/Remixed
4	5	5	SOUNDTRACK	IMMUSTAL 12864/VIRGIN	Blade II
5	3	3	SOUNDTRACK	RCA VICTOR 83521	Queer As Folk: The Second Season
6	4	4	PET SHOP BOYS	SANCTUARY 84553	Release
7	7	7	ZERO 7	QUANGO/ULTIMATE OILEMMA 5007/PALM	Simple Things
8	8	8	VARIOUS ARTISTS	ULTRA 112	Ultra Chilled 02
9	9	9	VARIOUS ARTISTS	ROBBINS 79829	Best Of House Volume Two
10	11	11	JOHNNY VICIOUS	ULTRA 1111	Ultra Dance 01
11	12	12	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
12	10	10	VARIOUS ARTISTS	RAZOR & TIE 89652	Monster Disco
13	15	15	VARIOUS ARTISTS	UNIVERSAL 015672/UMRG	Global Hits 2002
14	13	13	THE CHEMICAL BROTHERS	FREESTYLE DUST 11102/ASTRALWERKS	Come With Us
15	14	14	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
16	21	21	VARIOUS ARTISTS	ROBBINS 75027	House Party (Volume One)
17	25	25	GARBAGE	ALBUMS NOS 453115/INTERSCOPE	Beautifulgarbage
18			IAN VAN DAHL	ROBBINS 78229	Ace
19	16	16	AVALON	SPARROW 51536	02/Avalon Remixed
20	17	17	DJ RICKY CORBO & THE WARP BROTHERS	WEBSTER HALL NYC 28	Webster Hall's: Tranzworld 5
21	18	18	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
22	19	19	DJ ENCORE	MCA 01865	Intuition
23	20	20	BABY ANNE	MOONSHINE 80173	I'm About To Break
24	23	23	DAFT PUNK	VIRGIN 49606	Discovery
25	22	22	TIMO MAAS	KINETIC 54706	Loud

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (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. ‡ indicates past or present Interscope title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

## Beat Box™

by Michael Paoletta



**UPDATE:** It's official: The dates for *Billboard's* ninth annual Dance Music Summit (DMS) have been changed to Sept. 30-Oct. 2; the location remains the same (the Marriott Marquis Hotel in New York). Like last year, I will coordinate all daily panel activities and nightly artist/DJ showcases. For info regarding DMS registration and sponsorships, contact, respectively, **Phyllis Demo** (646-654-4643 or pdemo@billboard.com) and **Cebele Rodriguez** (646-654-4648 or crodriguez@billboard.com). Those wishing to register online should log on to [billboardevents.com](http://billboardevents.com).

**ALL SHOOK UP:** There's been much talk of late concerning "mash-ups" or "soundclashes," whereby DJs/remixers take two disparately different tracks—*Nirvana's* "Smells Like Teen Spirit" and *Destiny's Child's* "Bootylicious," for example—to create something entirely new and fresh. Except for a disc like *2 Many DJ's As Heard on Soulwax Pt. 2* (Beat Box Hot Plate, *Billboard*, May 11), the bulk of these mixes are not sanctioned by labels or artists—but that's not to say both parties aren't secretly admiring what's being done to their tracks.

Well, Beat Box hears that U.K. production outfit *Illicit* is in talks with various U.S. majors to create a legal soundclash compilation using songs from a major-label's back catalog. A rather wise idea, if ya ask us!

Staying with mash-ups for another second, Parlophone U.K. has included the much-in-demand *Kylie Minogue/New Order* musical marriage, "Can't Get Blue Monday out of My Head," as the B-side to Minogue's third British single, "Love at First Sight." While Kylie's U.S. label, Capitol, sent a promotional 12-inch of the special mix to club DJs, it does not have any plans to make it commercially available. But just imagine the diverse sales base for a maxi-CD that includes the "Love at First Sight" remixes and the Minogue/New Order track. With one single, the label would hit Minogue, New Order, and neo-electro fans. Sounds like a no-brainer to us.

**BREAKBEAT BOYS:** Since its 1996 debut on the *Billboard* Hot Dance Music/Club Play chart with "Superstar DJ," Moonshine Music's *Cirrus* has been in virtual overdrive. While the band's first album, *Drop the Break*, was a fine introduction into Cirrus masterminds **Aaron Carter** and **Stephen Barry's** breakbeat soundscapes, sophomore set *Back on a Mission* saw them grow as songwriter/

beatmeister/producers.

The world noticed: Several *Back on a Mission* tracks were licensed to video games (*Demolition Racer*), TV (*The Real World*), and film (*Zoolander*). This trend should continue with the June 25 release of the act's third album, the incredibly confident *Counterfeit*.

"The process of recording this album was very grueling, with lots of writers' block," Carter acknowledges. "It was a big learning experience for both of us."

Carter says he and Barry completed the album more than 18 months ago, "but then the bar was raised," he explains, referring to recordings by *Hybrid*, *BT*, and *Crystal Method*. "We realized we had to go beyond the dirty breakbeats we were known for. Also, the productions of these other artists were very clean. So, we revisited our album to make it sound better."



Prior to re-tweaking the album, Carter and Barry brought two new members into the Cirrus fold: drummer **Jim Chaney** and vocalist **Laura Derby**, who, at the time, were both members of trip-hop collective *Cap-sule*. "Jim was hinting that he wanted to be our drummer," Carter recalls. "And we were hinting that we needed a singer. In the end, we ended up with a great drummer and a terrific singer."

Both Chaney and Derby have a real knack for Cirrus' hard-hitting brand of guitar-lashed dance/electronic music. "The totally understand us," Carter notes, referring to *Counterfeit's* soundscape, which traverses slo-mo beats (lead single "Boomerang"), drum'n'bass ("Half a Cell"), funk ("Dragon Lounge"), and breakbeats ("Ghettoblaster").

Cirrus does not have immediate plans for a full-on tour, but Carter says it is a definite possibility. Fans can feast their eyes on the unique flash video for "Boomerang" (created by Canadian interactive agency Noise-media) at [cirruscirrus.com](http://cirruscirrus.com).

# Guidance Introduces Nuspirit

BY CRAIG ROSEBERRY

Finnish collective Nuspirit Helsinki is on a mission to recapture the spirit of adventure and discovery encapsulated by the innovative "birth of cool" era in American jazz—particularly the works of vanguards Miles Davis, Art Blakely, and John Coltrane—but with a twist.

The group's musical landscape borrows from a wealth of influences, ranging from bossa nova and samba to Afro-beat and broken-beat. Additionally, Helsinki Nuspirit draws inspiration from Helsinki's thriving and eclectic club scene, which is firmly rooted in deep house, Detroit techno, dub, classic Philly soul, '60's Blue Note-era jazz, and stirring left-field electronic music.

On July 16 (one day earlier overseas), Chicago's Guidance Recordings issues the act's eponymous full-length debut. *Nuspirit Helsinki* is well-poised to redefine Northern soul by way of its 21st-century neo-soul/jazz soundscape.

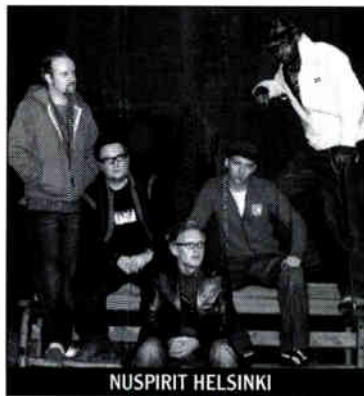
### A MELTING POT OF INFLUENCES

Comprising core members Toumas Kallio, Hannu Nieminen (aka DJ Ender), DJ Eppu (aka Eppu Helle), DJ/musician Kim Rantala (aka Kasio), and Toni Rantanen (aka DJ Lil' Tony), the multi-cultural, big-band-styled outfit is rounded out by 11 additional musicians and vocalists, including Ethiopian percussionist Abdissa "Mamba" Assefa, Gambian singer Daddy Ous, and resident songstress Ona Kamu.

The dynamic *Nuspirit Helsinki* also features vocal contributions from clubland chanteuse Lisa Shaw (the nu-soul abstraction "Trying") and former Repercussions front-woman Nicole Willis (the jazz-inflected "Honest").

"Our main intention and focus with creating this album was to approach it from a band perspective," ringleader

Kallio explains. "Our sound is a huge melting pot of influences that gets absorbed and reincarnated. Since we are such a large group with cultural and musical diversity, our main aim is to build something that is unique, cohesive, and evocative—something that feels right."



*Nuspirit Helsinki*, whose songs are published by 33RPM (ASCAP), made its initial splash in 1999 with the Guidance single "Take It Back." This was followed by "Makoomba Breaks"/"Afro-Cuban Sunshine" and the *Montana Roha Jazz EP* on Germany's Jazzanova Compost Recordings. Such forward-thinking sonic mosaics were embraced by an international cross section of electronic and world music fans.

Already, *Nuspirit Helsinki* has garnered tremendous early support from many influential global tastemakers, including BBC Radio One DJ Gilles Peterson, Norman Jay, Thievery Corporation, U.F.O., Jazzanova, and LTJ Bukem.

"Nuspirit is bad—and I mean that in a very good way," Bukem notes. "I've been playing [album tracks] 'Honest' and 'Subzero' for a while now. They're instant classics."

According to Guidance co-founder Ivan Pavlovich, the label will service the disc to college radio and special-

ty shows and club DJs. The label is also investigating film, TV, and advertising possibilities.

"College radio and strong DJ support has been the solid grassroots foundation of this project," Pavlovich says. "It's really important to give the collective as much exposure as possible. It would be ideal to have the entire band tour, but that's not feasible at the present time, [therefore], we're focusing on an array of mediums to highlight the group, including the Internet." Pavlovich acknowledges that the label works closely with subscription service eMusic.com, which will soon offer the album for download.

Pavlovich says, "We've also been quite successful with getting our music exposed on TV shows like *Six Feet Under*, as well as in independent films, so that has become a major priority, too, for us with this album."

At the same time, Guidance is instituting an aggressive 12"-vinyl campaign: a limited-edition full-length triple-pack set and remixes of album tracks "Trying" (mixed by Axus, Butti49, and Capoeira Twins), "Oscar" (mixed by Peshay and Circular Motion by Projections), "Honest" (mixed by Jazzanova and Only Child), and "Skydive" (mixed by Psycho on the Bus). The remixes will surface throughout the coming months.

In early May, Kallio and Nieminen embarked on a mini-DJ tour, making stops in New York, Los Angeles, and San Francisco. Later in the summer, Nieminen will resume *Nuspirit Helsinki's* select tour dates as the opening act on Dego of 4-hero's Giant Step-sponsored tour.

The self-managed *Nuspirit Helsinki* is booked in North America by Jason Sugars of Los Angeles-based Indepth Perception. In Europe, the collective is handled by several agents, including Martin Boragno of Barcelona-based Minifunk Booking.

- **Paul Oakenfold**, "Southern Sun" (Maverick single). With **Carla Werner** at the microphone and remixers **Gabriel & Dresden**, **Liquid Todd**, **Sabato**, and **DJ Tiesto** working their respective magic, Oakenfold is ready to catapult to the top of dance charts worldwide. Perhaps a similar fate awaits his proper artist full-length, *Bumkka* (due June 18), on global album charts.

- **4 Strings**, "Take Me Away (Into the Night)" (Liquid Recordings/Ultra single). A peak-hour, ever-building trance-inflected pop jam—replete with yearning female vocals—"Take Me Away" is tailor-made to go from dancefloor to radio without a hitch.

- **Groove Armada**, *Another Late Night* (Azuli/Treacle album). With Groove Armada selecting the tracks,

## The Beat Box Hot Plate

*Another Late Night* takes on the vibe and ambience of a sweaty, after-hours club just as the day begins to dawn. Key moments include **Roy Ayers'** "The Memory," **Don Ray's** "Standing in the Rain," **Al Green's** "Truth 'n' Time," and **Loose Ends'** "Feel the Vibe."

- **Todd Gardner Featuring Gynisse**, "Whatever" (Subliminal Soul single). On the eve of Ibiza, Spain's high season, the timing of the ultra-breezy "Whatever" couldn't be better. While Gynisse's vocals soothe the soul on the vocal mix, it's the upfront Spanish guitars on the Café del Mar dub that make this track truly sparkle.

- **Various artists**, *The Cuts!—Session 001* (Groovilicious/Strictly Rhythm album). The idea behind *The Cuts* is simple: Give turntable-less dance enthusiasts access to vinyl-only tracks and special promo-only mixes. Included are **Goldtrix's** club mix of **Andrea Brown's** "It's Love (Trippin')" and **Different Gear vs. Sia's** "Drink to Get Drunk," among others.

- **Inaction**, "No More Love" (GBH single). At 4 years old, New York's weekly party Great British House (GBH) has treated clubgoers to the cream of the international DJ crop. Now, GBH introduces its label imprint with the release of this disco-washed, filtered house track. Funky horn attacks only increase its incessant energy.

MICHAEL PAOLETTA

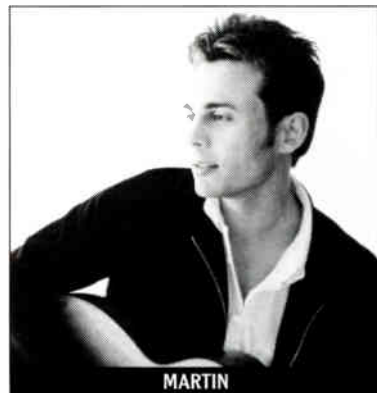
# Nashville Scene

by Phyllis Stark



**HONKY-TONK HERO:** While no artist is ever really ready for the realities of his or her first radio tour, Epic newcomer **Brad Martin** was at least a little prepared, thanks to a college degree in telecommunications and broadcast engineering. He says the degree gave him "an understanding of how things happen on the other side of the console."

The purpose of the tour, of course, was to introduce himself to radio and set up his debut album, *Wings of a Honky Tonk Angel*, due June 18. It seems to have paid off. His debut single, "Before I Knew Better," is at No. 22 on the Hot Country Singles & Tracks chart this issue.



MARTIN

Martin, who writes for Curb Songs and sings the traditional brand of country, co-authored eight of the album's 10 tracks, including the retro-sounding title cut. He is particularly proud of that song, which he says he and co-writer **Rick Williamson** "literally worked on for 18 hours straight." While Martin says he's been writing songs for years, he got serious about it after moving to Nashville from his hometown of Greenfield, Ohio, to pursue a music career eight years ago. The 29-year-old artist admits, "The songwriting was something I had to get better at, because I knew it was how I was going to be judged."

Martin chose **Billy Joe Walker Jr.** to produce the album, but the two first met under very unusual circumstances. Martin recalls, "It was about four years ago. I was playing the back room at Tootsie's [Orchid Lounge in downtown Nashville] with my band. We were right in the middle of **Merle Haggard's** 'I Think I'll Just Stay Here and Drink,' and I saw my lead guitar player walking offstage. I look over, and there's this guy in dark sunglasses playing onstage. I thought, 'Who the heck is that?' It turned out to be Walker, who played on Haggard's original version, which went to No. 1 in 1980. Martin says that after Epic execu-

tives gave him "total creative control," he chose Walker as a producer, and the two went to work with an eye on Martin's vision of "keeping it true to my music." Walker, meanwhile, "captured everything I could have ever dreamed of on this album," says Martin, who is managed by **Joe Carter** and booked by the William Morris Agency.

And while the first single continues to have upward momentum on the chart, Martin says he's already achieved at least some of his goals. "To know I have a No. 22 song on *Billboard* right now is rewarding in itself," he says. "It's an accomplishment I've always dreamed of."

**NEW & NOTEWORTHY:** Dualtone Records will release an 18-track **Johnny Cash** tribute album, *Dressed In Black*, Sept. 10. The album is being co-produced by bassist **Dave Roe**, a longtime performer in Cash's band, and **BR549's** **Chuck Mead**. Artists cutting tracks for the tribute include **Rosie Flores**, **Dale Watson**, **Chris Knight**, **Hank Williams III**, **Raul Malo**, **Rodney Crowell**, **Kelly Willis** and **Bruce Robison**, and **Mandy Barnett**.

Columbia Legacy, meanwhile, is re-releasing the next five titles in its Cash reissue series Sept. 3. One of the titles, *Live at Madison Square Garden*, is a previously unreleased concert recording from 1969 that features **Carl Perkins** on electric guitar and vocals, plus the vocal talents of **the Statler Brothers** and **the Carter Family**.

Former Mercury country artist **Kathy Mattea** will release *Roses*, her first album for Narada Records, July 30. The first single is being worked to AC, not country radio.

**ARTIST NEWS:** **Rodney Crowell** will host the Down From the Mountain summer tour, which features music from *O Brother, Where Art Thou?* The 41-city tour hits the road June 25 in Louisville, Ky. Also, **Rosanne Cash** will join the tour for some dates.

**The Clark Family Experience** has filed for bankruptcy. The group, which consists of six brothers, filed a Chapter 7 bankruptcy petition May 30 in the Roanoke Division of the Western District of Virginia of the U.S. Bankruptcy Court. The group's attorney, **J.D. Larson**, issued a statement, saying, "The filing was necessary because of the Clarks' past financial mismanagement, which created their current insolvency."

As first tipped here last month, former Warner Bros. artist **Chad Brock** has signed with Nashville indie Broken Bow Records (*Billboard*, May 4).

## Sawyer Brown & Curb: Still Happy After All These Years

BY DEBORAH EVANS PRICE

NASHVILLE—This year marks a milestone for veteran country outfit Sawyer Brown. The group is celebrating its 20th anniversary with *Can You Hear Me Now*, its 18th album on Curb Records, the label the band has been with its entire recording career.

"It's just been incredible," lead vocalist Mark Miller says of the group's longevity. "I never really think about it until April rolls around and it's like a birthday. April 1 marked the 20th year since our very first band rehearsal."

Miller met his bandmates when he was a roadie for Don King, and the rest of the guys were King's band. "I tuned their guitars, put their equipment up, and drove the equipment to all the shows. It's a natural progression to go from the roadie to the lead singer," Miller says with a laugh.

Sawyer Brown's first big break came with a win on TV's *Star Search* and soon after the group signed with Curb. Since then, it's been one of country music's most consistent acts, racking up 18 top 10 singles, including such No. 1s as "Some Girls Do," "Step That Step," and "Thank God for You." Over the years, there's only been one personnel change. (Bobby Randall exited in 1990, and guitarist Duncan Cameron joined drummer Joe Smyth, bassist Jim Scholten, keyboardist Gregg "Hobie" Hubbard, and Miller.) And in a climate where artists are often disgruntled with their record labels, the band continues to be happy with Curb.

"I have no desire to go anywhere else," Miller says. "Whenever our deal comes up again, God willing—Mike [Curb] wants to re-sign us. I've never looked anywhere else, and I don't intend to."

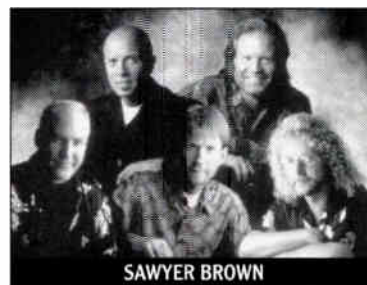
### WORTH THE WAIT

Recorded at Miller's Dirt Road Studio, *Can You Hear Me Now* was two years in the making. "When you've been around as long as we have, you have to reinvent yourself," Miller says. "We've gone through these periods about three or four times in our career, and it just takes time. We recorded 21 songs, and we picked 10. I just hope it's the best 10."

Miller says they paid particular attention to the vocals, trying to make even the background vocals as distinctive as a lead guitar lick. "Anytime you do an album and you get the opportunity to do another one, you always want to go in and better yourself and look at areas that you wish you would have concentrated on a little harder," Miller says. "Through the years, I always thought there were more vocal things that we hadn't done. On *Can You Hear Me Now*, there are many songs that real-

ly lent themselves to a lot of experimentation."

Miller wrote or co-wrote six of the 10 tunes and co-produced the project with Brian Tankersley. "Dave Loggins and I co-wrote four things, 'Can You Hear Me Now,' 'I Need a Girlfriend,' 'I Got a Plan,' and 'She's an



SAWYER BROWN

I've Got to Have You Girl,'" Miller says. "The cool thing about a Dave Loggins lyric is you can listen to it again, again, and again and on the 20th time you'll hear something you didn't hear on the 19th; that's what I love about his lyrics."

Sawyer Brown is booked by Monterey Peninsula Artists, managed by T.K. Kimbrell of T.K.O. Management, and self-published.

### THE 'GOOD GUY' GROUP

"It's incredibly exciting," Curb VP of marketing Jeff Tuerff says of the band's anniversary. "Longevity in this business doesn't come around often,

but they are a true success story. The support they have from all facets of this business [including] radio and retail is a pleasure to watch."

According to Brian K. Smith, VP of store operations for Value Music Concepts in Marietta, Ga., Sawyer Brown continues to enjoy fan support as well. "They, along with Alabama, are the original 'good guy' group," Smith says. "They are some of the most approachable guys you could ever hope to work with, never forgetting where they came from. They continue, even in the absence of a radio smash of late, to pound the pavement and support their product. We see spikes in certain markets after a show. How many other solo acts or bands are celebrating 20 years in this business and [are] still active? You can count them on one hand. That should speak for itself."

Tuerff says the label plans to secure listening posts and participate in various retail programs to create awareness of the album. There will also be a syndicated radio special issued around street date, June 11.

Miller says the band is just happy to still be making music. "We've kept a passion for writing and making music and always thinking we have something more to say. We've always felt we can get better, and there's room to grow as long as you have that kind of hunger."

## Exec Says Fan Fair Far From Peaking

BY ANGELA KING

NASHVILLE—In his 10 years with the Nashville Convention and Visitors Bureau, executive VP Butch Spyridon has seen Fan Fair grow into "Nashville's biggest event," but he's not content to stop there. Fan Fair, he believes, could be extended beyond country music to become "a true reflection of all Music City has to offer." This year's event, organized by the Country Music Assn., is set for June 13-16 in downtown Nashville.

While he still believes country music should be "the core element" of Fan Fair, Spyridon would like to expand the event to "highlight gospel, songwriters, and other forms of music that reside here."

This year, he says, the bureau has "partnered with the Ryman [Auditorium], producing the first annual Marty Stuart Late Night Jam. It's not a Fan Fair event, but it's sanctioned by Fan Fair," Spyridon says. "We want to grow activity around Fan Fair and fill the other three or four days [in the week]. Eventually, we want to make it a 10-day event."

There are more opportunities to do just that, according to Spyridon, now that Fan Fair has relocated from its previous home at the Tennessee State Fairgrounds to downtown. "The event has exceeded growth expectations and reversed a three-year declining trend in ticket sales. The numbers are also up this year, so we know we made the right decision in moving it downtown."

That decision, made after lengthy debate and wrangling over potential locations, was put into action last year. "Fan Fair is our signature event for Music City. It was important to keep the event in Nashville, in the city itself," he says. "We believe we have the perfect venue in Adelphia Coliseum downtown. It was important that it stayed in the city and moved downtown, so we could grow the numbers and expand the event with ancillary activities."

Spyridon contends direct visitor spending with hotels, shopping, and restaurants brings \$14 million to the city annually from Fan Fair.





JUNE 15  
2002

# Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of weekly compiled by Broadcast Data Systems. Last week's number 1: Garth Brooks' "The Chase".  
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THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	HOT COUNTRY SINGLES & TRACKS			PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	HOT COUNTRY TRACKS			PEAK POSITION
				TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL						TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	
				<b>NUMBER 1</b>								<b>NUMBER 1</b>			
1	1	1	20	<b>DRIVE (FOR DADDY GENE)</b>	Alan Jackson	4 Weeks At Number 1 ARISTA NASHVILLE 69129	1	31	34	10	31	<b>BARBED WIRE AND ROSES</b>	Pinmonkey	BNA ALBUM CUT	31
2	2	3	18	<b>LIVING AND LIVING WELL</b>	George Strait	MCA NASHVILLE 17238	2	32	33	4	32	<b>WHERE WOULD YOU BE</b>	Martina McBride	RCA ALBUM CUT	32
3	4	7	16	<b>I'M GONNA MISS HER (THE FISHIN' SONG)</b>	Brad Paisley	ARISTA NASHVILLE 69152	3	33	38	4	33	<b>DARE TO DREAM</b>	Jo Dee Messina	CURB ALBUM CUT	33
4	3	2	34	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b>	Steve Azar	MERCURY 17230	2	34	36	7	34	<b>I'M GONE</b>	Cyndi Thomson	CAPITOL ALBUM CUT	34
5	5	5	32	<b>I SHOULD BE SLEEPING</b>	Emerson Drive	DREAMWORKS 450362	5	35	35	11	35	<b>CHASIN' AMY</b>	Brett James	ARISTA NASHVILLE ALBUM CUT	35
6	7	9	21	<b>NOT A DAY GOES BY</b>	Lonestar	BNA 69134	6	36	34	33	36	<b>DON'T WASTE MY TIME</b>	Little Big Town	MDNMENT ALBUM CUT	33
7	9	8	27	<b>I DON'T WANT YOU TO GO</b>	Carolyn Dawn Johnson	ARISTA NASHVILLE 69133	7	37	40	6	37	<b>MINIVAN</b>	Hometown News	VFR ALBUM CUT	37
8	8	6	24	<b>MY LIST</b>	Toby Keith	DREAMWORKS ALBUM CUT	1	38	39	54	38	<b>SOMETHING WORTH LEAVING BEHIND</b>	Lee Ann Womack	MCA NASHVILLE ALBUM CUT	38
9	10	10	22	<b>THE ONE</b>	Gary Allan	MCA NASHVILLE 17232	9	39	41	41	39	<b>IF THAT AIN'T COUNTRY</b>	Anthony Smith	MERCURY ALBUM CUT	39
10	6	4	24	<b>WHAT IF SHE'S AN ANGEL</b>	Tommy Shane Steiner	RCA 69136	2	40	42	42	40	<b>LOOK AT ME NOW</b>	Sixwire	WARNER BROS. ALBUM CUT/WRN	40
11	12	15	10	<b>MY HEART IS LOST TO YOU</b>	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	11	41	43	43	41	<b>COUNTRY BY THE GRACE OF GOD</b>	Chris Cagle	CAPITOL 7896	41
12	11	12	24	<b>WHEN YOU LIE NEXT TO ME</b>	Kellie Coffey	BNA ALBUM CUT	11	42	46	47	42	<b>MINE ALL MINE</b>	SheDaisy	LYRIC STREET ALBUM CUT	42
13	16	23	7	<b>THE GOOD STUFF</b>	Kenny Chesney	BNA ALBUM CUT	13	43	44	44	43	<b>FORGIVE</b>	Rebecca Lynn Howard	MCA NASHVILLE 17242	43
14	14	18	13	<b>I MISS MY FRIEND</b>	Darryl Worley	DREAMWORKS 450378	14	44	47	48	44	<b>GOING AWAY</b>	The Clark Family Experience	CURB ALBUM CUT	44
15	15	17	20	<b>TONIGHT I WANNA BE YOUR MAN</b>	Andy Griggs	RCA 69132	15	45	53	53	45	<b>SING ALONG</b>	Rodney Atkins	CURB ALBUM CUT	45
16	13	13	22	<b>JUST WHAT I DO</b>	Trick Pony	WARNER BROS. ALBUM CUT/WRN	13	46	48	50	46	<b>I'LL TAKE LOVE OVER MONEY</b>	Aaron Tippin	LYRIC STREET ALBUM CUT	46
17	22	30	8	<b>COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)</b>	Toby Keith	DREAMWORKS ALBUM CUT	17	47	50	51	47	<b>COUNTRY ROCK STAR</b>	Marcel	MERCURY ALBUM CUT	47
18	18	21	14	<b>HELP ME UNDERSTAND</b>	Trace Adkins	CAPITOL ALBUM CUT	18	48	49	46	48	<b>REAL BAD MOOD</b>	Marie Sisters	REPUBLIC ALBUM CUT/UNIVERSAL	46
19	21	22	14	<b>I KEEP LOOKING</b>	Sara Evans	RCA ALBUM CUT	19	49	52	49	49	<b>HARDER CARDS</b>	Kenny Rogers	DREAMCATCHER ALBUM CUT	47
20	19	16	23	<b>YOUNG</b>	Kenny Chesney	BNA 69131	2	50	57	—	50	<b>MY TOWN</b>	Montgomery Gentry	COLUMBIA ALBUM CUT	50
21	23	25	11	<b>TEN ROUNDS WITH JOSE CUERVO</b>	Tracy Byrd	RCA ALBUM CUT	21	51	56	—	51	<b>ONE NIGHT IN NEW ORLEANS</b>	Blackhawk	COLUMBIA ALBUM CUT	51
22	24	26	18	<b>BEFORE I KNEW BETTER</b>	Brad Martin	EPIC ALBUM CUT	22	<b>HOT SHOT DEBUT</b>			52	<b>CADILLAC TEARS</b>	Kevin Denney	LYRIC STREET ALBUM CUT	52
23	26	28	13	<b>THE IMPOSSIBLE</b>	Joe Nichols	UNIVERSAL SOUTH 17241	23	53	54	52	53	<b>GOOD TO GO</b>	Jeffrey Steele	MONUMENT ALBUM CUT	52
24	25	27	16	<b>SHE WAS</b>	Mark Chesnut	COLUMBIA ALBUM CUT	24	54	55	—	54	<b>LIFE HAPPENED</b>	Tammy Cochran	EPIC ALBUM CUT	54
25	27	31	12	<b>OL' RED</b>	Blake Shelton	WARNER BROS. 16710/WRN	25	55	59	—	55	<b>HARD CALL TO MAKE</b>	J. Michael Harter	BROKEN BOW ALBUM CUT	55
26	37	—	2	<b>LONG TIME GONE</b>	Dixie Chicks	MONUMENT ALBUM CUT	26	56	59	—	56	<b>I'M IN THE MOOD</b>	Alabama	RCA ALBUM CUT	56
27	28	32	10	<b>BEAUTIFUL MESS</b>	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	27	57	—	—	57	<b>HIGHWAY SUNRISE</b>	Rhett Akins	AUDIUM ALBUM CUT	55
28	29	29	11	<b>GOODBYE ON A BAD DAY</b>	Shannon Lawson	MCA NASHVILLE 17233	28	58	—	—	58	<b>THAT'S WHY I SING THIS WAY</b>	Daryle Singletary	AUDIUM ALBUM CUT	58
29	30	36	7	<b>AMERICAN CHILD</b>	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	29	59	58	56	59	<b>SQUEEZE ME IN</b>	Garth Brooks Duet With Trisha Yearwood	CAPITOL/MCA NASHVILLE ALBUMS CUT	16
30	45	58	4	<b>UNBROKEN</b>	Tim McGraw	CURB ALBUM CUT	30	60	—	—	60	<b>THICKER THAN BLOOD</b>	Garth Brooks	CAPITOL ALBUM CUT	58

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

JUNE 15  
2002

# Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	TOP COUNTRY SINGLES SALES			THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN CHART	TOP COUNTRY SINGLES SALES		
				TITLE	Artist	IMPRINT & NUMBER/DISTRIBUTING LABEL					TITLE	Artist	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	33	<b>CAN'T FIGHT THE MOONLIGHT</b>	LeAnn Rimes	CURB 73116	13	13	13	13	<b>THE WAY YOU LOVE ME</b>	Faith Hill	WARNER BROS. 16818/WRN
2	4	3	18	<b>THE IMPOSSIBLE</b>	Joe Nichols	UNIVERSAL SOUTH 17241/UMRG	14	14	14	14	<b>GOD BLESS AMERICA</b>	LeAnn Rimes	CURB 73127
3	2	2	34	<b>I SHOULD BE SLEEPING</b>	Emerson Drive	DREAMWORKS 450362/INTERSCOPE	15	17	17	15	<b>ROCKY TOP '96</b>	The Osborne Brothers	DECCA 155274/MCA NASHVILLE
4	3	3	34	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b>	Aaron Tippin	LYRIC STREET 164059/HOLLYWOOD	16	15	15	16	<b>HONEY DO</b>	Mike Walker	DREAMWORKS 450914/INTERSCOPE
5	5	5	30	<b>OSAMA-YO' MAMA</b>	Ray Stevens	CURB 73130	17	16	16	17	<b>SOMETHIN' IN THE WATER</b>	Jeffrey Steele	MONUMENT 79625/SONY
6	6	6	34	<b>GOD BLESS THE USA</b>	Lee Greenwood	CURB 73128	18	20	20	18	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b>	Garth Brooks as Chris Gaines	CAPITOL 58788
7	7	7	34	<b>THAT'S JUST JESSIE</b>	Kevin Denney	LYRIC STREET 164063/HOLLYWOOD	19	24	24	19	<b>HOW DO YOU LIKE ME NOW?!</b>	Toby Keith	DREAMWORKS 450932/INTERSCOPE
8	8	8	34	<b>HOW DO I LIVE</b>	LeAnn Rimes	CURB 73022	20	19	19	20	<b>GIRL IN LOVE</b>	Robin English	COLUMBIA 79648/SONY
9	9	9	34	<b>AMERICA WILL ALWAYS STAND</b>	Randy Travis	RELENTLESS NASHVILLE 51377/MADACY	21	18	18	21	<b>ON A NIGHT LIKE THIS</b>	Trick Pony	WARNER BROS. 16751/WRN
10	10	10	34	<b>NIGHT DISAPPEAR WITH YOU</b>	Brian McComas	LYRIC STREET 164050/HOLLYWOOD	22	—	—	22	<b>COME A LITTLE CLOSER</b>	Lila McCann	WARNER BROS. 16762/WRN
11	11	11	34	<b>UNBROKEN BY YOU</b>	Kortney Kayle	LYRIC STREET 164048/HOLLYWOOD	23	—	—	23	<b>A ROSE IS A ROSE</b>	Meredith Edwards	MERCURY 172193
12	12	12	34	<b>ALMOST THERE</b>	Gabbie Nolen	REPUBLIC/UNIVERSAL 015736/UMRG	24	—	—	24	<b>ANGELS AMONG US</b>	Alabama	RCA 62643/RLG
							25	25	25	25	<b>LOVE IS ENOUGH</b>	3 Of Hearts	RCA 69034/RLG

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

JUNE 15  
2002

# Billboard TOP COUNTRY ALBUMS

The Top Selling Albums compiled from a national sample of retail stores using SoundScan technology and internet sales reports. Albums ranked, compiled, and provided by SoundScan.

#	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	<b>NUMBER 1</b> No Shoes, No Shirt, No Problems	1	6 Weeks At Number 1	38	41	40	44	<b>CYNDI THOMSON</b> ● CAPITOL 26010 (10.98/17.98)	My World	7
2	2	7	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY 170063/MERCURY (12.98/19.98)	D Brother, Where Art Thou?	1		39	38	34	2	<b>STEVE HOLY</b> CURB 77972 (11.98/17.98) ▲	Blue Moon	7
3	3	20	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1		40	39	—	2	<b>HAYSEED DIXIE</b> DUALTONE 01118 (17.98 CD) ▲	A Hillbilly Tribute To Mountain Love	39
4	5	57	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3		41	46	41	7	<b>STEVE AZAR</b> MERCURY 170269 (11.98/17.98) ▲	Waitin' Dn Joe	29
5	6	15	<b>MARTINA MCBRIDE</b> ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1		42	36	—	2	<b>THE FLATLANDERS</b> NEW WEST 6040 (17.98 CD) ▲	Now Again	36
6	8	17	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1		43	44	37	17	<b>VARIOUS ARTISTS</b> TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
7	5	6	<b>TOBY KEITH</b> ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1		44	42	39	22	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
8	7	4	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ▲	Rascal Flatts	3		45	47	44	23	<b>PAT GREEN</b> REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
9	9	7	<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1		46	50	46	45	<b>TRACY BYRD</b> RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
10	11	8	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1		47	48	42	48	<b>SOUNDTRACK</b> LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
11	14	13	<b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1		48	43	33	8	<b>KEVIN DENNEY</b> LYRIC STREET 165020/HOLLYWOOD (12.98 CD) ▲	Kevin Denney	14
12	10	14	<b>TRAVIS TRITT</b> ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8		49	40	—	2	<b>LITTLE BIG TOWN</b> MONUMENT 85374/SONY (7.98 EQ/13.98) ▲	Little Big Town	40
13	18	11	<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12.98/17.98)	Totally Country	2		50	45	38	1	<b>CHRIS LEDOUX</b> CAPITOL 34571 (10.98/17.98)	After The Storm	14
14	16	10	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4		51	53	47	14	<b>KASEY CHAMBERS</b> WARNER BROS. 48028 (18.98 CD) ▲	Barricades & Brickwalls	13
15	12	16	<b>TRICK PONY</b> ● WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12		52	49	50	44	<b>PATTY LOVELESS</b> EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
16	15	18	<b>LONESTAR</b> ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1		53	52	56	49	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
17	19	12	<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	1		54	57	48	27	<b>VARIOUS ARTISTS</b> ROUNDER 610499 (11.98/17.98)	D Sister! The Women's Bluegrass Collection	35
18	17	9	<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5		55	60	53	18	<b>HANK WILLIAMS III</b> CURB 78728 (17.98 CD) ▲	Lovesick Broke & Driftin'	17
19	20	19	<b>WILLIE NELSON</b> LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5		56	54	43	8	<b>STEVE EARLE</b> E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9
20	21	20	<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610495/10JMG (11.98/17.98)	New Favorite	3		57	56	49	11	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
21	22	25	<b>JO DEE MESSINA</b> ▲ CURB 77977 (11.98/17.98)	Burn	1		58	58	55	28	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 68335/RLG (12.98/18.98)	When Somebody Loves You	1
22	13	—	<b>EMERSON DRIVE</b> DREAMWORKS 450272/INTERSCOPE (8.98/14.98) ▲	Emerson Drive	13		59	51	52	27	<b>TAMMY COCHRAN</b> EPIC 89738/SONY (7.98 EQ/11.98) ▲	Tammy Cochran	27
23	25	28	<b>SARA EVANS</b> ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6		60	59	51	14	<b>TRAVIS TRITT</b> WARNER BROS. 78295/RHINO (11.98 CD)	The Lovin' Side	48
24	24	22	<b>GEORGE STRAIT</b> The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280 (11.98 CD)		8		61	61	57	37	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 62141/SONY (11.98 EQ/17.98)	Carrying On	6
25	27	21	<b>GARTH BROOKS</b> ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1		62	62	58	21	<b>JAMIE O'NEAL</b> ● MERCURY 170192 (11.98/17.98) ▲	Shiver	14
26	28	24	<b>VARIOUS ARTISTS</b> RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7		63	68	63	28	<b>🔥 PACESETTER 🔥</b>		
27	29	62	<b>HANK WILLIAMS JR.</b> CURB 78725 (17.98/17.98)	Almeria Club	9		64	66	61	24	<b>CLINT BLACK</b> RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
28	31	29	<b>BLAKE SHELTON</b> WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3		65	64	61	24	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) ▲	Morning Wood	18
29	30	32	<b>CAROLYN DAWN JOHNSON</b> ARISTA NASHVILLE 68333/RLG (10.98/18.98)	Room With A View	8		66	64	60	26	<b>CHELY WRIGHT</b> MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
30	26	23	<b>CHRIS CAGLE</b> ● CAPITOL 34170 (10.98/17.98) ▲	Play It Loud	19		67	63	59	14	<b>JESSICA ANDREWS</b> ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
31	33	27	<b>CLEDUS T. JUDD</b> MONUMENT 85897/SONY (11.98 EQ/17.98) ▲	Cledus Envy	19		68	65	70	23	<b>SOUNDTRACK</b> COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	14
32	34	30	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1		69	65	70	23	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
33	32	6	<b>TOMMY SHANE STEINER</b> RCA 67041/RLG (16.98 CD)	Then Came The Night	6		70	73	68	16	<b>RAY STEVENS</b> CURB 78733 (11.98/17.98)	Dsama-Yo' Mama: The Album	29
34	37	36	<b>TRACE ADKINS</b> CAPITOL 30618 (10.98/17.98)	Chrome	4		71	74	69	21	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
35	55	45	<b>WAYLON JENNINGS</b> BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19		72	69	67	21	<b>DAVID BALL</b> DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
36	23	—	<b>MARK CHESNUTT</b> COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23		73	70	65	28	<b>VARIOUS ARTISTS</b> TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
37	35	31	<b>LEANN RIMES</b> ● CURB 78738 (11.98/17.98)	I Need You	1		74	72	60	20	<b>DARYLE SINGLETARY</b> AUDIUM 8151/KDCH (17.98 CD)	That's Why I Sing This Way	65
							75	74	60	20	<b>THE CHARLIE DANIELS BAND</b> How Sweet The Sound - 25 Favorite Hymns And Gospel Greats SPARROW 51908 (19.98/19.98)		40
											<b>GEORGE JONES</b> BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5

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

JUNE 15  
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# Billboard TOP COUNTRY CATALOG ALBUMS

#	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	#	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	<b>DIXIE CHICKS</b> ▲ MONUMENT/SONY (12.98 EQ/18.98)	<b>NUMBER 1</b> Fly	144	13	11	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46601/WARN (12.98)	Greatest Hits - From The Beginning	282
2	1	<b>NICKEL CREEK</b> ● SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek	78	14	13	<b>JOHNNY CASH</b> ● LEGACY/COLUMBIA 869738/SONY (7.98 EQ/11.98)	16 Biggest Hits	165
3	3	<b>DIXIE CHICKS</b> ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) ▲	Wide Open Spaces	227	15	16	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 480265/MCA (12.98/6.98)	Heartaches	181
4	5	<b>SHANIA TWAIN</b> ◆ MERCURY 536003 (12.98/18.98)	Come On Over	239	16	15	<b>TIM MCGRAW</b> ▲ CURB 77886 (7.98/11.98)	Everywhere	204
5	6	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	246	17	17	<b>WAYLON JENNINGS</b> ▲ RCA 8506/RLG (7.98/11.98)	Greatest Hits	162
6	4	<b>FAITH HILL</b> ▲ WARNER BROS. /WRN (12.98/18.98)	Breathe	134	18	18	<b>TOBY KEITH</b> ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	183
7	10	<b>WILLIE NELSON</b> ● LEGACY/COLUMBIA 86322/SONY (7.98 EQ/11.98)	16 Biggest Hits	195	19	19	<b>JOHN DENVER</b> MADACY 4750 (5.98/3.98)	The Best Of John Denver	205
8	12	<b>GARY ALLAN</b> ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	130	20	20	<b>GARTH BROOKS</b> ◆ CAPITOL 97424 (19.98/26.98)	Double Live	185
9	8	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	345	21	22	<b>ALISON KRAUSS</b> ▲ ROUNDER 613325/10JMG (11.98/17.98) ▲	Now That I've Found You: A Collection	272
10	7	<b>LEE ANN WOMACK</b> ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	106	23	20	<b>THE NITTY GRITTY DIRT BAND</b> ● CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	32
11	9	<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	416	23	23	<b>PHIL VASSAR</b> ● ARISTA NASHVILLE 18891/RLG (10.98/16.98) ▲	Phil Vassar	106
12	14	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	Number One Hits	99	24	24	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 372012 (6.98/11.98)	12 Greatest Hits	766
					25	—	<b>GEORGE JONES</b> LEGACY/EPIC 63319/SONY (7.98 EQ/11.98)	16 Biggest Hits	86

● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

## Latin Notas™



by Leila Cobo

**UMPG SONG CAMP:** English-speaking, Nashville-based writers joined efforts with Spanish-speaking, Miami-based writers for a weeklong writing smorgasbord hosted by Universal Music Publishing Group's (UMPG) Latin offices in Miami. The second installment of the UMPG Song Camp



ALVAREZ

brought songwriters together for sessions culminating in full demo recordings. **Chad Mullins** is currently recording a song from the first Song Camp, which took place last year. **Iván Alvarez**, UMPG's senior VP for Latin America, says, "We think this can really work in the market. We think the songs that came out last time were good; we think these songs are great." Collaborators in this Song Camp included **Alejandro Lerner**, **Ignacio Peña**, **Luis Enrique**, **Pablo Manavello**, **Alih Jey**, **Eduardo Osorio**, and **Nicolas Chirino** on the Latin end, and **Stephanie Bentley** ("Breathe"), **Rivers Rutherford** ("Ain't Nothing 'Bout You"), and **Troy Verges** ("Who I Am") on the Nashville end. Three days were spent in writing sessions, with a final 12-hour recording session at Hit Factory/Criteria in Miami. Alvarez says demos in English and Spanish will be sent to UMPG's offices in the U.S. and London.

**MEGA 'MÚSICA':** There's nothing new in pointing out that getting new music onto Spanish-language radio—particularly new music by new artists—is a challenge akin to landing an interview with **Luis Miguel**. In an effort to address the issue, radio station WSKQ Mega 97.9 FM in New York, is launching *La Música Nueva*, a new-music hour that kicks off June 16 and airs Sundays from 11 p.m. to midnight. Admittedly, it's not the best schedule, but **Bill Tanner**, executive VP of programming for SBS, believes that this "will be the premier opportunity in Spanish radio for listeners to hear songs that wouldn't otherwise be heard on the radio." The show came about in part out of labels'

concerns that there were no outlets in commercial radio for developing talent. If *La Música Nueva* is a success, it could be eventually syndicated nationwide in various formats. Although encouraged, Tanner remains cautious. "It's definitely an experiment, though. And its success will depend on the support it receives from both the listeners and the music industry."

In other radio news, **Tony Luna** has taken over as PD at WPAT 93.1 FM (AMOR) in New York, replacing departing PD **Al Fuentes**. Luna was formerly at Latino Mix (WCAA-105.9 FM), where he was replaced by **Bryan Meléndez**.

**BORDER GIRL:** When **Paulina Rubio** launches her English-language debut, *Border Girl*, this month, expect her to hit the road with a handful of other **Border Girls**. That's the name the Mexican singer has chosen to give her all-girl band, following a series of auditions a few months ago. The group includes a guitarist, keyboardist, drummer, bassist, and a DJ, and although being female was a prerequisite (music director **Cheche**, however, is a man), being a Latina was not. "It had nothing to do with that," Rubio says. "I believe in a world with no borders."

**ARTIST NEWS:** Now stationed in South Florida, **Jairo Varela**—founder and leader of Colombia's **Grupo Niche**—is in the process of recording the group's newest album, *Talking Love* (Hablando de Amor). No, it's not in English—the title notwithstanding—although it does include an English-language track. "It's not a question of snobishness, but the fact that we're now living here in the U.S.," says Varela, who plans to move the entire band to Miami. All the tracks were written by Varela and arranged by his longtime collaborator **Alberto Barros**. Two new singers—**César** and **Mauricio**—will be featured on the disc, with a label still to be announced.

Coinciding with the July 16 release of their sophomore album, multinational trio **Bacilos** will be opening four concerts for **Alejandro Sanz** during his mini-U.S. tour that kicks off June 21 in San Diego. Concert industry sources say this is one of many upcoming tours that will feature opening acts. We certainly hope so, for this marks a welcome change to major Latin acts' traditional (and disappointing) reluctance to allow developing acts the chance to share their stage. By the same token, labels do well in investing in such promotional opportunities for their young acts, which is an established practice in the mainstream market.

BY RAMIRO BURR

SAN ANTONIO—As a school kid, Jennifer Peña didn't really like to play soccer.

But now that she's singing Univision's official World Cup song, the experience should go a long way toward soothing old wounds.

"I just played it [soccer] in P.E., but they used to kick my shins a lot, and I didn't like that very much," Peña said in a recent interview. "But I'm starting to get back into it again. And I know all the [Spanish] words and stuff, so I'm like, 'Yeah, I made a goal!'"

Peña's latest CD, *Libre*, which includes the World Cup tune, was produced by Rudy Pérez and Kike Santander and is her first since breaking with the Corpus Christi, Texas-based Q Productions last year. Pérez also teamed with Peña, 18, to record the World Cup demo, "Vamos al Mundial," which was chosen by Univision Music Group president José Behar after listening to demos from several artists.

*Libre* contains 17 cuts, including five regional Mexican/Tejano alternate versions of album tracks. The album splits evenly between pop ballads and Tejano-grupero fare.

Fans get a taste of Peña's pop sensibilities on her soccer tune, "Vamos al Mundial," a synth-heavy dance anthem that represents her first attempt at pop radio crossover. Thanks to the Univision TV network's World Cup coverage, the tune is getting tons of exposure. Snippets of the song are played with the network's daily news updates, coverage promos, and commercials.

"A lot of times, the level for promotions given to an artist can influence if or how much a radio station can play an artist," KROM-FM San Antonio PD Roger Leal says. His station "is not yet playing the song, but I have it right here, and we're considering it."

"Sometimes that happens to theme songs [recorded] for telenovelas," he continues. "We know our

## Univision's Jennifer Peña Is Grateful To Be 'Libre'



PEÑA

listeners have been exposed to a song on a telenovela or they have become familiar with it."

Music fans who have not seen or heard Peña lately will be surprised by her voice, which has matured noticeably in the past two years.

"Everybody says I sound really different," the San Antonio-born, Corpus Christi-raised singer says. "It's a whole lot deeper. During the last two years, I was always traveling and performing, and I learned a lot about changing my voice."

She says her artistic independence was the biggest change in her career now that she is signed to Univision Music.

"This time, I got to pick the songs," she reveals. "I went to Rudy's house and heard all the demos. Of course, I had the opinions of other people, but I chose the songs I liked."

Being taken into consideration thrilled her. "Decisions about my songs, my clothing, and my makeup went through me first," she explains. "They asked me if I liked it. Everything was something I liked or I chose, and that's why I'm so happy with it. It's so much more me."

With *Libre*, Peña hopes to become the first recording artist to have a successful post-Q Productions career. However, she is quick to dismiss rumors of bad blood with Q Productions, crediting Abraham Quintanilla with discovering her in the summer of 1995, a few months after superstar Selena was shot and killed by the ex-president of her fan club. Peña recorded four successful pop-cumbia albums under Quintanilla's guidance between 1996 and 2000.

"The split was a mutual decision," she explains. "I wanted to be doing exactly what I'm doing now: something better, higher, more me, and where I had more control. It has nothing to do with him. I'm very thankful for everything he did for me, because if he hadn't given me that first opportunity, I might have never made it."

While emphasizing the importance of her longtime fan base, Peña says her goals include building name recognition in Latin pop and eventually recording in English. She also wants to start writing songs but is still trying to figure out how to take the first step.

"It's hard to write a song that I think is going to be a hit," she says. "Right now I'm busy, and it's a little hard to get into songwriting mode, because I've never done it before. But I'm definitely going to give it a try."

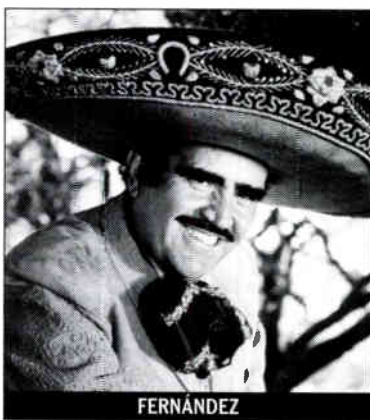
## Sony's 'El Rey' Goes Acoustic

BY LEILA COBO

MIAMI—*Ranchero* icon Vicente Fernández will record an acoustic album featuring an array of guest artists who will accompany him on some of his greatest hits, including "El Rey."

Artists already confirmed include Alejandro Sanz and Juanes, who will sing with Fernández with one caveat: They must sing ranchero, with a mariachi accompaniment.

Fernández, who will sing most of his songs solo, says, "When Roberto Carlos sang with me, he sang ranchero. When Celia Cruz did it, she came in with a mariachi. I sing with everyone, provided it's with a mariachi." This time, the mariachi will fit an "acoustic" format in keeping with the theme of the album, which will be recorded July 26 as a special



FERNÁNDEZ

for Televisa. The show will air the first week of September, coinciding with Mexican independence and with the subsequent release of the album and DVD by Sony Music Mex-

ico. The disc will also be simultaneously released in the entire Latin region, including the U.S.

Luana Pagani, VP of strategic marketing for Sony Music International Latin America, believes the disc "has many aspects. First, because he is really 'El Rey.' He is a great seller in the U.S., Mexico, Colombia, and Venezuela. He is absolutely Sony's biggest-selling ranchero act—not only his current albums, but his back catalog is a constant best seller as well."

Fernández is slated to be named person of the year by the Latin Academy of Recording Arts & Sciences—although a formal announcement has to yet to be made—and will be honored during a dinner prior to this year's Latin Grammy Awards.

JUNE 15  
2002

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1/GREATEST GAINER</b>	1 Week At Number 1	
1	2	2	12	<b>Y TU TE VAS</b> R.L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
2	1	1	11	<b>QUITAME ESE HOMBRE</b> R. PEREZ (J. L. PILOTO)	Pilar Montenegro UNIVISION	1
3	3	3	7	<b>TU Y YO</b> ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	3
4	5	5	11	<b>ENTRA EN MI VIDA</b> A. BAQUEIRO (L. GARCIA, N. SCHAJRI)	Sin Bandera SONY DISCOS	4
5	4	4	9	<b>ME HUELE A SOLEDAD</b> A. JAEEN (R. PEREZ, R. LIVI)	MDO SONY DISCOS	4
6	11	13	5	<b>YO PUEDO HACER</b> B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	6
7	7	6	10	<b>NECESIDAD</b> REY-NERRIO (ESTEFANO)	Alexandre Pires RCA/BMG LATIN	5
8	9	11	8	<b>SI TU TE VAS</b> R. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	8
9	6	7	11	<b>EL PODER DE TUS MANOS</b> R. MUNOZ (L. PADILLA)	Intocable EMI LATIN	6
10	8	9	10	<b>SUERTE</b> S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	Shakira EPIC/SONY DISCOS	1
11	13	17	5	<b>A DIOS LE PIDO</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	11
12	10	8	10	<b>USTED SE ME LLEVO LA VIDA</b> REY-NERRIO (ESTEFANO, O. POVEDA)	Alexandre Pires RCA/BMG LATIN	5
13	18	18	10	<b>DEL OTRO LADO DEL PORTON</b> R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDIE	12
14	12	12	11	<b>POR ESE HOMBRE</b> E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS	11
15	16	14	11	<b>HAY OTRA EN TU LUGAR</b> R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero RCA/BMG LATIN	5
16	14	15	11	<b>YO QUERIA</b> K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBI)	Cristian ARIOLA/BMG LATIN	6
17	21	43	3	<b>BANDIDA</b> R. CORA (E. CRESPO)	Elvis Crespo Featuring Tempo SONY DISCOS	17
18	24	19	10	<b>MANANTIAL DE LLANTO</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	4
19	23	32	3	<b>JURO POR DIOS</b> A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	19
20	17	10	14	<b>ESCAPAR</b> S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, O. SIEGEL, C. GARCIA ALDOSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	2
21	25	23	8	<b>MUJER CON PANTALONES</b> E. ESTEFAN JR., J. SOMÉLLAN (E. ESTEFAN JR., N. TOVARI)	Carlos Ponce EMI LATIN	21
22	20	25	11	<b>COMO DECIRTE NO</b> L. ROMERO, F. DE VITA, A. "CUCO" PENA (F. DE VITA)	Franco De Vita UNIVERSAL LATINO	20
23	30	—	2	<b>CON ELLA</b> K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIOLA/BMG LATIN	23
24	19	24	11	<b>COMO PUDISTE</b> G. LIZARRAGA (G. LIZARRAGA, D. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	9
25	22	21	10	<b>AL QUE ME SIGA</b> L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	21
26	29	45	3	<b>EVERYBODY</b> E. ESTEFAN JR., S. KRYS (E. REGUIRA)	Rabanes CRESCENT MOON/SONY DISCOS	26
27	26	34	8	<b>NO SE VIVIR</b> E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	26
28	31	28	8	<b>MI BOMBON</b> C. MERCHAN, CABAS (CABAS)	Cabas EMI LATIN	18
29	27	27	11	<b>TE QUIERO IGUAL QUE AYER</b> M. DE LEON (W. CASTILLO)	Monchy & Alexandra J&N/SONY DISCOS	21
30	41	38	5	<b>AY AMOR</b> J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS)	Control EMI LATIN	30
31	28	31	8	<b>QUE EL RITMO NO PARE</b> J. REYES (ESTEFANO, J. REYES)	Patricia Manterola ARIOLA/BMG LATIN	19
32	15	20	17	<b>QUISIERA PODER OLVIDARME DE TI</b> R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi UNIVERSAL LATINO	3
33	37	39	3	<b>UNA LAGRIMA NO BASTA</b> A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	33
34	42	47	3	<b>CUANDO TE ACUERDES DE MI</b> B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	34
35	47	50	3	<b>BORRACHO</b> J. GUILLEN, Y. MATA, C. PRIMAVERA (F. VALDEZ LEAL)	Conjunto Primavera FONOVISA	35
36	—	—	1	<b>ES POR AMOR</b> O. POVEDA (ESTEFANO, O. POVEDA)	Alexandre Pires RCA/BMG LATIN	36
37	—	—	1	<b>VESTIDO BLANCO</b> A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAOS)	El Poder Del Norte DISA	37
38	35	29	11	<b>SI TU NO VUELVES</b> K. CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	27
39	—	—	1	<b>LA PLAYA</b> N. WALKER (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	30
40	—	—	1	<b>TE QUIERO MAS QUE AYER</b> L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	40
41	33	30	11	<b>LA NEGRA TIENE TUMBAO</b> S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz SONY DISCOS	30
42	45	44	5	<b>NUESTRO AMOR</b> F. J. BARRAZA (F. J. BARRAZA)	Pancho Barraza MUSART/BALBOA	41
43	40	41	14	<b>DEJATE QUERER</b> G. FELIX (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	25
44	36	33	11	<b>TE REGALO LA LLUVIA</b> NOT LISTED (FATO)	Ana Barbara FONOVISA	33
45	48	—	1	<b>BAILAME</b> R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigrillos WEAMEX/WARNER LATINA	45
46	46	—	1	<b>ARBOLES DE LA BARRANCA</b> EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	46
47	46	37	11	<b>MITAD Y MITAD</b> J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEAMEX/WARNER LATINA	35
48	38	42	4	<b>...QUE TE QUIERO</b> J. C. FERNANDEZ (RABITO)	Rabito FONOVISA	38
49	49	—	1	<b>TE DEJO MADRID</b> S. MEBARAK R., T. MITCHELL, G. NORIEGA, L. MENDEZ (S. MEBARAK R., T. MITCHELL, G. NORIEGA)	Shakira EPIC/SONY DISCOS	49
50	43	36	14	<b>HASTA QUE VUELVAS CONMIGO</b> M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	21

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 96 stations (34 Latin Pop, 16 Tropical/Salsa, 57 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	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	31	31	<b>LA PLAYA</b> SONY DISCOS	LA OREJA DE VAN GOGH
2	3	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	22	24	<b>MANANTIAL DE LLANTO</b> MUSART/BALBOA	JOAN SEBASTIAN
3	4	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	23	20	<b>QUE EL RITMO NO PARE</b> ARIOLA/BMG LATIN	PATRICIA MANTEROLA
4	2	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	24	22	<b>SI TU NO VUELVES</b> SONY DISCOS	ALEJANDRO FERNANDEZ
5	7	<b>YO PUEDO HACER</b> WARNER LATINA	PICAPPO MONTANER	25	23	<b>...QUE TE QUIERO</b> FONOVISA	RABITO
6	5	<b>NECESIDAD</b> RCA/BMG LATIN	ALEXANDRE PIRES	26	27	<b>TE DEJO MADRID</b> EPIC/SONY DISCOS	SHAKIRA
7	8	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO	27	26	<b>MI BOMBON</b> EMI LATIN	CABAS
8	14	<b>A DIOS LE PIDO</b> SURCO/UNIVERSAL LATINO	JUANES	28	36	<b>ME HACES FALTA</b> COLUMBIA/SONY DISCOS	MARC ANTHONY
9	9	<b>SUERTE</b> EPIC/SONY DISCOS	SHAKIRA	29	32	<b>TE VINE A BUSCAR</b> NETWORK/WARNER LATINA	YOLANDA MONGE
10	10	<b>TU Y YO</b> EMI LATIN	THALIA	30	40	<b>CUANDO TE ACUERDES DE MI</b> FONOVISA	MARCO ANTONIO SOLIS
11	6	<b>USTED SE ME LLEVO LA VIDA</b> RCA/BMG LATIN	ALEXANDRE PIRES	31	—	<b>BANDIDA</b> SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
12	13	<b>HAY OTRA EN TU LUGAR</b> RCA/BMG LATIN	PABLO MONTERO	32	33	<b>EVERYBODY</b> CRESCENT MOON/SONY DISCOS	RABANES
13	12	<b>YO QUERIA</b> ARIOLA/BMG LATIN	CRISTIAN	33	30	<b>TODOS TENEMOS UN AMOR</b> EMI LATIN	LA MOSCA TSE TSE
14	19	<b>MUJER CON PANTALONES</b> EMI LATIN	CARLOS PONCE	34	28	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES
15	16	<b>COMO DECIRTE NO</b> UNIVERSAL LATINO	FRANCO DE VITA	35	—	<b>MAYONESA</b> MELODY/FONOVISA	CHOCOLATE
16	18	<b>CON ELLA</b> ARIOLA/BMG LATIN	CRISTIAN	36	—	<b>SE ME OLVIDO</b> CRESCENT MOON/SONY DISCOS	GIAN MARCO
17	15	<b>ESCAPAR</b> INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	37	—	<b>LA CADENA SE ROMPIO</b> SONLUX/SONY DISCOS	CHARLIE ZAA
18	17	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL	38	39	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART/BALBOA	PEPE AGUILAR
19	11	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATINO	LUIS FONSI	39	34	<b>DIME</b> UNIVISION	JAIIME CAMIL
20	29	<b>ES POR AMOR</b> RCA/BMG LATIN	ALEXANDRE PIRES	40	37	<b>SENTIR AMOR</b> MOCK & ROLL/LIDERS	LEY ALEJANDRO

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	18	18	<b>TE DEJO MADRID</b> EPIC/SONY DISCOS	SHAKIRA
2	1	<b>POR ESE HOMBRE</b> SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	19	13	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA
3	3	<b>BANDIDA</b> SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	20	29	<b>MI PRINCESA</b> RMM/UNIVERSAL LATINO	MICHAEL STUART
4	4	<b>TE QUIERO IGUAL QUE AYER</b> J&N/SONY DISCOS	MONCHY & ALEXANDRA	21	27	<b>ME HACES FALTA</b> COLUMBIA/SONY DISCOS	MARC ANTHONY
5	7	<b>A DIOS LE PIDO</b> SURCO/UNIVERSAL LATINO	JUANES	22	19	<b>TU Y YO</b> EMI LATIN	THALIA
6	5	<b>LA AGARRA BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	23	36	<b>ES POR AMOR</b> RCA/BMG LATIN	ALEXANDRE PIRES
7	9	<b>EVERYBODY</b> CRESCENT MOON/SONY DISCOS	RABANES	24	14	<b>ME TIENE LOCO</b> J&N/SONY DISCOS	PUERTO RICAN POWER
8	8	<b>HASTA QUE VUELVAS CONMIGO</b> SONY DISCOS	MARC ANTHONY	25	37	<b>CUANDO FALTAS TU</b> J&N/SONY DISCOS	PUERTO RICAN POWER
9	6	<b>LA NEGRA TIENE TUMBAO</b> SONY DISCOS	CELIA CRUZ	26	23	<b>GRINGO MUERE DE DOLOR</b> MOCK & ROLL/LIDERS	EL GRINGO DE LA BACHATA
10	15	<b>MI BOMBON</b> EMI LATIN	CABAS	27	33	<b>ESTO ES PARA TI</b> SONY DISCOS	ORD SOLIDO
11	28	<b>YO PUEDO HACER</b> WARNER LATINA	RICARDO MONTANER	28	32	<b>CORAZON EQUIVOCADO</b> RCC	PENA SUAZO Y SU BANDA GORDA
12	11	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO	29	—	<b>CARITO</b> EMI LATIN	CARLOS VIVES
13	—	<b>VIVIENDO</b> COLUMBIA/SONY DISCOS	MARC ANTHONY	30	24	<b>TODOS TENEMOS UN AMOR</b> EMI LATIN	LA MOSCA TSE TSE
14	12	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	31	30	<b>AY! BUENO</b> LATINO/SONY DISCOS	FERNANDO VILLALDVA FEATURING JON SECADA
15	22	<b>MIL ROSAS</b> RMM/UNIVERSAL LATINO	MICHAEL STUART	32	26	<b>...QUE TE QUIERO</b> FONOVISA	RABITO
16	16	<b>VETE Y OLE</b> RCC	SERGIO VARGAS	33	—	<b>GUIARRA</b> J&N/SONY DISCOS	YOSKAR SARANTE
17	21	<b>MAL ACOSTUMBRADO</b> LATINO/SONY DISCOS	FERNANDO VILLALDVA	34	36	<b>AQUI CONMIGO</b> SONY DISCOS	ANDY ANDY
18	20	<b>CELOS</b> COLUMBIA/SONY DISCOS	MARC ANTHONY	35	—	<b>SE ME OLVIDO</b> CRESCENT MOON/SONY DISCOS	GIAN MARCO
19	25	<b>ENAMORAR</b> PRESTIGIO/SONY DISCOS	RAFY B. JURCS 'EL CUPIDO'	36	17	<b>DICES QUE TE VAS</b> WEACARIBE/WARNER LATINA	CHARLIE CRUZ
20	10	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	37	—	<b>AMOR AMOR</b> PRESTIGIO/SONY DISCOS	ODIMINIC

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>EL PODER DE TUS MANOS</b> EMI LATIN	INTOCABLE	12	12	<b>TE REGALO LA LLUVIA</b> FONOVISA	ANA BARBARA
2	2	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	13	13	<b>ESCUCHA MI AMOR</b> FONOVISA	LOS PALMINDOS
3	3	<b>DEL OTRO LADO DEL PORTON</b> FREDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	14	22	<b>CADA DIA MAS</b> DIFES AGUILAR/SONY DISCOS	LOS CAÑELOS DE DURANGO
4	5	<b>JURO POR DIOS</b> LA SIERRA	BANDA TIERRA BLANCA	15	40	<b>MANANTIAL DE LLANTO</b> MUSART/BALBOA	JOAN SEBASTIAN
5	6	<b>NO ME CONOCES AUN</b> DISA	PALDINO	16	25	<b>SOMOS MAS AMERICANOS</b> FONOVISA	LOS TIGRES DEL NORTE
6	4	<b>COMO PUDISTE</b> FONOVISA	BANDA EL RECODO	17	33	<b>QUE EL CUCUY NO PARE</b> ARIOLA/BMG LATIN	PATRICIA MANTEROLA
7	7	<b>NO SE VIVIR</b> UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	18	27	<b>QUE LEVANTE LA MANO</b> FONOVISA	LOS ANGELES DE CHARLY
8	8	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	19	—	<b>UJULE</b> FONOVISA	LOS HURACANES DEL NORTE
9	14	<b>AY AMOR</b> EMI LATIN	CONTROL	20	29	<b>ARRANCAME</b> WEAMEX/WARNER LATINA	PESADO
10	17	<b>BORRACHO</b> FONOVISA	CONJUNTO PRIMAVERA	21	34	<b>NOS FALTO</b> DISA	PALOMO
11	21	<b>VESTIDO BLANCO</b> DISA	EL PODER DEL NORTE	22	32	<b>AQUEL AMOR</b> FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
12	10	<b>UNA LAGRIMA NO BASTA</b> FONOVISA	LOS TEMERARIOS	23	39	<b>TU FORMA DE SER CUMBIA</b> DISA	ALBERTO Y ROBERTO
13	9	<b>TU Y YO</b> EMI LATIN	THALIA	24	35	<b>DE QUE SIRVO</b> UNIVISION	IMAN
14	23	<b>TE QUIERO MAS QUE AYER</b> DISA	ARACELY ARAMBULA CON PALOMO	25	30	<b>MENTIRAS</b> FONOVISA	AROMA
15	20	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	26	31	<b>EL CARA DE CHANGO</b> EMI LATIN	LOS ORIGINALES DE SAN JUAN
16	11	<b>DEJATE QUERER</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	27	—	<b>LADRON</b> UNIVERSAL LATINO	ALICIA VILLARREAL
17	15	<b>NUESTRO AMOR</b> MUSART/BALBOA	PANCHO BARRAZA	28	—	<b>CUANDO TE ACUERDES DE MI</b> FONOVISA	MARCO ANTONIO SOLIS
18	24	<b>ARBOLES DE LA BARRANCA</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	29	38	<b>DESDE QUE NO ESTAS AQUI</b> EMI LATIN	A B QUINTANILLA Y LOS KUMBIA KINGS
19	16	<b>MITAD Y MITAD</b> WEAMEX/WARNER LATINA	PESADO	30	—	<b>QUE MANERA DE PERDER</b> RCA/BMG LATIN	JULIO PRECADO Y SU BANDA PERLA DEL PACIFICO
20	18	<b>BAILAME</b> WEAMEX/WARNER					

JUNE 15  
2002

Billboard

# TOP LATIN ALBUMS

Top selling Latin albums are compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	2	<b>THALIA</b> EMI LATIN 39753 (10.98/17.98) #	<b>NUMBER 1</b> 2 Weeks At Number 1	1	51	46	63	19	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) #	Uniendo Fronteras	1
2	2	—	2	<b>JUANES</b> SURCD 017532/UNIVERSAL LATINO (16.98 CD) #	Un Dia Normal	2	52	60	53	28	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98) #	Te Voy A Enamorar	1
3	4	3	11	<b>CHAYANNE</b> SONY DISCOS 84667 (18.98 EQ/16.98) #	Grandes Exitos	1	53	49	30	44	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
4	5	—	2	<b>ELVIS CRESPO</b> SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	54	56	46	10	<b>PALOMO</b> DISA 720032 (8.98/10.98) #	Fuerza Musical	9
5	10	2	30	<b>PILAR MONTENEGRO</b> UNIVISION 310026 (9.98/13.98) #	Desahogo	2	55	68	64	47	<b>BRENDA K. STARR</b> SONY DISCOS 84719 (6.98 EQ/14.98)	Temptation	28
6	3	1	4	<b>LOS TEMERARIOS</b> DISA 727024 (8.98/13.98)	Historia Musical	1	56	50	55	4	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
7	6	4	28	<b>MARC ANTHONY</b> COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	57	48	48	18	<b>VARIOUS ARTISTS</b> FONOVISA 6198 (8.98/12.98)	Las No. 1	50
8	8	6	4	<b>INTOCABLE</b> EMI LATIN 31145 (9.98/15.98) #	Suenos	1	58	64	54	18	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 34432 (12.98 CD)	20 Exitos	37
9	9	7	12	<b>VARIOUS ARTISTS</b> DISA 727016 (6.98/13.98)	Las 30 Cumbias Mas Pegadas	1	59	64	54	18	<b>LUPILLO RIVERA</b> SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheatre, Vol. 2	8
10	11	8	9	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84282 (11.98 EQ/15.98) #	Historia De Un Idolito Vol. 2	2	60	58	41	22	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
11	12	9	34	<b>ALEXANDRE PIRES</b> RCA 87883/BMG LATIN (14.98 CD) #	Alexandre Pires	3	61	57	49	44	<b>LUPILLO RIVERA</b> SONY DISCOS 84276 (8.98 EQ/13.98) #	Despreciado	1
12	16	11	14	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN 29745 (9.98/14.98)	Shhh!	1	62	69	74	11	<b>PATRICIA MANTEROLA</b> ARIOLA 91638/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
13	7	5	6	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> RCA 83084/BMG LATIN (7.98/11.98) #	Corazon De Perico	3	63	52	56	17	<b>JOAN SEBASTIAN</b> MUSART 12633/BALBOA (9.98/17.98) #	Lo Dijo El Corazon	7
14	18	13	11	<b>MONCHY &amp; ALEXANDRA</b> J&N 84839/SONY DISCOS (8.98 EQ/13.98) #	Confesiones	8	64	73	60	8	<b>CELIA CRUZ</b> SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	60
15	15	10	7	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1645 (8.98/14.98) #	El Numero 100	5	65	62	73	4	<b>LOS GREY'S</b> PLATINO 4185/FONOVISA (8.98/12.98)	Cantan Amor	60
16	14	—	2	<b>RICARDO MONTANER</b> WARNER LATINA 46021 (17.98 CD)	Suma	14	66	54	57	1	<b>MDO</b> SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	26
17	13	—	3	<b>EL PODER DEL NORTE</b> DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13	67	44	45	6	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> LIDERES 950219 (7.98/13.98)	Y Sigue La Parranda Con Norteno Y Banda	38
18	17	14	3	<b>BANDA EL RECODO</b> LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14	68	66	—	8	<b>PANCHO BARRAZA</b> MUSART 20487/BALBOA (8.98/12.98)	Hombre Enamorado	56
19	19	12	24	<b>CHARLIE ZAA</b> SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	3	69	67	—	27	<b>LOS CAMINANTES</b> SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitos-Nuestras Canciones	46
20	22	18	10	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84185 (11.98 EQ/16.98) #	Historia De Un Idolito Vol. 1	1	70	63	61	28	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> ARIOLA 89796/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
21	23	16	18	<b>ALEJANDRO SANZ</b> WARNER LATINA 41981 (10.98/17.98) #	MTV Unplugged	1	71	70	75	67	<b>MARCO ANTONIO SOLIS</b> FONOVISA 0527 (10.98/16.98) #	Mas De Mi Alma	1
22	20	22	10	<b>JOAN SEBASTIAN</b> MUSART 2524/BALBOA (17.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	72	61	52	11	<b>CHUY VEGA</b> UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
23	24	20	10	<b>SIN BANDERA</b> SONY DISCOS 84606 (11.98 EQ CD)	Sin Bandera	20	73	74	—	37	<b>SELENA</b> EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2
24	21	25	7	<b>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</b> MUSART 2548/BALBOA (17.98/13.98)	Los Grandes	14	74	72	—	37	<b>INTOCABLE</b> EMI LATIN 31412 (9.98/12.98)	14 Grandes Exitos	15
25	25	19	8	<b>VARIOUS ARTISTS</b> UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10	75	72	58	28	<b>JACI VELASQUEZ</b> SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7
26	27	21	11	<b>LAURA PAUSINI</b> WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	76	72	58	28	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9
27	32	31	18	<b>MELODY</b> SONY DISCOS 84659 (9.98 EQ/13.98)	De Pata Negra	27							
28	26	15	9	<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) #	Alas Al Mundo	6							
29	40	34	11	<b>PABLO MONTERO</b> RCA 91967/BMG LATIN (7.98/13.98)	Pidemelo Todo	17							
30	42	47	4	<b>VARIOUS ARTISTS</b> FONOVISA 6218 (8.98/12.98)	Si Se Puede	30							
31	28	26	17	<b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATINO 017043 (8.98/13.98) #	Las Romanticas De Los Tucanes De Tijuana	2							
32	30	24	7	<b>VARIOUS ARTISTS</b> WARNER LATINA 45276 (16.98 CD)	Billboard Latin Music Awards 2002	24							
33	34	23	14	<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 014824 (8.98/13.98) #	Soy Lo Prohibido	3							
34	31	27	5	<b>LUPILLO RIVERA &amp; JUAN RIVERA</b> CINTAS ACUARIO 84986/SONY DISCOS (6.98 EQ/12.98)	Los Hermanos Mas Buscados	19							
35	33	28	6	<b>ROCIO DURCAL</b> LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	28							
36	36	37	10	<b>CONTROL</b> EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10							
37	39	43	3	<b>ARACELY ARAMBULA</b> DISA 727025 (8.98/13.98)	Solo Tuya	37							
38	37	32	13	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98) #	Baladas Rancheras	3							
39	59	70	4	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39							
40	38	35	12	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) #	Historia Musical	2							
41	43	33	14	<b>LUIS MIGUEL</b> WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2							
42	53	40	10	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98) #	Dejame Entrar	1							
43	51	38	12	<b>LUIS FONSI</b> UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	1							
44	47	51	10	<b>LALEY</b> WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13							
45	29	29	7	<b>LOS TERRICOLAS</b> DISA 728953 (12.98/17.98)	En Concierto	27							
46	35	39	17	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 84202 (8.98/11.98)	Los Mejores Exitos	30							
47	41	36	18	<b>LUPILLO RIVERA</b> SONY DISCOS 84648 (15.98 EQ CD) #	Sufriendo A Solas	3							
48	45	42	15	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7							
49	55	44	14	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 THALIA (EMI LATIN)	1 ELVIS CRESPO (SONY DISCOS)	1 LOS TEMERARIOS (DISA)
2 JUANES (SURCO/UNIVERSAL LATINO)	2 MARC ANTHONY (COLUMBIA/SONY DISCOS)	2 INTOCABLE (EMI LATIN)
3 CHAYANNE (SONY DISCOS)	3 MONCHY & ALEXANDRA (J&N/SONY DISCOS)	3 VARIOUS ARTISTS (LAS 30 CUMBIAS MAS PEGADAS (DISA)
4 PILAR MONTENEGRO (UNIVISION)	4 CARLOS VIVES (EMI LATIN)	4 VICENTE FERNANDEZ (SONY DISCOS)
5 ALEXANDRE PIRES (RCA/BMG LATIN)	5 BRENDA K. STARR (SONY DISCOS)	5 LOS RAZOS DE SACRAMENTO Y REYNALDO (RCA/BMG LATIN)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS (EMI LATIN)	6 CELIA CRUZ (SONY DISCOS)	6 RAMON AYALA Y SUS BRAVOS DEL NORTE (FREDDIE)
7 RICARDO MONTANER (WARNER LATINA)	7 VARIOUS ARTISTS (J&N/SONY DISCOS)	7 EL PODER DEL NORTE (DISA)
8 CHARLIE ZAA (SONOLUX/SONY DISCOS)	8 VARIOUS ARTISTS (PUTUMAYO)	8 BANDA EL RECODO (LA SIERRA/UNIVISION)
9 ALEJANDRO SANZ (WARNER LATINA)	9 ALBITA (TIMES SQUARE/SONY DISCOS)	9 VICENTE FERNANDEZ (SONY DISCOS)
10 SIN BANDERA (SONY DISCOS)	10 GILBERTO SANTA ROSA (SONY DISCOS)	10 JOAN SEBASTIAN (MUSART/BALBOA)
11 LAURA PAUSINI (WARNER LATINA)	11 COMPAY SEGUNDO (WARNER LATINA)	11 JOAN SEBASTIAN & MARCO ANTONIO SOLIS (MUSART/BALBOA)
12 MELODY (SONY DISCOS)	12 OLGA TANON (WARNER LATINA)	12 VARIOUS ARTISTS (UNIVISION)
13 PABLO MONTERO (RCA/BMG LATIN)	13 VARIOUS ARTISTS (MOCK & ROLL/LIDERES)	13 LOS ANGELES AZULES (DISA)
14 VARIOUS ARTISTS (WARNER LATINA)	14 VARIOUS ARTISTS (SONY DISCOS)	14 VARIOUS ARTISTS (FONOVISA)
15 ROCIO DURCAL (LIDERES)	15 TITO ROJAS (M.P.)	15 LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
16 LUIS MIGUEL (WARNER LATINA)	16 VARIOUS ARTISTS (J&N/SONY DISCOS)	16 ALICIA VILLARREAL (UNIVERSAL LATINO)
17 LUIS FONSI (UNIVERSAL LATINO)	17 FILANITO (CUTTING)	17 LUPILLO RIVERA & JUAN RIVERA (CINTAS ACUARIO/SONY DISCOS)
18 LALEY (WARNER LATINA)	18 VARIOUS ARTISTS (J&N/SONY DISCOS)	18 CONTROL (EMI LATIN)
19 LOS TERRICOLAS (DISA)	19 MICHAEL STUART (RMM/UNIVERSAL LATINO)	19 ARACELY ARAMBULA (DISA)
20 PATRICIA MANTEROLA (ARIOLA/BMG LATIN)	20 VARIOUS ARTISTS (J&N/SONY DISCOS)	20 LOS TEMERARIOS (FONOVISA)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Dro). A Certification of 200,000 units (Platino). A Certification of 400,000 units (Multi-Platino). \*Asterisks 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.

# Lerner Goes Live For Universal CD

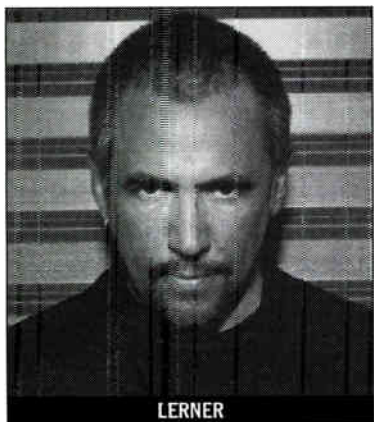
BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Twenty years ago, when Alejandro Lerner released his first album, he was immediately hailed as a promising new singer/songwriter of the Argentine rock movement that had begun in the mid-'60s and survived the military dictatorship of the late '70s.

But then, local rock music experienced a boom in popularity, and Lerner's most poignant ballads became nationwide hits that propelled him to stardom.

When Lerner's sales rose, he experienced a backlash as his original rock audience snubbed him, deeming him merely a composer of romantic ballads.

Today, Lerner makes peace with his past and closes a circle of recognition with the special array of guests that performed last year in his landmark Nov.



LERNER

24-25 concerts at Gran Rex theater, recorded live for his new album, *lerner.vivo* (lerner.live). The list includes David Lebón, Erica García, and Celeste Carballo, all popular artists from the

rock turf, as well as stars from other genres. *Lerner.vivo* was released by Universal in Argentina in March and is slated for an August release in the U.S.

In a reflexive mood, sitting in the recreational facilities of his recording studio El Pie in Buenos Aires, Lerner says, "The best thing demonstrated by those concerts, the album, and the video is that it was a natural exchange of music with people involved in my professional and personal life. They all knew about my need to show that it is not necessary to emphasize that I belong to the rock, pop, or folk styles. I can be all of that!"

*Lerner.vivo* topped sales charts for seven weeks at retail giant Musimundo, with the single "Por un Minuto de Amor" (For a Minute of Love) enjoying heavy rotation in radio and video outlets. The album is a 17-song tour of Lerner's career, including an early rock'n'roll track with ironic lyrics, "Nena Neurótica" (Neurotic Babe); two covers of Argentine rock classics from the early '70s, "Rutas Argentinas" (Argentine Routes) by Luis Alberto Spinetta and "Desconfío" (Mistrust) by bluesman Pappo; and a bonus track with Soledad set to air on new radio station FM Disney.

"It was our first big release of 2002 and has our full support," says Universal Music Argentina GM Diego Villanueva, noting the album has also been released throughout Latin America, Spain, Italy, and Israel, coinciding with Lerner's concert tour. Working with a new manager (Fernando Moya) and agent (Booking & Management), Lerner is currently touring South America. A nationwide schedule of concerts in Argentina is slated for the third quarter, after playing Israel and Spain in July.

"This will probably be the most extensive and international tour I have made in the last eight years," says Lerner, who has also worked during the past decade as a producer (Soledad), submitting songs for other artists (Luis Miguel, Celine Dion, Santana), and supervising Spanish versions of songs for American stars (Cher, Paul Anka). Lerner has also been active in humanitarian causes. In October 2000, he helped organize a star-studded show for UNICEF in Panama, which included performances by Ruben Blades, Mercedes Sosa, Daniela Mercury, Aterciopelados, Danilo Perez, Chichi Peralta, and Leon Gieco, plus a symphony orchestra and choir.

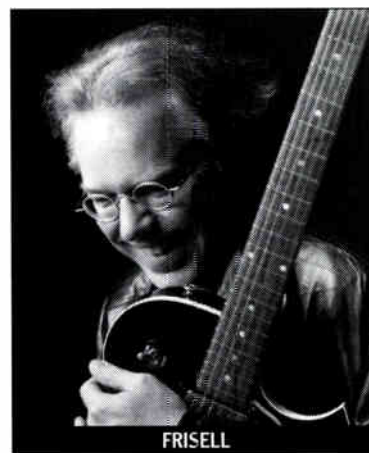
"My idea is that music exists to make people closer to each other," he says. "Music and artists cannot be divided into separate compartments and styles; that is why I have played jazz, folklore and tango. That is why I have traveled so much and shared hugs with such different artists as El Tri and Paulina Rubio. There used to be a big prejudice in Argentina, but this new album demonstrates that we can all be together, with music as a symbol for union while my country lives such hard times."

# Jazz Notes™

by Steven Graybow



**AMERICAN ROOTS:** When Bill Frisell released *Nashville* in 1995, it was a seeming about-face from the ethereal, experimental jazz sounds upon which he had thus far staked his career. Featuring some of country music's top session players, in hindsight, it appears that that album set in motion new avenues of exploration for Frisell, who has since released several projects that mine similar territory.



FRISELL

On *The Willies* (Nonesuch, June 11), Frisell again draws deep from the well of Americana on a collection that leans heavily on traditional bluegrass songs and structures, performed in a trio with banjo player Danny Barnes and bassist Keith Lowe. "I wonder how this fits in with the jazz thing I am known for, but in my eyes, it is the same as any other music I have played," Frisell says. "What is on the surface gets called by different names, be it jazz or bluegrass or country, but I am still a jazz musician, using the basic mechanics I learned from listening to Sonny Rollins, Miles Davis, and Thelonious Monk."

According to the guitarist, the similarities between *The Willies* and his more traditional jazz-leaning recordings (such as last year's eponymous trio outing with Dave Holland and Elvin Jones) comes in the way the participating musicians relate to one another. "It is the indefinable chemical reaction that happens when I play with the other instrumentalists, the give-and-take, conversational thing," Frisell says. "That dialog between the players has always been most important to me."

Not surprisingly, Frisell feels that the stylistic and sonic transitions from his earlier works are less of a change and more of a natural progression. "All of these elements have always been in my music," he says, "but *Nashville* stands out, because it was the first time I had actually played with a banjo or mandolin player. I went into that situation completely naïve, having listened to that music for years but never actu-

ally sitting down and figuring out how to play it. That opened my eyes to this high level of musicianship that bluegrass musicians have and prompted me to look into more early 20th-century music."

Frisell says that more than anything, *The Willies* was inspired by his musical relationship with banjo/guitar player Barnes, a Texan who moved to Seattle several years ago. Upon first hearing Barnes play, Frisell introduced himself and asked to study with him. "He comes from this whole other world from me," the Seattle-based Frisell says. "He grew up learning from these older fiddle players and singing gospel songs in church with his grandmother, and I was trying so hard to learn these styles."

While *The Willies* does not prominently feature the extensive use of delays, loops, and electronic manipulations that are Frisell trademarks, the guitarist is quick to note that his gadgetry is in use on the project in perhaps a slightly more subdued manner. "The loops here are more textural; I do them live, as I am playing the music. I play into a box that records everything I am playing, so at any moment I can let the stuff loose and manipulate it, speed it up, slow it down, play it backward, whatever. There are no obvious looped rhythms in this music, but I do use electronics to add texture—mostly vague, sustaining, atmospheric stuff."

Frisell's search through the annals of American music has also led to his discovery of such turn-of-the-century acoustic bluesmen as Mississippi Fred McDowell, Blind Willie Johnson, and Robert Johnson, who undoubtedly had a pervasive influence on the jazz musicians who have come in their wake.

"The further you go back in history, the more you see that all of this music comes from the same place," Frisell says. "That is where I want to go with my own music—to that point where it is not black or white, not jazz or country, where you don't know what it is. You just enjoy it."

**NOTEWORTHY:** Few ensembles can boast individual members whose names are as important to jazz as is the band itself, but such is the case with *Weather Report*, whose *Mysterious Traveler* (1974), *Tale Spinnin'* (1975), and *Black Market* (1976) were reissued June 4 on Legacy/Columbia. Among the luminaries who passed through the band during this period are mainstays Josef Zawinul and Wayne Shorter, along with Jaco Pastorius, Alphonso Johnson, and Alex Acuna. A best-of collection spanning 1973-1980 was released on the same date.

## América Latina...

**In Mexico:** Marco Antonio Solís is following a sellout performance at the Plaza de Toros Mexico with a tour of the country. But June 27-29, he will perform in Puerto Rico, at the Bellas Artes theater. The performances will represent only one of the opportunities Solís has been offered to play in prestigious venues since his delving into pop. . . . Alejandro Fernández says that the film *Zapata*, in which he plays the lead role, has been put on hold. In the meantime, he is working on a new *ranchero* album, which is set for an October release. Fernández says he will return to the type of material that brought him success years ago, such as "Como Quien Pierde Una Estrella." Fernández's new disc will be produced by Pedro Ramirez, who has been working with Alejandro's father, Vicente Fernández, for decades, and more recently, with his brother Vicente Fernández Jr. Alejandro is again scheduled to tour with his father later this year—this time around Mexico, Central America, and South America. **TERESA AGUILERA**

**In Brazil:** Jorge Ben Jor is the latest in a string of Brazilian artists to release an acoustic album. His *Acústico MTV*, on Universal Music, hit stores in May. The double-CD, which spans Ben Jor's four-decade career, features Admiral Jorge V and Banda do Zé Pretinho. **TOM GOMES**

**In Argentina:** On June 14, BMG Argentina will release *Turmalina*, the much-awaited third album by its prized multi-platinum star Natalia Oreiro, now produced by Kike Santander. The *candombe*-infused rhythm of her song "Cuesta Arriba, Cuesta Abajo" (Uphill, Downhill) is the theme of popular soap opera *Kachorra*, where the main actress is Oreiro herself. The album is slated for immediate release in the Czech Republic, Poland, Greece, Russia, Hungary, Romania, and Japan. . . . Universal Music's respected cult-status artist Luis Alberto Spinetta will release the live recording of his December 2001 sold-out concert at 5,000-seat Obras stadium. Titled *Argentina Silver Sorgo Presenta Spinetta Obras*, the album will include new song "Sagrado Tesoro" and his emotive cover of George Harrison's "Don't Both-er Me." The release is slated for June 17. **MARCELO FERNANDEZ BITAR**

**In Panama:** Panamanian youth will have an opportunity to protest increasing violence in their county, as well as accusations of corruption, during a show featuring rock and reggae bands. The concert is slated for June 8 and is organized by representatives of the United Nations in Panama. The objective is to have youth manifest themselves in "transparency and not violence," Ciudad de Panama's City Council said in a press release. The idea is also to provide a healthy alternative for recreation, said the council, which, in a joint study with the United Nations, found that many youngsters view those in power as negative examples. Guest artists include Os Almirantes, Los 33, Océano, and Tierra de Nadie. They will perform tracks relating to social issues. . . . BMG returns to Panama, in a fashion. The label has hired entertainment journalist Eivilyn Da Luz to promote its artists in the territory. Da Luz was formerly a writer for the Universal de Panama's *El Magazine*. **ANASTACIO PUERTAS CAICEDO**

**Correction:** The track "Rabo Encebao" by Los Rabanes bass player Christian Torres was misspelled in América Latina in the June 8 issue.

## Words & Music™



by Jim Bessman

**DEEP BLUES:** David Johansen dug deep into the folk/blues genre when he conceived his Harry Smiths band, which released the acclaimed *David Johansen & the Harry Smiths* album on Chesky Records in 2000. But it wasn't a one-shot for the legendary *New York Dolls* frontman/**Buster Poindexter** alter ego, who has just issued *Shaker* with his Smiths for Chesky.



JOHANSEN

The new disc, described by Johansen as "just a smidgeon harder," contains more of the sort of vintage blues material assembled by the eccentric music archivist **Harry Smith**, whose landmark 1952 *Anthology of American Folk Music* boxed set for Folkways Records heavily influenced the folk-music boom of the '50s and '60s.

"'Kassie Jones' is the only song from the collection," notes Johansen, whose new album's title comes from a lyric in the **Furry Lewis** tune, one of two covers by the famed Memphis guitarist. "'In Love Again' is an obscure **Memphis Minnie** record that she recorded in her later years in Chicago—and I don't even know where I heard it. 'Deep Blue Sea' is from the **Tommy McClennan** version. It's great: kind of a classic song with various titles that's been recorded by a lot of people. Tommy McClennan made some great sides and was so whacked [that] he'd be talking to the engineer during a solo."

Longtime Johansen fans know that he's been singing the blues since his *Dolls* days. Many of the *Shaker* songs, he says, he's "known since I was a kid." But he also stays current and has included "My Morphine" by **David Rawlings** and **Gillian Welch**, the album's "only living songwriters, I think." Explaining his song choices, Johansen says, "It's hard to describe what it is—why you like a song. It's kind of like a chemistry thing, like liking somebody's cooking as opposed to somebody else's. So I hear a song and like

it, and essentially that's what it is." The **Buster Poindexter Inc. (BMI)** writer adds that he's always writing his own songs and is collaborating with his guitarist/producer and **Eggplant Music (ASCAP)** writer **Brian Koonin** on songs for a future album. "But I really enjoy playing this music," he notes. "It plays with time, so when we start performing, it takes me away from day-to-day stuff and on a really pleasant journey."

**MUSICNOTES AND AOL:** Musicnotes.com has become the exclusive provider of digital sheet music and lyrics for AOL Music, the online music division of America Online. The Madison, Wis.-based company will now offer its multi-genre catalog of 14,000 digital sheet-music titles to AOL members, who can receive, print, and play sheet music and lyrics on their computers.

According to Musicnotes CEO **Kathleen Marsh**, the pact with AOL marks "a true revolution" in sheet-music distribution. "AOL's members around the world will now be able to acquire their favorite sheet music inexpensively, instantly, and with a great deal of satisfaction on a 24/7 basis," she says. "The days of sheet music being out of print, unavailable, or available only in expensive folio editions not designed for one's instrument of choice are ending."

Musicnotes has content agreements with Warner Bros. Publications, BMG Music Publishing, Famous Music, and several other music publishers and also carries more than 220,000 mail-order items in its online catalog. The AOL pact, Marsh adds, should help the company attract additional digital content from music publishers.

"For almost a century, after having been relegated to the 'tip of the tail of the dog' that is the music business, sheet music is once again positioned to create significant income for music publishers and artists throughout the world," she says. "Our songs and lyrics will be a great complement to AOL Music's extensive offerings as the most heavily trafficked music portal."

**BMG GETS RICH:** **Allan Rich** has signed a worldwide co-publishing agreement with BMG Songs, the U.S. division of BMG Music Publishing Worldwide. The company will co-publish future works written by Rich, whose diverse credits include songs cut by **Whitney Houston**, **Barbra Streisand**, **Natalie Cole**, **Rod Stewart**, **Barry Manilow**, and **Dolly Parton**.

# Publishers Help Musical Creativity Cross Borders

BY THOM DUFFY

**NEW YORK**—How do songwriters in one country promote the use of their copyrights in another territory? That's where music publishers step in, with their international networks and relationships. *Billboard* correspondents recently surveyed a selection of independent and major publishing companies to illustrate how musical creativity crosses borders.

The relationships that publishing executives nurture worldwide with recording companies, film directors, advertising agencies, and others help explain how, for example, a song from an Arizona duo winds up on a Greek TV ad, a Nashville writer hits No. 1 in the Netherlands, or a Swedish writer gets a track on the new *Scooby-Doo* soundtrack.

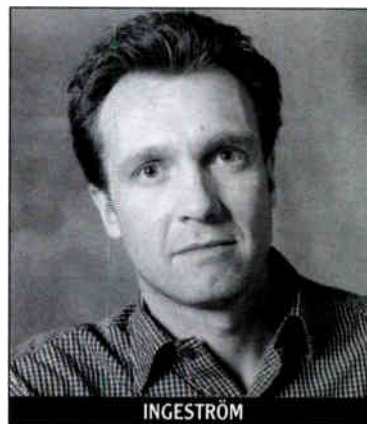
Daniel Wahlgren has recorded six albums in Sweden in a pop-reggae style under the stage name Papa Dee and three U.S. albums with Brooklyn Funk Essentials. One of his Swedish singles on the MNW label, "I Spy," was pitched to Marisa Porter of Universal Music Publishing in Los Angeles by Martin Ingeström, managing director of Universal's Swedish publishing company.

"Marisa really believed in it and started to plug it," Ingeström says. "I Spy" wound up in a Chrysler TV ad campaign—which, in turn, drew the attention of singer Diana King, who tapped Wahlgren to co-write and perform on her debut album for Maverick. Universal's support further led to the appearance of Wahlgren's 1998 track, "Island Rock," on the *Scooby-Doo* soundtrack.

The music of Arizona duo Calexico, featuring Bug Music writer Joey Burns and co-writer John Convertino, reached the ears of Greek film director Vangelis Seitanidis, who chose two of their songs for his new feature, *Ghost of a Chance*. But Bug also gained a "sweeter" placement for Calexico's song "The Ride (Part II)." Via a sampler prepared by Bug's office in L.A., Bug Music Greece pitched the song to Young & Rubicam Greece, which chose the track for its client Kraft & Jacob's TV ads promoting the Escape brand of chocolate. "The creative people at the Greek ad agency were fans of Calexico," says Pamela Lillig, director of business affairs for film and television at Bug Music in the U.S. "And Bug Greece—like Bug L.A.—continually establishes and nurtures relationships with the creative music staff at ad agencies worldwide."

Songs by Nashville writer Troy Verges have been recorded by the

likes of Trisha Yearwood, Martina McBride, Faith Hill, and Jessica Andrews, who hit No. 1 with Verges' "Who I Am." But a trans-Atlantic cooperation among Universal Music executives led to the recording of a song by Verges by the duo of Dutch star Marco Borsato and newcomer Sita. The song, "Lopen Op Het Water," topped the Dutch singles chart for one month and became the theme for the nation's royal wedding of Willem Alexander and Maxima Zorrequieta.



INGESTRÖM

Verges was identified two years ago as being capable of reaching beyond a country audience, says Universal Nashville senior VP/GM Pat Higdon, whose creative director, Kent Earls, began circulating Verges' songs among Universal affiliates. "Our Holland people responded right away," Higdon says. "I give a lot of credit to [Universal Music Publishing Netherlands executives] Peter Birkoff and Oscar Ombach—they are really strong song men." Placements of Verges' songs in the Netherlands have continued, and the writer is due to collaborate with Dutch songwriters later this year.

The creative flow goes in both directions across the Atlantic, of course. Laurent Dreux-Leblanc, president of the XIII Bis Music Group—which has offices in Paris and L.A.—recalls how his company's publishing arm, Rive Droite Music, successfully linked French group Gipsyland with Cher for a hit on her 1999 album *Believe*. After listening to a demo from Gipsyland and deciding its sound was "far beyond any Gypsy music I'd heard before," Dreux-Leblanc brought the group to the attention of Cameron Randle at Hollywood Records, who signed it. The group's debut album, *Viva la Musica*, was produced by Paul Barry and Mark Taylor, the team who also produced Cher's *Believe*. And for a song they co-wrote, "Dové l'Amore," the two producers chose Gipsyland to back Cher. The track became an international top 10 hit.

Similarly, British songwriter Ben Copland recently received a platinum disc for his two co-writes on the Aaron Carter album *Oh Aaron* (Jive Records). "I signed Ben Copland, who had been writing songs with Nicky Cook and Phil Dane," recalls Global Talent Publishing creative director Miller Williams. "Of about a dozen demos that Ben brought with him were 'Hey You' and 'Baby, It's You.'" Williams pitched these to Tim Smith of Zomba U.K. and further suggested that Zomba Music Publishing sign his co-writers, increasing the company's interest in the tracks. "It's a good example," Williams says, "of two publishers working together for mutual benefit."

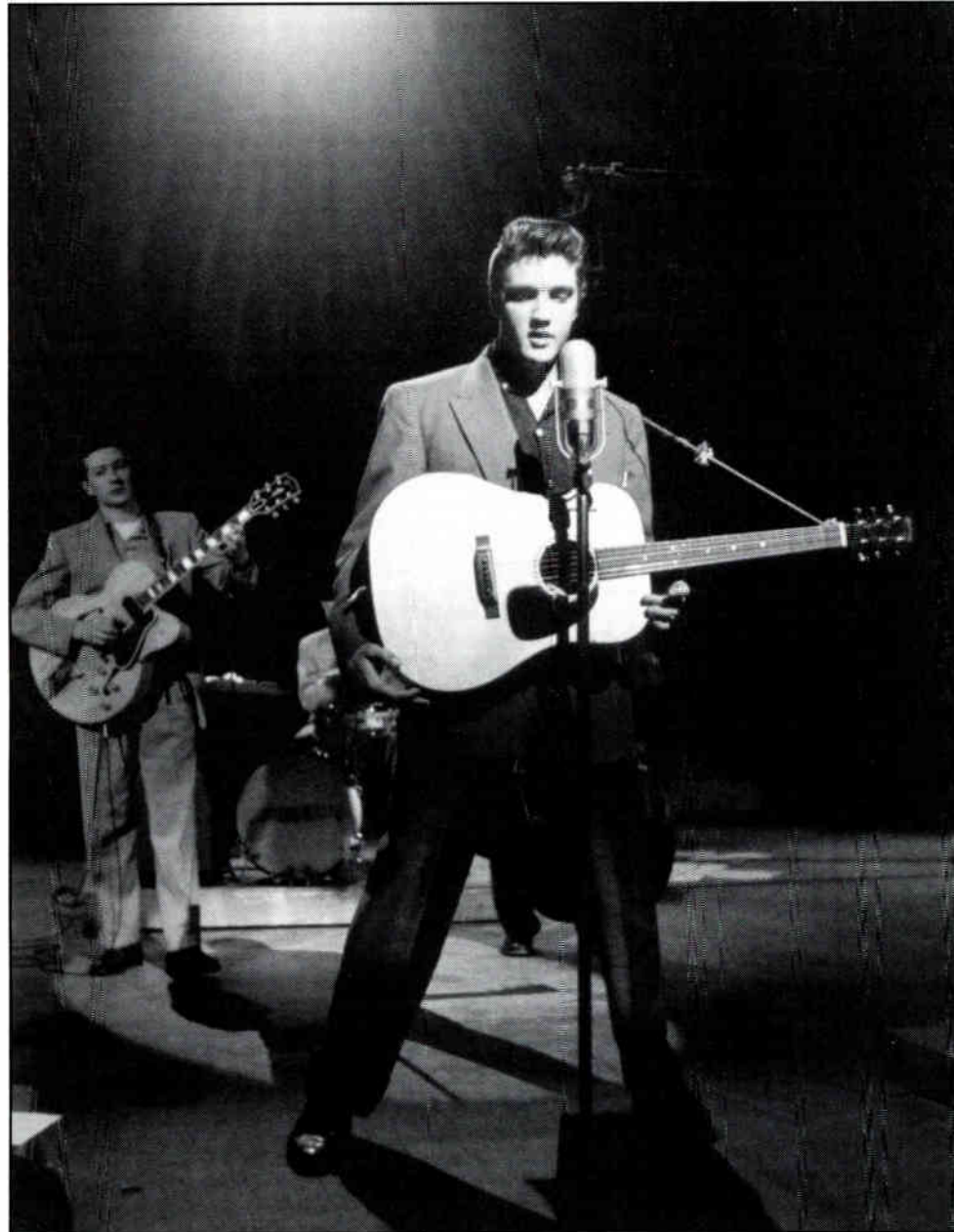
*Additional reporting by Hamish Champ and David Stark in London, Kai Lofthus in Stockholm, and Joanna Shore in Paris.*



**Bankable.** Nashville songwriter Victoria Banks has re-signed a publishing deal with House of Fame (HOF)/Fame Music. The Toronto native is an ASCAP/SOCAN writer, whose cuts include the Sara Evans hit "Saints & Angels." Pictured, from left, are HOF/Fame Music VP of operations Todd Wilkes, HOF/Fame Music chairman/CEO Mark Hall, Banks, and HOF/Fame Music president Rodney Hall.

# *ELVIS PRESLEY MUSIC*

*OVER ONE BILLION RECORDS SOLD*



*Photo : Alfred Wertheimer*

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*Julian J. Aberbach*

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*Hall of Fame member, Country Music Industry, Nashville, Tennessee*



## MUSIC PUBLISHING



Placing new music or recent hit songs is easy for music publishers, as any casual TV-watcher or movie-goer can readily attest. But getting fresh exposure for deep-catalog titles requires more forceful action.

"We've bought over 200 catalogs in the last 15 years, and we can't just leave them in the filing cabinet," avers BMG Music Publishing president Nicholas Firth.

Adds Sony/ATV Music Publishing executive VP Jody Graham Dunitz, "You have to be more resourceful with the old titles, because they're not immediately identified by music users."

To facilitate usage of deeper catalog, Warner Chappell's VP of advertising and A&R, Neil Gillis, cites "a three-pronged attack" that also applies to the basic promotional efforts of most other publishers. "We use traditional audio by way of CD samplers, so that the catalog is made more user-friendly," says Gillis. "Then there's our Web site, with new search engines based on key words or ideas—for those who are savvy enough to go that route. And then there's me and colleagues like me, who are here to provide continued personal service."

Warner Chappell, reports Gillis, has recently instituted the themed Warner Chappell Music Inc. *Special Markets Sampler Series* ("to distill

## DEEP CATALOG WORKOUT

With hundreds and thousands of copyrights, how do publishers exploit their hidden classics? Herewith, some examples of how non-hit wonders often prove to be extremely rewarding.

BY JIM BESSMAN

the catalog based on key ideas and words") with an initial "teaser" CD and the forthcoming *Songs About Fun and Happiness* debut entry. "The beauty of it is that we can show the depth of the catalog from today's current hits to something deep—and each category is as endless as the depth of the catalog," he says.

## 20TH-CENTURY ACCESS

Universal Music Publishing Group, meanwhile, has taken the sampler-CD concept to a colossal level with its new 28-disc *20th Century Pop* boxed set, containing choice catalog cuts spanning 1925–2000. "We've invested hundreds of thousands of dollars, going back to the '20s to make sure that stuff is getting out there and is easy to access," says the company's worldwide president, David Renzer, who

has serviced the box to hundreds of music supervisors, ad agencies and A&R executives. "There's a lot of stuff sprinkled in there that's not familiar but is just good music of the era, and now we're compiling a similar R&B set that will also go back to the '20s, with all kinds of classic R&B and blues—and phase 3 will be country classics." While Universal supplements its big-box samplers with a monthly series of discs promoting more current material, it also disperses "internal" deep-catalog samplers to its staff in all the major territories.

BMG similarly has a current internal-sampler program under way to highlight deep catalog. Its London-based worldwide marketing department compiles and releases CDs featuring key titles and previously undiscovered gems from the company's global catalog.

"We put out 25 CDs last year, featuring such artists as Peggy Lee, Barry Manilow and Fleetwood Mac and have another 20 scheduled for this year," Firth says.

EMI Music Publishing's senior VP of music resources and catalog promotions, Alan Warner, holds monthly internal-listening meetings at the firm's Los Angeles office, during which he plays a broad selection of older songs for the West Coast A&R and film soundtrack people. "Last month, I gave an overview of the songs of Johnny Bristol, the Jobete writer/producer who, often along with Harvey Fuqua, wrote such classics as 'Someday We'll Be Together' and 'If I Could Build My Whole World Around You,'" he says. "I strongly believe that hearing alternative interpretations of certain songs can cement their importance, and, with this in mind,

one Johnny Bristol composition I highlighted was 'I Don't Want to Do Wrong,' which was co-written with and for Gladys Knight in '71. I played an extract from Gladys' original and then segued into a 1988 revival version by the late Johnny Adams, who, with Dr. John on piano and Duke Robillard on guitar, took the plaintive ballad and turned it into a passionate blues experience. The day after hearing the latter record at my meeting, Tami Lester of our soundtrack division called and asked for a copy, which she'll be considering for a pitch."

EMI's sampler releases are similarly used to "reacquaint or, in many cases, introduce for the first time, songs which are truly 'hidden classics' that deserve a second and third chance to shine," Warner says. Such samplers remain the traditional means of promoting deep catalog, as noted by Gillis. But publishers are increasingly relying on the Internet to generate catalog awareness, as well. Renzer, for example, notes that Universal's completely revamped Web site showcases catalog "on many levels" and spotlights lists of songs by artists, composers and genres. While comparatively archaic, print publications can also be effective promotional tools, as Carlin America's VP of marketing Bob Golden notes. "We produced a folio for the 25th anniversary of Stephen Sond-

*Continued on page 44*

# You'll Never Walk Alone

Lyrics By OSCAR HAMMERSTEIN II

Music By RICHARD RODGERS

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**The  
POWER**

*Andante*

*(with great warmth, like a hymn)*

When you walk through a

**of  
Protection**

storm,

high

And

don't

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# Top Songwriters

## Vets, Newcomers And Superscribes

BY SILVIO PIETROLONGO

**F**or the first time since 1999, one composer tops both the Hot 100 and R&B/Hip-Hop lists in this year's Music Publishing Spotlight, while 2001's Year In Music No. 1 country scribe maintains his lofty perch. On the Latin list, a longtime singer/songwriter finally makes it to the No. 1 slot.

### DYNAMIC DUO

With R&B and hip-hop music continuing to dominate the top of The Billboard Hot 100, it's no surprise that five songwriters make the mid-year top 10 on both the Hot R&B/Hip-Hop Singles & Tracks chart and the Hot 100.

After coming in at No. 7 on the Hot 100 and No. 2 on R&B/Hip-Hop Singles & Tracks in 2001's Music Publishing Spotlight, Pharrell Williams leads both formats for the first time. Williams, half of the production duo the Neptunes (with Chad Hugo) and a member of recording act N.E.R.D., places the most titles (11 on Hot 100, 16 on R&B) than any other writer thus far in 2002. Pharrell joins R. Kelly (1999), Diane Warren (1997) and Babyface (1996) as the only writers to simultaneously top both lists in our Music Publishing Spotlight.

Williams' biggest Hot 100 hit of the year (and of his career) is the No. 3-peaking "U Don't Have to Call" by Usher, the only track he charted as the sole writer. Williams also hit top-5 gold on the Hot 100 with 'N Sync Featuring Nelly's "Girlfriend." Considering that, prior to this year, Williams had placed 13 titles on the Hot 100 as a writer since 1996's "Use Your Heart" by SWV, he most certainly has become one of the most sought-after writer/producers, employed by artists as diverse as Mystikal, No Doubt, Lil Bow Wow, and Britney Spears.

On Hot R&B Singles & Tracks, Williams' biggest hit was also Usher's "Call," which peaked at No. 2. He also reached the top 5 with Busta Rhymes' "Pass the Courvoisier," on which he and P. Diddy are featured vocalists.

Chad Hugo, the other half of the Neptunes, comes in at No. 10 on the Hot 100 and No. 7 on R&B. While Hugo made both our Music Publishing and Year In Music R&B top 10's last year, ending up at No. 6 in each of the Spotlights, this is his first appearance among the top 10 Hot 100 writers. Williams was one of the co-writers on all of Hugo's compositions but was able to distance himself in rank by penning two songs (Usher's "Call" and "Fatty Girl" by Ludacris, LL Cool J

& Keith Murray) without Hugo.

### YOU KNOW THE NAMES

Another of the hottest writer/producers in the business, Timothy Mosley (better known as Timbaland) takes the runner-up slot on the R&B list and comes in at No. 5 on the Hot 100 chart. Mosley, who earned a No. 1 R&B mark in the 2000 Music Publishing Spotlight, had a hand in five top-10 singles on the R&B/Hip-Hop chart among the 11 he placed this year, with the highest charting being Tweet's No. 1 solo debut "Oops (Oh My)," which he co-wrote with the artist (under her given name, Charlene Keys). "Oops" also peaked at No. 7 on the Hot 100, the best rank of nine tracks that Mosley placed on that chart, songs that were hot enough to place Mosley at No. 5 on the Hot 100 writers list, a notch below the rank he earned in our 2000 Music Publishing recap.

Although he stands at No. 2 on the Hot 100 recap and No. 3 on R&B/Hip-Hop, Irving Lorenzo (a.k.a. Irv Gotti) has probably gotten more press in 2002 than any other composer. The founder of Murder Inc. Records is riding phenomenal success as a writer/producer on hits by his label's Ja Rule and Ashanti.

Four of the eight tracks that build Lorenzo's point total on the Hot 100 went to No. 1: "I'm Real" by Jennifer Lopez Feat. Ja Rule, "Always on Time" by Ja Rule Feat. Ashanti, "Ain't It Funny" by Lopez and Ja Rule and, most recently, Ashanti's "Foolish." "Time" and "Foolish" also topped the R&B/Hip-Hop chart. In the April 13 issue, Lorenzo had credit for each of the Hot 100's top three songs—with "Funny" at No. 1, "What's Luv" by Fat Joe Featuring Ashanti at No. 2 and "Foolish" at No. 3. That issue marked the first time a songwriter has occupied the top three slots on the Hot 100 since Barry Gibb turned the trick in March 1978 with the Bee Gees' "Night Fever" and "Stayin' Alive" and Samantha Sang's "Emotion."

Despite his various No. 1's, Lorenzo is not the highest ranked writer in either recap because he co-wrote each of the tracks that charted, sometimes with more than a half dozen partners (chart points are split evenly among all listed writers).

Contributing with Lorenzo on seven of eight Hot 100 songs and 10 of 13 R&B/Hip-Hop tracks is Jeffrey Atkins (the ever-present Ja Rule), who comes in at No. 4 on both charts' recaps. All but one of Atkins' charted titles featured his vocals,

*Continued on page 44*

The chart recaps in the Music Publishing Spotlight are year-to-date rankings (starting with the Dec. 1, 2001, issue, the beginning of the 2002 chart year) through the May 18 issue.

The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Broadcast Data Systems (BDS), point-of-sale data provided by SoundScan and reported airplay from radio stations in markets not monitored by BDS. Recaps for those charts reflect actual sales and/or airplay points for each week a song appeared on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week, while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charts.

In cases where a song is written by more than one songwriter, points are divided equally between the composers. Publisher and publishing-corporation points are likewise split evenly. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

The recaps were compiled by Anthony Colombo with assistance from Hot 100 chart manager Silvio Pietrolongo, R&B/hip-hop charts manager Minal Patel, country chart manager Wade Jessen and Latin charts manager Ricardo Companioni.

### The Billboard Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (104)
- 2 WARNER/CHAPPELL MUSIC (64)
- 3 UNIVERSAL MUSIC (49)
- 4 SONY/ATV MUSIC (38)
- 5 ZOMBA MUSIC (26)
- 6 FAMOUS MUSIC (23)
- 7 BMG MUSIC (23)
- 8 WINDSWEEP HOLDINGS MUSIC (18)
- 9 NICKELBACK MUSIC (1)
- 10 DJ IRV MUSIC (8)

### The Billboard Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (72)
- 2 EMI BLACKWOOD, BMI (42)
- 3 WB, ASCAP (37)
- 4 WARNER-TAMERLANE, BMI (16)
- 5 FAMOUS, ASCAP (7)
- 6 SONGS OF UNIVERSAL, BMI (14)
- 7 NICKELBACK, SOCAN (1)
- 8 UNIVERSAL, ASCAP (12)
- 9 DJ IRV, BMI (8)
- 10 ZOMBA, ASCAP (16)

### The Billboard Hot 100 Songwriters

- 1 Pharrell Williams (11)  
U Don't Have To Call—Usher—Arista—The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP  
Girlfriend—'N Sync Featuring Nelly—Jive (J. Timberlake, C. Hugo)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP  
Young'n (Holla Back)—Fabulous—Desert Storm/Elektra (J. Jackson, C. Hugo)—D. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP  
Pass The Courvoisier Part II—Busta Rhymes Featuring P. Diddy & Pharrell—J.T. Smith, C. Hugo)—T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP  
Bouncin' Back (Bumpin' Me Against The Wall)—Mystikal—Jive (M. Tyler, C. Hugo)—EMI Blackwood, BMI/The Brides, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP  
I'm A Slave 4 U—Britney Spears—Jive (C. Hugo)—EMI Blackwood, BMI/



Pharrell Williams

- The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP  
Hella Good—No Doubt—Interscope (G. Stefani, C. Hugo, T. Kanai)—World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI  
Take Ya Home—Lil Bow Wow—So So Def (J. Dupri, C. Hugo)—Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP  
Hot In Herre—Nelly—Fo' Reel (C. Brown, Nelly, C. Hugo)—Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI  
Fatty Girl—Ludacris, LL Cool J & Keith Murray—FB (C. Bridges, J. T. Smith, K. Murray, S. Barnes, J. C. Olivier)—Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illiotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wons, ASCAP/Zomba, ASCAP  
Diddy—P. Diddy Featuring The Neptunes—Bad Boy (C. Hawkins, C. Hugo, L. Parker, E. Barrier, W. Griffin)—Donceno, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal—Songs Of PolyGram, BMI  
2 Irving Lorenzo (8)  
Always On Time—Ja Rule Featuring Ashanti—Murder Inc./Def Jam (J. Atkins, S. Aurelius)—Slavery, BMI/Aurelius, ASCAP/DJ

- Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI  
Foolish—Ashanti—Murder Inc./Def Jam (A. Douglas, M. DeBarge, E. Jordan)—Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP  
What's Luv?—Fat Joe Featuring Ashanti—Terror Squad (J. Cartagena, J. Atkins, A. Parker, C. Rios)—Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP  
Ain't It Funny—Jennifer Lopez Featuring Ja Rule—Epic (J. Lopez, C. Rooney, 7, J. Atkins, Cadillac Tah, O. Harvey, Jr., C. Mack)—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  
Livin' It Up—Ja Rule Featuring Case—Murder Inc./Def Jam (J. Atkins, R. Mays, S. Wonder)—Slavery, BMI/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP  
Rainy Dayz—Mary J. Blige Featuring Ja Rule—MCA (J. Atkins)—Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI  
I'm Real—Jennifer Lopez Featuring Ja Rule—Epic (J. Lopez, T. Oliver, C. Rooney, L. E. S., J. Atkins, R. James)—Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, ASCAP  
Down A\*\* Chick—Ja Rule Featuring Charli "Chuck" Baltimore—Murder Inc./Def Jam (J. Atkins, S. Aurelius, T. Lane) Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI  
3 Linkin Park (2)  
In The End—Linkin Park—Warner Bros.—Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP  
Crawling—Linkin Park—Warner Bros.—Zomba, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Zomba, ASCAP  
4 Jeffrey Atkins (7)  
Always On Time—Ja Rule Featuring Ashanti—Murder Inc./Def Jam (S. Aurelius, I. Lorenzo)—Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI  
What's Luv?—Fat Joe Featuring Ashanti—Terror Squad (J. Cartagena, I. Lorenzo,  
*Continued on page 48*

DEEP CATALOG

Continued from page 41

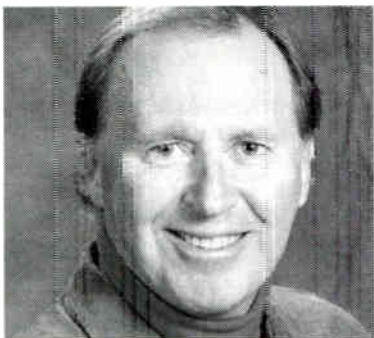
heim's company and are now publishing the first complete and definitive 'Author's Edition' of *Follies*," says Golden.

THREE-PRONG ATTACK

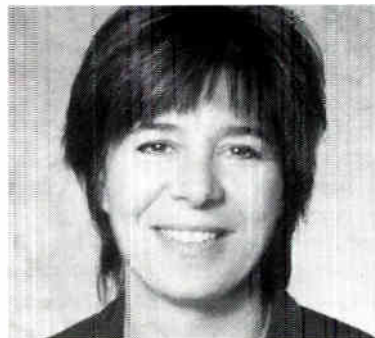
As for personal service, which is Gillis' third prong of attack in promoting deep catalog, it is represented in a variety of ways. "One cool example concerns 'I Gotta Be Me,' which came to us in a catalog purchase eight or nine years ago and was never utilized in an ad setting," says Gillis. "Then, this year, McCann-Erickson came to us with a new Mastercard spot featuring little dogs chewing stuff, and I gave them a number of song choices with Sammy Davis' version of 'I've Gotta Be Me.' The producers' creative was quirky and more contemporary, but we still got to use the song in a quality way with a quality client."

And pitching, of course, remains vital. "I think one of the reasons we've had so much success placing under-the-radar tracks is our approach to pitching," says Spirit Music's president Mark Fried. "We work directly with music supervisors and other creatives to come up with the ideal songs for their scripts, giving us an equal shot to pitch hits and non-hits. Also, I've observed that many creatives are tired of hearing the same familiar songs pitched, preferring to 'discover' something they may not have heard before."

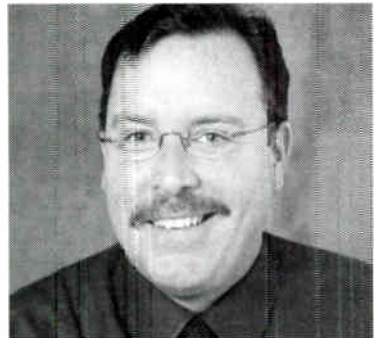
Bug Music's Jonathan Palmer, while noting that his biggest successes are with such higher-profile contemporary clients as Kasey Chambers and Ryan Adams, says that most of his placements are



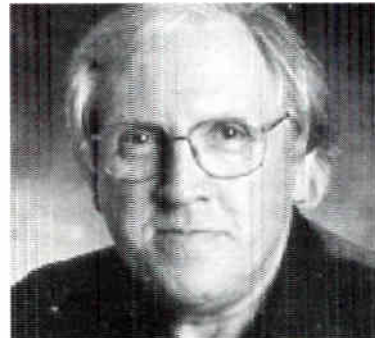
BMG's Firth



Sony/ATV's Graham Dunitz



Warner Chappell's Gillis



EMP's Warner



Universal's Renzer

with more obscure catalog titles, thanks to "aggressive and persistent pitching. You often have to shout twice as loud and twice as often to get these types of songs placed or even considered, but, when they come in, it's the most gratifying feeling."

As Famous Music Publishing's VP of film and TV music, Stacey Palm, concludes, "The only way you can take full advantage when there's a possibility of placing lesser-known titles is to know what you're working with. So, while I'm listening, I make sure to absorb the songs' musical style and lyrics so that, as projects come along, I can immediately start thinking of possibilities and pitch accordingly. I've had a lot of success placing lesser-known artists and catalog songs in film and

TV projects simply because the style of music or lyrics of the song fit the emotions of a particular character or scene better than what's on the charts at the time—and it's especially rewarding to get these types of placements when a new release is struggling." ■

Songwriters Hall Of Fame Gets Down To Business

Re-energized under new direction, the organization is benefiting from the welcome new awareness of writers and publishers within the music industry at large.

BY DAVIN SEAY

With a revamped board of directors, a re-energized induction and awards dinner and a realistic opportunity to achieve a long-sought permanent home, the National Academy of Popular Music/Songwriters Hall of Fame is poised to undertake several new high-profile enhancements for 2002.

First up is the organization's annual awards gala, scheduled for June 13 in New York City and spotlighting the most prestigious lineup in the ceremony's 30-year-plus history. According to Hal David, Hall of Fame chairman/CEO, inductees will include Garth Brooks, Stevie Wonder, Barry Manilow, Michael Jackson, Ashford & Simpson, Randy Newman and Sting. Special Honors include the Hitmakers Award, going to Brooks, and the Lifetime Achievement Award, for Wonder. This year's Johnny Mercer Award winner is SESAC CEO Stephen Swid, while the Abe Olman Award goes to NMPA head Ed Murphy. Additionally, the Hall of Fame has singled out George M. Cohan's "You're a Grand Old Flag" for the coveted Towering Song Award.

The star-studded event caps a year in which the Songwriters Hall of Fame has seen significant alterations within its executive ranks. "To begin with, we've changed the structure of the board," explains Linda Moran, who last year was voted president of the organization and has since implemented a decidedly business-like approach to the operation. "We're focusing now on a wide range of branding opportunities, as well as reinforcing our central message: It all begins with the song."

Job One for the Hall of Fame continues to be the search for a site and funding for a permanent location. "There have been several promising developments in that direction," says David. "The old Convention Center in Washington D.C. is currently being remodeled to house the new National Music Center and Museum. We've been invited to be a part of that, which is, of course, an ideal locale to bring songwriters' contributions into the limelight. At the same time, we're continuing to explore funding possibilities for the site that has been offered to us by New York University. Either way, we're confident that the Hall of Fame will eventually become a reality." ■

TOP SONGWRITERS

Continued from page 43

either as the lead artist or a featured artist. The only one that did not was Fat Joe and Ashanti's "What's Luv."

ROCK ALSO ROLLS

Looking at the rest of the top 10 Hot 100 songwriters, we find that the rock community is well represented. Coming in at No. 3 is Linkin Park, which received four weeks of credit at the tail end of "Crawling's" chart run and followed that with its biggest hit to date, the No. 2-peaking "In the End."

If it wasn't for the fact that Nickelback split writing credit between lead singer Chad Kroeger (lyrics) and the band (music), the group would have shot right to the top of the Hot 100 songwriters list, far outranking any other scribe. This is due to their No. 1 smash "How You Remind Me," which topped the chart for four weeks and spent more weeks (21) in the top 10 than any song during the first half of 2002. Kroeger and Nickelback followed

that up with the currently charting "Too Bad." Kroeger winds up with the No. 6 rank, ahead of his band mates at No. 7, thanks to his solo writing effort on "Hero," his duet with Saliva front-man Josey Scott, from the *Spider-Man* soundtrack.

Wesley Scantlin, the lead singer of Puddle Of Mudd, comes in at No. 8, placing two songs on the chart thus far in 2002. Our No. 9 composer is Linda Perry, who returns to the Hot 100 for the first time since 1994 as the sole writer of Pink's No. 4 Hot 100 hit, "Get the Party Started." Perry's last appearance as a writer was on DJ Miko's remake of "What's Up," a song Perry and her bandmates from 4 Non Blondes originally took to No. 14 in 1993.

SOUL MEN

Andre Harris leads the five writers who make up the rest of the top 10 on the R&B list at No. 5. Harris has placed four titles on the chart thus far, with two of them making the top 10. His biggest hit was Michael Jackson's "Butterflies," co-written with Marsha Ambrosius, which peaked at

No. 2. The other, Glenn Lewis' "Don't You Forget It," co-written with the artist, peaked at No. 10.

Jermaine Dupri is No. 6, his second consecutive top-10 appearance on our Music Publishing Spotlight R&B recap (No. 9 in 2001). Dupri's biggest hit on the R&B chart was Usher's "U Got It Bad," which he co-wrote with the vocalist and Bryan-Michael Cox. "Bad" spent seven weeks at No. 1 on R&B/Hip-Hop Singles & Tracks. Dupri was also a vocalist on one of his compositions; "Welcome to Atlanta" with Ludacris peaked at No. 15.

The No. 8- and 9-ranked songwriters, Steve Huff and Myron Avant, respectively, co-wrote three charting songs this year. Huff earns the higher ranking due to his solo composition, the O'Jays' "Let's Ride," which was trickling down the chart as our measurement period got under way in late 2001.

A regular member of our R&B top-10 songwriter community is R. Kelly, who winds up at No. 10. Kelly has appeared in the top 10 in either our Music Publishing or Year In

Music Spotlights every year since 1995, with the exception of 1998. Of the seven songs he placed on the chart in the first half of 2002, his biggest was Fat Joe's "We Thuggin'," on which he was also a featured vocalist. It peaked at No.5.

WORLD RENOWN

One of only three of this year's class to return from the Country recap in 2001's Music Publishing Spotlight, singer/songwriter Alan Jackson heads the all-male list of writers at the halfway point of 2002. After ranking No. 6 among Country songwriters in 2001's mid-year recap, Jackson rode a strong close to the year to finish on top of the rankings in 2001's Year In Music Spotlight. That momentum keeps him in that lofty perch in our latest tally.

Jackson began our chart year with his Southern-flavored "It's Alright to Be a Redneck," which entered the chart on Nov. 17 and served as his final release from his No. 1 Country album, *When Somebody Loves You*. Whatever momentum that song was building at radio

came to a screeching halt the following week. During the 35th Annual Country Music Assn. Awards, broadcast live on CBS the night of Nov. 7, Jackson debuted a stirring new ballad that he penned about the 9/11 terrorist attacks, titled "Where Were You (When the World Stopped Turning)." "World" stormed the charts the following issue, debuting at a lofty No. 25 on Country Singles & Tracks on its way to a five-week run at No. 1. Jackson placed two more singles on the chart in 2002, including his No. 1 smash "Drive (For Daddy Gene)."

The passion listeners felt for Jackson's "World" translated into record-breaking sales for his album *Drive*, which hit retail in January. Not only did Jackson post the highest one-week sales tally of his career with 423,000 units scanned (besting the previous high of his *Greatest Hits Collection* by 33%), *Drive* also set the SoundScan era record for the biggest opening week for a January release.

Continued on page 48

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Barry Manilow



Michael Jackson



Carole King  
Johnny Mercer Award



And our special friend...

Ed Murphy  
Abe Olman Publisher Award

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and respected colleagues...

★ Stephen Swid  
Patron of the Arts Award

★ Stevie Wonder  
Lifetime Achievement Award

★ Garth Brooks  
Hitmaker Award

★ George M. Cohan  
Towering Song Award - "You're a Grand Old Flag"

Hal David *Chairman & CEO, Songwriters Hall of Fame*

Linda Moran *President, Songwriters Hall of Fame*

Marilyn Bergman & Frances W. Preston *Honorary Dinner Chairs*

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*2002 Inductees*

Ashford & Simpson, Michael Jackson, Barry Manilow, Randy Newman, Sting

*Towering Song*

"You're A Grand Old Flag" by *George M. Cohan*

*Special Awards*

Carole King *Johnny Mercer Award*

Stevie Wonder *Sammy Cahn Lifetime Achievement Award*

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Stephen Swid *Patron of the Arts Award*

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World Radio History

**CHARTS**

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- A.Parker, C.Rios**—Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP
- Ain't It Funny**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez, C.Rooney, I.Lorenzo, 7, Caddillac Tah, O.Harvey, Jr., C.Mack)—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
- Livin' It Up**—Ja Rule Featuring Case—Murder Inc./Def Jam(R.Mays, I.Lorenzo, S.Wonder)—Slavery, BMI/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP
- Rainy Dayz**—Mary J. Blige Featuring Ja Rule—MCA(I.Lorenzo)—Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI
- I'm Real**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez, T.Oliver, C.Rooney, L.E.S., I.Lorenzo, R.James)—Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, ASCAP
- Down A\*\* Chick**—Ja Rule Featuring Charli "Chuck" Baltimore—Murder Inc./Def Jam(S.Aurelius, I.Lorenzo, T.Lane)—Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI
- 5 Timothy Mosley (9)**
- Oops (Oh My)**—Tweet—The Gold Mind/Elektra(C.Keys)—Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
- Roll Out (My Business)**—Ludacris—Disturbing Tha Peace/Def Jam South (C.Bridges)—EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP/WB, ASCAP
- More Than A Woman**—Aaliyah—Blackground(S.Garrett)—Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, A SCAP/Black Fountain, ASCAP/EMI April, ASCAP
- Take Away**—Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet—The Gold Mind/Elektra(M.Elliott)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP
- Raise Up**—Petey Pablo—Jive(M.Barrett III)—Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP
- Ugly**—Bubba Sparxxx—Beat Club (A.Mathis)—Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI
- Feel the Girl**—Ms. Jade—Beat Club (C.Young)—Virginia Beach, ASCAP/WB, ASCAP/whodahellelseitgonB, ASCAP
- One Minute Man**—Missy "Misdemeanor" Elliott—The Gold Mind/Elektra M.Elliott, C.Bridges)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP
- I Told Y'all**—Petey Pablo—Jive(M.Barrett III)—Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP

- 6 Chad Kroeger (3)**
- How You Remind Me**—Nickelback—Roadrunner(Nickelback)—Warner-Tamerlane, BMI/Nickelback, SOCAN
- Too Bad**—Nickelback—Roadrunner(Nickelback)—Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN
- Hero**—Chad Kroeger Featuring Josey Scott—Columbia/Roadrunner—Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI
- 7 Nickelback (2)**
- How You Remind Me**—Nickelback—Roadrunner(C.Kroeger)—Warner-Tamerlane, BMI/Nickelback, SOCAN
- Too Bad**—Nickelback—Roadrunner (C.Kroeger)—Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN
- 8 Wesley Scantlin (2)**
- Blurry**—Puddle Of Mudd—Flawless/Geffen—Puddle Of Music, ASCAP/WB, ASCAP
- Control**—Puddle Of Mudd—Flawless/Geffen(B.Stewart)—Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP/EMI, ASCAP
- 9 Linda Perry (1)**
- Get the Party Started**—Pink—Arista—Stuck In The Throat, ASCAP/Famous, ASCAP
- 10 Chad Hugo (9)**
- Girlfriend**—'N Sync Featuring Nelly—Jive(J.Timberlake, P.Williams)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
- Young'n (Holla Back)**—Fabolous—Desert Storm/Elektra(J.Jackson, P.Williams)—D. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- Pass the Courvoisier Part II**—Busta Rhymes Featuring P. Diddy & Pharrell—J.T.Smith, P.Williams)—T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- Bouncin' Back (Bumpin' Me Against the Wall)**—Mystikal—Jive(M.Tyler, P.Williams)—EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- I'm a Slave 4 U**—Britney Spears—Jive(P.Williams)—EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
- Hella Good**—No Doubt—Interscope(G.Stefani, P.Williams, T.Kanal)—World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI
- Take Ya Home**—Lil Bow Wow—So So Def(J.Dupri, P.Williams)—Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP
- Hot in Herre**—Nelly—Fo' Reel(C.Brown, Nelly, P.Williams)—Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

Continued on page 30

**TOP SONGWRITERS**

Continued from page 44

**THE REST OF NASHVILLE'S BEST**

New to the charts in 2002 (and to our list) is Bryan White at No. 2. White penned "What If She's an Angel" for another newcomer, Tommy Shane Steiner. "Angel" hit the top 3 in May, and White quickly followed that up with another charting song, Chris Cagle's "Country By the Grace of God," co-written with Cagle and M.J. Greene.

After earning No. 1s on Country Singles & Tracks in both 1995 and 1996 (with Tracy Lawrence's "Texas Tornado" and "Time Marches On"), it took Bobby Braddock more than five years to return to the top. He did it in grand fashion, penning Toby Keith's mega-hit "I Wanna Talk About Me," which spent five weeks at No. 1, four of them in the current chart year. That one huge hit was big enough to place Braddock at No. 3 among the Country writers in our mid-year rankings.

Coming in at No. 4 is Wayne Kirkpatrick, another writer with only one song to his credit thus far in 2002. Like Braddock, Kirkpatrick benefits by not only being the sole scribe for his credited tune, but also having that song performed by a giant of the Nashville scene. His "Wrapped Up in You," the lead track from Garth Brooks' latest multi-platinum disc, *Scarecrow*, debuted at No. 22 on the Country chart, the second-highest on that chart since the inception of Broadcast Data Systems data in 1990. Kirkpatrick, who is making his first appearance in our Music Publishing Spotlight, worked with Brooks in 1999, although at a time when the mercurial artist was referring to himself as Chris Gaines. "Wrapped" peaked at No. 5, giving Kirkpatrick his highest peak to date.

Anthony Smith, at No. 5, also makes his first top-10 appearance in our Music Publishing Spotlight. Smith co-wrote Trace Adkins' top-10 "I'm Tryin'" with Jeffrey Steele, and the pair followed that up with Smith's very first charting single as an artist, "If That Ain't Country." Smith shared co-writing credits with Tony Lane on George Strait's "Run," which hit No. 2, and was the sole composer of Confederate Railroad's "That's What Brothers Do."

After coming in at No. 7 in 2001's Music Publishing Spotlight, Craig Wiseman returns at No. 6 this year and tallies more charting singles, six, than any other writer in the top 10. Like Smith, Wiseman partnered with Steele on some tracks. Their tune "The Cowboy in Me" by Tim McGraw (also written by Al Anderson) made it to No. 1 in March, becoming Wiseman's seventh No. 1 hit. Wiseman also climbed to No. 2 with Kenny Chesney's "Young."

Troy Verges ranks as our No. 7 Country writer, a touch better than the No. 10 he placed in the 2001

Music Publishing spotlight. Among Verges' four charting singles are two top-10 hits, Lonestar's "With Me" (No. 10) and Martina McBride's No. 1 "Blessed." Both tracks were co-written with Brett James.

Tied for eighth place are Todd Cerney and Zach Lyle, who shared writing duties on Steve Holy's No. 1 smash "Good Morning Beautiful." This is the first No. 1 for either Lyle or Holy' and Cerney's second, as he reached the summit in 1987 with another ballad, Restless Heart's "I'll Still Be Loving You."

At No. 10 is Tom Shapiro, a veteran of the Music Publishing Spotlight. Shapiro ranked at No. 5 in 1999 and No. 4 in both 1996 and 1995. Shapiro also wound up at No. 9 in our 2001 Year In Music issue, thanks in large part to co-writing the No. 1 song of 2001, Brooks & Dunn's "Ain't Nothing 'Bout You." Shapiro co-wrote five songs that made Country Single & Tracks in 2002, three of which hit the top 10: "In Another World" by Joe Diffie, Tracy Byrd's "Just Let Me Be in Love," and "Living and Living Well" by George Strait.

**LATIN RETURN**

While only one of our current crop of top-10 writers on the Latin scene makes a return appearance from 2001's Music Publishing Spotlight, four of the scribes who made the 2001 Year In Music top 10 make it back.

The leader is Joan Sebastian, who solely authored five tracks to chart thus far in 2002, four of which he performed. Sebastian was the No. 6-ranked artist in our 2001 Year In Music issue. He made the top 20 of Hot Latin Tracks with four songs, including "Manantial De Llanto," which rose to No. 4. The Sebastian track performed by another artist: Pepe Aguilar's "Salado," which peaked at No. 14. Sebastian was honored at the 10th annual El Premio ASCAP awards in March as the Songwriter of the Year, an award he shared with Omar Alfanno.

Jorge Luis Piloto is No. 2, an improvement from his No. 7 ranking on the 2001 Year In Music list. Piloto's three charting singles in 2002 all reached No. 1, including two that peaked in the prior year, Jaci Velasquez's "Como Se Cura Una Herida" and Olga Tañón's "Como Olvidar." His 2002 No. 1, Pilar Montenegro's "Quitame Ese Hombre," spent more weeks at No. 1 (10 at press time) than any other song on the chart this year.

The No. 3-ranked writer, Estefano, is the only returnee from our 2001 Music Publishing list. He was No. 1 then, as he was in our Music Publishing and Year In Music lists in 1999. Estefano, recently named BMI's Latin Songwriter of the Year, saw four songs reach Hot Latin Tracks in 2002, all making the top 20. Two of them, "Usted Se Me Llevo la Vida" and "Necesidad," each reached No. 5 for newcomer Alexandre Pires. "Vida" was

co-written with Donato Poveda.

**SHAKIRA'S LUCK**

At No. 4 is newcomer Flor Yvonne Quezada, whose first two charting singles both made the top 5. Palomo's "No Me Conoces Aun," which Quezada co-wrote with Alan Trigo, peaked at No. 3 in September but still spent 14 weeks in the top 10 during this chart year. She followed with the No. 5 hit "En La Misma Cama" by Liberacion, the group's first top 10 since 1997's "Murio."

Singer/songwriter Shakira Mebarak R., better known as just Shakira is No. 5 on our list. Her "Suerte," co-written by Tim Mitchell, spent seven weeks atop Hot Latin Tracks, her biggest hit to date. It peaked at No. 1 in October, but the song had enough staying power to log 24 top 10 weeks in the 2002 chart year, more than any other on that chart thus far. "Suerte's" English-language translation, "Whenever, Wherever," gave Shakira her first chart success on the Hot 100, peaking at No. 6 on that chart. Shakira's other charting song on the Latin chart was "Te Aviso, Te Anuncio (Tango)."

Ruben Fuentes Gasson and Armando Manzanero take the No. 6 and No. 7 slots, respectively, the first appearance by either in the top 10 on any of our Latin songwriter recaps. Gasson made his only charting single of the year count as "Flor Sin Retono" by Charlie Zaa spent four weeks at No. 1. Of Manzanero's two charting songs in 2002, "Como Duele" by Luis Miguel was his most successful, peaking at No. 1 in February.

Rudy Perez, who ranked No. 10 in our 2001 Year In Music Spotlight, improves his placing on our current list, coming in at No. 8. Perez will be trying to make it three years in a row in the Year In Music top 10, as he also occupied the No. 4 spot in 2000, the only other year he made our Music Publishing list (also at No. 4). Perez co-wrote four songs in our survey, all of which peaked within the top five. His collaboration with our No. 2 scribe, Piloto, "Herida" by Jaci Velasquez, peaked at No. 1 in September, followed in 2002 by Pablo Montero's "Hay Otra En Tu Lugar," MDO's "Me Huele A Soledad" and Luis Fonsi's "Quisiera Poder Olvidarme De Ti."

The No. 9 writer is Javier Montes Quiles, a member of Sony Discos act Son By Four. Quiles is the lone songwriter on Gilberto Santa Rosa's No. 4 hit "La Agarro Bajando."

At No. 10 is a legendary singer/songwriter who is no stranger to top-10 finishes, Ana Gabriel. Gabriel returns to the writer-recap top 10 for the first time since 1998, when she placed No. 8 in Music Publishing and No. 10 in Year In Music. So far in 2002, Gabriel has had one charting song, "Huelo A Soledad," which peaked at No. 8. It was her first top 10 on Hot Latin Tracks as a writer or performer since 1998 when she hit No. 2 with "A Pesar de Todos." ■





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— Gary Burr



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## CHARTS

Continued from page 48

Swing T, ASCAP/Ascent, BMI/  
Nouveau, BMI

**Diddy**—P. Diddy Featuring The Neptunes  
—Bad Boy (C. Hawkins, P. Williams,  
L. Parker, E. Barrier, W. Griffin)—Donceno,  
ASCAP/The Waters Of Nazareth, BMI/  
EMI Blackwood, BMI/Chase Chad,  
ASCAP/EMI April, ASCAP/BDP, ASCAP/  
Zomba, ASCAP/Robert Hill, BMI/Univer-  
sal-Songs Of PolyGram, BMI

### Hot R&B/Hip-Hop Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (132)
- 2 WARNER/CHAPPELL MUSIC (74)
- 3 UNIVERSAL MUSIC (52)
- 4 ZOMBA MUSIC (34)
- 5 SONY/ATV MUSIC (25)
- 6 WINDSWEPT HOLDINGS MUSIC (25)
- 7 FAMOUS MUSIC (29)
- 8 BMG MUSIC (25)
- 9 DJ IRV MUSIC (13)
- 10 VIRGINIA BEACH MUSIC (12)

### Hot R&B/Hip-Hop Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (91)
- 2 EMI BLACKWOOD, BMI (60)
- 3 WB, ASCAP (36)
- 4 UNIVERSAL, ASCAP (17)
- 5 DJ IRV, BMI (13)
- 6 VIRGINIA BEACH, ASCAP (12)
- 7 ZOMBA, BMI (11)
- 8 THE WATERS OF NAZARETH, BMI (16)
- 9 SLAVERY, BMI (10)
- 10 ZOMBA, ASCAP (21)

### Hot R&B/Hip-Hop Singles & Tracks Songwriters

- 1 Pharrell Williams (16)
- U Don't Have To Call**—Usher—Arista—  
The Waters Of Nazareth, BMI/EMI Black-  
wood, BMI/EMI April, ASCAP
- Bouncin' Back (Bumpin' Me Against the  
Wall)**—Mystikal—Jive (M. Tyler,  
C. Hugo)—EMI Blackwood, BMI/The  
Braids, ASCAP/Zomba, ASCAP/The  
Waters Of Nazareth, BMI/Chase  
Chad, ASCAP/EMI April, ASCAP
- Pass the Courvoisier Part II**—Busta  
Rhymes Featuring P. Diddy & Pharrell—  
J(T. Smith, C. Hugo)—T'Ziah's, BMI/The  
Waters Of Nazareth, BMI/EMI Black-  
wood, BMI/Chase Chad, ASCAP/EMI  
April, ASCAP
- Young'n (Holla Back)**—Fabulous—Desert  
Storm/Elektra (J. Jackson, C. Hugo)—  
D. Brasco, ASCAP/Desert Storm, BMI/  
The Waters Of Nazareth, BMI/EMI  
Blackwood, BMI/Chase Chad,  
ASCAP/EMI April, ASCAP
- Take Ya Home**—Lil Bow Wow—So So  
Def (J. Dupri, C. Hugo)—Shaniah  
Cymone, ASCAP/EMI April, ASCAP/The  
Waters Of Nazareth, BMI/EMI Black-  
wood, BMI/Chase Chad, ASCAP
- Girlfriend**—'N Sync Featuring Nelly—

Continued on page 52

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CHARTS

Continued from page 50

*Jive*(J.Timberlake,C.Hugo)—Tennman Tunes,ASCAP/Zomba,ASCAP/EMI Blackwood,BMI/The Waters Of Nazareth, BMI/EMI April,ASCAP/Chase Chad,ASCAP

**Fatty Girl**—Ludacris, LL Cool J & Keith Murray—FB(C.Bridges,J.T.Smith, K.Murray,S.Barnes,J.C.Olivier)—Sony/ATV Tunes,ASCAP/LL Cool J,ASCAP/Illiotic,ASCAP/Ludacris,ASCAP/EMI April,ASCAP/ENOT,ASCAP/EKOP, BMI/Sony/ATV Songs,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Justin Combs,ASCAP/Jae'wons, ASCAP/Zomba,ASCAP

**Diddy**—P. Diddy Featuring The Neptunes—Bad Boy(C.Hawkins, C.Hugo, L.Parker, E.Barrier,W.Griffin)—Donceno,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/BDP,ASCAP/Zomba,ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI

**Grimey**—N.O.R.E.—Def Jam(V.Santiago, C.Hugo)—Off Da Yelzabulb,BMI/EMI Blackwood,BMI/The Waters Of Nazareth,BMI/EMI April, ASCAP/Chase Chad,ASCAP

**Hot in Herre**—Nelly—Fo' Reel(C.Brown, Nelly,C.Hugo)—Jackie Frost, ASCAP/BMG Songs,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/SwingT,ASCAP/Ascent, BMI/Nouveau,

BMI

**I'm A Slave 4 U**—Britney Spears—Jive(C.Hugo)—EMI Blackwood,BMI/The Waters Of Nazareth,BMI/EMI April, ASCAP/Chase Chad,ASCAP

**Knock Yourself Out**—Jadakiss—Ruff Ryders(J.Phillips,C.Hugo)—Jae'wons,ASCAP/Justin Combs,ASCAP/EMI April,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP

**Grindin'**—The Clipse—Star Track(G.Thornton, T.Thornton,C.Hugo)—GenMarc,ASCAP/Terradome, ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad, ASCAP/EMI April,ASCAP

**Nothin'**—N.O.R.E.—Def Jam(V.Santiago, C.Hugo)—Off Da Yelzabulb,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

**As I Come Back**—Busta Rhymes—J(T.Smith,C.Hugo)—T'Ziah's,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

**Formal Invite**—Ray J—Atlantic(Ray J,C.Hugo)—Stop Trying To Copy My Music,BMI/The Waters Of Nazareth, BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

**2 Timothy Mosley (11)**

**Oops (Oh My)**—Tweet—The Gold Mind /Elektra(C.Keys)—Shawna,ASCAP/ Mass Confusion,ASCAP/WB,ASCAP/ Vir-

ginia Beach,ASCAP

**More Than a Woman**—Aaliyah—Blackground(S.Garrett)—Virginia Beach, ASCAP/WB,ASCAP/Herbilicious,ASCAP/ Black Fountain,ASCAP/EMI April,ASCAP

**Roll Out (My Business)**—Ludacris—Disturbing Tha Peace/Def Jam South (C.Bridges)—EMI April,ASCAP/Virginia Beach,ASCAP/Black Fountain,ASCAP/ Mag-A-Ooh,ASCAP/WB,ASCAP

**Take Away**—Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet—The Gold Mind/Elektra(M.Elliott)—Mass Confusion, ASCAP/WB,ASCAP/Virginia Beach,ASCAP

**Raise Up**—Petey Pablo—Jive(M.Barrett III)—Zomba,ASCAP/Kumbaya, ASCAP/Virginia Beach,ASCAP/WB,ASCAP

**Ugly**—Bubba Sparxxx—Beat Club (A.Mathis)—Virginia Beach,ASCAP/WB, ASCAP/Two Hundred Miles From Civilization,BMI/EMI Blackwood,BMI

**Feel the Girl**—Ms. Jade—Beat Club(C.Young)—Virginia Beach,ASCAP/WB, ASCAP/whodahellelseitsgonB,ASCAP

**I—Petey Pablo**—Jive(M.Barrett III)—Zomba,ASCAP/Kumbaya,ASCAP/Virginia Beach,ASCAP/WB,ASCAP

**I Told Y'all**—Petey Pablo—Jive(M.Barrett III)—Zomba,ASCAP/Kumbaya, ASCAP/Virginia Beach,ASCAP/WB,ASCAP

**They Ain't Ready**—Jadakiss & Bubba Sparxxx—Ruff Ryders(J.Phillips, W.Mathis)—Jae'wons,ASCAP/Justin Combs,ASCAP/EMI April,ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood,BMI/Virginia

Beach,ASCAP/WB,ASCAP

**All Ya'll**—Timbaland & Magoo Featuring Tweet—Blackground(M.Barcliff, C.Keys,G.Mosley)—Virginia Beach,ASCAP/WB,ASCAP/Mag-A-Ooh,ASCAP/Black Fountain,ASCAP/EMI April,ASCAP/FoShawna,ASCAP/Mass Confusion,ASCAP/757,ASCAP

**3 Irving Lorenzo (13)**

**Always on Time**—Ja Rule Featuring Ashanti—Murder Inc./Def Jam(J.Atkins, S.Aurelius)—Slavery,BMI/Aurelius, ASCAP/DJ Irv,BMI/Songs Of Universal, BMI/White Rhino,BMI

**Foolish**—Ashanti—Murder Inc./Def Jam(A.Douglas,M.Debarge,E.Jordan)—Desmone,BMI/DJ Irv,BMI/EMI April, ASCAP/Jobete,ASCAP

**Rainy Dayz**—Mary J. Blige Featuring Ja Rule—MCA(J.Atkins)—Slavery,BMI/DJ Irv,BMI/Songs Of Universal,BMI/White Rhino,BMI

**What's Luv?**—Fat Joe Featuring Ashanti—Terror Squad(J.Cartagena, J.Atkins, A.Parker,C.Rios)—Joseph Cartagena, ASCAP/Jelly's Jams,ASCAP/ DJ Irv,BMI/Famous, ASCAP/Slavery, BMI/Universal,BMI/Let Me Show You,ASCAP

**Ain't It Funny**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez,C.Rooney, 7,J.Atkins,Caddillac Tah,O.Harvey,Jr., C.Mack)—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

**Livin' It Up**—Ja Rule Featuring Case—Murder Inc./Def Jam(J.Atkins, R.Mays, S.Wonder)—Slavery,BMI/White Rhino, BMI/Lil Rob,BMI/DJ Irv,BMI/Black Bull, ASCAP/Jobete,ASCAP/Songs Of Universal,BMI/Ensign,BMI/EMI April, ASCAP

**Down A\*\* Chick**—Ja Rule Featuring Charli "Chuck" Baltimore—Murder Inc./Def Jam (J.Atkins,S.Aurelius,T.Lane)—Slavery, BMI/Aurelius,ASCAP/DJ Irv,BMI/Inky-SiSi,BMI/Songs Of Universal,BMI

**U, Me & She**—Eve—Ruff Ryders (E.Jeffers,J.Mtume)—Blondie Rockwell,ASCAP/Dead Game,ASCAP/DJ Irv,BMI/Mtume,BMI/EMI April,ASCAP

**I'm Real**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez,T.Oliver, C.Rooney,L.E.S.,J.Atkins,R.James)—Slavery,BMI/DJ Irv,BMI/Songs Of Universal,BMI/White Rhino,BMI/EMI April,ASCAP/Jobete,ASCAP

**Never Again**—Ja Rule—Murder Inc./Def Jam(J.Atkins,S.Aurelius)—Slavery, BMI/Aurelius,ASCAP/DJ Irv,BMI/Songs Of Universal,BMI

**Happy**—Ashanti—Murder Inc./Def Jam(R.Calhoun,A.Douglas,A.Parker)—Takin' Care Of Business,BMI/ Pookietoots,ASCAP/Soldierz Touch, ASCAP/ DJ Irv,BMI

**Live My Life**—N.O.R.E. Featuring Ja

Continued on page 54

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**CHARTS**

Continued from page 52

**Rule**—Def Jam(V.Santiago,J.Atkins)—Slavery,BMI/Off Da Yelzabulb,BMI/DJ Irv,BMI

**Down 4 U**—Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita—Murder Inc./Def Jam(J.Atkins,S.Aurelius, A.Douglas,T.Lane,A.Parker)—Slavery,BMI/Aurelius,ASCAP/DJ Irv,BMI/Pookietoots,ASCAP/Inky-SiSi,BMI/Soldierz Touch,ASCAP

**4 Jeffrey Atkins (10)**

**Always on Time**—Ja Rule Featuring Ashanti—Murder Inc./Def Jam (S.Aurelius,I.Lorenzo)—Slavery,BMI/Aurelius,ASCAP/DJ Irv,BMI/Songs Of Universal,BMI/White Rhino,BMI

**Rainy Dayz**—Mary J. Blige Featuring Ja Rule—MCA(I.Lorenzo)—

Slavery,BMI/DJ Irv,BMI/Songs Of Universal,BMI/White Rhino,BMI

**What's Luv?**—Fat Joe Featuring Ashanti—Terror Squad(J.Cartagena, I.Lorenzo, A.Parker,C.Rios)—Joseph Cartagena,ASCAP/Jelly's Jams,ASCAP/DJ Irv,BMI/Famous,ASCAP/Slavery, BMI/Universal,BMI/Let Me Show You,ASCAP

**Ain't it Funny**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez,C.Rooney, I.Lorenzo,7,Caddillac Tah,O.Harvey,Jr., C.Mack)—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

**Livin' it Up**—Ja Rule Featuring Case—Murder Inc./Def Jam(R.Mays,I.Lorenzo, S.Wonder)—Slavery,BMI/White Rhino,BMI/Lil Rob,BMI/DJ Irv,BMI/Black

Bull,ASCAP/Jobete,ASCAP/Songs Of Universal,BMI/Ensign,BMI/EMI April,ASCAP

**Down A\*\* Chick**—Ja Rule Featuring Charli "Chuck" Baltimore—Murder Inc./Def Jam(S.Aurelius,I.Lorenzo,T.Lane)—Slavery,BMI/Aurelius,ASCAP/DJ Irv,BMI/Inky-SiSi,BMI/Songs Of Universal,BMI

**I'm Real**—Jennifer Lopez Featuring Ja Rule—Epic(J.Lopez,T.Oliver, C.Rooney, L.E.S.,I.Lorenzo,R.James)—Slavery, BMI/DJ Irv,BMI/Songs Of Universal,BMI/White Rhino,BMI/EMI April,ASCAP/Jobete,ASCAP

**Never Again**—Ja Rule—Murder Inc./Def Jam(S.Aurelius,I.Lorenzo)—Slavery,BMI/Aurelius,ASCAP/DJ Irv,BMI/Songs Of Universal,BMI

**Live My Life**—N.O.R.E. Featuring Ja Rule—Def Jam(V.Santiago, I.Lorenzo)—Slavery,BMI/Off Da Yelzabulb, BMI/DJ Irv,BMI

**Down 4 U**—Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita—Murder Inc./Def Jam(S.Aurelius,I.Lorenzo, A.Douglas,T.Lane,A.Parker)—Slavery,BMI/Aurelius,ASCAP/DJ Irv,BMI/Pookietoots,ASCAP/Inky-SiSi,BMI/Soldierz Touch,ASCAP

**5 Andre Harris (4)**

**Butterflies**—Michael Jackson—Epic (M.Ambrosius)—Universal, ASCAP/ Jaticat,ASCAP/Dirty Dre,ASCAP/Perfect Song,PRS/SPZ,BMI

**Don't You Forget It**—Glenn Lewis—Epic (G.Lewis)—The Ox And The Fish, SOCAN/Wamer Chappell,SOCAN/Dirty Dre,ASCAP/Jaticat,ASCAP/Universal, ASCAP/WB,ASCAP

**Still Not Over You**—Exhale—Real Deal (J.Skinner,N.Belton,T.George,L.Watson)—Dirty Dre,ASCAP/Jaticat,ASCAP/Conversation Tree,ASCAP/Tre Angeli, ASCAP/Universal,ASCAP

**The Way**—Jill Scott—Hidden Beach (J.Scott)—Blue's Baby,ASCAP/Jaticat, ASCAP/Dirty Dre,ASCAP/Universal, ASCAP

**6 Jermaine Dupri (11)**

**U Got It Bad**—Usher—Arista(U.Raymond, B.M.Cox)—U.R. IV,ASCAP/EMI April, ASCAP/So So Def,ASCAP/Babyboy's Little,SESAC/Noontime South,SESAC/WBM,SESAC

**Welcome to Atlanta**—Jermaine Dupri & Ludacris—So So Def/Disturbing Tha Peace/Def Jam South(Ludacris, K.Parker)—EMI April,ASCAP/Ludacris, ASCAP/Jobete,ASCAP/Shaniah Cymone, ASCAP

**Take Ya Home**—Lil Bow Wow—So So Def(P.Williams,C.Hugo)—Shaniah Cymone,ASCAP/EMI April,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP

**Goodbye**—Jagged Edge—So So Def (B.Casey,B.Casey,B.M.Cox)—EMI April, ASCAP/Air Control,ASCAP/Them Damn Twins,ASCAP/So So Def,ASCAP/Babyboy's Little,SESAC/WBM,SESAC

**Thank You**—Lil Bow Wow Featuring Jagged Edge & Fundisha—So So Def (B.M.Cox,R.Ocasek)—Shaniah Cymone, ASCAP/EMI April,ASCAP/Babyboy's Little,SESAC/Noontime South,SESAC/Warner, SESAC/Lido,ASCAP

**Where the Party At**—Jagged Edge With Nelly—So So Def(B.Casey,B.Casey, B.M.Cox,Nelly)—Them Damn Twins, ASCAP/Air Control,ASCAP/EMI April,ASCAP/So So Def,ASCAP/Babyboy's Little,SESAC/Noontime South,SESAC/Jackie Frost,ASCAP/BMG Songs,ASCAP/WBM,SESAC

**I Got It 2**—Jagged Edge Featuring Nas—So So Def(B.Casey,B.Casey,B.M.Cox, D.Scantz,N.Jones)—Them Damn Twins,ASCAP/EMI April,ASCAP/So So Def,ASCAP/Babyboy's Little,SESAC/Noontime South,SESAC/Scantz,SESAC/WBM,SESAC/III Will,ASCAP/Zomba, ASCAP

**It's the Weekend**—Lil' J—Hollywood (K.Burruss,L.Jefferson,S.Johnson, A.Harris,K.Mansfield)—EMI April, ASCAP/So So Def,ASCAP/Kandacy, ASCAP/Air Control,ASCAP/King Swing,BMI/Hungry Man,ASCAP/Too Slow U Blow,ASCAP/KPM,ASCAP/EMI Blackwood,BMI

**Ballin' Out of Control**—Jermaine Dupri Featuring Nate Dogg—So So Def

(N.Hale,B.M.Cox,R.Griffin)—EMI April, ASCAP/Nate Dogg,BMI/Babyboy's Little,SESAC/Noontime South,SESAC/WBM,SESAC/Rahman Griffin,BMI/NWK,BMI/JNB,BMI/Shaniah Cymone,ASCAP

**Live the Life**—Fundisha—So So Def (F.Johnson,T.Cottrell,T.K.Greene)—EMI April,ASCAP/Shaniah Cymone,ASCAP/Fundisha,BMI/Songs Of Windswept Pacific,BMI/DJ Hi-Tek,BMI/Pen Skills,BMI/EMI Blackwood,BMI

**Got Me a Model**—RL Featuring Erick Sermon—J(RL,E.Sermon, B.M.Cox, H.Mason, Jr.,D.Thomas)—Uh Oh,BMI/Ensign,BMI/Erick Sermon,ASCAP/Zomba, ASCAP/Shaniah Cymone, ASCAP/Babyboy's Little,SESAC/Noontime South, SESAC/Warner,SESAC/First Avenue,ASCAP/BMG Songs,ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/EMI April,ASCAP/E Two,ASCAP

**7 Chad Hugo (14)**

**Bouncin' Back (Bumpin' Me Against the Wall)**—Mystikal—Jive(M.Tyler, P.Williams)—EMI Blackwood,BMI/The Braids,ASCAP/Zomba,ASCAP/The Waters Of Nazareth,BMI/Chase Chad,ASCAP/EMI April,ASCAP

**Pass the Courvoisier Part II**—Busta Rhymes Featuring P. Diddy & Pharrell—J(T.Smith,P.Williams)—T'Ziah's,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad, ASCAP/EMI April,ASCAP

**Young'n (Holla Back)**—Fabolous—Desert Storm/Elektra(J.Jackson,P.Williams)—D. Brasco,ASCAP/Desert Storm,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP

**Take Ya Home**—Lil Bow Wow—So So Def (J.Dupri,P.Williams)—Shaniah Cymone, ASCAP/EMI April,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP

**Girlfriend**—'N Sync Featuring Nelly—Jive(J.Timberlake,P.Williams)—Tennman Tunes,ASCAP/Zomba, ASCAP/EMI Blackwood,BMI/The Waters Of Nazareth,BMI/EMI April,ASCAP/Chase Chad,ASCAP

**Diddy**—P. Diddy Featuring The Neptunes—Bad Boy(C.Hawkins, P.Williams, L.Parker, E.Barrier,W.Griffin)—Donceno, ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad, ASCAP/EMI April,ASCAP/BDP,ASCAP/Zomba,ASCAP/Robert Hill,BMI/Universal-Songs Of PolyGram,BMI

**Grimey**—N.O.R.E.—Def Jam(V.Santiago, P.Williams)—Off Da Yelzabulb,BMI/EMI Blackwood,BMI/The Waters Of Nazareth,BMI/EMI April,ASCAP/Chase Chad,ASCAP

**Hot in Herre**—Nelly—Fo' Reel(C.Brown, Nelly,P.Williams)—Jackie Frost,ASCAP/BMG Songs,ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad,ASCAP/EMI April,ASCAP/Swing T,ASCAP/Ascent, BMI/Nouveau, BMI

**I'm a Slave 4 U**—Britney Spears—Jive (P.Williams)—EMI Blackwood,BMI/The Waters Of Nazareth,BMI/EMI April, ASCAP/Chase Chad,ASCAP

**Knock Yourself Out**—Jadakiss—Ruff Ryders(J.Phillips,P.Williams)—Jae'wons, ASCAP/Justin Combs,ASCAP/

Continued on page 56

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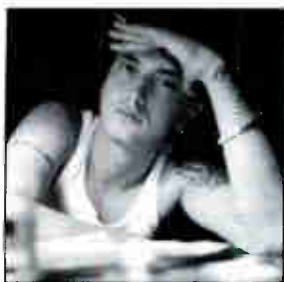
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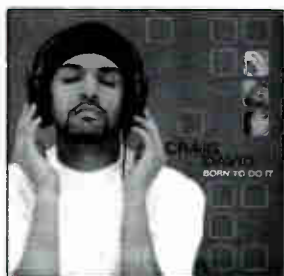
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**Craig David**

Pop sensation Craig David sells an astonishing 7 million copies worldwide of his debut release Born To Do It.



**Jeffrey Steele**

In addition to Tim McGraw's #1 hit "The Cowboy In Me", this Nashville kingpin has penned tunes for LeAnn Rimes, Diamond Rio, John Michael Montgomery and many others. Jeffrey Steele's "Good To Go".



**Brandy**

Windswept co-publishes a whopping 7 songs on Brandy's newest release including the smash "What About Us". Hats off to Kenisha Pratt and Big Bert!



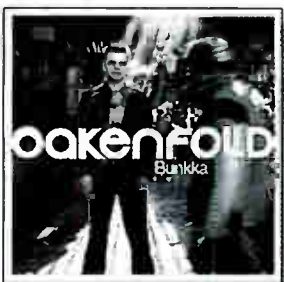
**Ginuwine**

After three hit singles, "There It Is", "Differences" and "Tribute To A Woman", Ginuwine's third full-length release The Life is well past Platinum.



**Talib Kweli and Hi-Tek**

Windswept is very proud to announce the signing of pioneering Hip-Hop writers and artists Talib Kweli and Hi-Tek. Keep an ear out for solo albums from both later this year.



**Paul Oakenfold**

Über-DJ Paul Oakenfold releases his highly anticipated full-length LP Bunkka. The first single "Ready Steady Go" is exploding on dance floors all over the world.



**Beyonce Knowles**

As if starring in the forthcoming summer blockbuster 'Austin Powers: Goldmember' wasn't enough, Hitco's Beyonce Knowles has also written and recorded the first single from the Soundtrack. A debut solo album is in the works.

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**CHARTS**

Continued from page 54

- EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP
- Grindin'**—The Clipse—Star Track (G. Thornton, T. Thornton, P. Williams)—GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- Nothin'**—N.O.R.E.—Def Jam (V. Santiago, P. Williams)—Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- As I Come Back**—Busta Rhymes—J (T. Smith, P. Williams)—T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- Formal Invite**—Ray J—Atlantic (Ray J, P. Williams)—Stop Trying To Copy My Music, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
- 8 Steve Huff (4)**  
**Nothing in This World**—Keke Wyatt Featuring Avant—MCA (M. Avant)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI
- Makin' Good Love**—Avant—Magic Johnson (S. Huff)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI
- Secret Lover**—The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs—DreamWorks (S. Huff)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI
- Let's Ride**—The O'Jays—MCA—Zomba, BMI/Tuff Huff, BMI
- 9 Myron Avant (3)**  
**Nothing in This World**—Keke Wyatt Fea-

- turing Avant—MCA (S. Huff)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI
- Makin' Good Love**—Avant—Magic Johnson (S. Huff)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI
- Secret Lover**—The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs—DreamWorks (S. Huff)—Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI
- 10 R. Kelly (7)**  
**The World's Greatest**—R. Kelly—Interscope/Jive—Zomba, BMI/R. Kelly, BMI
- We Thuggin'**—Fat Joe Featuring R. Kelly—Terror Squad (J. Cartagena, R. Bowser)—Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI
- Get This Money**—R. Kelly & Jay-Z—Roc-A-Fella/Def Jam (S. Carter)—Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI
- Feelin' on Yo Booty**—R. Kelly—Jive—Zomba, BMI/R. Kelly, BMI
- Take You Home With Me a.k.a. Body**—R. Kelly & Jay-Z—Roc-A-Fella/Def Jam (S. Carter, S. J. Barnes, J. C. Olivier)—Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP
- Best of Both Worlds (Intro)**—R. Kelly & Jay-Z—Roc-A-Fella/Def Jam (S. Carter, D. Wesley)—R. Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP
- Somebody's Girl**—R. Kelly & Jay-Z—Roc-A-Fella/Def Jam (S. Carter, S. J. Barnes, J. C. Olivier)—Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP

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- 5 BMG MUSIC (12)
- 6 WINDSWEPT HOLDINGS MUSIC (9)
- 7 ACUFF-ROSE MUSIC (5)
- 8 FAMOUS MUSIC (4)
- 9 TEN TEN MUSIC (1)
- 10 ZOMBA MUSIC (8)

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- 2 SONY/ATV TREE, BMI (16)
- 3 SONY/ATV CROSS KEYS, ASCAP (12)
- 4 WB, ASCAP (14)
- 5 TRI-ANGELS, ASCAP (3)
- 6 FAMOUS, ASCAP (2)
- 7 ALMO, ASCAP (6)
- 8 EMI BLACKWOOD, BMI (14)
- 9 UNIVERSAL-ISLAND, PRS (1)
- 10 HOUSE OF FAME, ASCAP (2)

**Hot Country Singles & Tracks Songwriters**

- 1 Alan Jackson (4)  
**Where Were You (When the World Stopped Turning)**—Alan Jackson—Arista Nashville—EMI April, ASCAP/Tri-angels, ASCAP  
**Drive (For Daddy Gene)**—Alan Jackson—Arista Nashville—EMI April, ASCAP/Tri-angels, ASCAP  
**Where I Come From**—Alan Jackson—Arista Nashville—WB, ASCAP/Yee Haw, ASCAP  
**Designated Drinker**—Alan Jackson Duet With George Strait—Arista Nashville—EMI April, ASCAP/Tri-angels, ASCAP
- 2 Bryan Wayne (2)  
**What If She's an Angel**—Tommy Shane Steiner—RCA—Sony/ATV Tree, BMI/Cake Taker, BMI  
**Country By the Grace Of God**—Chris Cagle—Capitol (C. Cagle, M. J. Greene)—Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP
- 3 Bobby Braddock (1)  
**I Wanna Talk About Me**—Toby Keith—DreamWorks—Sony/ATV Tree, BMI
- 4 Wayne Kirkpatrick (1)  
**Wrapped Up in You**—Garth Brooks—Capitol—Warner-Tamerlane, BMI/Sell The Cow, BMI
- 5 Anthony Smith (4)  
**Run**—George Strait—MCA Nashville (T. Lane)—Famous, ASCAP/Almo, ASCAP  
**I'm Tryin'**—Trace Adkins—Capitol (C. Wallin, J. Steele)—Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/ Gottahaveable, BMI/Almo, ASCAP  
**Didn't I**—Montgomery Gentry—Columbia—Almo, ASCAP



Alan Jackson

- If That Ain't Country**—Anthony Smith—Mercury (J. Steele)—Almo, ASCAP/Songs Of Windswept Pacific, BMI/ Gottahaveable, BMI
- 6 Craig Wiseman (6)**  
**The Cowboy in Me**—Tim McGraw—Curb (J. Steele, A. Anderson)—BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/ Gottahaveable, BMI
- Young**—Kenny Chesney—BNA (N. Sheridan, S. McEwan)—BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trin-fold, BMI/Careers—BMG, BMI
- Harder Cards**—Kenny Rogers—Dream-catcher (M. Henderson)—Irving, BMI/ Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP
- The Good Stuff**—Kenny Chesney—BNA (J. Collins)—BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI
- American Child**—Phil Vassar—Arista Nashville (P. Vassar)—EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP
- She Treats Her Body Like a Temple**—Confederate Railroad—Audium (R. Rutherford)—BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP
- 7 Troy Verges (4)**  
**Blessed**—Martina McBride—RCA (H. Lindsey, B. James)—Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP
- With Me**—Lonestar—BNA (B. James)—Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI
- Tonight I Wanna Be Your Man**—Andy Griggs—RCA (R. Rutherford)—Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI
- Chasin' Amy**—Brett James—Arista Nashville (B. James)—Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI
- T8 Zack Lyle (1)**  
**Good Morning Beautiful**—Steve Holy—

Continued on page 58

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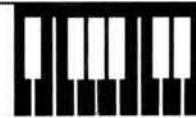
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**CHARTS**

Continued from page 56

*Curb*(T.Cerney)—*Life Of The Record*,ASCAP/Sevens International, ASCAP/Mighty Moe,ASCAP

**T8 Todd Cerney (1)**

*Good Morning Beautiful*—Steve Holy—*Curb*(Z.Lyle)—*Life Of The Record*, ASCAP/Sevens International,ASCAP/ Mighty Moe,ASCAP

**10 Tom Shapiro (5)**

*In Another World*—Joe Diffie—*Monument*(W.Wilson,J.Yeary)—Sony/ATV Tree,BMI/Wenonga, BMI/Songs Of Nashville DreamWorks,BMI/Uno Mas,BMI/Cherry River,BMI/Hookline East,ASCAP/ Madeleine Grace,ASCAP

**Just Let Me Be in Love**—Tracy Byrd—

RCA(T.Martin,M.Nesler)—*Glitterfish*, BMI/Buna Boy,BMI/Sony/ATV Tree,BMI/Wenonga,BMI

**Living And Living Well**—George Strait—

MCA Nashville(T.Martin,M.Nesler)—*Mosaic*,BMI/Glitterfish,BMI/Buna Boy,BMI/Sony/ATV Tree, BMI/Wenonga,BMI

**I Miss My Friend**—Darryl Worley—

*DreamWorks*(T.Martin,M.Nesler)—*Buna Boy*,BMI/Glitterfish,BMI/Mosaic,BMI/Sony/ATV Tree,BMI/Wenonga,BMI

**I Keep Looking**—Sara Evans—

RCA(S.Evans,T.Martin)—Sony/ATV Tree,BMI/Wenonga,BMI/Mosaic,BMI

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Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 WARNER/CHAPPELL MUSIC (21)
- 2 EMI MUSIC (26)
- 3 SONY/ATV MUSIC (16)
- 4 EDIMONSA MUSIC (4)
- 5 UNIVERSAL MUSIC (12)
- 6 PEERMUSIC (10)
- 7 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (4)
- 8 BMG MUSIC (4)
- 9 AG MUSIC (1)
- 10 CRISMA MUSIC (2)

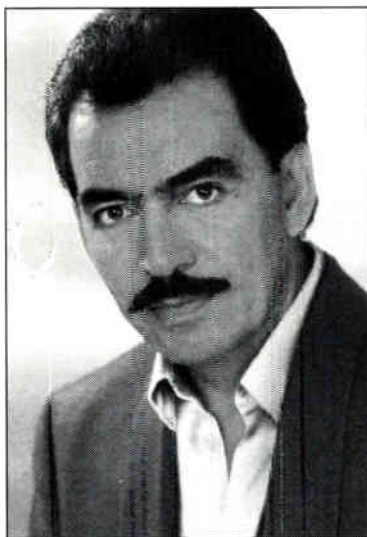
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Pos. PUBLISHER (No. of Charted Titles)

- 1 WB,ASCAP (15)
- 2 EDIMONSA,ASCAP (4)
- 3 PEER INT'L,BMI (7)
- 4 SONY/ATV LATIN,BMI (6)
- 5 WARNER-TAMERLANE,BMI (5)
- 6 EDIMUSA,ASCAP (6)
- 7 EMI APRIL,ASCAP (9)
- 8 UNIVERSAL MUSICA,ASCAP (7)
- 9 SER-CA,BMI (4)
- 10 CURCI,ASCAP (1)

**Hot Latin Tracks Songwriters**

- 1 Joan Sebastian (5)



Joan Sebastian

**Manantial De Llanto**—Joan Sebastian—

Musart—Edimusa,ASCAP

**Salado**—Pepe Aguilar—Musart—BMG

Edim,ASCAP

**El Primer Tonto**—Joan Sebastian—

Musart—Edimusa,ASCAP

**Mas Alto Que Las Aguilas**—Pepe

Aguilar—Musart—Edimusa,ASCAP

**Amorcito Mio**—Joan Sebastian—

Musart—Vander,ASCAP

**2 Jorge Luis Piloto (3)**

**Quitame Ese Hombre**—Pilar Montenegro—

Univision—Piloto,ASCAP/Adam Rhodes,ASCAP

**Como Se Cura Una Herida**—Jaci

Velasquez—Sony Discos(R.Perez)—Rubet,ASCAP/Universal Musica,ASCAP/ Adam Rhodes,ASCAP/Lanfranco,ASCAP

**Como Olvidar**—Olga Tañón—Warner

Latina(G.Arenas)—Lanfranco,ASCAP/ Arena Fina,ASCAP/Songs Of Peer, ASCAP

**3 Estefano (5)**

**Necesidad**—Alexandre Pires—Ariola—

World Deep,BMI/Sony/ATV Latin,BMI

**Usted Se Me Llevo La Vida**—Alexandre

Pires—Ariola(D.Poveda)—World Deep,BMI/Sony/ATV Latin,BMI/PSO Ltd.,ASCAP

**Que El Ritmo No Pare**—Patricia Mantero-

la—Ariola(J.Reyes)—World Deep,ASCAP/Sony/ATV Discos,ASCAP/ Blueplatinum,ASCAP

**Tu Y Yo**—Thalia—EMI Latin(J.Reyes)—

World Deep,BMI/Sony/ATV Latin,BMI/ Blueplatinum,ASCAP/Sony/ATV Discos,ASCAP

**Que El Cucuy No Pare**—Patricia Mantero-

la—Ariola(J.Reyes)—World Deep,ASCAP/Sony/ATV Discos,ASCAP/ Blueplatinum,ASCAP

**4 Flor Yvonne Quezada (2)**

**En La Misma Cama**—Liberacion—Disa—

Edimonsa,ASCAP

**No Me Conoces Aun**—Palomo—

Disa(A.Trigo)—Edimonsa,ASCAP

**5 Shakira Mebarak R. (2)**

**Suerte**—Shakira—Epic(T.Mitchell)—

F.I.P.P.,BMI/Aniwi,BMI/Sony/ATV Latin,BMI

**Te Aviso, Te Anuncio (Tango)**—Shakira—

Epic—Aniwi,BMI/Sony/ATV Latin,BMI/EMI Blackwood,BMI

**6 Ruben Fuentes Gasson (1)**

**Flor Sin Retono**—Charlie Zaa—Sonolux—Peer Int'l.,BMI

**7 Armando Manzanero (2)**

**Como Duele**—Luis Miguel—Warner Latina—D'Nico Int'l.,BMI

**Tal Vez, Quiza**—Paulina Rubio—Universal

Latino—SACM Latin,ASCAP

**8 Rudy Perez (4)**

**Quisiera Poder Olvidarme De Ti**—Luis

Fonsi—Universal Latino(M.Portmann)—Rubet,ASCAP/Universal Musica,ASCAP/ Marport,ASCAP

**Como Se Cura Una Herida**—Jaci

Velasquez—Sony Discos(J.L.Piloto)—Rubet,ASCAP/Universal Musica,ASCAP/ Adam Rhodes,ASCAP/Lanfranco,ASCAP

**Hay Otra En Tu Lugar**—Pablo Montero—

RCA(A.Posse,C.Salazar)—Rubet, ASCAP/Universal Musica,ASCAP

**Me Huele A Soledad**—MDO—Sony Dis-

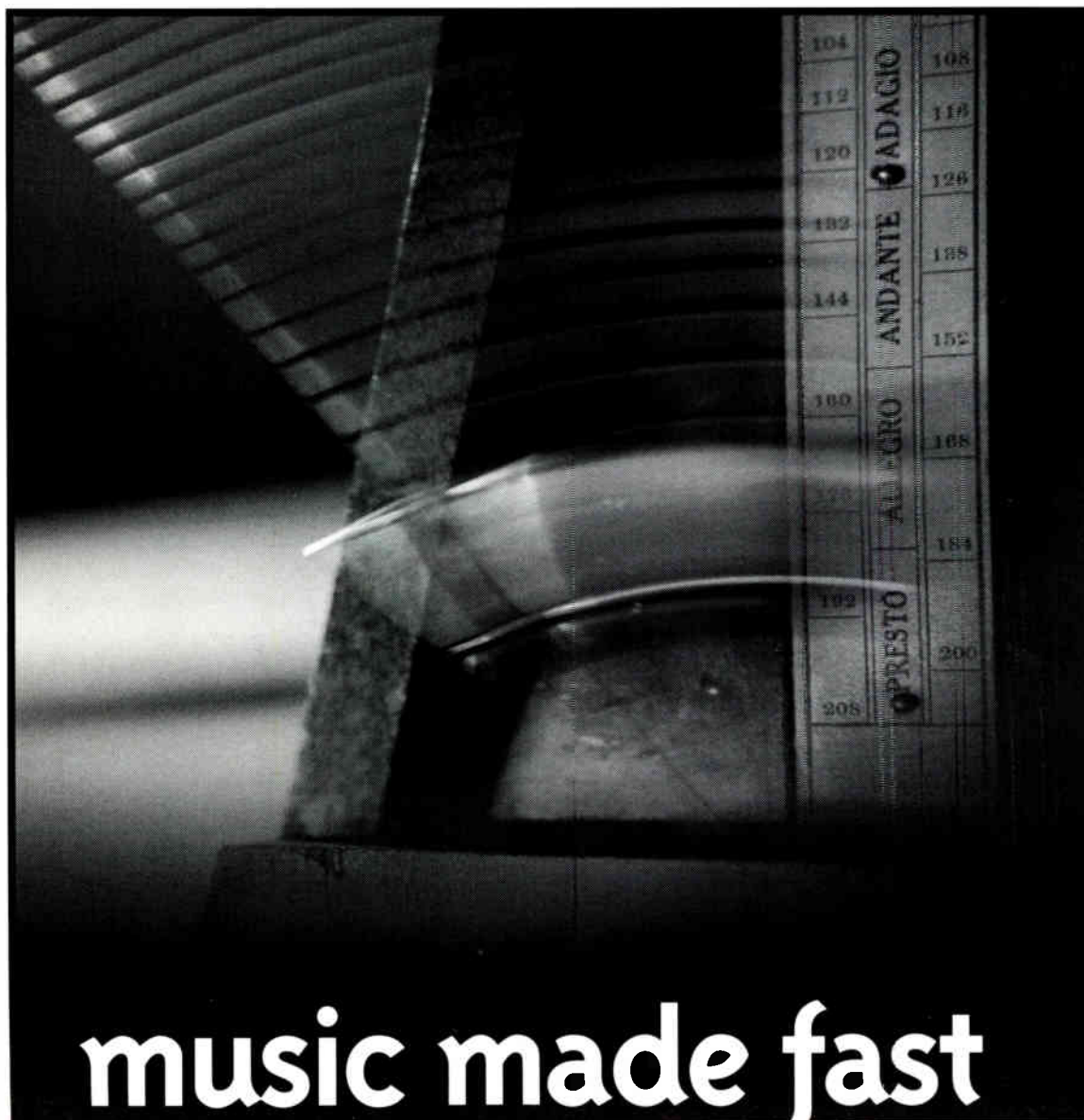
cos(R.Livi)—Rubet,ASCAP/2000 Amor,ASCAP

**9 Javier Montes Quiles (1)**

**La Agarro Bajando**—Gilberto Santa Rosa—Sony Discos—Mo'Clan,ASCAP

**10 Ana Gabriel (1)**

**Huelo A Soledad**—Ana Gabriel—Sony Discos—AG,ASCAP



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BY CHRISTOPHER WALSH

NEW YORK—With the recent four-week reign of Unwritten Law's "Seein' Red" at No. 1 on the *Billboard* Modern Rock chart, Los Angeles-based mixer/producer David J. Holman notches another highly successful project in a series of hit recordings spanning 25 years. In addition to his mix of Unwritten Law's *Elva* (Interscope), his mixes appear on the self-titled *Adema* (Arista), which has peaked at No. 27 on The *Billboard* 200.

Holman has mixed countless recordings since an immense 1978 project, *Grease*, brought notoriety to the newly freelance engineer, along with a nine-year working relationship with co-star Olivia Newton-John. Today, in his personal recording/mix studio in Los Angeles' Laurel Canyon, techniques perfected as chief engineer/studio manager and as a freelancer have served him well through the evolution from analog tape to, recently, Pro Tools HD.

Situated in his second personal studio—the first was nearby—Holman's Pro Tools HD is supplemented by a huge collection of outboard equipment and a custom console. "This room is almost 15 years old," Holman says. "I had another room, which is where I mixed and recorded [Newton-John's] *Physical*, [the

original soundtrack] *Xanadu*, tons of albums. This room also has a bit of history—a lot of records were mixed in this room, such as No Doubt's *Tragic Kingdom*."

The studio includes a tracking space that has accommodated additional vocals or last-minute guitar overdubs, such as on *Elva* or *The Science of Things* by Bush, but is



HOLMAN

used primarily for mixing. With the 88-input custom console, Holman explains that the HD rig is used primarily as "an elaborate playback system," but offers a comparison of techniques old and new.

"It works great," Holman says. "I have to say, the HD definitely sounds better than the old system.

"Many of the things I'm doing on computers now I used to do analog," Holman continues. "We did all kinds of combining, moving things around, literally just freehand. I'd put Olivia's vocals on 2-track, fly them in and put them in different places in the song, and edit and fly them back in without synch or anything. So when I'm working with the Pro Tools, I'm doing everything I did, only I don't have to cut tape or go through the physicality of it. You do miss a little of that, because it's neat to be able to do that kind of stuff, but on the other hand, to edit whole tracks and move things around, Pro Tools is just great. The technical aspect of being able to do the physical work is amazing."

Beyond the convenience, Holman adds, the sonic qualities of digital recording continue to improve, made apparent by his Pro Tools HD system. "Analog recording has had 50, 60 years to develop and become what it was," he explains. "Really, digital has effectively been around for what, 15 years? It's getting there, it's catching up, and people are getting used to using it. But it's definitely a different sound, and you mix a different way: a lot more compression, and a lot less dynamic range, which is weird because that's how digital was touted, as having a huge dynamic range."

## Studio Monitor™

by Christopher Walsh



**SATISFACTION!:** The Home Entertainment Expo, held May 30-June 2 at the Hilton New York, illustrated broad strides in the development of consumer playback equipment, bringing the listening experience ever closer to that of the content creators in the recording studio.



Between suite after suite of sleek, elegant hardware bearing impressive specifications and the major software announcement of May 30 — ABKCO's Aug. 20 release of 22 **Rolling Stones** titles (*Billboard*, June 8) on hybrid Super Audio CD (SACD) enabling playback on advanced-resolution SACD players, as well as standard CD players—the event, featuring more than 200 exhibitors, demonstrated the convincing extent of home entertainment's evolution.

*The Rolling Stones Remastered* SACD presentation had attendees lingering in the SACD listening room, many in seeming disbelief at the realism delivered on a demonstration disc featuring selections ranging from the band's early recordings in London, Chicago, and Hollywood through its late-'60s peak of *Beggar's Banquet* and *Let It Bleed*. More than 35 years later, very few have heard such detail and nuance of **Charlie Watt's** propulsive drums, the complete scope of **Bill Wyman's** elastic basslines, or the full tone and power of **Keith Richards's** guitars. When everything is uncovered, the Stones' marvelous production is revealed along with the clarity of their original masters, most of which were transferred from original master recordings at New York's Magic Shop studios.

With the announcement at the Home Entertainment Expo, *The Rolling Stones Remastered* dovetails with the availability of new models of next-generation players—such as SACD—at increasingly lower cost.

"The format is pretty well-embraced in the high-end market," says

**David Kawakami**, director of Sony's Super Audio Project. "But in any new technology, there are the early adopters, then this large chasm, on the other side of which is the mass market. Many don't break through and get a bridge across to really make it take hold in the mass market. We started last fall by dramatically increasing our distribution, the price point of the players came down to \$299, and Sony Electronics expanded the line. Now we're under \$200 for some players. In conjunction with the line expansion, Sony Electronics expanded from its ES dealership—the top-tier, audio specialty dealers—to the mass merchants, like Circuit City and Best Buy. That put us into something like 1,500 storefronts. But the fuel to make this rocket get off the launching pad is software, and the right kind of software."

*The Rolling Stones Remastered*, Kawakami says, is just that kind. "It only has been issued on CD once [in 1986], so there's going to be a huge step forward, perception-wise, for the consumer and the Rolling Stones fan. The hybrid SACD allows [ABKCO] to address the existing market, plus put a next-generation format in consumer hands, which they can listen to on the same disc."

The Sony/ABKCO announcement comes at a time when the convergence offered by DVD is supplemented by the emergence of the "universal player." Pioneer's DV-47A, from the Elite line, is amassing considerable attention for its capabilities and cost. A DVD-Audio/DVD-Video/SACD player that also handles DVD-R, CD-R/RW, and MP3 (on CD-R discs), the DV-47A allows playback of all current formats; as such, it should remain an up-to-date piece of equipment longer than most new technology. At \$1,200, it is available to far more consumers than Pioneer's earlier DV-AX10.

The Home Entertainment Expo also featured a wealth of flat-screen, high-definition TVs. The experience of a live concert in one's home—audio captured at 24/96 resolution and delivered in a 5.1 mix on DVD-Audio, viewed on a plasma high-definition monitor, for example—has never felt so authentic.

Likewise, *The Rolling Stones Remastered* on hybrid SACD offers a far closer reproduction of the raw, gritty, fantastic energy the Stones committed to tape than any previous format could convey.

JUNE 15  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (JUNE 8, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>FOOLISH</b> Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	<b>OH BOY</b> Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	<b>DRIVE (FOR DADDY GENE)</b> Alan Jackson/ K. Stegall (Arista Nashville)	<b>HERO</b> Chad Kroeger Featuring Josey Scott/ C. Kroeger (Columbia/Roadrunner/ IDJMG)	<b>I STAND ALONE</b> Godsmack/ D. Bottrill (Republic/Universal)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>CRACKHOUSE</b> (New York) Milwaukee Buck	<b>BASELINE</b> (New York) Gimel "Young Guru" Keaton	<b>CARTEE DAY</b> (Nashville, TN) John Kelton	<b>GREENHOUSE</b> (Burnaby, British Columbia, Canada) Joey Moi	<b>THE FARMHOUSE AT LONG VIEW</b> (N. Brookfield, MA) David Bottrill
<b>CONSOLE(S)/ DAW(S)</b>	Roland 770	SSL 4000 G+	Neve 88R	SSL 4000 E	Trident A Range
<b>RECORDER(S)</b>	Pro Tools	Otari MTR 90, Pro Tools	Studer A827	Pro Tools	Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	Quantegy 499	Quantegy 467	Pro Tools	Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>RIGHT TRACK</b> (New York) Supa Engineer DURO	<b>BASELINE</b> (New York) Gimel "Young Guru" Keaton	<b>SOUND STATION</b> (Nashville) John Kelton	<b>WAREHOUSE</b> (Vancouver, British Columbia, Canada) Randy Staub	<b>PRISM SOUND</b> (Acton, MA) David Bottrill
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J	SSL 4000 G+	SSL 4000 G	SSL 4000 G	SSL 6000
<b>RECORDER(S)</b>	Pro Tools	Otari MTR 90, Pro Tools	Ampex ATR 102	Studer A820	Ampex ATR 100/Pro Tools
<b>MIX DOWN MEDIUM</b>	Pro Tools	Quantegy 499	Quantegy GP9	BASF 900	Quantegy GP9, Pro Tools
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>MASTERDISC</b> (New York) Tony Dawsey	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>DASIS</b> (Studio City, CA) Eddy Schreyer	<b>MARCUSSEN</b> (Hollywood, CA) Stephen Marcussen
<b>CD/CASSETTE MANUFACTURER</b>	UNI	UNI	BMG	UNI	UNI

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# INTERNATIONAL

## Exports Pay Off For Italian Labels

BY MARK WORDEN

MILAN—In the midst of hard times for the Italian record industry, the growing exportability of the country's music is giving executives here grounds for hope.

Such artists as crossover king Andrea Bocelli (Sugar/Universal), melodic pop singers like Eros Ramazzotti (Ariola/BMG Ricordi) and Laura Pausini (CGD East West/Warner Music Italy), and a host of Italian dance acts have been selling internationally for some years. Most recently, long-established Universal artist Zucchero has been enjoying a major hit in Spain with his single "Baila" (Polydor), which also charted in Germany, the Netherlands, Belgium, and Switzerland.

Now a new batch of Italian exports is hitting shelves around Europe in an encouraging variety of styles. Examples include EMI's R&B/soul act Tiziano Ferro (whose debut single, "Perdono," has shipped 500,000 units throughout Europe since its release last summer, according to the label); BMG Ricordi artist Valeria Rossi with the melodic "Tre Parole" (Three Words) that charted in Spain, Belgium, and Switzerland; and crossover artist Filippa Giordano (Sugar/Warner), who is acquiring fan bases in territories as far afield as Japan and Australia.

That things are happening abroad for Italian artists is a welcome diversion for labels in Italy, where the music mar-

ket fell by more than 9% in unit terms last year, according to the International Federation of the Phonographic Industry (IFPI). Industry insiders predict an even more severe drop this year.

That prospect has prompted executives to look beyond the Alps for increased record sales. Sony Music Italy VP Massimo Bonelli says, "With the Italian market being so much tougher now, domestic sales aren't enough. In choosing a new act, you have to ask yourself whether it will generate revenue for you abroad."

Stefano Senardi (former PolyGram Italy president and now CEO of Milan-based indie label NuN Entertainment) suggests, "It's dictated by necessity as much as anything else. It isn't just that Italy needs to export more: Labels in

other territories also need to increase their revenue through imports."

Senardi also thinks that attitudes are changing: "I think the music industry is less 'colonial,' for want of a better word, than it used to be. In the old days, the pecking order was the U.S.A., then the U.K., then Europe, with Italy fairly low down the list. Today's market is more sophisticated,



GIULIANO

and there's greater respect for, and curiosity about, other forms of music."

That view is shared by EMI Italy VP of A&R Fabrizio Giannini, Universal Italy director of A&R and international exploitation Stefano Zappaterra, and Warner Music Italy president Massimo Giuliano. All three say they are detecting a far greater openness toward Italian acts when they pitch their assorted wares at meetings and encounters with colleagues in other countries.

Putting a ballpark figure on the value of Italy's export growth is tricky in a territory where much company information is withheld, on account of the country's anti-trust legislation. But Giuliano says, "At a guess, based on what we've done and what other labels appear to be doing, I'd say foreign sales for Italian acts must be up by about 20% in the last year."

According to analysis published in *Billboard's* sister publication *Music & Media* in its Jan. 26, 2001, issue, Italy came second to France as the continental European country that successfully broke domestic albums outside of its own borders, and, as far as singles were concerned, it was third, after Germany and France, respectively.

At Italian IFPI-affiliated labels body FIMI, director-general Enzo Mazza estimates that "in terms of physical product—i.e., basic CD sales—foreign markets have an annual value of around 103 million euros [\$96 million] for Italy. That's pretty impressive, when you think that our domestic market is worth 360 million euros [\$335 million]. Nor does that first figure take into consideration royalties from licensing."

Obtaining greater government support for music exports (something that the French industry, for example, has successfully done) has become a FIMI

crusade, and Mazza is convinced that the government is taking notice. "In addition to lobbying the Ministry of Culture," he says, "we're also working closely with the Ministry of Foreign Commerce, which is setting up a scheme called Italian Style. That includes help at foreign trade fairs for such typically Italian sectors as fashion, the wine trade, and the cinema. We feel that music is part of Italian style."

Zurich-based artist manager Peter Zumsteg—who manages Universal Italy artists Jovanotti and Gianna Nannini—is a veteran of the Italian record industry. As such, he offers the view that in the new climate, Italian artists and executives are becoming "more professional, more like their American and British counterparts, when it comes to exporting. In the past, when the Italian concert market was larger and more lucrative, artists didn't really feel the need to tour abroad, nor could they understand the logic of losing money on a foreign tour in order to promote an album."

Zumsteg concludes, "I've always been of the belief that exporting Italian acts isn't easy—but it isn't impossible, either."

## JASRAC Royalties Take A Hit

### Falling Japanese CD Sales Affect Authors' Society

BY STEVE McCLURE

TOKYO—Japanese authors' society JASRAC's collections for the year ended March 31, 2002, fell 1% to 105.3 billion yen (\$793.9 million), the society announced May 22, largely because of lower mechanical royalty collections.

Performance-right royalty collections by JASRAC actually rose 6.9% to 40.5 billion yen (\$305.3 million) in the year, but mechanical royalties fell 8.8% to 48.4 billion yen (\$365.1 million), mainly due to the ongoing decline in CD sales in Japan (*Billboard*, March 30).

JASRAC's collections for the year also included 2 billion yen (\$15 million) in fees from publications, down 25.5%; 4 billion yen (\$30 million), down 3.1%, in fees from CD and video rentals; 9.3 billion yen (\$70.2 million), up 23.5%, in "compound use" income from online karaoke service operators and downloadable ringing tones; and 1.1 billion yen (\$8.3 million), up 4.3%, in home-copying compensation fees from makers of digital-recording hardware and software.

JASRAC's annual report also notes that during the year the society introduced an Internet-based copyright management system and is now working toward setting up a digital database of works administered by JASRAC.

## Disc Manufacturers Deny Involvement In Piracy

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—James Tee, deputy chairman of Malaysian trade body the Optical Disc Manufacturers Assn. (ODMA), has denied allegations that ODMA members are involved in piracy.

"We have been bombarded with accusations from various copyright groups," Tee says, adding that among them is local labels body the Recording Industry of Malaysia (RIM). RIM officials have declined to comment on Tee's statement.

The ODMA exec claims that pirate product is entering Malaysia from Indonesia and Thailand, rather than being manufactured in the country. He points out that since January, the Ministry of Domestic Trade has daily stationed officers at ODMA members' factories to monitor their activities

and make sure they are not producing pirate discs. "They change people every day to prevent any possible bribery," Tee says. He also notes that ODMA members must have a source

*'We have been bombarded with accusations from various copyright groups.'*

—JAMES TEE,  
OPTICAL DISC  
MANUFACTURERS ASSN.

identification code engraved into CD molds and "present monthly reports on what we produce."

A recent International Intellectual Property Alliance (IIPA) report found that music piracy in Malaysia has increased from 65% in 2001 to 70% this year. The report also noted that there is inadequate enforcement of the country's Optical Disc Act and that although Malaysia has been

taken off the United States Trade Representative's Special 301 Priority List and put on the less critical Special 301 Watch List, the scope of the piracy problem in the territory remains unacceptable. The report said there is enormous excess optical media production capacity in Malaysia and that much of this is devoted to pirate production, largely for export.

Pirated music CDs manufactured in Malaysia have been seized in Asia, Latin America, Australia, Europe, and Africa, according to the IIPA. Noting that Malaysia's 41 licensed optical-disc plants export 50% of their product, Tee claims that profit margins for legitimate product made in Malaysia for export are 30% higher than for pirate product.

At the ODMA's recent second annual general meeting (held April 20 here), the association resolved to address the piracy problem by seeking the cooperation of such copyright bodies as RIM to introduce an anti-piracy compliance program featuring a database that would be available to copyright holders and the general public.

Meanwhile, officials from the Malaysian government's Ministry of Trade and Consumer Affairs conducted a wave of anti-piracy raids across the country May 25, following warnings published in local newspapers.

Their targets included karaoke lounges and pubs, department stores, and transport terminals. As well as cautioning business owners against using pirate products, the press warnings had also advised the public not to use pirated goods. Under the Copyright Act of 1987, offenders can be fined up to 10,000 ringgit (\$2,632) for infringing copyright, face imprisonment for up to five years, or both.



MAZZA



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 06/05/02		(OFFICIAL UK CHARTS CO.) 06/03/02		(MEDIA CONTROL) 06/05/02		(SNEP/FOP/TITE-LIVE) 06/04/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	1	1	1
2	NEW	2	1	2	2	2	2
3	1	3	NEW	3	3	3	6
4	3	4	2	4	4	4	3
5	NEW	5	4	5	7	5	5
6		6	3	6	13	6	7
7	6	7	6	7	NEW	7	4
8	5	8	9	8	9	8	8
9	10	9	10	9	8	9	9
10	2	10	NEW	10	5	10	10
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	NEW	15	NEW	17	NEW	11	17
14	NEW	16	NEW	19	NEW	24	39
19	NEW	18	NEW	25	37	25	30
20	NEW	25	NEW	31	36	27	31
21	NEW	26	NEW	33	38	31	37
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	2	1	NEW	1	NEW	1	NEW
2	NEW	2	1	2	NEW	2	NEW
3		3	NEW	3	1	3	1
4	3	4	3	4	3	4	4
5	4	5	2	5	2	5	NEW
6	6	6	4	6		6	2
7	7	7	NEW	7	NEW	7	3
8	NEW	8	11	8	NEW	8	5
9	5	9	5	9	4	9	6
10	NEW	10	9	10	NEW	10	9
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
(SOUNDSCAN) 06/15/02		(AFYVE) 06/08/02		(ARIA) 06/03/02		(FIMI) 06/03/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	4	3	3	3	4
4	9	4	3	4	5	4	5
5	NEW	5	NEW	5	4	5	NEW
6		6	NEW	6	6	5	NEW
7	10	7	5	7	11	6	6
8	4	8	NEW	8	14	8	8
9	RE	9	NEW	9	15	9	9
10	RE	10	9	10	7	10	NEW
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	NEW	11	NEW	14	18	12	NEW
12	NEW	15	NEW	16	NEW	17	25
13	16	17	NEW	19	30	18	21
17	RE	18	NEW	20	28	20	27
18	21	20	RE	29	33	21	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	NEW	1	1
2	3	2	2	2	1	2	2
3	4	3	3	3	2	3	NEW
4	5	4	5	4	3	4	NEW
5	1	5	4	5	5	5	
6	2	6	7	6	8	6	
7	6	7	NEW	7	9	7	4
8	10	8	6	8	4	8	7
9	8	9	8	9	10	9	NEW
10	RE	10	10	10	6	10	12

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 06/05/02
<b>SINGLES</b>		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	2	WHENEVER WHEREVER/SUERTE SHAKIRA EPIC
3	3	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
4	4	PERDONO TIZIANO FERRO EMI
5	6	STACH STACH BRATISLA BOYS M6 INT./SONY
6	5	LIKE A PRAYER MADHOUSE BIO/VARIOUS
7	7	SOMETHING ABOUT US NO ANGELS POLYDOR
8	9	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
9	13	WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC
10	NEW	LIGHT MY FIRE WILL YOUNG SRC/A
<b>HOT MOVER SINGLES</b>		
13	24	J'AI DEMANDE LA LUNE INDOCHINE COLUMBIA
15	NEW	WE'RE ON THE BALL AMT & DEC COLUMBIA
19	22	TU TROUVERAS NATACHA ST PIER COLUMBIA
22	27	BECAUSE THE NIGHT JAN WAYNE EDEL
24	NEW	I LOVE ROCK'N'ROLL BRITNEY SPEARS JIVE
<b>ALBUMS</b>		
1	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
2	1	MOBY 18 MUTE
3	4	RONAN KEATING DESTINATION POLYDOR
4	3	SHAKIRA LAUNDRY SERVICE/EPIC COLUMBIA
5	2	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
6	NEW	MANOWAR WARRIORS OF THE WORLD EAR BLAST/VARIOUS
7	5	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
8	8	PINK MISSUNOAZTODD ARISTA
9	6	ANASTACIA FREAK OF NATURE EPIC
10	NEW	RENAUD BOUCAN D'ENFER VIRGIN

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 06/04/02
<b>SINGLES</b>		
1	1	DANSPLAAT BRAINPOWER PIAS
2	4	WITHOUT ME EMINEM INTERSCOPE
3	2	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
4	3	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
5	5	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL
<b>ALBUMS</b>		
1	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
2	4	MOBY 18 MUTE
3	2	MARCO BORSATO ONDERWEG POLYDOR
4	5	SHAKIRA LAUNDRY SERVICE EPIC
5	20	RONAN KEATING DESTINATION POLYDOR

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 05/31/02
<b>SINGLES</b>		
1	NEW	WITHOUT ME EMINEM INTERSCOPE
2	3	VI SKA TILL VM! MAGNUS UGGLA COLUMBIA
3	1	SUPERNATURAL SUPERNATURAL METRONOME
4	NEW	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	2	JAG ORKNAR INTE MER! MARKOOLIO BONNIER
<b>ALBUMS</b>		
1	NEW	MAGNUS UGGLA KLASSISKA MOSTERVERK COLUMBIA
2	2	KENT VAPEN & AMMUNITION RCA
3	1	SUPERNATURAL DREAMCATCHER METRONOME
4	NEW	HELEN SJ HOLM WISOR MONO MUSIC
5	NEW	RONAN KEATING DESTINATION POLYDOR

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 06/03/02
<b>SINGLES</b>		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	7	I LIKE TO MOVE IT DJ ALIGATOR PROJECT FEATURING DR. ALBAN CAPITOL
3	8	DANMARKS DRENDE VM HOLDET 2002 MEGA
4	2	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
5	4	DON'T LET ME GET ME PINK ARISTA
<b>ALBUMS</b>		
1	NEW	C.V. JORGENSEN FRAKLIP FRA DET FJERNE COLUMBIA
2	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
3	1	RAZZ KICKFLIPPER UNIVERSAL
4	3	VARIOUS ARTISTS FOOBOLDFEST 2002 CMC
5	2	CELINE DION A NEW DAY HAS COME COLUMBIA

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 06/03/02
<b>SINGLES</b>		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	2	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
3	3	NESSAJA SCOOTER EDEL
4	NEW	FREAK LIKE ME SUGABABES ISLAND
5	9	ROSA HELIKOPTER PEACHES BONNIER
<b>ALBUMS</b>		
1	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
2	2	RONAN KEATING DESTINATION POLYDOR
3	1	A-HA LIFELINES WEA
4	NEW	A1 MAKE IT GOOD COLUMBIA
5	3	KENT VAPEN & AMMUNITION RCA

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 06/05/02
<b>SINGLES</b>		
1	1	WITHOUT ME EMINEM INTERSCOPE
2	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	4	DON'T LET ME GET ME PINK ARISTA
4	3	IT'S ON NESIAN MYSTIK ZOMBA
5	5	SOPHIE GOODSHIRT EMI
<b>ALBUMS</b>		
1	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
2	NEW	PRINCE TUI TEKA THE GREATEST RCA
3	1	MOBY 18 VIRGIN
4	2	BLUE ALL RISE VIRGIN
5	4	SHAKIRA LAUNDRY SERVICE EPIC

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 06/04/02
<b>SINGLES</b>		
1	NEW	MARCHA DO SPORTING MARIA JOSE VALERIO VIOISCO
2	1	WHENEVER, WHEREVER SHAKIRA EPIC
3	NEW	OXAL... MADREQUEUS CAPITOL
4	2	GABRIEL LAMB MERCURY
5	10	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
<b>ALBUMS</b>		
1	2	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	1	JUVENTUDE LEONINA SO EU SEI PORQUE NAO FICO EM CASA VIOISCO
3	3	XUTOS & PONTAPES SEI ONDE TU ESTAS AO VIVO 2001 EMI
4	7	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI
5	4	MOBY 18 MUTE

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 05/20/02
<b>ALBUMS</b>		
1	NEW	LEO MATTIOLI AY, AMOR LEADER
2	5	BANDANA BANDANA BMG
3	4	LA LEY MTV UNPLUGGED WEA LATINA
4	6	ALEJANDRO SANZ MTV UNPLUGGED WEA
5	NEW	PATRICIA SOSA NO ME OJES DE AMAR UNIVERSAL
6	NEW	SOUNDTRACK—I AM SAM I AM SAM V2
7	3	ALEJANDRO LERNER LERNER—VIVO UNIVERSAL
8	12	CHAYANNE GRANDES EXITOS COLUMBIA
9	NEW	CHARLY GARCIA INFLUENCIA EMI
10	1	DIEGO TORRES UN MUNDO DIFERENTE RCA

# Global Music Pulse

Edited by Nigel Williamson



**DIFFERENT TONGUES:** With "Désenchantée," Flemish singer **Kate Ryan** has established herself as one of Belgium's premier vocalists among both of the nation's language groups. Released on Antler-Subway, part of the Belgian EMI group, the single has



topped the Flemish-speaking charts for six successive weeks. But the song—a cover of the 1991 hit by French chanteuse **Mylène Farmer**—has also given Ryan her first success in the Wallony chart in the French-speaking Southern part of the country. Ryan had already enjoyed a big Flemish hit with the self-penned "Scream for More" (Antler-Subway), a summer 2001 floor-filler that was honored as best single of the year by music TV station TMF. "I knew 'Désenchantée' from the club scene, and when the record company suggested the track, I thought it was a great idea," says Ryan, whose real name is **Katrien Verbeeck**. Her debut album, *Different*, is due June 17 and contains three French-language songs among the mostly self-penned tracks. "After 'Désenchantée' triggered something in the South, we added two French songs and a translation version of 'Scream for More,'" Ryan explains. A release for the single in other European territories is planned for later this year. **MARC MAES**

**HAIL CAESAR:** Caesar's Palace, one of Virgin Records Sweden's hottest bands, released its third album, *Love for the Streets* (Dolores Recordings/Virgin/EMI Sweden), domestically last month. Now comes the news that the Sub Pop label is likely to release the band's previous album, *Cherry Kicks*, in the U.S. to coincide with a September visit. According to band guitarist **Joakim Åhlund**, selecting the right label home is important. "Dolores has a great track record, and working with them has been very good for us," he says. "They've been involved with practically every interesting new band in Sweden, from *Soundtrack of Our Lives* to *the (International) Noise Conspiracy*." The band has completed a Swedish tour and is currently enjoying success with the ska-inspired track "Jerk It Out." **KAI R. LOFTHUS**

**BROOKLYN BEAT:** The New Orleans funk of **Dr. John**, the urban-tradition fusion of Egyptian artist **Hakim**, and the Dominican guitar blues of **Luis Vargas** will be featured June 20, 21, and 22, respectively, to open the 24th annual Celebrate Brooklyn! festival. Presented in the New York borough of Brooklyn, one of the most ethnically diverse communities in the U.S., Celebrate Brooklyn! has gained praise for the global reach of its summerlong series of music, film, and dance. Highlights of this year's festival, set in Brooklyn's Prospect Park Bandshell, include Haiti's **Tabou Combo** and **Boukman Eksperyans** June 30, the **Lincoln Center Jazz Orchestra** with **Wynton Marsalis** July 5, Africa's **Femi Kuti** and **Positive Force** July 13, salsa star **Kevin Ceballo** Aug. 3, the **Machito Orchestra's** mambo dance party Aug. 10, the Irish rock of **the Saw Doctors** Aug. 18, and more. The full festival schedule is available at [celebrate-brooklyn.org](http://celebrate-brooklyn.org). **THOM DUFFY**

**BEARING FRUIT:** Since the **Vines** met while working at the local McDonald's in Connells Point, Sydney, the Australian four-piece has gone on to record one of the most eagerly awaited alternative debut albums of the year. With its energetic blend of melodic guitar-pop and grungy psychedelia provoking a furious bidding war in the U.K., the band was finally snapped up by **Jeff Barrett's** EMI subsidiary, Heavenly Recordings. Following a six-month sojourn with producer **Rob Schnapf** (**Beck**, **Foo Fighters**) at Los Angeles' Sunset Sound Factory studio, the feisty group of 24-year-olds is set to release the album *Highly Evolved* July 8. A headlining June U.K. tour and an appearance at the Glastonbury Festival precede the release. **CHRISTOPHER BARRETT**

**SOCCER SEASON:** South Africa may have little chance of winning, but the soccer-mad nation is bursting with pride at the inclusion of two of the country's hippest acts on the *Official Album of the 2002 FIFA World Cup*, released internationally by Sony. **Bongo Maffin** and **B.O.P. (Brothers of Peace)** have each contributed one track to the album, which also includes **Anastacia**, **Jennifer Lopez**, and **Nelly Furtado**. Bongo Maffin's track, "Brave, Strong and True," is South Africa's official anthem for the soccer tournament, currently taking place in Japan and South Korea. The Brothers of Peace song, "Zimbi 'ndaba," also made the grade, adding to a successful year for the urban duo that performed alongside **DJ Jazzy Jeff** and **Kenny "Dope" Gonzales** June 8 in Johannesburg. Bongo Maffin is also having a fine year and recently scooped a 2002 SA Music Award for best duo or group for the album *Bongolution* (Sony SA). **DIANE COETZER**

## COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>CELINE DION</b> A New Day Has Come (S)	5				7	2			7	6
<b>EMINEM</b> The Eminem Show (U)	1		1	1	2	1		1	3	1
<b>ENRIQUE IGLESIAS</b> Escape (U)			5					8		10
<b>RONAN KEATING</b> Destination (U)			2	3						5
<b>MOBY</b> 18 (E)			9	5	3	6		3	2	2
<b>SHAKIRA</b> Laundry Service (S)				6		4		2		4

# Labels, Retailers In Austria & Switzerland Ponder Next Moves As Markets Decline

BY WOLFGANG SPAHR

VIENNA—German music has a long, successful track record of crossing the borders of its German-speaking neighbors Austria and Switzerland. However, last year saw a less-welcome trend being exported, as the ongoing crisis in the German record market was reflected in those two markets.

In Germany, the value of 2001 trade shipments fell 10.2% year-on-year (*Billboard*, April 6); the drops in value in Switzerland and Austria were less dramatic but still substantial. The value of shipments in the Swiss market fell 3.2%, to 302 million Swiss francs (\$183.2 million); in Austria, the figure was down 8.9%, to 283 million euros (\$252 million). With some insiders estimating that shipments in Germany in the first four months of this year are down around 30%, there is considerable concern among labels that a similar scenario is about to unfold in the other countries constituting the Germany/Switzerland/Austria (G/S/A) group of markets.

Early signs are not good, according to some insiders. Erich Krapfenbacher, managing director of EMI Music in Austria, says, "In the first four months of this year, we have sustained another 10% drop [compared with the same period in 2001]." Chris Wepfer, managing director at Warner Music in Switzerland, also reports a fall in sales during the same period, down 3% year-on-year.

According to International Federation of the Phonographic Industry (IFPI) estimates, the total retail value of recorded music sales in the two countries in 2001 was \$527.4 million. The figures are scaled up from net shipments reported by the IFPI affiliates in each territory.

Austria and Switzerland are key markets for German domestic repertoire, and Zurich-based Wepfer says he is looking to invest more in local productions in an attempt to turn around Warner's fall in sales. But he also emphasizes that local music merchants must be prepared to adapt to changing circumstances in the marketplace, particularly with new technologies, distribution channels, and changing consumer requirements. "Retail chains and specialist outlets which are willing to accept the changes taking place in our sector will continue to earn well on music."

However, Eckhard Harke, managing director of Zurich-headquartered Musik Hug—which operates a chain of 10 music retail outlets in Switzerland—counters that one of the reasons for the market contraction is simply the poor quality of the records being released. "Outside the pop charts," he observes, "not much is going on at all. Old music is being rehashed as new covers." Switzerland, he adds, "is also largely dependent on the German-language market, which is exerting added strain."

Harke is particularly critical of the major labels' policy in recent years of increasingly becoming engaged in



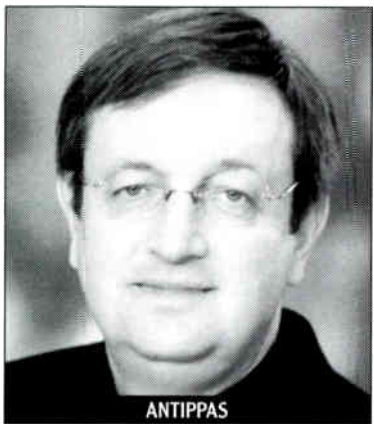
STEIN

retailing in Switzerland, most notably in the shape of the acquisition of 30-strong national chain City Disk in 2000 by a joint venture of EMI, Universal, and Zurich-based distributor Musikvertrieb.

## TURBULENCE IN AUSTRIA

The situation in the Austrian market is dire. A string of financial problems last year at music chain Libro unleashed considerable turbulence in the Austrian market.

With its 240 stores, Libro was rescued from the brink of bankruptcy in April 2001, when record companies agreed to waive their claims on outstanding monies owed; the labels subsequently agreed to supply Libro on



ANTIPPAS

strictly cash terms. However, after a slight recovery at Christmas time, Libro is now reportedly facing financial problems once more, and Austrian industry insiders fear that it will be forced to close this year.

With that in mind, Krapfenbacher predicts that the Austrian market will continue on its downward spiral for some time. He says it is essential for the industry and retailers to modify their cost structures to match weakening revenue. The crisis in the German record market is hitting Austria severely, he adds, "because German-produced repertoire is more important in Austria than Anglo-American product. National artists do not have enough opportunities on TV and radio, even though the scene itself is very creative."

IFPI managing director Franz Medwenitch notes: "Some 70% of [Austrian] productions flop, 25% break even, and 5% yield a profit. However, Austria has the same production and manufacturing costs as other markets. In addition to the already high risk, the small size of this market makes it difficult to recoup these costs."

Despite such gloomy prognostications, Hamburg-based Universal G/S/A president Victor Antippas remains upbeat about the Austrian market. Although conceding that the problems at Libro and poor sales of domestic product—an area in which Universal has invested heavily—have had their effect during the past year, he says Universal has simultaneously increased its share of the Austrian market. Antippas insists that Austria and Switzerland remain highly profitable markets for the company. "In both countries," he says, "we are the market leader, with a 30% share and a continuing upward trend."

Antippas adds that, in particular, Switzerland's multi-cultural status (there are four official languages: German, French, Italian, and Romansch) offers labels a great opportunity for record companies to test European records in the country. He says, "For example, we were able to build up French act Alizée as a best-seller in Switzerland before she entered the top 10 in Germany."

## EUROPE-WIDE VISION

Munich-based BMG Europe president Thomas M. Stein (who is also president of BMG's G/S/A division) is another who claims that Switzerland remains a flourishing music market for his company. Stein says that, per capita, the average Swiss consumer spends 45 euros a year (\$41.90) on music—far more than in Germany, France, or Spain. "Switzerland is important," he insists. "It accounts for 10% of [BMG G/S/A] revenues, but with its many languages, it has more possibilities than Germany."

According to Stein, the company's artists in both Austria and Switzerland can benefit from BMG's "One Europe" philosophy, whereby certain repertoire is marketed Europe-wide. "In both countries," he suggests, "there is excellent repertoire that can be produced, marketed, and sold with 'the European idea.'"

Wingolf Mielke, Berlin-based executive VP of Sony Music Germany, is also GM for G/S/A. He says that the solution to making the Austrian and Swiss markets work within the G/S/A framework lies in close cooperation at label level between label affiliates in all three countries. "We are trying to make use of the synergies [in the G/S/A grouping]," he says. However, Mielke also emphasizes that operating as a single entity across G/S/A "cannot take the place of local organization."

# NEWSLINE...

**British Music Rights (BMR)**, the umbrella lobbying body that promotes author/publisher interests in the U.K., welcomed the news that Pete Wishart, a member of Parliament for North Tayside in Eastern Scotland, has initiated a parliamentary debate on the music industry in the House of Commons. The debate, due to take place June 12 in the House of Commons, will be the first time Parliament has discussed the industry in detail. BMR director general Frances Lowe says the debate will provide an "opportunity to highlight the diversity of the music industry and the importance of all aspects of creation, live music, performance, and broadcast to its future success." The threat of piracy and the challenges of new technologies are among the topics to be discussed.

LARS BRANDLE

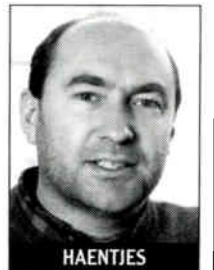
**New Swedish label/production unit Cap Music** (*Billboard*, Oct. 20, 2001) has completed its first signings. Female debut solo artist Nathalie Family has been signed to the company's label arm and songwriter Andreas Lindeberg to its publishing division. Cap is financed by Universal Music Sweden, which also handles marketing and promotion of the label's releases. The company, jointly owned and run by its founders—pop singer/songwriter Martin Svensson and producer/songwriter Arnthor Birgisson—has hired its first employee, Zulphya Stårsta, with the job title of coordinator. Reporting to Birgisson and Svensson, who are both overseeing the signing and recording of talent, she is based at Cap's office in Stockholm. Birgisson remains affiliated with Murlyn Music Group as a producer/songwriter, while Svensson maintains a solo recording career; he recently released his album, *Martin & Sibirien* (Martin & Siberia), on Universal Music Sweden.

KAI R. LOFTHUS

**Italian independent labels body Associazione Fonografici Italiani** has called on the government to reduce the sales tax on CDs from its current level of 20%. The group estimates that its members suffered a collective sales decline of about 15% in the first quarter of 2002, compared with the same period last year; the high sales tax is seen as a key factor in that drop, along with rampant piracy. In March, Italian Culture Minister Giuliano Urbani promised delegates of the local International Federation of the Phonographic Industry affiliate FIMI that the tax would be cut by this summer (*Billboard Bulletin*, March 15).

MARK WORDEN

**Edel Music** is planning to cut costs by 48 million euros (\$44 million) this year, in view of CEO Michael Haentjes' prediction that the Hamburg-based group's revenue will shrink in 2002 to 200 million euros (\$184 million), down from 357 million euros (\$329 million) last year. The company had revenue of 605 million euros (\$557 million) in 2000 but hit major financial problems in 2001. According to Haentjes, Edel is turning its focus to the U.K., German, and Danish markets, where considerable investments will be made in A&R. "The company's image has suffered. We want to regain lost confidence by proving our modesty," he says. The cost cutting is likely to include further personnel cuts; during the past six months, Edel's head count has been slashed from 1,746 to 966.



HAENTJES

WOLFGANG SPAHR

**Ralph Peer**, chairman/CEO of Los Angeles-based Peermusic, has been named chairman of the Paris-based International Confederation of Music Publishers. The lobbying group's former chairman, Arnold Broido—CEO of the Bryn Mawr, Pa.-based Theodore Presser Co.—becomes president of the confederation. The election was held at a recent meeting in Helsinki.

KAI R. LOFTHUS

**Japanese music and video label Victor Entertainment** suffered a 14% fall in sales for the business year ending March 31, down to 45.4 billion yen (\$342.4 million). The decline was due mainly to a 24% drop in music sales, to 33.6 billion yen (\$253.6 million). According to SoundScan Japan, Victor accounted for around 10% of the Japanese music market last year. Video sales, however, were up 20%, to 7.1 billion yen (\$53.7 million). Music videos account for 40% of its video sales, while karaoke, animation, and TV drama-series videos account for the remainder. (Victor does not release profit figures.) Victor also announced that Toshiaki Shibuya has been named president of the company, replacing Motoo Nishimura, who is retiring June 24. Shibuya was previously executive manager of Victor Entertainment. The company's new executive manager is Teruo Saegusa.

STEVE MCCLURE

**Universal Music International** chairman/CEO Jorgen Larsen has extended his contract with the company for an additional five years. The new agreement is retroactive, becoming effective from last July. Larsen was appointed to the London-based post in 1998 by Universal Music Group chairman/CEO Doug Morris, to whom he reports. Larsen joined Universal (then MCA) in 1993.

LARS BRANDLE



## BMG Targets France As Market For Swedish Songs

BY KAI R. LOFTHUS

STOCKHOLM—While French-language songs are clearly the premier choice for French music fans, BMG Publishing in Sweden has discovered that there are still opportunities for songwriters in the French market who don't necessarily speak the language.

Stockholm-based BMG has successfully identified a gap for French versions of works penned by its Swedish writers. The trend started last year, when the lyrics to the song "I Like What You're Doing," penned by U.S. writer Billy Steinberg and BMG Music Publishing Scandinavia writers Johan Åberg and Ziggy, were translated by French songwriters Maida Roth and Doriand and recorded as "Toutes les Femmes de Ta Vie" ("All the Women in Your Life") by local female pop group L5 on Mercury/Island. The act had emerged from the French version of TV talent show *Popstars*. The single sold in excess of 1.5 million units there, according to BMG.

Several Swedish BMG writers now have songs "on hold" for an upcoming *Popstars* project, and emerging French artists Priscilla (Jive) and Elsa (Mercury) are among those who have sought to follow the L5 formula, choosing songs co-written by Swedish, U.K., and U.S. songwriters.

BMG Music Publishing France head of song plugging and catalog exploitation Marie Nowak says she "desperately needs music from Sweden" and wants to continue collaborating with Swedish songwriters. "[BMG Music Publishing in] Sweden is my biggest provider of songs," Paris-based Nowak says. "Every time I have a brief and need songs, I can always rely on Sweden. They're my saviors."

Jive's Priscilla has two such tracks on her upcoming album, adapted for France by local songwriter Sheta. The songs are "Blah Blah Blah" by Jörgen Elofsson (BMG) and Steve Mac (19 Music) and "Plus Plus" (originally titled "One Two Three") by Elofsson and Kara Dio Guardio (who publishes her own music).

Meanwhile, Elsa plans to include the song "All I Ever Wanted" on her forthcoming album. The track was written by Peter Kvint (BMG Music Publishing Scandinavia) and Helene Swedes (BMG Music Publishing France).

Nowak acknowledges there are

### FOR THE RECORD

Taiwanese artist A-Mei is signed to Warner Music Taiwan. An incorrect label was listed in the story "BMG Taiwan's Chou Wins Big at Golden Melody Awards" (*Billboard*, May 25).

complications when adapting Swedish pop songs to French and that translators are seldom influenced by the original lyrics: "It's not easy to translate the lyrics, because French isn't a very 'singing' language. For rhythmic tracks like the *Popstars* songs, it's always difficult for the French lyricist to do a good job." She adds that the original songwriters and the translators do not collaborate on the French-language songs.

"For many years, the policy at French labels was only to sign artists who wrote their own songs," Nowak adds. "It was only five or six years ago that artists [here] became interpreters of songs. The department I'm heading was started only a year ago. Now that there are many more singers who don't do their own music, we don't have enough songs for all the requests we receive."

## Polar Prize Warms Hearts Gubaidulina, Makeba Honored At Swedish Awards

BY JEFFREY DE HART

STOCKHOLM—This year's Polar Music Prize proved to be a moving and exulting experience, with tribute performances of works by laureates Sofia Gubaidulina and Miriam Makeba, both of whom created music under oppression and discrimination.

Their creative endeavors were celebrated May 27 during the Polar Music Prize ceremony at the Berwaldhallen venue in the Swedish capital. King Carl XVI Gustaf presented them with 1 million Swedish kronor (\$100,000) each.

The 11th Polar Music Prize, organized by the Royal Swedish Academy of Music, brought luminaries in from all over the world to hear the work of the two women and to hear them tell of their struggles under vastly different regimes.

The Germany-based Gubaidulina, born in 1931 in the Tatar Republic of the former Soviet Union, says, "In my case it was

ideological oppression. Those artists who decided to be true to themselves had to face very difficult living conditions. We were able to write and paint what we wanted, but we knew that we would be poor people."

For Makeba, the oppression was based on race. Born in 1932 in Johannesburg, she had her passport revoked and her music banned in South Africa. "Africa has always been deprived," she says. "People were taken from our continent to be made slaves for other parts of the world. In South Africa, we were not taken away, but we were made slaves in our own land, which is even worse."

Also held in conjunction with the Polar Music Prize were four days of activities including seminars, workshops, and luncheons with the two composers, as well as the Export Music Sweden-arranged Stockholm Live Day May 26.



MAKEBA



GUBAIDULINA

## McNarland Retains Her Outsider Edge

But Rocker Is Just As At 'Home' Being A Wife And Mother As She Is Being A Universal Artist

BY LARRY LeBLANC

TORONTO—Following an extensive career lay off, Canadian singer/songwriter Holly McNarland is ecstatic about the June 11 release of her Universal Music album, *Home Is Where My Feet Are*. However, she warns that despite its folksy title, as well as a new perspective offered through experiencing marriage and motherhood during the interim, she's still a tough-girl rocker.

"My live shows aren't going to be very mellow," jokes the 28-year-old who won a Juno Award for top new artist in 1998. However, her past tattooed image—tank top, cigarette hanging out of her mouth, pig tails, and sunglasses—has been jettisoned. The new album's photo cover features a reflective and outdoors McNarland.

"It's a beautiful record; it's not an angry young-woman record," says Allan Reid, Universal Music Canada senior VP of A&R. "She's matured."



McNARLAND

Since 1997, Vancouver-based McNarland married noted videographer Jay Mirus; gave birth to her son Nege, who just turned 3; and, after the restructuring that followed the Universal/PolyGram merger in 1998, parted with Universal Records in the U.S. "My A&R guy in the U.S. got fired, and everything just fell to shit," she says. "I'm now looking for a deal in the U.S."

While she's certainly not the same artist who recorded her edgy debut *Stuff* in 1997, McNarland retains a strong artistic, creative edge. "I don't think this album is that different, other than the production and that the songwriting got better," she observes. "Song by song, it's not any mellower."

*Stuff* met a poor reception in the U.S.—selling 9,000 units there to date, according to Nielsen SoundScan—but provided a major breakthrough in Canada. Powered by such rock-radio staples as "Numb," "Elmo," and "Coward," the album was certified Canadian platinum (104,000 units), according to Nielsen SoundScan.

McNarland resurfaced in Canada in 1999 with her *Live Stuff* EP, which included songs from *Stuff* and her 1995 EP, *Sour Pie*, initially issued independently by Vancouver-based Paradise Alley Productions. The latter record brought her significant cult status in her home country with male-ego-bashing songs like "Mr. Five Minutes" and "Sick Boy." After Universal in Canada and the U.S. jointly signed McNarland in 1996, they rereleased the EP.

To broaden McNarland's market appeal, Universal has serviced Canadian radio with two tracks: "Do You Get High?" went to rock radio April 15, and "Beautiful Blue" went to AC and top 40 formats April 29. "We are trying to bridge some of Holly's old audience with a new audience," Universal VP of marketing and radio promotion Paul Eastwood explains.

Boosted by support from album rock CHUM FM and AC CJEZ (both in Toronto) and top 40 CKIK Calgary, "Beautiful Blue" debuted at No. 44 on Nielsen Broadcast Data System's AC chart the week of May 21-27. Its video (issued April 29) is airing on national AC video channel MuchMoreMusic.

"'Beautiful Blue' is a very pretty song," CJEZ music director Neil

Mathur says. "We're treating her as a new artist—because at AC, she is a new artist."

Among those immediately adding "Do You Get High?" were such heavyweights as modern rock CFNY Toronto, album rocker CFOX Vancouver, and CFEV Victoria. "There aren't many Canadian female rockers, [and] we play both of them: Holly McNarland and Bif Naked," CFOX music director/assistant PD Christian Hall jokes. "Our only concern was, 'After three years off, would listeners remember her?'"

To reintroduce McNarland at Canadian retail, Universal has *Home Is Where My Feet Are* under its reduced-price Listen Up program, selling at \$7.98 Canadian (\$5.20) wholesale and retailing from \$9.99 Canadian (\$6.50) to \$10.99 Canadian (\$7.20). Sarah Norris, senior VP of Interscope/MCA at Universal Canada, says, "That will continue for as long as we feel it is needed; if we sell 15,000 units and the momentum is strong, we may move the price up."

Tim Baker, buyer with the 32-store, Toronto-based Sunrise Records chain, says, "Generally, Canadian singer/songwriter females put you to sleep. There's only Holly and Bif Naked shaking things up."

### LONG WAY HOME

The 12-song *Home Is Where My Feet Are* was a laborious birth. "She's made a beautiful record, but it was a long process," Reid concedes. "It wasn't planned that way."

McNarland admits, "There were a lot of tears. There were times when I thought, 'That's it. I'm just going to have another kid, and fuck this whole rock thing.' Finally, it just came together."

Three years ago, McNarland recorded a full album of songs with producer/arranger Mark Howard in Malibu, Calif. Unhappy with the result (only six tracks were used for the final album), her Canadian and American labels insisted McNarland write more songs. She then recorded four tracks with Malcolm Burn last year in Vancouver. Only one track from that session, the mesmerizing rocker "Dallas," has been used. She finally completed the album late last year, recording five songs in Vancouver studios with U.K.-based Warne Livesey.

McNarland praises Livesey for bringing continuity to the album with his production and mix. "I was really worried about continuity with having three producers," she says. "I didn't want the album to be a shit mix of the last five years of my life."

For the past eight months, McNarland has been managed by Vancouver-based entertainment lawyer Jonathan Simkin. She is booked in Canada by S.L. Feldman & Associates. "My priority is getting her back to where she was in Canada five years ago," Simkin says. "She will be touring extensively this year."

## Events Calendar

### JUNE

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, New York Hilton. 212-833-5444.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 14, **Pearl Awards**, presented by the Faith Centered Music Assn., Cottonwood Auditorium, Salt Lake City. 801-358-7020.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Hollywood. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquar-

ters, Toronto. 416-591-7400.

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 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 22, **MOBfest 2002 Music Business Panels**, presented by MOBfest 2002 and the Chicago chapter of NARAS, Metro/Smartbar, Chicago. 312-786-1121.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 24, **BMI Christian Music Awards**, BMI Nashville office (by invitation only). 615-401-2728.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

June 27-28, **DVD at 5: A Conference Commemorating DVD's Fifth Anniversary**, sponsored by the DVD Forum, Marina Beach Marriott, Los Angeles. 310-967-2980.

### 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 ven-

ues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel. 770-499-8600.

### AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

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. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

### SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

### OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Capitole Theatre, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**,

Marriott Renaissance Center, Detroit. 313-592-0017.

### NOVEMBER

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

### DECEMBER

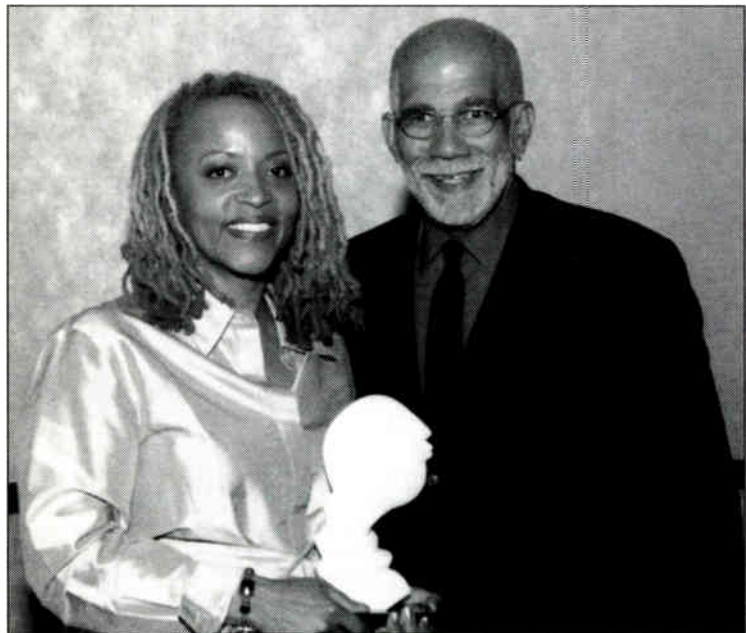
Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

*Submit items for Lifelines, Good Works, and Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to mwhitmire@billboard.com.*

## Good Works

**MAKING RA-MONEY:** Peter Steele of Type O Negative, Hallie from the Hissysfits, and Jayne County are a few of the music personalities scheduled to perform at the Radical Records release party that is launching *Ramones Forever: An International Tribute*. Proceeds from the album will go to the Joey Ramone Lymphoma Research Fund, as will a percentage of the June 12 festivities, which will take place at Don Hill's Nightclub in New York. Contact: Johnny Chiba at 212-475-1111.

**A LEAGUE OF THEIR OWN:** Vince Gill, Trick Pony, Lonestar, Diamond Rio, Linda Davis, Darrell Worley, and Cyndi Thompson are among the country stars who will get dirty in the name of charity for the 12th Annual Ford/City of Hope Celebrity Softball Challenge. Proceeds from the event—to be held June 13 at Greer Stadium in Nashville—will benefit the City of Hope National Medical Center and Beckman Research Institute. Last year's event raised more than \$1 million for the center, which researches cancer, diabetes, and other serious illnesses. Contact: Hannah Sanford at 615-880-7336.



**Women's Worth.** The 2002 Women in Music Touchstone Awards luncheon was recently held at the Marriott Marquis in New York. The event honored six "women who make a difference": Opera Orchestra of New York music director Eve Queler; Alison Brown, musician and co-founder of Compass Records; MVO Ltd. president Marsha Vlasic; musician Laurie Anderson; Bourne Co. Music Publishers owner/CEO Beebe Bourne; and singer/composer Cassandra Wilson, who is pictured here with presenter Ed Bradley.

## Life Lines

### MARRIAGES

**Jill Pesselnick to Adam Kipnis**, June 2 in Calabasas, Calif. Bride is associate editor of home video for *Billboard*.

### DEATHS

**Sharon Sheeley**, 62, of an aneurysm, May 12 in Sherman Oaks, Calif. Sheeley was best-known for penning the No. 1 Ricky Nelson hit "Poor Little Fool," an autobiographical memoir inspired by her relationship with

Don Everly of the Everly Brothers. She later wrote hits for Eddie Cochran, Ritchie Valens, and Irma Thomas. Her Cochran hit "Some-thin' Else" inspired covers by Led Zeppelin and Sid Vicious. Sheeley is survived by her son, Shannon Burg.

**Gregory Michael Francis Guidry**, 24, of injuries sustained in an automobile accident, May 18 in St. Louis. Francis was the stepson of Debbie Holley, former assistant country editor for *Billboard* and current partner in the Holley-Guidry Co. Donations may be made to the Greg Guidry Memorial Fund at any SunTrust bank location in Nashville.

Solution to this issue's puzzle (page 102)

M	C	A	L	L	I	F	S	A	T	N	O	
B	E	A	T	L	E	L	A	T	T	H	I	N
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# MERCHANTS & MARKETING

## Aggressive Music Promotion A Change In Tune For Time Life

Media Giant Jettisons Book Business And Triples Profits With The Help Of Direct-TV Campaign And Lower Ad Rates

BY BRIAN GARRITY

NEW YORK—A new focus on music and video is paying off for direct-sales giant Time Life.

The company, which recently exited the book business for which it was once best-known (the Time Life book series), sold more than 15 million units of music last year and reports its overall profits tripled. Time Life executives credit that growth to the boom in DVD, successful diversification in music into new genres, global expansion, and, perhaps most importantly, a bigger advertising war chest to promote its products. The company spent more than \$175 million on TV ads last year, promoting more than 2,800 unique products, and it now ranks among the largest sellers of music and video on TV.

"A lot of the money we may have spent on developing book series is going into marketing," Time Life CEO Steve Janas says. "Creating book series was hugely expensive to produce—multi-million dollar investments. It's different with music, because the up-front investment isn't nearly as large, so you can take more risks."

Indeed, beyond strong sales in core music segments like rock, country, blues, and jazz, the company has expanded into everything from bluegrass and kids' music to Latin, gospel, and new age.

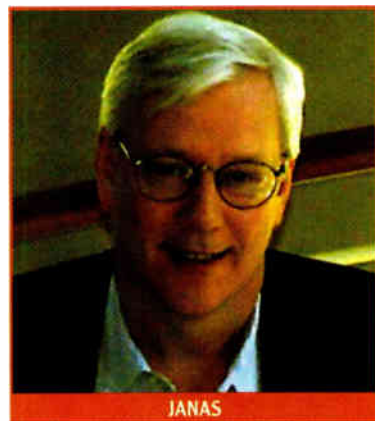
The approach is creating results. Among Time Life's recent success stories: *Time-Life's Songs 4 Worship—Shout to the Lord*, is among the top-10 selling Christian albums in the country and has spent 66 weeks on The Billboard 200. Its latest Body+Soul collection, *Body+Soul: No Control*, spent nine weeks on The Billboard 200 earlier this year. Meanwhile, it has long-running country hits with its *Classic Country: Great Story Songs* collection (which has spent 20 weeks on the *Billboard* Top Country albums chart) and *Time-Life's Treasury of Bluegrass* (which, to date, has spent 16 weeks on the country chart thus far). Meanwhile, *The Time-Life Treasury of Christmas* peaked at No. 6 on the *Billboard* holiday chart in 2001 and sold more than a quarter of a million retail units last Christmas, in addition to "hundreds of thousands of units" reported to have been sold via direct response.

Looking to build on that success, Time Life will roll out a number of new products this spring, including a video series for Songs 4 Worship and Extreme Sports; *Feeling Good*, a new infomercial product by Dr.

David Burns; and *Boleros*, a compilation of Spanish love songs.

### TV TRENDS EVOLVING

Time Life says it is benefiting from evolving advertising and TV trends that are making programming more



diverse and advertising cheaper. "The television universe has fragmented," Janas says. "You are more able to market to specific audiences now."

Case in point: The company's new *Boleros* collection was originally developed as product for non-U.S. Latin markets. However, given the rise of Latin TV outlets on cable in the U.S., Time Life decided to push the series domestically through targeted broadcasts in specific markets.

Additionally, Time Life has benefited from the recent downturn in the economy, which has made advertising rates cheaper. "That's sort of helped us in the short term, in terms of opening up time on television," Janas observes. The company has been able to place more spots, and on higher-profile programs, including NBC's *Today* show.

### CREATING HITS AT RETAIL

Successful TV marketing pushes are also turning into sales at retail. Janas says, "If we have a big hit on TV—spending millions and millions of dollars in advertising—then you can put that out at retail and have some success."

For example, volumes from the Songs 4 Worship series spent much of the last year atop the *Billboard* Top Contemporary Christian music chart—a phenomenon Time Life executives call a by-product of an extensive, multi-million dollar TV marketing campaign.

Time Life executives say that a collection typically has to have at least \$1 million in advertising behind it before it goes to retail, because only at \$1 million does a campaign begin to have significant impact.

"One of the fallacies about television marketing is people [think], 'If I spend \$50,000-\$100,000, I'm really going to stimulate consumer demand,'" Janas says. "Particularly in the direct-response business, \$100,000 doesn't go that far. But if you are spending over \$1 million in direct response and creating that level of impressions, then you can have a real impact."

Such marketing muscle and knowledge of the TV business is also attracting interest from the major labels, who are looking to farm out direct-sales jobs to Time Life. For example, the company oversaw a marketing campaign for Warner Music on the Frank Sinatra album *Greatest Love Songs* earlier this year that hit No. 32 on The Billboard 200.

While there are companies in the marketplace that provide similar services to record companies, Time Life is selling itself to potential clients as a full-service operation. It acts as a media-buying agency and can also fulfill product and provide customer service. Additionally, the company has extensive customer data information and can up-sell consumers on additional items at the point of sale.

Janas calls such third-party initiatives a "nice adjunct business"; however, he says Time Life isn't put-

ting too much focus on label jobs. "It's not business we'd turn away, but I don't ever see it as a core of our business."

### LOOKING BEYOND THE U.S.

Time Life has much more interest in growing international operations,



as well as its Internet business. It is in the midst of transforming its global business in a fashion similar to the path the U.S. is following. This is especially so in Europe, where Time Life ranks among the biggest direct marketers in the region.

Much like in the U.S., Time Life is pulling out of books, which were promoted through direct-mail marketing—and building up its capability to sell music and other products on TV. Similar efforts are under way in markets like Mexico, Australia, and Japan.

Janas says the goal is to leverage the company's brand identity in transforming Time Life into a

more broad-based direct-marketing business that operates on a worldwide level.

The company is already seeing international crossover appeal for collections like *Classic Country* and *Songs 4 Worship*. Janas expects international sales, which currently account for 25% of Time Life's revenue, to rise to 50% in the next few years.

### WEB GROWING

Time Life is also looking to the Web for growth. While it still sells less than 10% of its products online, the company has been aggressively promoting *timelife.com*, which it views as a promising business for back and alternative catalog sales. The Web is also proving to generate bigger transactions per customer.

"Our data shows that the average order via the Web site is significantly higher than [one through] the 800 number," Janas reports. "If we're offering a continuity series [buying the first volume off TV and other volumes get shipped to you], we see people who go online and buy the whole series. You never see that kind of sale over the phone, so it's an interesting way of maximizing more of the customer value."

## Hastings' 1st-Qtr. Sales Increase 3.4%

BY ED CHRISTMAN

NEW YORK—Hastings Entertainment enjoyed a sales increase of 3.4% to \$112.8 million, largely because of strong comparable-store gains during its first fiscal quarter that ended April 30. For the period, the 141-unit chain posted a net income of \$600,000 or 5 cents per diluted share, compared with a loss of \$800,000 or 7 cents per share for the same period last year, when sales were \$109.1 million.

For the first quarter, the chain produced a comparable-store increase of 5.3%. Breaking out comparable-store sales by product lines, music sales were down 2.2% during the quarter, while DVD and video games were up 56%. Books increased by 3%.

While music sales were down for the quarter, the chain showed an improvement from the 9.2% decline it had in the previous quarter. Similarly, the chain says its comparable-store sales of books increased from the 0.9% figure it had in the previous quarter because of increased focus on that product line, including initiating several programs aimed at improving sales.

Breaking out comparable-store sales another way, merchandise sales increased 6.8%, while rental revenue rose slightly to 0.3%. For the quarter, merchandise revenue was \$90 million, while video rental was \$22.8 million.

In a statement, Hastings president/CEO John Maraduke said, "The leverage of our multimedia format resulting from our diverse product offering continues to give us synergies not only in emerging products but also in

our mature product categories."

Earnings before interest, taxes, depreciation, and amortization (ebitda) were \$10.4 million, up from \$8.8 million in the same time frame last year. Adjusted for video depreciation, ebitda was \$2.6 million for the quarter, as compared with \$3.5 million last year, while operating income for the first quarter was \$1 million, as compared with a loss of \$166,000 in the same time period last year.

In the good news column, gross profit was 33.3% of revenue, up from 30.3% in the first quarter of the previous fiscal year, but selling, general, and administrative expenses were up, too—32.4% in the first quarter this year vs. 30.5% last year.

In looking at the company's balance sheet, inventory stood at \$146 million as of April 30, up from the \$127.3 million Hastings carried a year earlier. Accounts payable totaled \$72.4 million, long-term debt was \$47.9 million, and shareholder's equity totaled \$77.9 million. For the trailing 12-month period, inventory turns were 2.11, down from 2.18.

Based on the first quarter's results, the company says its guidance of net income of 55 cents to 60 cents per diluted share for fiscal 2002 is on track. Last September, the Hastings board of directors authorized a \$5 million stock repurchase program, and to date, the company has acquired 648,500 shares for about \$3.2 million, at an average price of \$4.91 per share. On June 3, the company's stock closed at \$7.95, below its 52-week high of \$9.20.

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## Executive Turntable



HASE



OFFUTT

**HOME VIDEO:** Koji Hase is named Asian Pacific senior VP of Warner Home Video in Tokyo. He was GM of the corporate brand-management division for Toshiba.

Brian Offutt is named COO of Broadway Video Entertainment in New York. He was president/COO of Interdimensions.

**MERCHANDISING:** Handleman Co. names Khai K. Du training and development specialist and Jessica Ross assistant brand manager at Anchor Bay Entertainment in Troy, Mich. They were, respectively, software training consultant with KPMG Consulting and General Physics and media promotions specialist for J. Walter Thomas.



DAVIS



ANNAS

**DISTRIBUTION:** Universal Music and Video Distribution promotes Mike Davis to senior VP of sales and Mike Gillespie to VP of sales and customer operations in Universal City, Calif. They were, respectively, VP of sales, catalog, classics, and jazz and VP of national sales.

Marianna Annas is promoted to VP of legal and business affairs for BMG Distribution in New York. She was senior director of legal and business affairs for North America.

Jason Kleve is promoted to VP of sales and sales analysis for Universal Music and Video Distribution in Universal City, Calif. He was regional sales director for Universal Music Enterprises.

Handleman Co. promotes Jeff Collins, previously assistant VP and account executive for the Kmart customer team, to assistant VP of Handleman's emerging business team; Jon Cartwright, previously account manager for new-business development, to account executive; and Ryan Kilcoyne, previously systems training manager, to new-business development manager. They are all based in Troy, Mich.



by Chris Morris

## Declarations Of Independents™

**COAST TO COAST:** Portland, Ore.-based Burnside Distribution Corp. (BDC) has ratcheted up its operations to national status.

In the wake of the collapse of Valley Media and its distributor DNA, 8-year-old BDC—headed by Terry Currier, who also operates the Music Millennium retail chain and label Burnside Records—took a close look at the landscape and decided to widen its operations out of the Pacific Northwest. “We said, ‘This is a good time to grab people,’” BDC VP Bill McNally says. “We fit in the last pieces going into [the National Assn. of Recording Merchandisers convention in March].”

BDC shares most of its reps with such regionals as Midwest Artist Distribution and Big Daddy, but former DNA Northwest regional rep John Ramsey has been brought on full time to handle sales in that region and also takes on label development chores. Other personnel include former Burnside Records staffer Jim Bradt (Minnesota), Ric Curtice (Northern California and Northern Nevada), Laura Dion (Southern California, Southern Nevada, and Hawaii), Lee Goldstein (New York City), Alexis Kelley (Southeast), Clay Pasternack (Midwest), Scott Taylor (Texas, Arizona, Colorado, Louisiana, and Oklahoma), and Dan Thompson (St. Louis, Missouri, Kansas, Nebraska, Arkansas, and Iowa).

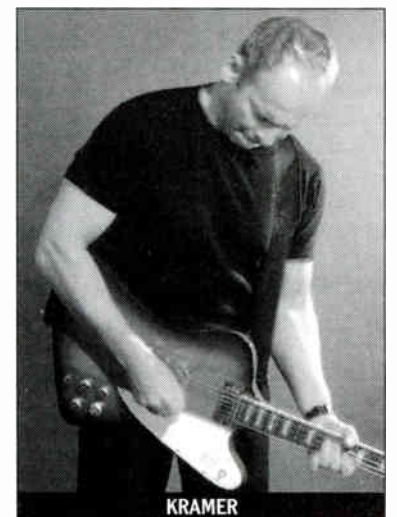
BDC has also scarfed up some labels from the DNA fallout, including Biograph (exclusively), GNP Crescendo, and Del-Fi.

**MORE AT NAVARRE:** More additions have been made to Navarre Entertainment Media's sales team. Another DNA refugee, former central region sales manager Scott Cameron, and ex-Loud Records central region sales director Jill Phillips have signed on as national account managers. Cameron is based in Minneapolis and will handle accounts located there; Phillips is based in Chicago and will service accounts there and in Detroit. Both report to Eastern sales manager Vyto Lazauskas.

Additionally, former Seattle regional Teresa Sullivan returns to that post, reporting to national account manager Lisa Camhi, after a stint as head of national sales for now-defunct Miramar Records. Ex-Hollywood Records regional director Dave Womack joins as Navarre's Atlanta rep; he reports to national account manager Kevin Bradshaw.

**FLAG WAVING:** The prolific Wayne Kramer is issuing a new solo album, *Adult World*, on his own Muscletone label July 16.

The ex-MC5 guitarist cut the diverse new collection in a variety of locales, from studios in Chicago and Stockholm to his own home Mac setup. “We’re trying to find new ways to get records to people, and part of that is finding new ways to make records,” says Kramer, who



KRAMER

will demonstrate his recording methods at Mac Store appearances during his upcoming tour.

*Adult World* is possibly Kramer's most diverse collection yet. A standout track is the provocative spoken-word piece “Nelson Algren Stopped By,” an homage to the late Windy City novelist cut in Chicago with saxophonist Mars Williams' band X-Mars-X. “I’m a fan of [Algren's] work,” Kramer says. “Mars and I had said for years, ‘Let’s do something together. We both like [jazz avant-gardists] Albert Ayler and Sun Ra. I was going to Chicago, and he said, ‘I’ve got an idea.’”

Other tuff tracks on this consistently stellar set include “The Slime That Ate Cleveland,” a humorous sci-fi tribute to the city’s music scene, and the burning set-closer “The Red Arrow,” a salute to jazz trumpeter Red Rodney.

Muscletone has also been busily reissuing upgraded editions of Kramer's Epitaph albums of the '90s, with *More Dangerous Madness* and *Still Live LAMF* due before year's end. Epitaph topper Brett Gurewitz gave Kramer his masters back free of charge. The guitarist explains, “Brett said that he wasn't the kind of guy who would keep my stuff and not do anything with it or not let me do anything with it.”

Kramer's imprint has also just released *Sin*, the new album by Los Angeles power trio (and Rollins Band members) Mother Superior.

Kramer kicks off a U.S. tour with bandmates Doug Lunn (bass), Eric Gardner (drums), and Jim Wilson (keyboards) June 25 at the Troubadour in Los Angeles.

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## Retail Track™



by Ed Christman

**PRICE IS RIGHT:** BMG Distribution becomes the second major to embrace the \$13.98 price point for catalog, with its move to devalue 165



full-line titles to the new super midline, while shifting another 40 titles from its \$11.98 midline to the new price tier.

Last October, BMG label Arista and Sony Music Distribution both launched the \$13.98 tier, with Sony's line being dubbed Hit Savers and Arista's named Star-Value, which BMG Distribution has co-opted and made available to its entire family of labels.

Sources indicate that some of the other majors are now considering a \$13.98 tier.

**OTHER BMG NEWS:** The company will provide more information to consumers and parents by going beyond the Recording Industry Assn. of America's (RIAA) parental advisory stickering and include labeling that explains why an album is stickered.

In its new corporate policy, any BMG release that warrants a Parental Advisory Label (PAL) will have an additional label describing the nature of the explicit content according to three classifications: strong language, violent content, and sexual content, which means that some albums could receive multiple labels. The BMG stickers will be placed on the bottom-right corner of the album, directly under the PAL. The industry has been uniformly stickering product since about 1990, under guidelines set up by the RIAA's parental advisory program.

In a statement on the move, BMG Distribution and Associated Labels president/CEO Pete Jones said, "We are pleased with what we view as a balanced approach to giving consumers and parents more information without placing an unnecessary burden on retailers. In the coming months, we plan to work closely with our retail accounts to help ensure a smooth transition to our new labeling practices."

**RECORD-BREAKING REVENUE:** Handleman Co. posted a net income of \$37.1 million, or 45 cents per diluted share, on sales of \$1.34 billion in the year ended April 27.

The revenue total was a record-breaking year for the company, while the net income total, although its second-best year in the history of the company, was down from last year's record-breaking \$42 million in net income.

The decline in net income was attributed to operating losses at North Coast Entertainment, which was \$12.3 million in the red compared with a \$4.3 million in operating profit last year. Within North Coast, the losses were due to the shuttering of the itsy-bitsy operation and an operating loss at the Madacy subsidiary. Handleman, in a company press release, said that Madacy is expected to return to profitability this year.

Despite the strong year that Handleman managed to generate, even though the music business overall suffered a 7% decline in album sales last year, Philip Handleman, who is related to the founding family of the Handleman Co., continues his attacks on the rackjobber. In the latest in a series of press releases, Philip Handleman, who owns Handleman Filmworks, called for a special committee of shareholders and select board members to ensure the interest of shareholders above company executives and directors; for two of the board members to be ousted because of their age; and for the company to diversify outside of the entertainment sphere.

He points out that the company's stock price is "less than half of its value of approximately 12 years ago." But industry observers, in defense of the company, contend that publicly traded music companies in general are trading on Wall Street at depressed levels and that the company's stock price has been hurt by the Chapter 11 filing of Kmart. On the other hand, the Handleman Co.'s performance is now considered to be at its peak by most major music suppliers, even if Wall Street is not acknowledging the company's accomplishments.

**IN MEMORIAM:** My condolences to John Marmaduke and family on the passing of his mother, Madge, May 25. Madge Marmaduke, 81, had been in declining health for the past year and died peacefully, surrounded by family. Memorials can be sent to the Madge Marmaduke Scholarship Fund c/o Opportunity Plan, P.O. Box 1335, Canyon, Texas, 79105 or to the St. George Village Botanical Gardens, P.O. Box 3011, Kingshill, St. Croix, U.S. Virgin Islands, 0851-3011.

## Contest Promotes Peace, BrassHeart Disc

BY MOIRA McCORMICK

CHICAGO—Grammy Award-winning songwriter Bunny Hull (best-known for Patti LaBelle's "New Attitude") is promoting her new children's album, *Peace in Our Land: Children Celebrating Diversity*, through a summerlong contest involving both chain and independent retail stores.

The contest, A Drop of Peace, challenges children ages 5-10 to create poems and drawings describing what peace means to them. Hull will set the first-prize-winning poem to music, record it, and press 50 CDs with the winning artwork on the cover.

The winning poem and artwork will appear in *Child Art Magazine*, published by Washington, D.C.-based nonprofit organization the International Child Art Foundation (ICAF). "We're working with ICAF to arrange a performance of my new album's title cut, 'Peace in Our Land,' at their 2003 Creativity Olympics, a five-day event held on the Mall in Washington," Hull says. Barnes & Noble is offering the contest in its retail outlets, as are a growing number of mom-and-pop record and book stores. The contest kicked off May 27 and will continue through Aug. 21.

*Peace in Our Land*, a \$10.95 coloring book and cassette package with artwork by Synthia Saint James (creator of the Kwanzaa postage stamp), is Hull's sixth children's release on her label, Kids' Creative Classics of Beverly Hills, Calif., a division of her publishing company, BrassHeart Music. Hull previously released two other book-and-cassette packages with Saint James (*Happy Happy Kwanzaa* and *Alpha-bet Affirmations*) and two stand-alone CD/cassette recordings, *A Child's Spirit* and *Creative World*. *Peace in Our Land* "helps kids relate to diversity," according to Hull, adding

that it promotes the concept of family "and how [members of your] 'family' don't literally have to be related to you."

Hull and her publicist Meredith Emmanuel came up with the contest idea. "We'd been looking for ways to get kids involved in celebrating who they are," Hull says, "and how each child can make a difference in his or her world." She also drew on her extensive experience doing workshops for children. Hull notes that children do not have to purchase *Peace in Our Land* in order to enter the contest, but those who do can use a tear-out page in the book to submit their poems and artwork.



HULL

"It's a win-win idea," Emmanuel says. "It's free to enter, it gets moms into stores to pick up the entry forms, gets kids thinking about peace—and gives them something meaningful to do over the summer."

Hull's largest distributor, Penton Overseas, is "jazzed about the contest," Hull says. It is responsible for the Barnes & Noble placement and is working with other chains as well. Hull herself has been contacting mom-and-pop stores in such markets as Los Angeles and Oakland, Calif.; Seattle; Pittsburgh; and West Palm Beach, Fla., and says these retailers have requested she send them contest information, entry forms, and signage. "We're trying to target [retail] thoroughly, area by area, so we can get the contest going and promote it through local media."

Hull founded her children's label "as a result of my work with children in my community and [because of] my frustration in trying to find songs that embody values. In my pop songwriting, I always strived for something positive and uplifting, like Patti LaBelle's 'New Attitude' and Wynonna's 'Freedom,' from the soundtrack album to *The Prince of Egypt*. It's a natural progression for me."

Hull founded her children's label "as a result of my work with children in my community and [because of] my frustration in trying to find songs that embody values. In my pop songwriting, I always strived for something positive and uplifting, like Patti LaBelle's 'New Attitude' and Wynonna's 'Freedom,' from the soundtrack album to *The Prince of Egypt*. It's a natural progression for me."

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# LICENSING & MERCHANDISE

## Let's Make A Deal

Music Artists And Corporate Brands Play A Matchmaking Game

BY CATHERINE APPLEFELD OLSON

**T**he power marriage between corporate advertisers and recording artists represents not only a new way of imaging for the 21st century but also a new way of get-

ting more bang for the buck in these tighter economic times.

fact that the ensuing longer-term deals, hitched to a personality rather than just a song, ultimately will yield greater returns.

“Commercial brands today are not looking for one-offs. They are

Agency, who heads up the firm's licensing and merchandising business. “There isn't as much money to go around...so there is a smarter purchasing of celebrities over time.”

chains peddling dolls, keychains, promotional CDs and other keepsakes from such names as the Spice Girls, Britney Spears, Mandy Moore, 'N Sync and Aaron Carter, the climate has since cooled on music artists.

he says. “They were trying to continue to make Mountain Dew a part of the African-American community, and Busta helped provide that authenticity.”

“In the commercial arena, companies recognize the value of having music celebrities not only identified through their music but through their personality,” says Bobby Kreuzler, executive VP of legendary fashion agency Wilhelmina and Wilhelmina Artists Management, which represents such artists as Brandy, Destiny's Child and the just-signed Usher.

“Retailers scrutinize a property very closely before they put it on the shelf,” says Gulino, who engineered the Spice Girls collectible-doll campaign in 1997 and Moore's current deal with Neutrogena. “Everyone is more sensitive about spending. Consumers are not flocking to stores to buy just anything connected to a Britney or a Mandy.”

Enticing consumers to flock to stores, and then stick with a

The induction in 1998 of the Artists Management division to focus specifically on the imaging



Busta Rhymes for Mountain Dew and Britney Spears for Pepsi

ting more bang for the buck in these tighter economic times.

While Madison Avenue is paying big to woo recording artists, corporations are banking on the

being more careful about the way they spend, and just slapping someone's face on a package doesn't cut it,” says Glenn Gulino, a VP at the William Morris

This new school of thought applies not only to commercial endorsements but to the licensing arena as well. Whereas the late '90s saw stores and fast-food

**“Commercial brands today are not looking for one-offs. They are being more careful about the way they spend, and just slapping someone's face on a package doesn't cut it.”**

—Glenn Gulino, William Morris Agency

## Beyond The T-Shirt

Concert Merchandise Appeals To Fashion-Conscious Fans Of All Tastes And Budgets BY RAY WADDELL



**W**hile the standard black metal T-shirt still dominates tour merchandise sales, feminine apparel and more color in general are increasingly making inroads, propelled in many ways by the advent of new, more mainstream rock bands and styles at popular retail outlets.

“What I'm really seeing is a shift in the bands that's driving this,” says Felix Sebacious, president of Blue Grape Merchandising in New York City. “I'm working with bands like the Strokes and the White Stripes, and we're seeing a whole movement of bands that are really different from the whole nu-metal scene, where black T-shirts still rule.”

New design trends are both artist-driven and consumer-driven, according to Del Furano, CEO of Signatures Network, the world's largest tour merchandising and licensing company, with clients ranging from U2 and Madonna to Tim McGraw and Britney Spears. “It's consumer-driven, but the artists are very collaborative in that they

Continued on page 78

product, is where having a music artist can really come into play.

### STAR SALESPEOPLE

“Advertisers are becoming more open to [using music artists] because it helps increase the profile of a brand in a quick way. Having an artist is newsworthy; it makes you stop and pay attention to a commercial in a way you would not normally do,” says Los Angeles-based Aaron Walton, who spearheaded the megadeal between Spears and Pepsi worth a reported \$10 million to \$20 million.

“Pepsi had a strategic objective to develop a relationship with teens. We sat down and helped them craft the best way to do that, and we came up with Britney as a representative of that market,” he says.

The same concept was at work in the deal Walton cut between Busta Rhymes and Mountain Dew. “This was another great fit,”

of music artists, sports figures and other non-fashion personalities is evidence of the importance nowadays of developing long-term, brand-building relationships with Madison Avenue. Currently, 40% of Artists Management's clientele comes from the music world.

### SPONSORING SYNERGY

As advertisers recognize the value of projecting a recording artist's persona, the artists have internalized the importance of having greater control over their own image and the images that surround them. Getting tour sponsorship—as is the case with Spears and Pepsi, 'N Sync and Chili's and will likely be the case with Destiny's Child's and L'Oreal—means not only a financial windfall but also the opportunity for an artist to deliver a consistent message to his or her fans.

“The artists go on the road and appear in venues surrounded by

Continued on page 76

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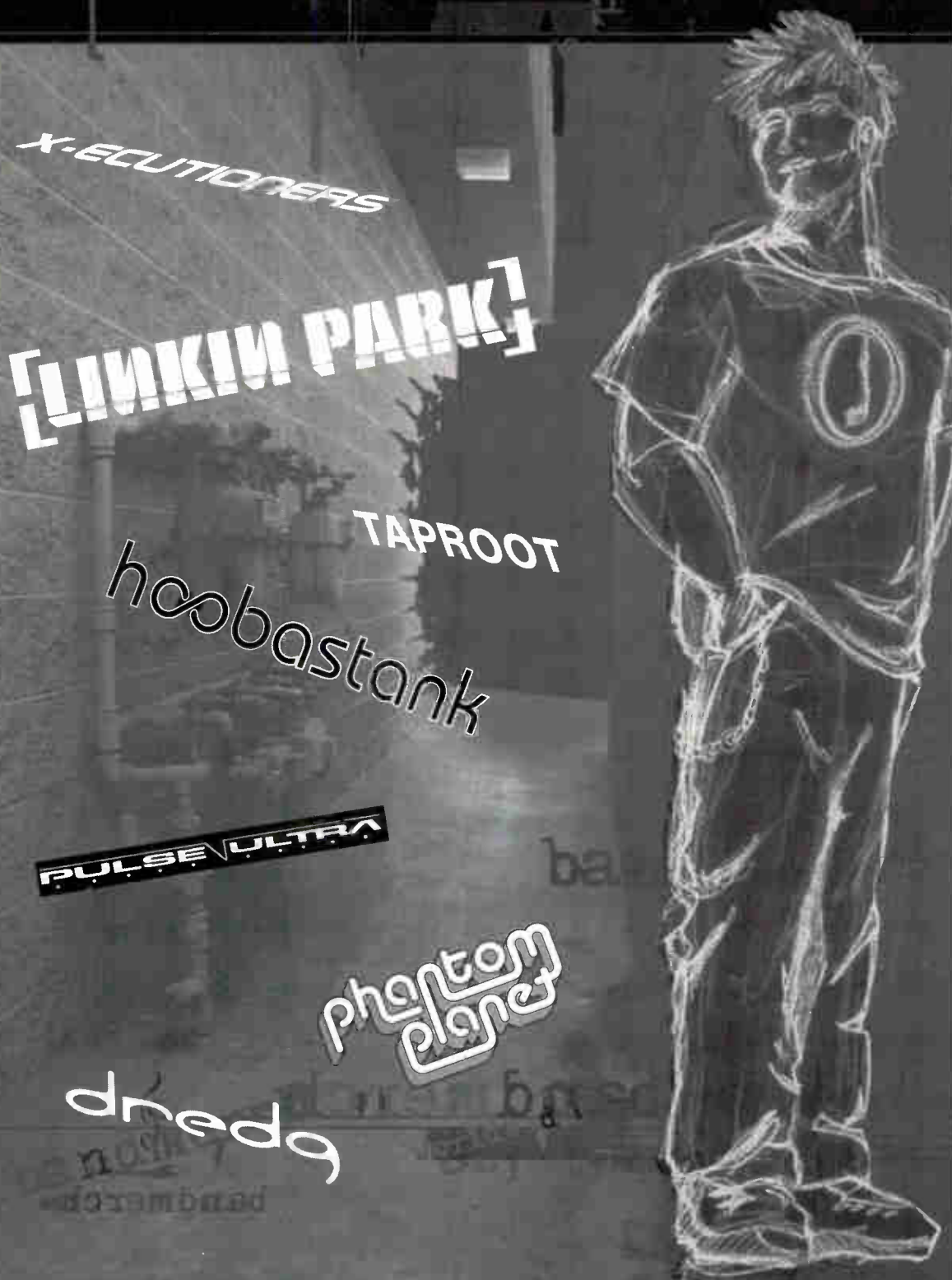


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# LICENSING & MERCHANDISE

## LET'S MAKE A DEAL

Continued from page 72

commercial advertisements," Kreusler says. "There is a new way of thinking: 'If this commercialization is going to take place, we are better off being proactive and having a say in what goes on—and being compensated for it.'"

"On the talent side, it has become more and more competitive," Walton says. "There is

to associate myself with a product that is far-reaching," she says of the beauty-products company.

Advertisers today are acutely aware that a celebrity endorsement can only carry a product so far. "The personality's name will only get you in the front door," says Steven Seidman, chairman of InGroup Licensing, in New City, N.Y., which is in the process of helping select a music act to represent the U.S. debut of British apparel company Ben Sherman.

"If the product is not equally as great as the celebrity or does not fit with what the music artist represents, ultimately it will hurt the artist," Seidman says.

Walton concurs. "Just because a person is selling millions of records does not mean he or she is appropriate for a sponsorship," he says. "We look for ways to extend across a number of marketing disciplines—advertising, promotions, touring. We look at whether



Destiny's Child



From left: Glenn Gulino and Bobby Kreusler

more product in the marketplace and not as many ways to get the music out there. Advertisers have commercials that allow consumers to experience music for the first time in a way consistent with what the artist is all about and consistent with the brand."

Indeed, the authenticity of the connection between personality and brand is more transparent today than ever.

"I've been blessed to have a fan base that's broad in scope. L'Oreal sells a product that's equally broad in scope," says Beyoncé Knowles of Destiny's Child, who recently concluded a commercial endorsement for AT&T and is in the midst of a multi-year deal with L'Oreal. "They have tapped into a diverse clientele. I wanted

it is a worldwide opportunity or just domestic."

Other, less-grandiose advertising avenues are opening up for recording artists as well, including satellite media tours and shorter-term programs developed under the umbrella of a larger brand. These endorsements are smaller, more finite and generally are coordinated through public-relations firms rather than advertising agencies.

"A lot of music celebrities are getting involved in these kinds of deals now, especially with products where there is an easygoing lifestyle being conveyed," William Morris' Gulino says. "The music world tends to be viewed as less structured. Everyone wants to be a rock star, so to speak." ■



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# LICENSING & MERCHANDISE

## BEYOND THE T-SHIRT

Continued from page 72

like to see different styles, from hockey jerseys to baseball shirts," Furano says. "They see what's being sold at Abercrombie & Fitch, Hot Topic, or even Gap, and they're very aware of what's out there."

Sebacious says new T-shirts sport a more "vintage" look, with a 50/50 cotton/polyester mix as opposed to 100% cotton. "We're

also seeing smaller sizes and tighter-fitting garments," he says. "We're doing a lot more for the female buyers because we're seeing a more female demographic."

He adds, "Metal is always going to exist, but there are also always going to be cycles, and we're seeing a cycle right now where it's turning, and metal bands will take a back seat for a while."

Both modern rock and country acts are moving "a ton" of women's garments, with styles pat-

terned after popular retail outlets like Gap and Old Navy. "When you're in the rock-merchandise business, you're not a leader of fashion but a follower," Sebacious points out. "We look at what the real leaders are doing and copy it."

Scot Calonge, a principle at Goodlettsville, Tenn.-based tour merchandiser Richards & Southern (Kenny Chesney, George

also seeing more artwork that is a little understated, more design and less photo-driven."

Sebacious says he and Blue Grape VP of operations Patrick Mahoney have learned that putting too much emphasis on style in rock merch is futile. "Kids don't buy this stuff because it's designer apparel; they buy it because it says 'Nickelback' on it," he points out. "But now if they wear it on their

lent per caps, excellent sales. If there is any place where business might have been hurt a little, it has been on the retail side."

Calonge says many artists are reserving much of their more expensive items for their retail or mail-order business. "For the high-end products, a lot of artists are leaning toward keeping that in their mail order, so they don't have to carry the more expensive stuff on the road," he says.

On the other hand, lower-priced items are becoming more evident, particularly with pop and modern-rock artists. "We're moving lower-priced peripheral items, even though the T-shirt is still the mainstay," says Sebacious. "We're seeing things like slipmats for turntables, because a lot of these bands are selling vinyl, including Black Rebel Motorcycle Club and the White Stripes. It's a low-ticket but logical item."

Calonge notes that T-shirts are largely in the \$25 range for a headlining country act like Kenny Chesney to about \$20 for a club-level artists. "You're not going to see anything much under \$20, because there are too many fees coming out of it," he says. "We hear comments all the time like 'How much does it cost to make a T-shirt?' Well, the T-shirt doesn't cost that much, but when you're giving the venue 35%, paying the artist and paying someone else to sell it, there's not a whole lot left."

According to Furano, the key today is plenty of variety and price options. "A critical component is to have a range of \$5, \$7, \$15, etc.," he says. "You need to have keychains, teddy bears, coffee mugs, the \$3 sticker or decal, the \$5 photo, all the way up to a \$100 garment item. You want to give everyone a chance." ■



Blue Grape Merchandise

Strait, Brooks & Dunn), takes a similar view. "The big trend we're seeing over the past year is special female merchandise, like spaghetti-strap tank tops and baby-doll Ts, both of which have been really big for us," says Calonge. "A lot of the styles are moving toward earth tones. Country has a young crowd, and we're taking what we see in the Gap and trying to model styles after that."

The same is true for established rock acts. "Women's tank tops and muscle shirts are definitely a growing trend," says Furano. "On U2 last year, we sold a fatigue green shirt and a silver shirt, and we're

chest, they want it to be a little cooler, so we look to what successful [retailers] like Hot Topic are doing. If it's doing well at retail, we put it on tour."

## REBOUNDED BUSINESS

As the touring business returns to full swing, most observers feel the merchandise business has rebounded along with concert traffic. "This has always been a seasonal business, and one thing we're seeing is that the summer touring season looks fantastic," says Sebacious. "On the touring side, the impulse buy has not been affected at all. We're seeing excel-

## LICENSING LIKENESSES

Continued from page 74

(EA) Sports producer. "Barenaked Ladies gave us a band that is very popular across many age groups and the opportunity to have a hit song like 'It's Only Me' in our NHL 2002 game two months before the [release of the] album."

The bands are very enthusiastic about getting into the games. BNL's Tyler Stewart, a Toronto native and avid hockey fan, says, "The fact that our music is on a hockey game, and to see myself in a [Toronto] Maple Leafs jersey on NHL ice, has my 9-year-old mind freaking out."

THQ and Jakks Pacific featured licensed music tracks from Limp Bizkit and Motörhead in their new World Wrestling Entertainment-licensed video games, *WWE SmackDown* and *WWE Raw*. "Fred Durst of Limp Bizkit has a hidden character in *SmackDown* and he couldn't believe it when he first 'played himself,'" notes WWE retail marketing VP John Sohigian.

"We went after Aerosmith aggressively for our Xbox version of *Dead or Alive 3*," recalls Tecmo marketing VP John Inada. The

ing for a new one to come out."

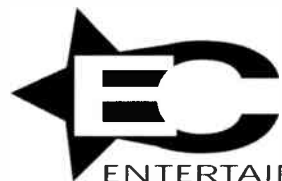
The bottom line is growing nicely. Says LIMA's Riggio, "Royalty revenue to artists and their agen-



Fun 4 All figurines

band's Joe Perry is very enthusiastic over the inclusion of their "Amazing," "Nine Lives" and "Home Tonight." "It's another way for kids to hear our music," he says. "They buy video games like they buy CDs and are always wait-

cies from licensed merchandise last year should significantly exceed the \$138 million reported for 2000, when the fourth Harvard/Yale study sponsored by LIMA is released at Licensing 2002." ■



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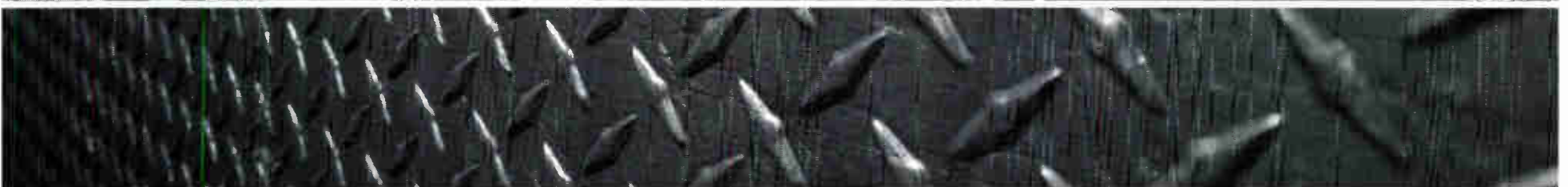
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# JUNE 15 2002 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	<b>NUMBER 1</b> SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 28088	3 Weeks At Number 1	2002	14.99
2	2	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026		2002	26.99
3	5	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95
4	3	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879		2002	14.95
5	8	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013		2002	12.95
6	7	BLUE'S CLUES: READING WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773		2002	9.95
7	6	JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235		2002	14.95
8	4	BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2055		2002	14.95
9	13	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 880183		2002	12.95
10	9	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658		2002	29.99
11	10	BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319		2002	14.95
12	NEW	ANGELINA BALLERINA: ANGELINA IN THE WINGS HIT ENTERTAINMENT 24201		2002	14.99
13	NEW	ANGELINA BALLERINA: ROSE FAIRY PRINCESS HIT ENTERTAINMENT 24204		2002	14.99
14	12	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 7510		2002	14.95
15	23	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268		2002	9.98
16	16	HOLIDAY IN THE SUN DUAL STAR VIDEO/WARNER HOME VIDEO 37442		2001	19.96
17	11	POWER RANGERS: TIME FORCE-END OF TIME BUENA VISTA HOME ENTERTAINMENT 26517		2002	14.99
18	17	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		2001	12.95
19	14	POWER RANGERS: TIME FORCE-DAWN OF DESTINY BUENA VISTA HOME ENTERTAINMENT 26518		2002	14.99
20	NEW	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		2001	19.96
21	18	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 85953		2001	19.99
22	15	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431		2001	9.98
23	NEW	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099		1973	14.95
24	24	SCOOBY DOO'S GREATEST MYSTERIES CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867		1999	14.95
25	NEW	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		2001	12.95

# JUNE 15 2002 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	<b>NUMBER 1</b> GOLF DIGEST: PLAY GAME RIGHT GLOBAL FUSION 50810	2 Weeks At Number 1	9.98
2	3	WWF: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125		19.98
3	2	WWF: STONE COLD SONY MUSIC ENTERTAINMENT 54129		19.98
4	5	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL VENTURA DISTRIBUTION 311143		14.98
5	12	WWF: DIVAS SONY MUSIC ENTERTAINMENT 54127		19.98
6	8	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111		19.98
7	9	BALL ABOVE ALL VENTURA DISTRIBUTION 0803		14.98
8	16	WWF: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 54327		19.98
9	6	NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334		14.95
10	7	2002 OLYMPIC WINTER GAMES VENTURA DISTRIBUTION 75222		14.95
11	10	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE VENTURA DISTRIBUTION 200		19.99
12	11	WWF: NO WAY OUT SONY MUSIC ENTERTAINMENT 54121		19.98
13	13	WWF: ROYAL RUMBLE SONY MUSIC ENTERTAINMENT 54117		19.98
14	14	ALLEN IVERSON: THE ANSWER USA HOME ENTERTAINMENT 60356		14.95
15	17	WWF: BEFORE THEY WERE FAMOUS SONY MUSIC ENTERTAINMENT 54107		19.98
16	20	WWF: UNDERTAKER - THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288		14.95
17	19	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831		14.95
18	18	WWF: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 826		19.98
19	NEW	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269		19.95
20	NEW	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109		19.98

# JUNE 15 2002 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	<b>NUMBER 1</b> THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	22 Weeks At Number 1	14.98
2	4	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
3	5	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840		12.98
4	2	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210		9.95
5	11	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210		9.95
6	8	METHOD-ALL IN ONE PARADE VIDEO 906		12.98
7	3	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.95
8	6	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.99
9	16	TOTAL YOGA GAIAM VIDEO 1080		9.98
10	13	YOGA CONDITIONING FOR WEIGHT LOSS GAIAM VIDEO 1203		14.98
11	10	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99
12	14	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379		14.98
13	12	DENISE AUSTIN: GET FIT FAST-ABS ARTISAN HOME ENTERTAINMENT 12075		14.98
14	9	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99
15	7	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98
16	17	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885		14.98
17	15	RICHARD SIMMONS: SWEATIN' TO THE OLDIES-VOL. 2 GOODTIMES HOME VIDEO 30209		9.95
18	NEW	DENISE AUSTIN: PILATES FOR EVERYBODY ARTISAN HOME ENTERTAINMENT 12668		14.98
19	NEW	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572		12.98
20	NEW	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368		9.95

# HOME VIDEO

## Game Tie-Ins With Films On The Rise

**BY STEVE TRAIMAN**  
LOS ANGELES—The growing links between licensed games and accessories based on or related to major movies and subsequent DVD releases were evident at the recent Electronic Entertainment Expo at the Los Angeles Convention Center.

Through April, retail sales of videogames and computer games were running 20% ahead of the record 2001 total of \$6.35 billion for software alone, according to retail sales trackers NPDFunworld and NPDTECHworld. Videogame-rental figures are also higher than ever, with first-quarter revenue up 9% this year to \$201 million, according to the Video Software Dealers Assn.'s VidTrac point-of-sale tracking.

The growing trend of relating the marketing of films to the videogame sector has been noticed by Jupiter Media Metrix research director Michael



SHREK

Gartenberg. He says that he has been seeing "more game tie-ins with big movies and their DVD releases and more licensed music that target the same demographics as DVD and music buyers."

Sean Ferrin, videogame buyer for the Amarillo, Texas-based Hastings retail chain, notes, "Many games are getting more of a 'movie style' with actual film scenes. It makes sense to put a related game demo on the DVD, like LucasArts did with *Star Wars: Episode I—The Phantom Menace* and now plans to encore with *Star Wars: Episode II—Attack of the Clones* this fall. [There are also] Electronic Arts game demos on the just-released *Harry Potter and the Sorcerer's Stone* DVD from Warner Home Video."

Dallas-based Blockbuster interactive merchandising VP Steven Lundeen also likes "the expanding tie-ins between day-and-date game releases with the movie or DVD/VHS titles." The chain recently announced a major expansion program for sales of hardware and software to complement an impressive game-rental program.

Conservatively, close to 100 new games are in the works that will link to movie and/or home-video releases. A number of gaming links will likely have a positive effect on game sales and rentals through year's end and into 2003.

TDK Mediactive sold more than 1 million games based on DreamWorks' Oscar-winning animated *Shrek*, reports global marketing VP Stefan Serwe. Three were released with the movie, Xbox versions came out with the DVD/VHS street date, and a Game Boy Advance title was released close to the Academy Awards ceremony.

# JUNE 15 2002 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
1	NEW	<b>NUMBER 1</b> MORNING VIEW SESSIONS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	1 Week At Number 1 Incubus	14.98/19.98
2	NEW	ONE NIGHT IN PARIS: EXCITER TOUR 2001 HF-V VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18063	Depeche Mode	24.98 DVD
3	1	POPODYSSEY-LIVE JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
4	3	LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
5	2	URETHRA CHRONICLES II MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 953830	Blink-182	19.99 DVD
6	5	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
7	9	HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
8	8	HOMECOMING BLOOPERS Spring House Video/Orbant Dist. Group 443	Bill & Gloria Galtner And Their Homecoming Friends	29.95 VHS
9	7	GOTS TA BE/UH HUH EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K	9.98 DVD
10	NEW	FLAME, FLAMENCO & ROMANCE Daystar Video 0950	Esteban	16.95 VHS
11	NEW	A NEW DAY HAS COME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79728	Celine Dion	9.98 DVD
12	4	IN CONCERT-MERCHANTS OF COOL Sanctuary/BMG Video 88322	Bad Company	15.98/19.98
13	6	LIVING WITH THE PAST FUEL 2000/Universal Music & Video Dist. 61201	Jethro Tull	24.98 DVD
14	11	ELEVATION TOUR 2001 Interscope Video/Universal Music & Video Dist. 586543	U2	19.98/32.98
15	15	BRITNEY: THE VIDEOS JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
16	21	ONE NIGHT ONLY MCA Music Video/Universal Music & Video Dist. 60885	Elton John	16.98/24.98
17	13	LIVE IN PARIS Eagle Vision/Pioneer Entertainment 19012	Diana Krall	19.98/24.98
18	17	THE UP IN SMOKE TOUR Eagle Vision/RED Distribution 30001	Various Artists	19.95/23.97
19	NEW	NEW ORLEANS HOMECOMING Spring House Video/Orbant Dist. Group 443	Bill & Gloria Galtner And Their Homecoming Friends	29.95/21.97
20	10	FRAT PARTY AT THE PANKAKE FEST Warner Reprise Video 38554	Linkin Park	19.98/24.99
21	NEW	I'LL FLY AWAY Spring House Video/Orbant Dist. Group 443	Bill & Gloria Galtner And Their Homecoming Friends	29.95/21.97
22	31	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
23	24	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 9130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
24	32	THE CONCERT FOR NEW YORK CITY Columbia Music Video/Sony Music Entertainment 54205	Various Artists	19.98/29.98
25	14	JIMI HENDRIX: THE DICK CAVETT SHOW MCA Music Video/Universal Music & Video Dist. 11288	Jimi Hendrix	14.98/19.98
26	NEW	SUPERNATURAL LIVE Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
27	12	RUDE AWAKENING Sanctuary/BMG Video 88320	Megadeth	19.98/24.98
28	25	LISTENER SUPPORTED BMG Video 65005	Dave Matthews Band	19.95/24.97
29	34	COMMISSIONED REUNION LIVE Verity/Zomba Video 143190	Commissioned	14.98 VHS
30	23	WHEN INCUBUS ATTACKS: VOL. 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90221	Incubus	14.98/19.98
31	19	ALL FOR YDU Virgin Music Video 10144	Janet Jackson	24.98 DVD
32	39	THE VIDEOS: 1994-2001 BMG Video 65012	Dave Matthews Band	19.95/24.97
33	16	SALIVAL T30L Dissection/Volcano/Zomba Video 311159	Tool	24.98/29.98
34	20	STILL UPPER LIP LIVE Elektra Entertainment 40232	AC/DC	19.98/24.98
35	NEW	SLIM SHADY'S WORLD: VOL. 2 Ground Zero Entertainment 3004	Eminem	14.98 DVD
36	36	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
37	27	WE WILL ROCK YOU Pioneer Entertainment 71657	Queen	19.98/24.98
38	30	ALL THE WAY... A DECADE OF SONG EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion	19.95/24.97
39	33	HISTORIA IN THE ROUND IN YOUR FACE Island Video/Universal Music & Video Dist. 58634	Def Leppard	24.98 DVD
40	35	BRITNEY IN HAWAII: LIVE & MORE JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrical releases; 25,000 units and \$1 million at suggested retail for nontheatrical titles.  
◆ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases; 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

All charts compiled from a national sample of retail stores and rack-jobber reports collected, compiled, and provided by VideoScan.

◆ RIAA gold cert. for sales of 25,000 units for video singles; ◆ RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

JUNE 15  
2002

# Billboard® TOP VHS SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	2 Weeks At Number 1			
1	1	2	<b>NUMBER 1</b>	<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
2	2	3		<b>OCEAN'S ELEVEN</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
3	3	4		<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
4	4	5		<b>DRAGONBALL Z: FUSION-LOSING BATTLE (UNEDITED)</b> FUNIMATION 3533	Animated	2002	NR	14.95
5	5	6		<b>DRAGONBALL Z: FUSION-PLAY FOR TIME (UNEDITED)</b> FUNIMATION 3513	Animated	2002	NR	14.95
6	4	4		<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
7	3	3		<b>THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503	Winnie The Pooh	1977	G	24.99
8	5	7		<b>OLIVER &amp; COMPANY</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
9	7	10		<b>STAR WARS TRILOGY</b> FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
10	6	5		<b>DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED)</b> FUNIMATION 3543	Animated	2002	NR	14.95
11	8	6		<b>DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED)</b> FUNIMATION 3523	Animated	2002	NR	14.95
12	9	8		<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
13	6	12		<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b> FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
14	7	9		<b>SEX AND THE CITY: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99232	Sarah Jessica Parker Kim Cattrall	2001	NR	49.92
15	9	11		<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
16	10	10		<b>AMERICAN PIE 2 (RATED)</b> UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
17	11	9		<b>AMERICAN PIE 2 (UNRATED)</b> UNIVERSAL STUDIOS HOME VIDEO 60154	Jason Biggs Alyson Hannigan	2002	NR	14.98
18	10	11		<b>MOULIN ROUGE</b> FOXVIDEO 2000425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
19	11	8		<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
20	8	13		<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
21	14	11		<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
22	12	12		<b>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
23	18	11		<b>NAUTICAL NONSENSE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
24	17	3		<b>BLUE'S CLUES: READING WITH BLUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	Blue's Clues	2002	NR	9.95
25	15	3		<b>JUSTICE LEAGUE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	Animated	2002	NR	14.95
26	13	4		<b>BARNEY'S BEACH PARTY</b> HIT ENTERTAINMENT 2055	Barney	2002	NR	14.95
27	NEW	NEW		<b>KISS OF THE DRAGON</b> FOXVIDEO 2000351	Jet Li Bridget Fonda	2001	R	14.98
28	16	10		<b>TRAINING DAY</b> WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
29	NEW	NEW		<b>EVOLUTION</b> DREAMWORKS HOME ENTERTAINMENT 98822	David Duchovny Orlando Jones	2001	PG-13	14.99
30	32	16		<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
31	31	26		<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
32	19	10		<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
33	24	17		<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
34	21	8		<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R	22.98
35	22	5		<b>BATMAN: LEGEND BEGINS</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319	Animated	2002	NR	14.95
36	NEW	NEW		<b>ANGELINA BALLERINA: ANGELINA IN THE WINGS</b> HIT ENTERTAINMENT 24201	Animated	2002	NR	14.99
37	NEW	NEW		<b>MEN IN BLACK</b> COLUMBIA TRISTAR HOME VIDEO 82453	Tommy Lee Jones Will Smith	1997	PG-13	9.95
38	34	14		<b>BRIDGET JONES'S DIARY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
39	NEW	NEW		<b>ANGELINA BALLERINA: ROSE FAIRY PRINCESS</b> HIT ENTERTAINMENT 24204	Animated	2002	NR	14.99
40	20	5		<b>DRAGONBALL Z: FUSION-EVIL BUU (EDITED)</b> FUNIMATION 350	Animated	2002	NR	14.95

◆ 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.

JUNE 15  
2002

# Billboard® TOP DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1			
1	NEW	NEW	<b>NUMBER 1</b>	<b>VANILLA SKY</b> PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	2001	R	29.99
2	NEW	NEW		<b>HOW HIGH</b> UNIVERSAL STUDIOS HOME VIDEO 21961	Method Man Redman	2001	R	26.98
3	1	2		<b>THE OTHERS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	2001	PG-13	29.99
4	2	2		<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	2001	PG	29.99
5	3	1		<b>OCEAN'S ELEVEN (WIDESCREEN)</b> WARNER HOME VIDEO 22634	George Clooney Brad Pitt	2002	PG-13	26.98
6	5	3		<b>OCEAN'S ELEVEN (FULL-FRAME)</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	26.98
7	NEW	NEW		<b>SEX AND THE CITY: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99232	Sarah Jessica Parker Kim Cattrall	2001	NR	49.98
8	4	2		<b>FROM HELL</b> FOXVIDEO 2003557	Johnny Depp Heather Graham	2001	R	29.98
9	NEW	NEW		<b>LEGEND (COLLECTOR'S EDITION)</b> UNIVERSAL STUDIOS HOME VIDEO 21775	Tom Cruise	2001	PG	24.98
10	6	3		<b>BEHIND ENEMY LINES</b> FOXVIDEO 2003802	Owen Wilson Gene Hackman	2001	PG-13	27.98
11	NEW	NEW		<b>STATE PROPERTY</b> LIONS GATE HOME ENTERTAINMENT/STERLING HOME ENTERTAINMENT 7954	Beanie Sigel	2001	R	24.99
12	12	10		<b>STAR WARS: EPISODE I-THE PHANTOM MENACE</b> FOXVIDEO 2002391	Liam Neeson Ewan McGregor	1999	PG	29.98
13	7	2		<b>ROSE RED</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8015	Nancy Travis	2001	NR	24.99
14	10	4		<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07602	Chyler Leigh Chris Evans	2001	R	27.96
15	9	4		<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 06689	Will Smith	2001	R	24.96
16	NEW	NEW		<b>MEN IN BLACK</b> COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	1997	PG-13	19.95
17	NEW	NEW		<b>OUT COLD</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24025	Jason London Willie Garson	2001	PG-13	29.99
18	11	3		<b>THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24452	Winnie The Pooh	1977	G	29.99
19	NEW	NEW		<b>MEMENTO</b> COLUMBIA TRISTAR HOME VIDEO 6007646	Guy Pearce Joe Pantoliano	2001	R	27.95
20	8	2		<b>CORKY ROMANO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24024	Chris Kattan	2001	PG-13	29.99
21	NEW	NEW		<b>THE HUNT FOR RED OCTOBER</b> PARAMOUNT HOME ENTERTAINMENT 232020	Sean Connery Alec Baldwin	2001	PG	19.99
22	15	10		<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	2001	R	26.98
23	14	4		<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 26098	Animated	2002	NR	19.99
24	NEW	NEW		<b>HARRY POTTER AND THE SORCERER'S STONE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	26.99
25	13	2		<b>OLIVER &amp; COMPANY</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25047	Animated	1988	G	22.99

JUNE 15  
2002

# Billboard® TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.			YEAR OF RELEASE	RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	1 Week At Number 1		
1	NEW	NEW	<b>NUMBER 1</b>	<b>VANILLA SKY</b> PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	2001	R
2	1	3		<b>OCEAN'S ELEVEN</b> WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13
3	2	2		<b>THE OTHERS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	2001	PG-13
4	3	2		<b>SNOW DOGS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG
5	NEW	NEW		<b>HOW HIGH</b> UNIVERSAL STUDIOS HOME VIDEO 89933	Method Man Redman	2001	R
6	4	2		<b>FROM HELL</b> FOXVIDEO 2003858	Johnny Depp Heather Graham	2001	R
7	8	0		<b>BEHIND ENEMY LINES</b> FOXVIDEO 2004029	Owen Wilson Gene Hackman	2001	PG-13
8	5	6		<b>DOMESTIC DISTURBANCE</b> PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	2001	PG-13
9	6	2		<b>CORKY ROMANO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32345	Chris Kattan	2001	PG-13
10	11	2		<b>SPY GAME</b> UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	2001	R
11	10	4		<b>BLACK KNIGHT</b> FOXVIDEO 2003988	Martin Lawrence	2001	PG-13
12	7	4		<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	2001	R
13	9	4		<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	2001	R
14	12	7		<b>SERENDIPITY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	2001	PG-13
15	NEW	NEW		<b>OUT COLD</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 54534	Jason London Willie Garson	2001	PG-13
16	14	8		<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	2001	PG-13
17	13	10		<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	2001	R
18	15	10		<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	2001	PG-13
19	16	9		<b>K-PAX</b> UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	2001	PG-13
20	17	0		<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ▲ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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**IFPI Confab  
To Discuss  
Global  
Piracy**

Continued from page 1

called *manteros* [blanket people]," he explains. "Basically, they're illegal immigrants who are being used by crime syndicates as distributors to sell the pirated product on the street.

But the product is being manufactured by fairly well-organized units who rent apartments or garages to manufacture the stuff, front the money to these people, and send them out into the street."

In Spain, unlike many other countries, enforcement efforts are up. "The government just did this amazing raid on three facilities owned by the same guy," Berman

says. "They confiscated 1,750,000 blank CD-Rs destined to be on the streets of Madrid, Barcelona, and Seville as pirated product.

"The point is, Spain has this phenomenon, but every place in the world has a different phenomenon," he adds. "That's what we face. In the U.S. it's not so much street piracy; it's the Internet. In Spain, Italy, the southern countries, there's a real serious problem with CD-

Rs. So the problems are different, and we're trying to get enough of a threshold to be able to deal with the people who are coming and the very different sets of problems they face."

During the week, 150 delegates, label execs, IFPI personnel, and national association reps will fill the Four Seasons Hotel on Pennsylvania Avenue for discussions and seminars on such topics as public awareness of the effects of unauthorized "free" music, future business developments, new technology, the future of the U.S.'s Digital Millennium Copyright Act (DMCA), and a discussion on where the recording industry will be in five years. Also on the agenda are strategic issues workshops and discussions on antitrust and competition laws around the world.

With worldwide record-industry piracy now estimated at \$4 billion in lost sales and pirated product accounting for 80%-90% in some

Asian rim countries, the release of a major global piracy study at a press conference June 11 will be a cornerstone of the gathering. Berman and Recording Industry Assn. of America chairman Hilary Rosen will be present to announce the major findings.

One component of the piracy puzzle here in the U.S. is not yet grown to epidemic proportions in Europe—massive illegal downloads facilitated by fast broadband Internet connections. "Very, very slow take-up," Berman says. "It's a [growing] problem, but not as great as what's being faced in the U.S. In our largest markets—the U.K.,

France, and Germany—the defining issue would be CD-Rs [copying]."

Anticipating more intensive broadband use and resultant fast illegal downloading abilities in those countries, Berman told *Billboard* the IFPI has developed, configured, and paid for its own Internet service provider monitoring system based in London. He calls it "a very active, pretty extensive

program available to our national groups. Yes, it's expensive, but [online piracy] is a big problem, and we're trying to respond to it."

Are young, college-aged consumers in other countries doing most of the downloading? "Well," Berman says, "I have no demographic breakdown, but my guess would be yes, it is. Once you get beyond the serious organized criminal activity—and

there is that on the Internet, such as DVDs of *Spider-Man* the day after theatrical release—I'd say the demographics [of stealing] are the same worldwide."

Will the IFPI find a solution to these problems? "Well, I'm not sure there is an answer. There'll have to be a few answers," Berman says. How about tasking with governments to discuss the possibility of mandated interoperable copyright protection standards, such as suggested in the U.S. Congress by Sen. Ernest Hollings, D-S.C.?

"The debate is just beginning in Europe," he says. "The U.S. has also had the DMCA for awhile as a starting step. So as far as other governments pondering a Hollings-like federal intervention approach, "it's just starting in Europe, and certainly in Asia and in Latin America, we're nowhere near that process."

*'Once you get beyond the serious organized criminal activity—and there is that on the Internet, such as DVDs of "Spider-Man" the day after release—I'd say the demographics [of stealing] are the same worldwide'*

—JASON BERMAN,  
CHAIRMAN, IFPI



# PROGRAMMING

## Music & Showbiz™



by Carla Hay

**JOHN HIATT BEARS IT ALL:** Critically acclaimed singer/songwriter **John Hiatt** couldn't pass up a chance to be in a major motion picture, even if a bear would be performing his songs.



HIATT

In the Walt Disney Pictures film *The Country Bears* (due July 26 in theaters), viewers will see a humorous take on a legendary rock band—except that in the movie, the band consists of bears. Hiatt, who calls the movie “*Spinal Tap* with paws,” wrote several songs for the film and has a speaking role as a member of the fictional Country Bears band.

In the movie, the Country Bears had a bitter breakup several years ago but are convinced by a young fan to reunite. The movie was inspired by the Country Bear Jamboree attraction at Disneyland in California. Artists who have music or will appear in the film include **Elton John**, **Queen Latifah**, **Willie Nelson**, and **Brian Setzer**.

Among the songs that Hiatt penned for the film is “Can Love Stand the Test,” a duet performed by **Bonnie Raitt** and **Don Henley**.

“I think it's hilarious but strange see-

ing these bears doing these songs,” Hiatt adds. “It's the first movie about the rock lifestyle that's done in this way.”

In true *Behind the Music* style, “one of the bears gets addicted to honey,” Hiatt says with a laugh. “My character is the only one who continues in the music business after the band breaks up. He became a wedding singer. The highlight for me was singing ‘It's Not Unusual’ in a wedding.”

Hiatt says that working on a film, as opposed to his own albums, is an adjustment, because “you have to adopt the attitude that the project is the director's baby, not your baby. Most directors are so hyper-aware of what they want musically, even though most of them don't have a musical background. I was lucky, because [*Country Bears* director] **Peter Hastings** is a musician too, so it worked out great.”

Hiatt's next album will be a live, two-disc set. A new studio album from Hiatt should be out by next year.

**IN BRIEF:** **Aerosmith** has partnered with Dodge on a commercial that will be played in U.S. movie theaters until June 28. The commercial, dubbed “Legends of Rock, Legends of Roll,” features concert footage of Aerosmith and the song “Just Push Play,” the title track to the band's current album.

Los Angeles production company news: Arsenal Inc. has added directors **Nick Egan** and **David Hogan** to its roster. . . . Clever Films has joined forces with Refused.tv. Under the deal, Clever's **Heather Heller** and Refused.tv's **Cathy Pellow** (formerly of Original Film) will share executive-producer duties. Director **Glen Bennett** joins Refused.tv from Original, and Clever has signed directing team **Fat Cats** to its roster.

## NEWSLINE...

At the 2002 Deutsche Bank Media Conference in New York, Entercom CEO David Field said June 4 that Entercom will buy a radio group within the next two years. . . . Radio Disney ups J.P. Coloco from VP/GM to president/GM. . . . Country WKDF Nashville OM/MD Dave Kelly adds the same duties for heritage rock WGFX Nashville. . . . Jones Media ups Jim Murphy from director to VP of integrated country media. . . . Clear Channel has named Carla Boatner OM of the company's New Orleans radio cluster. Boatner was APD/MD of R&B WGCI Chicago, where she will be replaced, effective July 3, by Tiffany Green, PD of R&B KATZ St. Louis. *Compiled by Carla Hay.*

JUNE 15  
2002

## Billboard® VIDEO MONITOR

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- EMINEM, WITHOUT ME
- BZK, GOTTS TA BE
- IRV GOTTI, DOWN 4 U
- KHIA, MY NECK, MY BACK
- BIG TYMERS, STILL FLY
- CAM'RON, OH BOY
- SNOOP DOGG, UNDERGODA FUNK (GIVE UP THE FUNK)
- MARIO, JUST A FRIEND
- BRANDY, FULL MOON
- NAPPY RDOTS, AWNAW
- P. DIDDY, I NEED A GIRL (REMIX-PART TWO)
- NAS, ONE MIC
- ALICIA KEYS, HOW COME YOU DON'T CALL ME
- AVANT, MAKIN GOOD LOVE
- LIL BOW WOW, TAKE YA HOME
- TRUTH HURTS, ADDICTIVE
- MUSIQ, HALFCRAZY
- LUDACRIS, SATURDAY (OOOH OOOH)
- ASHANTI, FOOLISH
- SHARRISA, NO HALF STEPPIN
- CLIPSE, GRINDIN
- DONELL JONES, YOU KNOW THAT I LOVE YOU
- FAT JOE, WHAT'S LUV
- LIL' ROMED, 2 WAY
- JAY-Z, SONG CRY
- JA RULE, DOWN ASS CHICK
- JIM CROW, HOLLA AT A PLAYA
- BUSTA RHYMES, PASS THE COURVOISIER PART II
- USHER, I DON'T HAVE TO CALL
- NAUGHTY BY NATURE, FEELS GOOD
- YING YANG TWINS, SAY I YI YI
- IMX, AIN'T NO NEED
- TWEET, CALL ME
- LOVHER, HOW IT'S GONNA BE
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- BOYZ II MEN, THE COLOR OF LOVE
- JOE, WHAT IF A WOMAN
- DAVE HOLLISTER, KEEP LOVIN' YOU
- P. DIDDY, I NEED A GIRL (PART ONE)
- WYCLEF JEAN, TWO WRONGS

- NEW ONS**
- WILL SMITH, BLACK SUITS COMIN' (NOT YA HEAD)
  - NELLY, HOT IN HERRE
  - LIL BOW WOW, BASKETBALL
  - LUDACRIS, MOVE B\*\*\*H
  - SLUM VILLAGE, TAINTED MAGIC, WHAT
  - LAOY MAY, ROUND UP

- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- KENNY CHESNEY, THE GOOD STUFF
- BRAD PAISLEY, I'M GONNA MISS HER
- EMERSON DRIVE, I SHOULD BE SLEEPING
- BROOKS & DUNN, MY HEART IS LOST TO YOU
- PHIL VASSAR, AMERICAN CHILD
- BLAKE SHELTON, O' RED
- GARY ALLAN, THE ONE
- WILLIE NELSON, MENDOCINO COUNTY LINE
- CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
- DARRYL WORLEY, I MISS MY FRIEND
- ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- TRICK PONY, JUST WHAT I OO
- REBECCA LYNN HOWARD, FORGIVE
- TDBY KEITH, MY LIST
- TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
- CYNDI THOMSON, I'M GONE
- LDNESTAR, NOT A DAY GOES BY
- TRACE ADKINS, HELP ME UNDERSTAND
- STEVE AZAR, I DON'T HAVE TO BE ME
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- TIM MCGRAW, ANGEL BOY
- TDBY KEITH, I WANNA TALK ABOUT ME
- SHEDAISSY, GET OVER YOURSELF
- ALISON KRAUSS, THE LUCKY ONE
- MONTGOMERY GENTRY, COLD ONE COMIN' ON
- KENNY CHESNEY, YOUNG
- TRACE ADKINS, I'M TRYIN'
- TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- NICKEL CREEK, THE LIGHTHOUSE'S TALE
- CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- PATTY LOVELESS, OUT OF CONTROL RAGING FIRE
- RASCAL FLATTS, I'M MOVIN' ON
- TIM MCGRAW, THE COWBOY IN ME
- JO DEE MESSINA, BRING ON THE RAIN
- MARTINA MCBRIDE, BLESSED
- SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- JDE NICHOLS, THE IMPOSSIBLE
- DIAMOND RIO, ONE MORE DAY
- BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU

- NEW ONS**
- CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
  - LEE ANN WOMACK, SOMETHING WORTH LEAVING
  - ALISON KRAUSS, SITTING AT THE WINDOW OF MY ROOM

- EMINEM, WITHOUT ME
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- MARY J. BLIGE, RAINY DAYZ
- NAS, ONE MIC
- CHAD KROEGER, HERO
- BUSTA RHYMES, PASS THE COURVOISIER PART II
- TRUTH HURTS, ADDICTIVE
- WHITE STRIPES, FELL IN LOVE WITH A GIRL
- PUDDLE OF MUDD, DRIFT & DIE
- P. DIDDY, I NEED A GIRL (PART TWO)
- NO DOUBT, HELLA GOOD
- KORN, HERE TO STAY
- P. DIDDY, I NEED A GIRL (PART ONE)
- JA RULE, DOWN ASS CHICK
- PAPA RACH, SHE LOVES ME NOT
- BRANDY, FULL MOON
- CAM'RON, OH BOY
- ALICIA KEYS, HOW COME YOU DON'T CALL ME
- LUDACRIS, SATURDAY (OOOH OOOH)
- P.D., BOOM
- JOHN MAYER, NO SUCH THING
- MUSIQ, HALFCRAZY
- TWEET, CALL ME
- TRUST COMPANY, DOWNFALL
- CREED, ONE LAST BREATH
- QUARASHI, STICK 'EM UP
- YING YANG TWINS, SAY I YI YI
- PAULINA RUBIO, DON'T SAY GOODBYE
- BIG TYMERS, STILL FLY
- BOX CAR RACER, I FEEL SO
- DIRTY VEGAS, DAYS GO BY
- MOBY, WE ARE ALL MADE OF STARS
- KHIA, MY NECK, MY BACK
- AVRIL LAVIGNE, COMPLICATED
- TENACIOUS D, TRIBUTE
- BZK, GOTTS TA BE
- 311, AMBER
- INCUBUS, WARNING
- NAUGHTY BY NATURE FEA, FEELS GOOD
- STROKES, HARD TO EXPLAIN

- NEW ONS**
- KELLY OSBOURNE, PAPA DON'T PREACH
  - NELLY, HOT IN HERRE
  - WYCLEF JEAN, TWO WRONGS
  - ASHANTI, HAPPY
  - OUTKAST, LAND OF A MILLION DRUMS
  - DAVE MATTHEWS BANO, WHERE ARE YOU GOING

- SHERYL CROW, SOAK UP THE SUN
- NO DOUBT, HELLA GOOD
- JIMMY EAT WORLD, THE MIDDLE
- ANASTACIA, ONE DAY IN YOUR LIFE
- PINK, DON'T LET ME GET ME
- NICKELBACK, TOO BAD
- CHAD KROEGER, HERO
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- CREED, ONE LAST BREATH
- GOO GOO DOLLS, HERE IS GONE
- DEFAULT, WASTING MY TIME
- VANESSA CARLTON, A THOUSAND MILES
- MARC ANTHONY, I'VE GOT YOU
- CELINE DION, A NEW DAY HAS COME
- THE CORRS, WHEN THE STARS GO BLUE
- JOHN MAYER, NO SUCH THING
- MARY J. BLIGE, RAINY DAYZ
- MOBY, WE ARE ALL MADE OF STARS
- MICHELLE BRANCH, ALL YOU WANTED
- DIRTY VEGAS, DAYS GO BY
- LENNY KRAVITZ, STILLNESS OF HEART
- PAUL MCCARTNEY, YOUR LOVING FLAME
- COURSE OF NATURE, CAUGHT IN THE SUN
- PUDDLE OF MUDD, BLURRY
- GOO GOO DOLLS, SLIDE
- TOMMY LEE, HOLD ME DOWN
- BRANDY, FULL MOON
- USHER, I DON'T HAVE TO CALL
- THE CALLING, ADRIENNE
- NORAH JONES, DON'T KNOW WHY
- FIVE FOR FIGHTING, EASY TONIGHT
- ENRIQUE IGLESIAS, ESCAPE
- ALL STAR TRIBUTE, WHAT'S GOING ON
- MUSIQ, HALFCRAZY
- BASEMENT JAXX, WHERE'S YOUR HEAD AT
- ALANIS MORISSETTE, HANDS CLEAN
- TENACIOUS D, TRIBUTE
- PINK, GET THE PARTY STARTED
- NO DOUBT, HEY BABY
- ANGIE STONE, WISH I DIDN'T MISS YOU

- NEW ONS**
- KYLIE MINOGUE, LOVE AT FIRST SIGHT
  - KELLY OSBOURNE, PAPA DON'T PREACH
  - OUR LADY PEACE, SOMEWHERE OUT THERE

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 15, 2002



Continuous programming  
200 Jericho Quadrangle, Jericho, NY 11753

- NELLY, HOT IN HERRE (NEW)**  
**JIMMY EAT WORLD, SWEETNESS (NEW)**  
**TRUST COMPANY, DOWNFALL (NEW)**  
**THE VINES, GET FREE (NEW)**
- [OVEN FRESH]**
- KELLY OSBOURNE, PAPA DON'T PREACH
  - JERRY CANTRELL, ANGER RISING
  - STAINED, EPIPHANY
  - OASIS, STOP CRYING YOUR HEART OUT
  - GLASS JAW, COSMOPOLITAN BLOOD LOSS
  - DISHWALLA, SOMEWHERE IN THE MIDDLE



Continuous programming  
1515 Broadway, New York, NY 10036

- NEW**
- ASHANTI, HAPPY
  - STAINED, EPIPHANY
  - N.O.R.E., NOTHIN
  - AMERIE, WHY DON'T WE FALL IN LOVE
- mmUSIC**
- Continuous programming  
299 Queen St West, Toronto, Ontario M5V2Z5



Continuous programming  
1111 Lincoln Rd, Miami Beach, FL 33139

- NELLY FURTAO, ... ON THE RADIO (REMEMBER THE DAYS)**  
**NO DOUBT, HELLA GOOD**  
**KABAH, LA VIDA QUE VA**  
**DARREN HAYES, INSATIABLE**  
**GARBAGE, BREAKING UP THE GIRL**  
**KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD**  
**MOBY, WE ARE ALL MADE OF STARS**  
**JUANES, A DIOS LE PIDO**  
**WESTLIFE, A WORLD OF OUR OWN**  
**P.O.D., YOUTH OF THE NATION**  
**MARILYN MANSON, TAINTED LOVE**  
**PAULINA RUBIO, DON'T SAY GOODBYE**  
**EMINEM, WITHOUT ME**  
**PINK, GET THE PARTY STARTED**  
**BLINK-182, STAY TOGETHER FOR THE KIDS**  
**SHAKIRA, UNDERNEATH YOUR CLOTHES**  
**CREED, BULLETS**  
**KORN, HERE TO STAY**  
**BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN**



Continuous programming  
9697 E. Mineral Ave., Englewood, CO 80112

- LDNESTAR, NOT A DAY GOES BY
- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- STEVE AZAR, I DON'T HAVE TO BE ME (TIL MONDAY)
- BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)
- CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
- TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
- EMERSON DRIVE, I SHOULD BE SLEEPING
- TDBY KEITH, MY LIST
- GARY ALLAN, THE ONE
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- KENNY CHESNEY, THE GOOD STUFF
- DARRYL WORLEY, I MISS MY FRIEND
- WILLIE NELSON, MENDOCINO COUNTY LINE
- BLAKE SHELTON, O' RED
- BROOKS & DUNN, MY HEART IS LOST TO YOU
- TRICK PONY, JUST WHAT I OO
- MARK CHESNUTT, SHE WAS
- TRACE ADKINS, HELP ME UNDERSTAND
- SHANNON LAWSON, GOODBYE ON A BAD DAY



Continuous programming  
87, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong

- SHAKIRA, UNDERNEATH YOUR CLOTHES
- DARREN HAYES, INSATIABLE
- PINK, DON'T LET ME GET ME
- THE CALLING, WHEREVER YOU WILL GO
- ALANIS MORISSETTE, HANDS CLEAN
- SHERYL CROW, SOAK UP THE SUN
- NO DOUBT, HELLA GOOD
- BLUE, FLY BY
- MICHELLE BRANCH, ALL YOU WANTED
- ANGIE STONE, WISH I DIDN'T MISS YOU



2 hours weekly  
3900 Main St, Philadelphia, PA 19127

- LAURYN HILL, LINE WATER
- EMINEM, WITHOUT ME
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- DONELL JONES, YOU KNOW THAT I LOVE YOU
- TRUTH HURTS, ADDICTIVE
- ALICIA KEYS, HOW COME YOU DON'T CALL ME
- NAUGHTY BY NATURE, FEELS GOOD (DON'T WORRY 'BOUT A THING)
- STYLES, GOOD TIMES
- BRANDY, FULL MOON
- IRV GOTTI, DOWN 4 U
- JILL SCOTT, GIMME
- NAS, ONE MIC
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- "M\*E\*Y\*D", ROCK STAR
- BENZINO, SHINE LIKE SON



15 hours weekly  
10227 E 14th St, Oakland, CA 94603

- EMINEM, WITHOUT ME
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- ASHANTI, FOOLISH
- USHER, I DON'T HAVE TO CALL
- NAUGHTY BY NATURE, FEELS GOOD (DON'T WORRY 'BOUT A THING)
- BZK, GOTTS TA BE
- CRAIG DAVID, WALKING AWAY
- FAT JOE, WHAT'S LUV?
- GOO GOO DOLLS, HERE IS GONE
- NO DOUBT, HELLA GOOD
- ALICIA KEYS, HOW COME YOU DON'T CALL ME
- MOBY, WE ARE ALL MADE OF STARS
- BRANDY, FULL MOON
- IRV GOTTI, DOWN 4 U
- PAULINA RUBIO, DON'T SAY GOODBYE



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**MILLION-PLUS ENCORE:** Although it gave up more than 284,000 units of its initial sales splash to a unique holiday-weekend release, *The Eminem Show* still easily eclipses the 1 million milestone during its first full week of sales, tuning in 1.3 million units. With the 1.76 million opener of 2000's *The Marshall Mathers LP* in his back pocket, **Eminem** becomes the first solo artist to hit million-plus weeks with two different albums.

*Show* owns the fifth-largest week in Nielsen SoundScan's 11-year history, bumping **Britney Spears'** *Oops! ... I Did It Again* to sixth place by a margin of fewer than 3,000 units.

Eminem's latest is also the first title with a million-plus

frame since 'N Sync's *Celebrity* stormed The Billboard 200 with 1.88 million units in last year's Aug. 11 issue. Those two are the only albums to move 1 million units or more in one week since 2000, the remarkable year in which six different sets rang that bell. There have only been 11 albums to accomplish that feat since *Billboard* switched to Nielsen SoundScan data in 1991. Both of Eminem's earlier albums have shot into the top 10 on Top Pop Catalog Albums (4-2, up 31%, and 40-7, up 67.5%), confirming his huge popularity.

With the units sold over the Memorial Day weekend, *Show* has tallied 1.6 million copies in the span of about nine days. The first 2 million copies shipped to retail are a special edition that includes a DVD.

**BUT SOFT:** As reported here last week, *The Eminem Show* was originally ticketed for a June 4 release, but the street date was moved up twice when its content became widely available on the Internet. That it sold so well in spite of cyber piracy is a good news/bad news scenario for the music industry. On one hand, **Eminem** proves that an in-demand album can still move blockbuster numbers in the face of widespread downloads. The bad news is that even with *Show's* million-plus contribution, overall album sales are still down from the same week of 2001 (see Market Watch, page 6), continuing a trend we've seen all year.

In its second week atop The Billboard 200, **Staind's** *Break the Cycle* was No. 1 at this time last year with 326,000 units, a handsome number, but well off Eminem's current sum. It's the other 199 titles on the chart that cause the decline.

A year ago, each of the top six albums sold more than 100,000 units, while the No. 200 title stood above 6,000 units. This week, the runner-up album by **P. Diddy** and company is the only album besides *Show* to sell that much (117,000), and each of the albums from No. 164 on sells less than the No. 200 title in the June 16, 2001, *Billboard*.

Eminem's big numbers in a soft week yield a current-albums market share of 41.5% for Universal Music Group (UMG), the largest by any major in any week, breaking UMG's own record of 37.5%, set in November 2000. Universal's current albums share to date in 2002 is 29.07%, while BMG is second at 17.6%.

**BRIGHT LIGHTS:** Several adult-leaning albums percolate on The Billboard 200, and one of them—by rookie **Norah Jones**—continues to shape up as one of the year's most unexpected success stories. Aided in part by its inclusion in Circuit City's developing-artist program, which accounts for an 124% gain in that chain's stores, Jones' *Come Away With Me* rides an 11% gain to No. 19, just shy of the No. 17 peak she saw in the May 25 issue after singing on *Late Show With David Letterman*. Jones was one of the artists who participated in a **Willie Nelson** tribute concert that ran on USA Network, a special that raises Nelson's stock on the big chart (158-134, up 8%) and Top Pop Catalog Albums (a re-entry at No. 48, up 8%).

Jones' set was also one of five albums touted by VH1's **Bill Flanagan** on CBS' *Sunday Morning*, and all five see gains, including **Patty Griffin**, who re-enters The Billboard 200 at No. 181 (up 36%), **Gillian Welch** (up 112%, re-entering Top Independent Albums at No. 39), and **Cassandra Wilson** (up 51.5%, No. 2 on Top Jazz Albums).

Jones, also seen on VH1's *Jump Start*, has stirred increases in 10 of her 14 chart weeks. A June 4 visit to *Late Night With Conan O'Brien*, campaigns with Target Stores, Borders Group, Barnes & Noble, and TV ads on network affiliates in 10 markets and on MTV2 should continue that momentum.

Meanwhile, a stop on *The View* delivers **Josh Groban's** latest spike (24-17 on the big chart, up 12%), while the concert series on *Today* perks up **Shakira** (19-13, up 7%) and the *Spirit: Stallion of the Cimarron* soundtrack (89-45, up 70.5%), the latter the consequence of **Bryan Adams'** performance on the show.



## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**HOT START:** Los Angeles' favorite sons, **Red Hot Chili Peppers**, score their highest debut on The Billboard Hot 100 (No. 55) and Mainstream Rock Tracks (No. 12) and second-highest on Modern Rock Tracks (No. 9) with "By the Way." The Chili Peppers' highest Modern debut was the eventual No. 1 "Soul to Squeeze," which entered at No. 6 in August 1993.



"Way" is the highest Mainstream Rock debut thus far this year and the highest debut on Modern Rock Tracks since **Bush's** "The Chemicals Between Us" debuted at No. 8 in September 1999. "Way" is the Chili Peppers' 19th top 10 song on Modern Rock Tracks, breaking a three-way tie the band held with **Stone Temple Pilots** and **Smashing Pumpkins**. It now ranks fourth, trailing **U2** (29 top 10s), **Pearl Jam** (27) and **R.E.M.** (25).

The Chili Peppers can boast the longest history on Modern Rock Tracks of any act currently on that list, making their first chart appearance in 1989 with "Knock Me Down." Next in line is **Weezer** at No. 35 with "Dope Nose," as the band first charted with "Undone (The Sweater Song)" in 1994.

**TIGHTER AND TIGHTER:** With no new titles breaking the top 10 and 51 of the 60 titles on the chart claiming bullets, a late frost has fallen on Hot Country Singles & Tracks. After dipping 87 detections last issue, **Alan Jackson's** "Drive (For Daddy Gene)" gains 63 plays to dominate the chart for a fourth week.

Always a dependable traditionalist, Jackson has some like-minded company, including **Brad Paisley** and **Kevin Denney**. "I'm Gonna Miss Her (The Fishin' Song)," Paisley's steel-soaked ode to fishermen's priorities, steps 4-3, up 106 detections. Hatless traditionalist Denney takes the Hot Shot Debut at No. 52 with "Cadillac Tears," a danceable shuffle, one of a small handful of this minority style to compete on this chart in recent years.

Elsewhere on the chart, **Trick Pony** benefits from its top new group win at the May 22 Academy of Country Music Awards, as "Just What I Do" recovers from a spin deficit to bullet at No. 16, up 51 detections. Similarly, new duo **Hometown News** gets a second wind, as "Minivan" gains 111 spins (40-37) after posting a loss last issue.

Although Country Singles & Tracks is unusually crowded, three noteworthy superstar leaps declare war on the gridlock. **Dixie Chicks** garner their biggest second week ever, as "Long Time Gone" gallops 37-26 and claims the chart's biggest gain, up 893 detections. **Tim McGraw** captures the most Airplay Adds with 38 new stations, as "Unbroken" jumps 45-30. **Toby Keith's** "Courtesy of the Red, White and Blue (The Angry American)" commands Airpower status and hops 22-17.

**IT'S NOT ABOUT A SPRAIN:** Although it has been bubbling under for more than a year, "My Neck, My Back" by **Khia** earns Greatest Gainer/Sales honors in its sixth week on Hot R&B/Hip-Hop Singles & Tracks, moving 59-51. The single re-enters Hot R&B/Hip-Hop Singles Sales at No. 30, nearly doubling its sales. It also gains 2.5 million in audience.

The racy record was initially released and worked to radio by Khia's independent label, Dirty Down, with marginal reception. Earlier this year, "My Neck, My Back" was included on the *Dark Angel* soundtrack, propelling it onto the charts. Artemis then began distributing Khia's album *Thug Misses*, which appears twice on hot R&B/Hip-Hop Albums at Nos. 26 and 55, as Artemis doesn't take returns on the Dirty Down-distributed versions. Khia, who is No. 1 on Heatseekers, most recently recorded a new version of "My Neck, My Back" titled "The Nets Are Back," cheerleading the basketball team against the Lakers in the NBA finals.

**SUPER HERO:** **Chad Kroeger** and **Josey Scott's** "Hero" takes the top spot on Mainstream Rock Tracks, ending the four-week run of **Godsmack's** "I Stand Alone." "Hero" becomes the second straight song from a movie soundtrack to hit No. 1, with *Spider-Man* replacing *The Scorpion King*. Since **Nickelback's** "How You Remind Me" hit No. 1 last September, there have been six No. 1 songs at mainstream (including the band's "Too Bad") with Kroeger playing a role in half of them. Last issue, "Hero" became the first rock song in 2002 to earn Greatest Gainer/Airplay honors on The Billboard Hot 100 and is the second-highest airplay gainer this issue, climbing 18-13. "Hero" also holds at No. 1 on Modern Rock Tracks for a second week.

Additional reporting by Steven Graybow and Anthony Colombo in New York.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														WEEKS ON CHART
			<b>NUMBER 1/GREATEST GAINER</b> 2 Weeks At Number 1				50	21				<b>AMY GRANT</b> A&M 493318/INTERSCOPE (18 98 CD)	Legacy...Hymns & Faith	21
1	1	—	<b>EMINEM</b> WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98)	The Eminem Show	1	51	40	25			<b>VAN MORRISON</b> EXILE/UNIVERSAL 589177/UMRG (18 98 CD)	Down The Road	25	
2	2	1	<b>VARIOUS ARTISTS</b> BAD BOY 73062*/ARISTA (12 98/18 98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	52	50	32			<b>NAUGHTY BY NATURE</b> TVT 2340* (13 98/17 98)	Icons	15	
3	5	7	<b>ASHANTI</b> ▲ <sup>2</sup> MURDER INC./DEF. JAM 586830*/IDJMG (12 98/18 98)	Ashanti	1	53	54	47	26		<b>FAT JOE</b> ▲ TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	21	
4	4	2	<b>CAM'RON</b> RDC-A-FELLA/DEF. JAM 586786*/IDJMG (12 98/18 98)	Come Home With Me	2	54	57	48	1		<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12 98/18 98)	Ecstasy	6	
5	6	8	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1	55	60	55	10		<b>DEFAULT</b> ● TVT 2310 (11 98 CD) ▲	The Fallout	51	
6	3	—	<b>MARC ANTHONY</b> COLUMBIA 85388/CRG (6 98 EQ/18 98)	Mended	3	56	62	58	7		<b>JACK JOHNSON</b> ENJOY/UNIVERSAL 860994/UMRG (18 98 CD) ▲	Brushfire Fairytales	56	
7	11	10	<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12 98/18 98)	C'mon, C'mon	2	57	63	60	2		<b>INCUBUS</b> ▲ IMMORTAL 85277*/EPIC (12 98 EQ/18 98)	Morning View	2	
8	9	13	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1	58	52	43	11		<b>BONNIE RAITT</b> CAPITOL 31816 (12 98/18 98)	Silver Lining	13	
9	8	9	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12 98/19 98)	Now 9	1	59	48	38	10		<b>SOUNDTRACK</b> ● UNIVERSAL 017115/UMRG (19 98 CD)	The Scorpion King	5	
10	7	5	<b>MUSIQ</b> DEF SOUL 586772*/IDJMG (12 98/18 98)	Justisen (Just Listen)	1	60	68	74	44		<b>CRAIG DAVID</b> ▲ WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98)	Born To Do It	11	
11	14	11	<b>SOUNDTRACK</b> ● ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12 98 EQ/18 98)	Spider-Man	4	61	70	61	10		<b>YING YANG TWINS</b> COLLIPARK/N THE PAINT 8375/KOCH (12 98/17 98)	Alley: The Return Of The Ying Yang Twins	58	
12	15	12	<b>BIG TYMERS</b> ● CASH MONEY/UNIVERSAL 860997*/UMRG (18 98 CD)	Hood Rich	1	62	59	52	24		<b>NAS</b> ▲ ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	Stillmatic	5	
13	19	16	<b>SHAKIRA</b> ▲ <sup>3</sup> EPIC 63900 (12 98 EQ/18 98)	Laundry Service	3	63	58	54	8		<b>GOO GOO DOLLS</b> WARNER BROS. 48206 (18 98 CD)	Gutterflower	4	
14	13	—	<b>VARIOUS ARTISTS</b> SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12 98 EQ/18 98)	Off The Hook	13	64	65	71	21		<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 67880/RLG (11 98/17 98)	Part II	31	
15	10	4	<b>MOBY</b> V2 27127* (10 98/19 98)	18	4	65	72	56	9		<b>ENYA</b> ▲ <sup>5</sup> REPRISE 47426/WARNER BROS. (12 98/18 98)	A Day Without Rain	2	
16	20	15	<b>PINK</b> ▲ <sup>3</sup> ARISTA 14718 (12 98/18 98)	M!ssundaztood	6	66	66	68	9		<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83482*/AG (12 98/18 98)	Cocky	7	
17	24	18	<b>JOSH GROBAN</b> ▲ 148 REPRISE 48154/WARNER BROS. (18 98 CD) ▲	Josh Groban	8	67	39	—	2		<b>TOMMY LEE</b> MCA 112856 (18 98 CD)	Never A Dull Moment	39	
18	17	17	<b>SOUNDTRACK</b> ▲ <sup>5</sup> LOST HIGHWAY/MERCURY 170069/IDJMG (12 98/19 98)	O Brother, Where Art Thou?	1	68	75	69	15		<b>KIRK FRANKLIN</b> ● GOSP CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	4	
19	26	35	<b>NORAH JONES</b> ● BLUE NOTE 37838/CAPITOL (9 98 CD) ▲	Come Away With Me	17	69	61	50	11		<b>R. KELLY &amp; JAY-Z</b> ▲ RDC-A-FELLA/DEF. JAM 586783*/IDJMG (12 98/18 98)	The Best Of Both Worlds	2	
20	18	26	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12 98/18 98)	Drive	1	70	94	90	28		<b>HOOBASTANK</b> ● ISLAND 586435/IDJMG (18 98 CD) ▲	Hoobastank	25	
21	28	22	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) ▲	Room For Squares	21	71	56	27	3		<b>RUFF ENDZ</b> EPIC 85691* (12 98 EQ/12 98)	Someone To Love You	27	
22	16	3	<b>WEEZER</b> Geffen 493241*/INTERSCOPE (18 98 CD)	Maladroit	3	72	82	79	7		<b>BRITNEY SPEARS</b> ▲ <sup>4</sup> JIVE 41776/ZOMBA (12 98/18 98)	Britney	1	
23	25	19	<b>VANESSA CARLTON</b> A&M 493307/INTERSCOPE (18 98 CD)	Be Not Nobody	5	73	78	73	5		<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12 98/18 98)	Acoustic Soul	10	
24	23	14	<b>LAURYN HILL</b> COLUMBIA 86580/CRG (16 98 EQ/18 98)	MTV Unplugged No. 2.0	3	74	71	121	37		<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5	
25	27	24	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	Come Clean	9	75	77	132	59		<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12 98/18 98)	Steers & Stripes	4	
26	35	29	<b>NO DOUBT</b> ▲ INTERSCOPE 493158* (12 98/18 98)	Rock Steady	9	76	67	76	40		<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18 98)	Pull My Chain	9	
27	31	28	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/IDJMG (12 98/18 98)	Silver Side Up	2						<b>HEATSEEKER IMPACT</b>			
28	30	20	<b>LINKIN PARK</b> ▲ <sup>8</sup> WARNER BROS. 47755 (12 98/18 98)	[Hybrid Theory]	2	77	115	118	6		<b>THE HIVES</b> EPITAPH/SIRE 48327*/WARNER BROS. (16 98 CD) ▲	Veni Vidi Vicious	77	
29	12	—	<b>BOX CAR RACER</b> MCA 112894 (18 98 CD)	Box Car Racer	12	78	73	64	14		<b>ALANIS MORISSETTE</b> ▲ MAVERICK 47988/WARNER BROS. (18 98 CD)	Under Rug Swept	1	
30	34	37	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12 98 EQ/18 98)	J To Tha L-O! The Remixes	1	79	74	62	5		<b>RASCAL FLATTS</b> ▲ LYRIC STREET 16501/HOLLYWOOD (11 98/18 98) ▲	Rascal Flatts	43	
31	32	23	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF. JAM SOUTH 586446*/IDJMG (12 98/19 98)	Word Of Mouf	3	80	69	59	6		<b>WILCO</b> NONESUCH 79669/AG (17 98 CD)	Yankee Hotel Foxtrot	13	
32	37	31	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12 98/18 98)	Full Moon	2	81	81	88	9		<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12 98/18 98)	Greatest Hits	4	
33	36	30	<b>SYSTEM OF A DOWN</b> ▲ <sup>2</sup> AMERICAN/COLUMBIA 86059*/CRG (12 98 EQ/18 98)	Toxicity	1	82	91	77	27		<b>BUSTA RHYMES</b> ▲ J 20009* (12 98/18 98)	Genesis	7	
34	46	34	<b>TWEET</b> ● THE GOLD MIND/ELEKTRA 62746/EEG (12 98/18 98)	Southern Hummingbird	3	83	84	75	8		<b>MICHAEL W. SMITH</b> ● REUNION 10025/ZOMBA (11 98/17 98)	Worship	20	
35	42	42	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 112808* (12 98/18 98)	No More Drama (2002)	14	84	97	94	14		<b>ANGIE STONE</b> ● J 20013* (12 98/18 98)	Mahogany Soul	22	
36	22	36	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA (12 98/18 98)	Ultimate Manilow	3	85	64	66	12		<b>N*E*R*D*</b> VIRGIN 11521 (10 98 CD)	In Search Of...	61	
37	44	40	<b>ENRIQUE IGLESIAS</b> ▲ <sup>2</sup> INTERSCOPE 493148 (12 98/18 98)	Escape	2	86	76	84	9		<b>THE WHITE STRIPES</b> SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13 98 CD) ▲	White Blood Cells	61	
38	41	44	<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BROS. (17 98 CD)	The Spirit Room	28	87	100	97	85		<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12 98/18 98)	Shrek	28	
39	38	33	<b>NAPPY ROOTS</b> ● ATLANTIC 83524/AG (17 98/11 98)	Watermelon, Chicken & Gritz	24	88	86	89	58		<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12 98/18 98)	Set This Circus Down	2	
40	53	53	<b>JIMMY EAT WORLD</b> ● DREAMWORKS 450334*/INTERSCOPE (17 98 CD)	Jimmy Eat World	40	89	88	81	10		<b>KYLIE MINOGUE</b> ● CAPITOL 37670 (6 98/17 98)	Fever	3	
41	45	41	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF. JAM 586437*/IDJMG (12 98/19 98)	Pain Is Love	1	90	119	124	32		<b>TENACIOUS D</b> EPIC 86234* (18 98 EQ CD)	Tenacious D	33	
42	43	45	<b>B2K</b> ● EPIC 85457 (12 98 EQ/18 98)	B2K	2	91	93	67	4		<b>CEE-LO</b> ARISTA 14682* (12 98/18 98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11	
43	29	6	<b>RUSH</b> ANTHEM/ATLANTIC 83531/AG (12 98/18 98)	Vapor Trails	6	92	96	96	8		<b>UNWRITTEN LAW</b> INTERSCOPE 493139* (14 98 CD)	Elva	69	
44	47	39	<b>USHER</b> ▲ <sup>3</sup> ARISTA 14715* (12 98/18 98)	8701	4	93	135	131	33		<b>THE CALLING</b> ● RCA 67585 (11 98/17 98) ▲	Camino Palmero	36	
			<b>PACESETTER</b>				94	111	111	88		<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67976/RLG (12 98/18 98)	Greatest Hits	13
45	89	—	<b>SOUNDTRACK</b> A&M 493304/INTERSCOPE (15 98 CD)	Spirit: Stallion Of The Cimarron	45	95	110	99	54		<b>STAIN'D</b> ▲ <sup>4</sup> FLIPIELEKTRA 62626/EEG (12 98/18 98)	Break The Cycle	1	
46	49	46	<b>P.O.D.</b> ▲ <sup>2</sup> ATLANTIC 83475*/AG (11 98/17 98)	Satellite	6	96	106	91	50		<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	[Ghetto Love]	9	
47	33	21	<b>SOUNDTRACK</b> ● SONY CLASSICAL 89932 (18 98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6	97	85	114	77		<b>TRAVIS TRITT</b> ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11 58 EQ/17 98)	Down The Road I Go	51	
48	51	51	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13075 (11 98/18 98)	Weathered	1	98	118	107	77		<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12 98/17 98)	Totally Country	12	
49	55	49	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12 98/18 98)	Songs In A Minor	1						<b>HOT SHOT DEBUT</b>			
			<b>SOUNDTRACK</b> DMZ/COLUMBIA 86534/CRG (18 98 EQ CD)	Divine Secrets Of The Ya-Ya Sisterhood	99	99							99	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
100	113	105	15	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	151	171	155	1	<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
101	83	70	1	<b>CHER</b> WARNER BROS. 47619 (12.98/18.98)	Living Proof	9	152	161	144	29	<b>ROB ZOMBIE</b> Geffen 493147/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
102	105	122	1	<b>TRICK PONY</b> WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91	153	154	—	1	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b> SONY CLASSICAL 89782 (18.98 ED)	Silk Road Journeys: When Strangers Meet	153
103	112	133	1	<b>LONESTAR</b> BNA 67011/RLG (12.98/18.98)	I'm Already There	9	154	87	—	2	<b>SUPERJOINT RITUAL</b> SANCTUARY 70001/NAVARRE (13.98/19.98)	Use Once And Destroy	87
104	95	93	21	<b>MERCYME</b> IND/WORLD 86133/WARNER BROS. (16.98 CD) #	Almost There	67	155	160	123	26	<b>OUTKAST</b> ARISTA 26093 (12.98/18.98)	Big Boi & Dre Present... OutKast	18
105	137	151	4	<b>THE STROKES</b> RCA 68101 (17.98 CD)	Is This It	33	156	148	157	1	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	119
106	127	117	46	<b>AALIYAH</b> BLACKGROUND 10062 (12.98/18.98)	Aaliyah	1	157	144	125	7	<b>VARIOUS ARTISTS</b> SPARROW 3887 (16.98 CD)	Dove Hits 2002	74
107	114	103	1	<b>LOUIE DEVITO</b> DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie Devito's Dance Factory	92	158	143	115	71	<b>MYSTIKAL</b> JIVE 41770/ZOMBA (12.98/18.98)	Tarantula	25
108	122	109	96	<b>SOUNDTRACK</b> CURB 78703 (11.98/17.98)	Coyote Ugly	10	159	153	127	31	<b>OZZY OSBOURNE</b> EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
109	92	63	4	<b>TOM WAITS</b> ANTI- 86679/EPITAPH (17.98 CD)	Blood Money	32	160	170	135	16	<b>PRINCE</b> WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
110	102	87	10	<b>VARIOUS ARTISTS</b> SMACK DOWN/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	161	133	106	1	<b>NEIL YOUNG</b> REPRISE 48111/WARNER BROS. (18.98 CD)	Are You Passionate?	10
111	138	175	3	<b>KHIA FEATURING DSD</b> DIRTY DOWN 75132/ARTEMIS (17.98 CD) #	Thug Misses	111	162	134	72	1	<b>3RD STRIKE</b> HOLLYWOOD 162344 (12.98 CD)	Lost Angel	72
112	121	108	59	<b>SOUNDTRACK</b> INTERSCOPE 430305 (12.98/18.98)	Moulin Rouge	3	163	159	116	3	<b>C-MURDER</b> D3 9993/RIVIERA (19.98 CD)	Tru Dawgs	67
113	99	86	6	<b>ELVIS COSTELLO</b> ISLAND 58675/IDJMG (18.98 CD)	When I Was Cruel	20	164	162	130	1	<b>SOUNDTRACK</b> V2 27119 (12.98/18.98)	I Am Sam	20
114	104	92	2	<b>REMY SHAND</b> MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39	165	151	129	1	<b>MICHAEL BOLTON</b> JIVE 41780/ZOMBA (12.98/18.98)	Only A Woman Like You	36
115	124	78	6	<b>BIG MOE</b> WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29	166	183	182	87	<b>LENNY KRAVITZ</b> VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
116	98	65	4	<b>TOM WAITS</b> ANTI- 86632/EPITAPH (17.98 CD)	Alice	33	167	176	160	29	<b>ROD STEWART</b> WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
117	125	141	71	<b>JENNIFER LOPEZ</b> EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	168	174	148	67	<b>VARIOUS ARTISTS</b> INTEGRITY 6100/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
118	131	119	31	<b>U2</b> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	169	177	139	41	<b>MAXWELL</b> COLUMBIA 67136/CRG (12.98 EQ/18.98)	Now	1
119	163	170	15	<b>FLAW</b> REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) #	Through The Eyes	119	170	186	169	1	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
120	116	95	4	<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54	171	173	154	9	<b>ADEMA</b> ARISTA 14636 (11.98/17.98)	Adema	27
121	117	98	6	<b>RL</b> J 20012 (12.98/17.98)	RL:Ements	53	172	167	57	1	<b>THE GET UP KIDS</b> HERDES & VILLAINS 370/VAGRANT (15.98 CD)	Dn A Wire	57
122	107	—	—	<b>THE DAYTON FAMILY</b> IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	107	173	200	113	1	<b>FOREIGNER</b> ATLANTIC 78266/RHINO (12.98/18.98)	Complete Greatest Hits	80
123	123	112	11	<b>JIMMY BUFFETT</b> MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5	174	RE-ENTRY	7	7	<b>GORDON LIGHTFOOT</b> RHINO 78287 (12.98/18.98)	Complete Greatest Hits	128
124	132	102	70	<b>DIANA KRALL</b> VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	175	190	172	5	<b>TRAIN</b> AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
125	156	149	1	<b>THE BEATLES</b> APPLE 73025/CAPITOL (12.98/18.98)	1	1	176	RE-ENTRY	10	10	<b>INDIGO GIRLS</b> EPIC 86401 (18.98 EQ CD)	Become You	30
126	150	82	—	<b>SOUNDTRACK</b> Geffen 49331/INTERSCOPE (18.98 CD)	WWF: Tough Enough 2	82	177	146	101	5	<b>ALI</b> FO' REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	24
127	—	—	—	<b>DJ PAUL</b> D-EVIL 3600/STREET LEVEL (10.98/17.98) #	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	127	178	RE-ENTRY	3	3	<b>MUSHROOMHEAD</b> UNIVERSAL 016430/UMRG (12.98 CD) #	XX	178
128	129	104	11	<b>GLENN LEWIS</b> EPIC 85787 (12.98 EQ/17.98)	World Outside My Window	4	179	187	164	44	<b>FIVE FOR FIGHTING</b> AWARE/COLUMBIA 63759/CRG (12.98 EQ/17.98) #	America Town	54
129	90	—	—	<b>VARIOUS ARTISTS</b> MCA 58328 (18.98 CD)	NASCAR Dn Fox: Crank It Up	90	180	180	—	2	<b>BADLY DRAWN BOY</b> ARTISTDIRECT 01019 (17.98 CD) #	About A Boy (Soundtrack)	180
130	80	—	—	<b>NOFX</b> FAT WRECK CHORDS 641 (16.98 CD)	45 Dr 46 Songs That Weren't Good Enough To Go Dn Dur Dther Records	80	181	RE-ENTRY	3	3	<b>PATTY GRIFFIN</b> ATO 21504 (17.98 CD) #	1000 Kisses	101
131	120	85	4	<b>COAL CHAMBER</b> ROADRUNNER 61848/IDJMG (18.98 CD)	Dark Days	34	182	RE-ENTRY	12	12	<b>JOHN TESH</b> FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
132	109	80	5	<b>BLACKALICIOUS</b> MCA 112806 (14.98 CD)	Blazing Arrow	49	183	179	189	60	<b>JO DEE MESSINA</b> CURB 77977 (11.98/17.98)	Burn	19
133	141	110	4	<b>WILL DOWNING</b> GRP 589610/VG (18.98 CD)	{Sensual Journey}	90	184	178	145	5	<b>TREY ANASTASIO</b> ELEKTRA 62749/EEG (18.98 CD)	Trey Anastasio	45
134	158	153	1	<b>WILLIE NELSON</b> LDS HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43	185	182	152	4	<b>EARSHOT</b> WARNER BROS. 47961 (11.98 CD)	Letting Go	82
135	166	159	12	<b>THE CORRS</b> 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52	186	RE-ENTRY	6	6	<b>MICHELLE WILLIAMS</b> MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57
136	152	142	66	<b>DAVE MATTHEWS BAND</b> RCA 67988 (11.98/18.98)	Everyday	1	187	108	—	2	<b>EMERSON DRIVE</b> DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98) #	Emerson Drive	108
137	175	185	20	<b>GREEN DAY</b> REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40	188	RE-ENTRY	7	7	<b>SOUNDTRACK</b> REPRISE 48109/WARNER BROS. (18.98 CD)	Vanilla Sky	109
138	128	83	4	<b>VARIOUS ARTISTS</b> THE LABEL/ELEKTRA 62762/EEG (18.98 CD)	The Family Values Tour 2001	55	189	192	—	103	<b>SARA EVANS</b> RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
139	149	137	28	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	190	RE-ENTRY	6	6	<b>ORIGINAL CAST RECORDING</b> DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
140	145	128	24	<b>LIL BOW WOW</b> SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11	191	197	174	11	<b>ANN NESBY</b> IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It Dn Paper	62
141	140	126	42	<b>DROWNING POOL</b> WIND-UP 13065 (18.98 CD)	Sinner	14	192	RE-ENTRY	10	10	<b>SOUNDTRACK</b> WARNER SUNSET/SONY/ATLANTIC 83491/AG (12.98/18.98)	Harry Potter And The Sorcerer's Stone	48
142	169	150	51	<b>BLINK-182</b> MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	193	172	136	4	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.	105
143	165	143	75	<b>NELLY FURTADO</b> DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24	194	RE-ENTRY	21	21	<b>MICHAEL JACKSON</b> EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85
144	181	180	13	<b>311</b> VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10	195	194	166	43	<b>PETE YORN</b> COLUMBIA 86244/CRG (7.98 EQ/12.98) #	musicforthemorningafter	111
145	155	140	101	<b>NELLY</b> FO' REEL/UNIVERSAL 157743/UMRG (12.98/18.98)	Country Grammar	1	196	RE-ENTRY	4	4	<b>TOOL</b> TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
146	157	—	—	<b>VARIOUS ARTISTS</b> VP 1679 (9.98/16.98)	Reggae Gold 2002	146	197	RE-ENTRY	—	—	<b>ALIEN ANT FARM</b> NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANTHology	11
147	164	134	29	<b>JEWEL</b> ATLANTIC 83519/AG (12.98/18.98)	This Way	9	198	NEW	1	1	<b>AFU-R</b> D&D/IN THE PAINT 8356/KOCH (12.98/17.98) #	Life Force Radio	198
148	126	—	—	<b>THALIA</b> EMI LATIN 39573 (10.98/17.98) #	Thalia	126	199	RE-ENTRY	15	15	<b>FRANK SINATRA</b> REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32
149	142	120	10	<b>BAHA MEN</b> S-CURVE 37980/CAPITOL (6.98/18.98)	Move It Like This	57	200	130	—	2	<b>THE BREEDERS</b> 4AD/ELEKTRA 62766/EEG (18.98 CD)	title TK	130
150	168	138	5	<b>JOE</b> JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32							

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

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

JUNE 15 2002 **Billboard** TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	<b>ETTA JAMES &amp; THE ROOTS BAND</b>	PRIVATE MUSIC 11833/PCA	Burnin' Down The House
2	3	2	<b>B.B. KING &amp; ERIC CLAPTON</b>	DUCK REPRISE 47612/WARNER BROS.	Riding With The King
3	4	2	<b>VARIOUS ARTISTS</b>	NARM 50007	Get The Blues!
4	6	1	<b>ETTA JAMES</b>	CHESS 112498/MCA	Love Songs
5	8	1	<b>DELBERT MCCLINTON</b>	NEW WEST 6024	Nothing Personal
6	7	1	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b>	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
7	5	1	<b>COREY HARRIS</b>	ROUNDER 613194	Downhome Sophisticate
8	2	1	<b>PEGGY SCOTT-ADAMS</b>	MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
9	9	1	<b>ROBBEN FORD</b>	CONCORD 2112	Blue Moon
10	14	1	<b>MARCIA BALL</b>	ALLIGATOR 4879	Presumed Innocent
11	12	1	<b>BUDDY GUY</b>	SILVERTONE 41751/ZOMBA	Sweet Tea
12	11	1	<b>TAB BENOIT</b>	TELARC BLUES 83530/TELARC	Wetlands
13	11	1	<b>VARIOUS ARTISTS</b>	UTV 556176	Pure Blues
14	11	1	<b>JIMMY THACKERY &amp; THE DRIVERS</b>	TELARC BLUES 83540/TELARC	We Got It
15	13	1	<b>JOHN LEE HOOKER &amp; MUDDY WATERS</b>	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations

JUNE 15 2002 **Billboard** TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	<b>VARIOUS ARTISTS</b>	VP 1679*	Reggae Gold 2002
2	2	1	<b>BOUNTY KILLER</b>	VP 1641*	Ghetto Dictionary: The Art Of War
3	3	1	<b>UB40</b>	VIRGIN 50525	The Very Best Of UB40
4	2	1	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
5	5	1	<b>BOUNTY KILLER</b>	VP 1681*	Ghetto Dictionary: The Mystery
6	5	1	<b>SHAGGY</b>	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
7	4	1	<b>VARIOUS ARTISTS</b>	VP 1680*	Soca Gold 2002
8	8	1	<b>DAMIAN "JR. GONG" MARLEY</b>	MOTOWN 014742/UMRG	Halfway Tree
9	7	1	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND/UTV 542855/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
10	6	1	<b>CAPLETON</b>	DAVID HOUSE 1625*/VP	Still Blazin
11	13	1	<b>TANTO METRO &amp; DEVONTE</b>	SHOCKING VIBES 1821*/VP	The Beat Goes On
12	11	1	<b>VARIOUS ARTISTS</b>	BORICUA GUERRERO 51114	Planet Reggae
13	9	1	<b>VARIOUS ARTISTS</b>	JAMODOWN 40058	Dancehall Xplosion 2002
14	10	1	<b>VARIOUS ARTISTS</b>	JAMODOWN 40059	Reggae Xplosion 2002
15	15	1	<b>VARIOUS ARTISTS</b>	GREENSLEEVES 4003	The Biggest Ragga Dancehall Anthems 2001

JUNE 15 2002 **Billboard** TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	<b>BAHA MEN</b>	S-CURVE 31991/CAPITOL	Move It Like This
2	3	1	<b>PILAR MONTENEGRO</b>	UNIVISION 310026	Desahogo
3	4	1	<b>ANGELIQUE KIDJO</b>	COLUMBIA 85799/CRG	Black Ivory Soul
4	2	1	<b>SOUNDTRACK</b>	MILAN 35981	Monsoon Wedding
5	5	1	<b>ISRAEL KAMAKAWIWO'OLE</b>	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
6	6	1	<b>THE CHIEFTAINS</b>	RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
7	7	1	<b>DAVID VISAN</b>	GEORGE V 71002	Buddha-Bar IV
8	8	1	<b>DAVE SEAMAN</b>	GLOBAL UNDERGROUND 34022	Global Underground 022: Melbourne
9	9	1	<b>BAHA MEN</b>	S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
10	11	1	<b>SOUNDTRACK</b>	VIRGIN 10790	Amelie
11	10	1	<b>OLIVER MTUKUDZI</b>	PUTUMAYO 199	Vhunze Moto
12	12	1	<b>VARIOUS ARTISTS</b>	PUTUMAYO 198	World Lounge
13	13	1	<b>VARIOUS ARTISTS</b>	WAGRAM 79581/MUSICRAMA	Paris Lounge 2: Paris By Night 12.00 A.M.
14	14	1	<b>PARIS COMBO</b>	ARK 21 810079	Attraction
15	15	1	<b>SUSANA BACA</b>	LUAKA BDP 11946/VIRGIN	Espiritu Vivo

JUNE 15 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	27	<b>AMY GRANT</b>	WORD 86211	Satellite
2	2	1	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 70037/PROVIDENT	Legacy...Hymns & Faith
3	3	1	<b>MICHAEL W. SMITH</b>	REUNION 10025/PROVIDENT	The Rebirth Of Kirk Franklin
4	4	1	<b>MERCYME</b>	IND 86133/WORD	Worship
5	5	1	<b>VARIOUS ARTISTS</b>	SPARROW 8887/CHORDANT	Almost There
6	7	1	<b>VARIOUS ARTISTS</b>	INTEGRITY 61007/TIME LIFE	Dove Hits 2002
7	9	1	<b>VARIOUS ARTISTS</b>	INTEGRITY 61007/TIME LIFE	Songs 4 Worship—Shout To The Lord
8	10	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/CHORDANT	Believe
9	18	1	<b>JOHN TESH</b>	FAITH MD/GARDEN CITY 34591/WORD	A Deeper Faith
10	13	1	<b>MICHELLE WILLIAMS</b>	MUSIC WORLD/COLUMBIA 82272/WORD	Heart To Yours
11	12	1	<b>THIRD DAY</b>	ESSENTIAL 10668/PROVIDENT	Come Together
12	6	1	<b>PILLAR</b>	FLICKER 2606/CHORDANT	Fireproof
13	14	1	<b>JARS OF CLAY</b>	ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhhour
14	8	1	<b>MXPX</b>	TOOTH & NAIL 1196/CHORDANT	Ten Years And Running
15	17	1	<b>REBECCA ST. JAMES</b>	FOREFRONT 2587/CHORDANT	Worship God
16	16	1	<b>PLUS ONE</b>	143 ATLANTIC 83527/WORD	Obvious
17	23	1	<b>DONNIE MCCLURKIN</b>	VERITY 43150/PROVIDENT	Live In London And More...
18	21	1	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 1770/CHORDANT	Declaration
19	19	1	<b>VARIOUS ARTISTS</b>	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1350/CHORDANT	WOW Hits 2002
20	15	1	<b>VARIOUS ARTISTS</b>	SIXSTEP/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
21	22	1	<b>ZOEGIRL</b>	SPARROW 1828/CHORDANT	Life
22	20	1	<b>NEWSBOYS</b>	SPARROW 1848/CHORDANT	Thrive
23	25	1	<b>RACHAEL LAMPA</b>	WORD 86182	Kaleidoscope
24	24	1	<b>WOMEN OF FAITH</b>	INTEGRITY 82198/WORD	Sensational Life
25	11	1	<b>PAX217</b>	FOREFRONT 5285/CHORDANT	Engage
26	28	1	<b>COMMISSIONED</b>	VERITY 43190/PROVIDENT	The Commissioned Reunion "Live"
27	27	1	<b>KURT CARR &amp; THE KURT CARR SINGERS</b>	GOSPO CENTRIC 70016/PROVIDENT	Awesome Wonder
28	26	1	<b>VARIOUS ARTISTS</b>	ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
29	30	1	<b>NICOLE C. MULLEN</b>	WORD 86127	Talk About It
30	31	1	<b>GINNY OWENS</b>	ROCKETOWN 86189/WORD	Something More
31	32	1	<b>WOODY ROCK</b>	GOSPO CENTRIC 70030/PROVIDENT	Soul Music
32	35	1	<b>TOBYMAC</b>	FOREFRONT 5294/CHORDANT	Momentum
33	33	1	<b>TONEX</b>	VERITY/JIVE 43177/PROVIDENT	02
34	34	1	<b>OUT OF EDEN</b>	GOTEE 2850/CHORDANT	This Is Your Life
35	38	1	<b>BISHOP T.D. JAKES</b>	DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT	Woman Thou Art Loosed: Worship 2002—Run To The Water... The River Within
36	38	1	<b>THIRD DAY</b>	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
37	29	1	<b>PAUL COLEMAN TRIO</b>	ESSENTIAL 10686/PROVIDENT	New Map Of The World
38	37	1	<b>RELIENT K</b>	GOTEE 2842/CHORDANT	The Anatomy Of The Tongue In Cheek
39	37	1	<b>JUMP 5</b>	SPARROW 1913/CHORDANT	Jump 5
40	24	1	<b>JOHN REUBEN</b>	GOTEE 2866/CHORDANT	Hindsight

JUNE 15 2002 **Billboard** TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	<b>KIRK FRANKLIN</b>	GOSPO CENTRIC 70017/ZOMBA	The Rebirth Of Kirk Franklin
2	2	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG	Believe
3	3	1	<b>MICHELLE WILLIAMS</b>	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
4	4	1	<b>VARIOUS ARTISTS</b>	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
5	5	1	<b>DONNIE MCCLURKIN</b>	VERITY 43150/ZOMBA	Live In London And More...
6	7	1	<b>COMMISSIONED</b>	VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
7	6	1	<b>KURT CARR &amp; THE KURT CARR SINGERS</b>	GOSPO CENTRIC 70016/ZOMBA	Awesome Wonder
8	8	1	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b>	CRYSTAL ROSE 20360/EMI GOSPEL	Go Get Your Life Back
9	9	1	<b>WOODY ROCK</b>	GOSPO CENTRIC 70030/ZOMBA	Soul Music
10	12	1	<b>BRENT JONES + T.P. MOBB</b>	HOLY ROLLER 20323/EMI GOSPEL	beautiful
11	10	1	<b>SHEKINAH GLORY MINISTRY</b>	KINGDOM 001	Praise Is What I Do
12	11	1	<b>TONEX</b>	VERITY/JIVE 43177/ZOMBA	02
13	10	1	<b>VANESSA WILLIAMS</b>	BAJADA 5392/LIGHT	Vanessa
14	13	1	<b>BISHOP T.D. JAKES</b>	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002—Run To The Water... The River Within
15	26	1	<b>RAY BADA</b>	GOSPO CENTRIC 70039/ZOMBA	Mission K.O.B. (Keep On Believin')
16	20	1	<b>THE WINANS</b>	WARNER BROS. 78280/RHINO	The Very Best Of
17	16	1	<b>BEBE</b>	MOTOWN 016705/UMRG	Live And Up Close
18	14	1	<b>TAKE 6</b>	WARNER BROS. 48003	Beautiful World
19	18	1	<b>THE BROOKLYN TABERNACLE CHOIR</b>	M2.0 COMMUNICATIONS/WORD 86186/WARNER BROS.	Be Glad
20	17	1	<b>ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY</b>	AMEN 1503	Turn It Around
21	25	1	<b>NEW CREATION OF GOD</b>	AMEN 1502	He's All I Need
22	21	1	<b>JOE PACE &amp; THE COLORADO MASS CHOIR</b>	INTEGRITY/WORD 86188/EPIC	Glad About It!
23	24	1	<b>CECE WINANS</b>	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
24	19	1	<b>REV. CLAY EVANS AND THE AACR MASS CHOIR</b>	MEEK 4014	Constantly
25	23	1	<b>WILLIE NORWOOD</b>	ATLANTIC 83416/AG	'Bout It
26	28	1	<b>DOUG &amp; MELVIN WILLIAMS</b>	BLACKBERRY 1631/MALACO	Duets
27	22	1	<b>JOANN ROSARIO</b>	F HARMON/VERITY 43167/ZOMBA	Fred Hammond Presents... Joann Rosario: "More, More, More"
28	27	1	<b>THE BRIGHT STAR MALE CHORUS</b>	BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
29	32	1	<b>MEN OF STANDARD</b>	MUSCLE SHOALS SOUND GOSPEL 80177/MALACO	Vol. III
30	31	1	<b>THE EMMANUELS</b>	DOROH 73981	Meet The Emmanuels
31	29	1	<b>ESTHER SMITH</b>	DOROH 73980	You Love Me...Still
32	34	1	<b>VARIOUS ARTISTS</b>	EMI/WORD/VERITY 43153/ZOMBA	WOW Gospel 2001
33	34	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG	The Experience
34	39	1	<b>RICHARD SMALLWOOD WITH VISION</b>	VERITY 43172/ZOMBA	Persuaded—Live In D.C.
35	37	1	<b>DOTTIE PEOPLES</b>	ATLANTA INT L 10279	Churchin' With Ootie
36	38	1	<b>VARIOUS ARTISTS</b>	THE RIGHT STUFF 30351/CAPITOL	Walt Baby Love's Gospel Tracks
37	38	1	<b>VARIOUS ARTISTS</b>	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
38	35	1	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b>	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
39	40	1	<b>SHIRLEY CAESAR</b>	WORD 85864/EPIC	Hymns
40	30	1	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b>	MCG 708	Good Time

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

JUNE 15  
2002

# Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1	1	1	NAUGHTY BY NATURE		icons	25	27	15	ZOE GIRL		Life
2	2	2	DEFAULT		The Fallout	26	24	25	SIR CHARLES JONES		Love Machine
3	3	4	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins	27	29	18	RACHAEL LAMPA		Kaleidoscope
4	10	7	LOUIE DEVITO		Louie DeVito's Dance Factory	28	44	23	SUGARCULT		Start Static
5	6	5	TOM WAITS		Blood Money	29			WOMEN OF FAITH		Sensational Life
6	12	13	KHIA FEATURING DSD		Thug Misses	30	11		PAX217		Engage
7	7	6	TOM WAITS		Alice	31	42	20	PHANTOM PLANET		The Guest
8	9		THE DAYTON FAMILY		Welcome To The Dope House	32	38	36	KURT CARR & THE KURT CARR SINGERS		Awesome Wonder
9	11	8	JIMMY BUFFETT		Far Side Of The World	33	47	32	50 CENT		Guess Who's Back?
10			DJ PAUL		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	34	48	37	NICOLE C. MULLEN		Talk About It
11	4		NOFX		45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records	35	45	27	ANGELIQUE KIDJO		Black Ivory Soul
12	14		VARIOUS ARTISTS		Reggae Gold 2002	36	41		HAYSEED DIXIE		A Hillbilly Tribute To Mountain Love
13	5		SUPERJOINT RITUAL		Use Once And Destroy	37	36		STEVE AZAR		Waitin' On Joe
14	13	11	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	38	36		HEATHER NOVA		South
15	15	9	C-MURDER		Tru Dawgs	39	32	22	INTOCABLE		Suenos
16	16	3	THE GET UP KIDS		On A Wire	40	45	27	ANGELIQUE KIDJO		Black Ivory Soul
17	20	12	JOHN TESH		A Deeper Faith	41	46	35	VICENTE FERNANDEZ		Historia De Un Idolo Vol. 2
18	17	10	VARIOUS ARTISTS		Atticus: ...Dragging The Lake.	42	45	27	NATAS		Godlike
19	19		AFU-R		Life Force Radio	43	26		NEIL FINN		One All
20	8		POISON		Hollyweird	44	48		ALEXANDRE PIRES		Alexandre Pires
21			NATURE		Wild Gremlinz	45	49	11	DANIEL RODRIGUEZ		The Spirit Of America
22	21	17	THURSDAY		Full Collapse	46	50	11	GOOD CHARLOTTE		Good Charlotte
23	24	20	SIR CHARLES JONES		Love Machine	47					
24	31	19	SUGARCULT		Start Static	48					

# Billboard TOP INDEPENDENT ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							
1	1	1	NAUGHTY BY NATURE		icons	25	27	15	ZOE GIRL		Life
2	2	2	DEFAULT		The Fallout	26	24	25	SIR CHARLES JONES		Love Machine
3	3	4	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins	27	29	18	RACHAEL LAMPA		Kaleidoscope
4	10	7	LOUIE DEVITO		Louie DeVito's Dance Factory	28	44	23	SUGARCULT		Start Static
5	6	5	TOM WAITS		Blood Money	29			WOMEN OF FAITH		Sensational Life
6	12	13	KHIA FEATURING DSD		Thug Misses	30	11		PAX217		Engage
7	7	6	TOM WAITS		Alice	31	42	20	PHANTOM PLANET		The Guest
8	9		THE DAYTON FAMILY		Welcome To The Dope House	32	38	36	KURT CARR & THE KURT CARR SINGERS		Awesome Wonder
9	11	8	JIMMY BUFFETT		Far Side Of The World	33	47	32	50 CENT		Guess Who's Back?
10			DJ PAUL		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	34	48	37	NICOLE C. MULLEN		Talk About It
11	4		NOFX		45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records	35	45	27	ANGELIQUE KIDJO		Black Ivory Soul
12	14		VARIOUS ARTISTS		Reggae Gold 2002	36	41		HAYSEED DIXIE		A Hillbilly Tribute To Mountain Love
13	5		SUPERJOINT RITUAL		Use Once And Destroy	37	36		STEVE AZAR		Waitin' On Joe
14	13	11	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	38	36		HEATHER NOVA		South
15	15	9	C-MURDER		Tru Dawgs	39	32	22	INTOCABLE		Suenos
16	16	3	THE GET UP KIDS		On A Wire	40	45	27	ANGELIQUE KIDJO		Black Ivory Soul
17	20	12	JOHN TESH		A Deeper Faith	41	46	35	VICENTE FERNANDEZ		Historia De Un Idolo Vol. 2
18	17	10	VARIOUS ARTISTS		Atticus: ...Dragging The Lake.	42	45	27	NATAS		Godlike
19	19		AFU-R		Life Force Radio	43	26		NEIL FINN		One All
20	8		POISON		Hollyweird	44	48		ALEXANDRE PIRES		Alexandre Pires
21			NATURE		Wild Gremlinz	45	49	11	DANIEL RODRIGUEZ		The Spirit Of America
22	21	17	THURSDAY		Full Collapse	46	50	11	GOOD CHARLOTTE		Good Charlotte
23	24	20	SIR CHARLES JONES		Love Machine	47					
24	31	19	SUGARCULT		Start Static	48					

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. \*Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platino). Certification for net shipment of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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# Billboard TOP INTERNET ALBUM SALES

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1			<b>NUMBER 1</b>	1 Week At Number 1	
1			<b>EMINEM</b> WEB/AFTERMATH 493290/INTERSCOPE	The Eminem Show	1
2	4	14	<b>NORAH JONES</b> BLUE NOTE 32088/CAPITOL	Come Away With Me	19
3	2	3	<b>MOBY</b> V2 27127		15
4	7	8	<b>BONNIE RAITT</b> CAPITOL 31816	Silver Lining	58
5	8	7	<b>SHERYL CRAW</b> A&M 493260/INTERSCOPE	C'mon, C'mon	7
6	9	17	<b>BARRY MANILOW</b> BMG HERITAGE 10600/ARISTA	Ultimate Manilow	36
7	10	10	<b>CELINE DION</b> EPIC 86400	A New Day Has Come	5
8	3	3	<b>VAN MORRISON</b> EXILE/UNIVERSAL 589177/UMRG	Down The Road	51
9	12	23	<b>JOSH GROBAN</b> 143/REPRISE 48154/WARNER BROS.	Josh Groban	17
10	5	2	<b>MARC ANTHONY</b> COLUMBIA 85300/CRG	Mended	6
11	13	4	<b>ELVIS COSTELLO</b> ISLAND 586775/IDJMG	When I Was Cruel	113
12	16	7	<b>SOUNDTRACK</b> LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	18
13	15	4	<b>TOM WAITS</b> ANTI- 866327/EPITAPH	Alice	116
14			<b>SOUNDTRACK</b> NETTWERK 30263	Felicity: Senior Year	-
15	14	6	<b>WILCO</b> NONESUCH 79669/AG	Yankee Hotel Foxtrot	80
16	6	3	<b>RUSH</b> ANTHEM/ATLANTIC 83531/AG	Vapor Trails	43
17			<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b> SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet	153
18	17	4	<b>TOM WAITS</b> ANTI- 866297/EPITAPH	Blood Money	109
19	18	3	<b>VARIOUS ARTISTS</b> TIME LIFE 17095	'60's Gold	-
20	11	3	<b>WEEZER</b> GEFEN 493241/INTERSCOPE	Maladroit	22
21	21	13	<b>JOHN MAYER</b> AWARE/COLUMBIA 852937/CRG	Room For Squares	21
22			<b>AMY GRANT</b> A&M 493318/INTERSCOPE	Legacy...Hymns & Faith	50
23			<b>VARIOUS ARTISTS</b> TIME LIFE 17350	Singers & Songwriters	-
24	22	3	<b>DIANA KRALL</b> VERVE 549846/VG	The Look Of Love	124
25			<b>PATTY GRIFFIN</b> ATO 21504	1000 Kisses	181

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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# Billboard TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1			<b>NUMBER 1</b>	5 Weeks At Number 1
1	1	4	<b>SPIDER-MAN</b> ●	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
2	2	11	<b>O BROTHER, WHERE ART THOU? ▲</b>	LOST HIGHWAY/MERCURY 170069/IDJMG
3	5	7	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
4	3	8	<b>STAR WARS EPISODE II: ATTACK OF THE CLONES ●</b>	SONY CLASSICAL 89932
5	4	10	<b>THE SCORPION KING ●</b>	UNIVERSAL 017155/UMRG
6	6	21	<b>SHREK ▲</b>	DREAMWORKS 450305/INTERSCOPE
7			<b>DIVINE SECRETS OF THE YA-YA SISTERHOOD</b>	DMZ/COLUMBIA 86534/CRG
8	8	51	<b>COYOTE UGLY ▲</b>	CURB 78703
9	7	51	<b>MOULIN ROUGE ▲</b>	INTERSCOPE 493035
10	9	2	<b>WWF: TOUGH ENOUGH 2</b>	GEFFEN 493314/INTERSCOPE
11	10	1	<b>I AM SAM ●</b>	V2 27119
12	11	3	<b>ABOUT A BOY (BADLY DRAWN BOY)</b>	ARTISTDIRECT 01019
13			<b>VANILLA SKY</b>	REPRISE 48109/WARNER BROS.
14			<b>HARRY POTTER AND THE SORCERER'S STONE ●</b>	WARNER SUNSET/NOBUNUCH/ATLANTIC 83491/AG
15	15	22	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG
16	12	2	<b>FELICITY: SENIOR YEAR</b>	NETTWERK 30263
17	19	23	<b>A KNIGHT'S TALE</b>	COLUMBIA 85648/CRG
18	16	17	<b>THE FAST AND THE FURIOUS ▲</b>	MURDER INC./DEF JAM 548832/IDJMG
19			<b>UNDERCOVER BROTHER</b>	HOLLYWOOD 162357
20			<b>SAVE THE LAST DANCE ▲</b>	HOLLYWOOD 162288
21	14	11	<b>BLADE II</b>	IMMORTAL 12064*/VIRGIN
22			<b>HOW HIGH</b>	DEF JAM 586628*/IDJMG
23	13	4	<b>QUEER AS FOLK: THE SECOND SEASON</b>	RCA VICTOR 63921
24	23	3	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/ZOMBA
25	21	14	<b>MOULIN ROUGE 2</b>	INTERSCOPE 493228

Top Soundtracks 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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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# Billboard TOP POP CATALOG

All 3 charts are certified from a national sample of retail stores, music retailers and internet sites. Figures are subject to change and are provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1				<b>NUMBER 1</b>	75 Weeks At Number 1
1	1	1	666	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
2	4	7	71	<b>EMINEM</b> ▲ <sup>8</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
3	2	2	114	<b>CELINE DION</b> ▲ <sup>8</sup> 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
4	3	1	110	<b>DISTURBED</b> ▲ <sup>2</sup> GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness
5	7	6	377	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits
6	5	3	422	<b>AC/DC</b> ◆ <sup>19</sup> EASTWEST 52418/EEG (11.98/17.98)	Back In Black
7	40	47	112	<b>EMINEM</b> ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
8	8	5	140	<b>CREED</b> ◆ <sup>10</sup> WIND-UP 13052* (11.98/18.98)	Human Clay
9	6	4	176	<b>KID ROCK</b> ◆ <sup>10</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) †	Devil Without A Cause
10	10	11	144	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
11	9	12	49	<b>NICKEL CREEK</b> ● SUGAR HILL 3909 (16.98 CD) †	Nickel Creek
12	14	18	281	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
13	12	9	552	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 611137/EEG (11.98/17.98)	Metallica
14	11	14	143	<b>PHIL COLLINS</b> ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83138/AG (10.98/17.98)	...Hits
15	15	8	114	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
16	20	30	40	<b>THE BEACH BOYS</b> CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
17	17	10	128	<b>INCUBUS</b> ▲ <sup>2</sup> IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
18	19	29	259	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR/UNIVERSAL 51700/UMRG (12.98/18.98)	Gold - Greatest Hits
19	13	7	35	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC 67980 (10.98 EQ/17.98)	The Ozzman Cometh
20	26	16	1313	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
21	21	15	599	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
22	22	28	93	<b>MARC ANTHONY</b> ▲ <sup>3</sup> COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
23	25	25	278	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
24				<b>MEAT LOAF</b> ◆ <sup>14</sup> CLEVELAND INT'L 62171/EPIC (7.98 EQ/18.98)	Bat Out Of Hell

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	16	13	347	<b>MADONNA</b> ◆ <sup>10</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
26	34	45	412	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>3</sup> MCA 110813 (12.98/18.98)	Greatest Hits
27	27	27	388	<b>AEROSMITH</b> ◆ <sup>10</sup> COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
28	23	33	327	<b>DIXIE CHICKS</b> ◆ <sup>11</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) †	Wide Open Spaces
29	31	39	75	<b>POISON</b> ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
30	18	19	147	<b>ZZ TOP</b> ▲ <sup>3</sup> WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
31	33	41	310	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 525633* (12.98/18.98)	Songs You Know By Heart
32	24	20	441	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
33	29	22	238	<b>SHANIA TWAIN</b> ◆ <sup>19</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
34	30	31	58	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
35	50	—	147	<b>MILES DAVIS</b> ▲ <sup>3</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
36	42	38	244	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13049 (11.98/18.98) †	My Own Prison
37	39	43	483	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)	Tapestry
38	37	—	161	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
39	36	26	75	<b>SYSTEM OF A DOWN</b> ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) †	System Of A Down
40	32	21	221	<b>ALANIS MORISSETTE</b> ◆ <sup>16</sup> MAVERICK 4590/WARNER BROS. (10.98/17.98) †	Jagged Little Pill
41	41	32	94	<b>DAVID GRAY</b> ▲ ATO 68351/RCA (11.98/17.98) †	White Ladder
42	28	23	123	<b>FAITH HILL</b> ▲ <sup>7</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
43	48	46	444	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
44	38	36	503	<b>VAN MORRISON</b> ▲ <sup>4</sup> POLYDOR/UNIVERSAL 53745/UMRG (12.98/18.98)	The Best Of Van Morrison
45	45	44	414	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
46	49	—	379	<b>EAGLES</b> ◆ <sup>27</sup> ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
47	44	35	10	<b>FRANK SINATRA</b> CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
48	RE-ENTRY	14		<b>WILLIE NELSON</b> ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
49	RE-ENTRY	279		<b>EAGLES</b> ▲ <sup>7</sup> GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
50	46	42	497	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ 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 charts largest unit increase. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

**Chart Codes:**

**—ALBUMS—**

- The Billboard 200 (B200)*
- Blues (BL)*
- Classical (CL)*
- Classical Crossover (CX)*
- Contemporary Christian (CC)*
- Country (CA)*
- Country Catalog (CCA)*
- Electronic (EA)*
- Gospel (GA)*
- Heatseekers (HS)*
- Independent (IND)*
- Internet (INT)*
- Jazz (JZ)*
- Contemporary Jazz (CJ)*
- Latin Albums (LA)*
- Latin: Latin Pop (LPA)*
- Latin: Regional Mexican (RMA)*
- Latin: Tropical/Salsa (TSA)*
- New Age (NA)*
- Pop Catalog (PCA)*
- R&B/Hip-Hop (RBA)*
- R&B/Hip-Hop Catalog (RBC)*
- Reggae (RE)*
- World Music (WM)*
- SINGLES—**
- Hot 100 (H100)*
- Hot 100 Airplay (HA)*
- Hot 100 Singles Sales (HSS)*
- Adult Contemporary (AC)*
- Adult Top 40 (A40)*
- Country (CS)*
- Dance/Club Play (DC)*
- Dance/Sales (DS)*
- Hot Latin Tracks (LT)*
- Latin: Latin Pop (LPS)*
- Latin: Regional Mexican (RMS)*
- Latin: Tropical/Salsa (TSS)*
- R&B Hip-Hop (RBH)*
- R&B Hip-Hop Airplay (RA)*
- R&B Hip-Hop Singles Sales (RS)*
- Rap Tracks (RP)*
- Mainstream Rock (RO)*
- Modern Rock (MO)*
- Top 40 Tracks (T40)*

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

**Aroma:** RMS 34  
**Ascension:** DC 50  
**Ashanti:** B200 3; RBA 5; H100 1, 5, 77; HA 1, 5; HSS 32, 73; RA 2, 14, 29, 38, 73; RBH 2, 14, 29, 40, 75; RP 4, 23, 24; RS 18, 26, 37; T40 3, 5  
**Vladimir Ashkenazy:** CL 6  
**Rodney Atkins:** CS 45  
**Audiovent:** MO 31; RO 25  
**Patti Austin:** JZ 13  
**Avalon:** EA 19  
**Avant:** B200 54; RBA 14; H100 34; HA 34; RA 12, 39; RBH 12, 41  
**Ramon Ayala Y Sus Bravos Del Norte:** IND 49; LA 15, 59; RMA 6; LT 13; RMS 3  
**Steve Azar:** CA 41; HS 39; CS 4; H100 36; HA 35

**—B—**

**B2K:** B200 42; RBA 18; H100 42; HA 42; HSS 9, 27; RA 19; RBH 17; RS 16, 19; T40 35  
**Baby Anne:** EA 23  
**Susana Baca:** WM 15  
**Badly Drawn Boy:** B200 180; HS 7; STX 12  
**Bad Religion:** IND 50  
**Ray Bada:** GA 15  
**Baha Men:** B200 149; WM 1, 9; HSS 21  
**David Ball:** CA 71  
**Balligomingo:** DC 34  
**Marcia Ball:** BL 10  
**Charli Baltimore:** H100 21; HA 20; RA 8, 38; RBH 8, 40; RP 6, 23; RS 53; T40 38  
**Banda El Recodo:** LA 18; RMA 8; LT 24; RMS 6  
**Banda Tierra Blanca:** LT 19; RMS 4  
**Ana Barbara:** LT 44; RMS 21  
**Pancho Barraza:** LA 67; LT 42; RMS 17  
**Basement Jaxx:** EA 21; DS 21  
**Kathleen Battle:** CL 13  
**The Beach Boys:** PCA 16  
**Beanie Sigel:** H100 91, 93; HSS 40; RA 37, 40; RBH 36, 42; RP 18, 21; RS 33  
**The Beatles:** B200 125  
**Becca:** DC 16  
**Beelzebub:** RS 55  
**Beenie Man:** RBH 92; RS 50  
**Tony Bennett:** JZ 7  
**David Benoit:** CJ 23  
**Tab Benoit:** BL 12  
**Big Boy:** RA 70; RBH 73  
**Bigga Figgaz:** RS 73  
**Big Logic:** RS 28  
**Big Moe:** B200 115; RBA 35; RBH 98  
**Big Tymers:** B200 12; RBA 6; H100 23; HA 21; HSS 63; RA 7; RBH 7; RP 5; RS 34  
**Clint Black:** CA 63  
**Blackalicious:** B200 132; RBA 64  
**Blackhawk:** CS 51  
**Mary J. Blige:** B200 35; RBA 17; RBC 5; DC 40; H100 17; HA 16; RA 13; RBH 13; RS 71; T40 28  
**Blink-182:** B200 142; MO 30  
**Andrea Bocelli:** CL 2; CX 3  
**Michael Bolton:** B200 165; AC 5  
**Bond:** CX 9  
**Bone Thugs-N-Harmony:** RBC 3  
**Bono:** A40 24  
**Chris Botti:** CJ 8  
**Bounty Killer:** RE 2, 5; A40 39  
**Box Car Racer:** B200 29; MO 15  
**Boyz II Men:** AC 26; HSS 56; RA 56; RBH 59  
**Brandy:** B200 32; RBA 10; H100 24; HA 24; RA 15; RBH 16; T40 33  
**Michelle Branch:** B200 38; A40 7; H100 11; HA 12; T40 8  
**The Braxton Brothers:** CJ 20  
**The Breeders:** B200 200  
**B Rich:** RA 66; RBH 64; RS 57  
**Jim Brickman:** NA 3  
**Sarah Brightman:** CX 5, 6, 10  
**The Bright Star Male Chorus:** GA 28  
**Brian Bromberg:** JZ 19  
**Brooks & Dunn:** B200 75; CA 6; CCA 5; PCA 38; CS 11; H100 62; HA 60  
**Garth Brooks:** CA 25; CCA 20; CS 59, 60  
**Meredith Brooks:** A40 38  
**The Brooklyn Tabernacle Choir:** GA 19  
**Andrea Brown:** DS 19  
**Alabama:** CS 56  
**Alberto Y Roberto:** RMS 32  
**Albita:** TSA 9  
**Ley Alejandro:** LPS 40  
**Ali:** B200 177; RBA 59  
**Alien Ant Farm:** B200 197  
**All-4-One:** AC 24  
**Gary Allan:** B200 100; CA 14; CCA 8; CS 9; H100 52; HA 49  
**Herb Alpert:** CJ 21  
**Aly-Us:** DC 43  
**Amber:** DC 24  
**Amerie:** H100 71; HA 70; RA 25; RBH 16  
**AMG:** RA 57; RBH 58  
**Anastacia:** DC 4  
**Trey Anastasio:** B200 184  
**Jade Anderson:** DC 46; HSS 23  
**Jessica Andrews:** CA 66  
**Andy Andy:** TSS 37  
**Los Angeles Azules:** LA 28, 40; RMA 13  
**Los Angeles De Charly:** LA 51; RMS 27  
**Marc Anthony:** B200 6; INT 10; LA 7; PCA 22; TSA 2; AC 4; LPS 28; LT 50; TSS 8, 13, 18, 24  
**Aracely Arambula:** LA 37; RMA 19; LT 40; RMS 14  
**Louis Armstrong:** JZ 14

**—A—**

112: RS 63  
 12 Stones: HS 12  
 2002: NA 10  
 2Pac: RBC 4, 6, 7, 11  
 311: B200 144; MO 17  
 3LW: DS 11; H100 81; HSS 7; RA 59; RBH 43; RP 19; RS 1  
 3Pac: RA 71; RBH 71  
 3rd Strike: B200 162; HSS 69; MO 38; RO 26  
 50 Cent: HS 33; IND 26; RBA 54  
 98: RBA 72

**Aaliyah:** B200 106; RBA 49; DC 15; H100 25; HA 26; RA 44, 72; RBH 44, 74; T40 19  
**Abba:** PCA 18  
**AC/DC:** PCA 6  
**Acoustic Alchemy:** CJ 18  
**Bryan Adams:** AC 21  
**Yolanda Adams:** B200 170; CC 8; GA 2, 33; RBA 50; RA 75; RBH 76  
**Adema:** B200 171; RO 37  
**Trace Adkins:** CA 34; CS 18  
**Aerosmith:** PCA 27; HSS 11; RO 29  
**Afu-Ra:** B200 198; HS 11; IND 19; RBA 39  
**Agnelli & Nelson:** DC 29  
**Pepe Aguilar:** LPS 38  
**Rhett Akins:** CS 57  
**Alabama:** CS 56  
**Alberto Y Roberto:** RMS 32  
**Albita:** TSA 9  
**Ley Alejandro:** LPS 40  
**Ali:** B200 177; RBA 59  
**Alien Ant Farm:** B200 197  
**All-4-One:** AC 24  
**Gary Allan:** B200 100; CA 14; CCA 8; CS 9; H100 52; HA 49  
**Herb Alpert:** CJ 21  
**Aly-Us:** DC 43  
**Amber:** DC 24  
**Amerie:** H100 71; HA 70; RA 25; RBH 16  
**AMG:** RA 57; RBH 58  
**Anastacia:** DC 4  
**Trey Anastasio:** B200 184  
**Jade Anderson:** DC 46; HSS 23  
**Jessica Andrews:** CA 66  
**Andy Andy:** TSS 37  
**Los Angeles Azules:** LA 28, 40; RMA 13  
**Los Angeles De Charly:** LA 51; RMS 27  
**Marc Anthony:** B200 6; INT 10; LA 7; PCA 22; TSA 2; AC 4; LPS 28; LT 50; TSS 8, 13, 18, 24  
**Aracely Arambula:** LA 37; RMA 19; LT 40; RMS 14  
**Louis Armstrong:** JZ 14

**—C—**

**Cabas:** LPS 27; LT 28; TSS 10  
**Shirley Caesar:** GA 39  
**Chris Cagle:** CA 30; HS 16; CS 41; H100 94  
**Maria Callas:** CL 10  
**The Calling:** B200 93; A40 2, 26; AC 23; H100 22; HA 23; HSS 3; T40 15  
**Jaime Camil:** LPS 39  
**Los Caminantes:** LA 68  
**Cam'ron:** B200 4; RBA 3; H100 9; HA 8; HSS 24; RA 1, 60; RBH 1, 61; RP 1; RS 15; T40 34  
**Los Canelos De Durango:** RMS 23  
**Blu Cantrell:** HSS 75  
**Jerry Cantrell:** RO 13  
**Capleton:** RE 10  
**Mariah Carey:** HSS 56  
**Vanessa Carlton:** B200 23; A40 3; AC 18; H100 6; HA 6; HSS 38; T40 2

**Kurt Carr & The Kurt Carr Singers:** CC 27; GA 7; HS 32  
**Rodney Carrington:** CA 64  
**Johnny Cash:** CA 70; CCA 14  
**Butch Cassidy:** RBH 91  
**Cee-Lo:** B200 91; RBA 22; RA 70; RBH 73, 90  
**Kasey Chambers:** CA 51  
**Steven Curtis Chapman:** CC 18  
**Craig Chaquico:** CJ 15  
**Bill Charlap:** JZ 15  
**Chayanne:** HS 19; LA 3; LPA 3; LPS 1; LT 1; TSS 1  
**The Chemical Brothers:** EA 14; DC 14  
**Cher:** B200 101; DC 41; DS 1; HSS 8  
**Kenny Chesney:** B200 8, 94; CA 1, 11; CS 13, 20; H100 63, 85; HA 62  
**Mark Chesnut:** CA 36; CS 24  
**The Chieftains:** WM 6  
**Chocolate:** LPS 35  
**Choobakka:** RBA 65  
**Charlotte Church:** CX 8  
**Eric Clapton:** BL 2  
**The Clark Family Experience:** CS 44  
**Patsy Cline:** CCA 15, 24  
**The Clipse:** H100 79; HSS 28; RA 28; RBH 25; RP 15; RS 5  
**C-Murder:** B200 163; IND 15; RBA 43  
**Coal Chamber:** B200 131  
**Tammy Cochran:** CA 59; CS 54  
**Kellie Coffey:** B200 120; CA 18; CS 12; H100 64; HA 64  
**Cold:** RO 36  
**Paul Coleman Trio:** CC 37  
**Phil Collins:** PCA 14  
**Commissioned:** CC 26; GA 6  
**Conjunto Primavera:** LT 35; RMS 10  
**Harry Connick, Jr.:** JZ 6, 10  
**Control:** LA 36; RMA 18; LT 30; RMS 9  
**DJ Ricky Corbo & The Warp Brothers:** EA 20  
**Corey:** HSS 34; RS 39  
**The Corrs:** B200 135; A40 24  
**Elvis Costello:** B200 113; INT 11  
**Counting Crows:** A40 35  
**Course Of Nature:** HS 18; RO 40  
**El Coyote Y Su Banda Tierra Santa:** LT 46; RMS 18  
**Creed:** B200 48; PCA 8, 36; A40 15, 30; H100 68; HA 69; MO 22; RO 6  
**Creedence Clearwater Revival:** PCA 45  
**Elvis Crespo:** LA 4; TSA 1; LPS 31; LT 17; TSS 3  
**Cristian:** LPS 13, 16; LT 16, 23  
**Sheryl Crow:** B200 7; INT 5; A40 1; AC 25; DC 10; H100 27; HA 28; T40 17  
**Celia Cruz:** LA 63; TSA 6; LT 41; TSS 9  
**Charlie Cruz:** TSS 39

**—D—**

**D12:** RS 75  
**Willie D:** RS 49  
**Da Brat:** HSS 74; RS 36  
**Da Fam:** HSS 14; RBH 86; RS 3  
**Daft Punk:** EA 24  
**D'Angelo:** RBH 99  
**The Charlie Daniels Band:** CA 74  
**Dashboard Confessional:** B200 156; HS 5; IND 14; MO 40  
**Craig David:** B200 60; RBA 58; H100 50; HA 63; HSS 53; RS 64; T40 27  
**Miles Davis:** JZ 21; PCA 35; RBC 25  
**Dax Riders:** DC 48  
**Inaya Day:** DC 45  
**The Dayton Family:** B200 122; IND 8; RBA 20  
**DB Boulevard:** DC 2  
**Default:** B200 55; IND 2; A40 14; H100 16; HA 18; MO 25; RO 15, 16; T40 14  
**Def Leppard:** PCA 12  
**Delsena:** DC 26  
**Dem Ghetto Playaz:** HSS 59; RS 20  
**Dennis Da Menace:** HSS 61; RS 27  
**Patty Griffin:** B200 181; HS 8; INT 25  
**John Denver:** CCA 19  
**Depeche Mode:** DS 23  
**Deuce Komrad:** RBA 88  
**Franco De Vita:** LPS 15; LT 22  
**Louie DeVito:** B200 107; EA 2; IND 4  
**D-Gotti:** RBH 98  
**Diamond Rio:** CA 53; CS 27  
**Dido:** AC 14; DC 8; DS 7; HSS 55  
**Dio:** IND 28  
**Celine Dion:** B200 5; INT 7; PCA 3; A40 37; AC 1; H100 48; HA 50; HSS 16  
**Dirty Vegas:** DC 3; DS 6; H100 20; HA 22; HSS 45; T40 11  
**Dishwalla:** IND 47; A40 33  
**Disturbed:** PCA 4  
**Dixie Chicks:** CCA 1, 3; PCA 10, 28; CS 26  
**DJ Tiesto:** DC 27  
**DJ Encore:** EA 22  
**DJ Paul:** B200 127; HS 3; IND 10; RBA 24  
**DJ Quik:** RA 57; RBH 58  
**DJ Sammy:** DS 5; H100 65; HA 65; HSS 31; T40 29  
**DJ Shadow:** DS 4; HSS 19  
**Do:** DS 5; H100 65; HA 65; HSS 31; T40 29  
**Dolce:** DC 20  
**Dominic:** TSS 40  
**Placido Domingo:** CL 11  
**Will Downing:** B200 133; CJ 2; RBA 27, 98  
**Dr. Dre:** RBC 15, 19  
**Dropline:** A40 31  
**Drowning Pool:** B200 141; RO 33  
**DSD:** B200 111; HS 1; IND 6, 38; RBA 26, 55; H100

**—E—**

83; RA 53; RBH 51; RP 20; RS 30  
**Jermaine Dupri:** RP 14  
**Rocio Durcal:** LA 35; LPA 15  
**E-40:** RBH 80  
**Eagles:** PCA 46, 49  
**Steve Earle:** CA 56  
**Earshot:** B200 185; MO 24; RO 11  
**El-P:** IND 44  
**Emerson Drive:** B200 187; CA 22; HS 9; CS 5; H100 35; HA 38; HSS 37  
**Eminem:** B200 1; INT 1; PCA 2, 7; RBA 1; RBC 2, 9; H100 4; HA 3; MO 28; RA 23; RBH 24; RP 8; T40 4  
**The Emmanuels:** GA 30  
**Enya:** B200 65; NA 1; PCA 15; AC 12, 13; HSS 50  
**Esteban:** IND 25; NA 2, 5, 6, 9  
**Faith Evans:** RBA 75; H100 49; HA 48; RA 18; RBH 20; RS 65  
**Rev. Clay Evans And The AARC Mass Choir:** GA 24  
**Sara Evans:** B200 189; CA 23; CS 19  
**Exhale:** DC 36; HSS 18; RBH 95; RS 8  
**Fabulous:** RBH 80, 88  
**Faithless:** DC 8  
**Familiar 48:** A40 40  
**Fat Joe:** B200 53; RBA 42; H100 5; HA 5; RA 14; RBH 14; RP 4; RS 37, 62; T40 5  
**Michael Feinstein:** JZ 12  
**Alejandro Fernandez:** LPS 24; LT 38  
**Vicente Fernandez:** HS 44; LA 10, 20; RMA 4, 9  
**Rachelle Ferrell:** JZ 9  
**Jose Manuel Figueroa:** LT 27; RMS 7  
**Nell Finn:** HS 46  
**Five For Fighting:** B200 179; A40 17, 21; AC 2  
**The Flatlanders:** CA 42; HS 43; IND 35  
**Flaw:** B200 119; HS 2  
**Fleetwood Mac:** PCA 32  
**Luis Fonsi:** LA 43; LPA 17; LPS 19; LT 32  
**Robben Ford:** BL 9  
**Foreigner:** B200 173  
**Foxy Brown:** RBH 100  
**Kirk Franklin:** B200 68; CC 3; GA 1; RBA 31  
**Freeway:** H100 93; RA 40; RBH 42, 89; RP 18; RS 40  
**Frost:** IND 31; RBA 52  
**Fulanito:** TSA 17  
**Full Intention:** DC 22  
**Fundisha:** RBH 87; RS 67  
**Nelly Furtado:** B200 143

**—G—**

**Gada:** RS 31  
**Eyra Gail:** DS 10; HSS 71  
**Garbage:** EA 17  
**Marvin Gaye:** RBC 24  
**The Get Up Kids:** B200 172; IND 16  
**Stan Getz:** JZ 23  
**Ginuwine:** H100 40; HA 40; HSS 17; RA 16; RBH 15; RP 9; RS 10  
**Godsmack:** MO 26; RO 2  
**Jeff Golub:** CJ 22  
**Good Charlotte:** HS 50  
**Goo Goo Dolls:** B200 63; A40 4; H100 41; HA 41; T40 24  
**Govi:** NA 8  
**Amy Grant:** B200 50; CC 2; INT 22  
**Gravediggaz:** RBA 38  
**David Gray:** PCA 41  
**Al Green:** RBC 16; RA 61; RBH 62  
**Green Day:** B200 137  
**Green Eyez:** RS 52  
**Lee Greenwood:** HSS 64  
**Pat Green:** CA 45  
**Los Greys:** LA 64  
**Khila:** B200 111; HS 1; IND 6, 38; RBA 26, 55; H100 83; RA 53; RBH 51; RP 20; RS 30  
**Angelique Kidjo:** HS 42; WM 3; DC 42  
**Kid Rock:** B200 66; PCA 9; RO 34  
**B.B. King:** BL 2  
**Carole King:** PCA 37  
**Korn:** H100 75; HA 74; MO 4; RO 4  
**Diana Krall:** B200 124; INT 24; JZ 1  
**Alison Krauss:** B200 151; CA 20; CCA 21  
**Lenny Kravitz:** B200 166; A40 29; DC 18  
**Chad Kroeger:** A40 20; H100 13; HA 13; MO 1; RO 1; T40 18  
**Kronos Quartet:** CX 14  
**Lady May:** RA 74; RBH 72; RS 38  
**Rachael Lampa:** CC 23; HS 27  
**Lasgo:** DS 8; HSS 57  
**Avril Lavigne:** A40 10; H100 44; HA 43; T40 23  
**Donald Lawrence & The Tri-City Singers:** GA 8; HS 36  
**Shannon Lawson:** CS 28  
**Sasha Lazard:** DC 38  
**Chris LeDoux:** CA 50  
**Tommy Lee:** B200 67; RO 5  
**Gerald Levert:** RBH 85  
**Glenn Lewis:** B200 128; RBA 36; RA 45; RBH 48, 93  
**Ramsey Lewis:** JZ 8  
**LaLey:** LA 44; LPA 18  
**Liberacion:** RMS 40  
**Liferhouse:** A40 16  
**Lifer's:** RS 43

**—I—**

**Enrique Iglesias:** B200 37; A40 36; AC 3, 27; DC 39; H100 43; HA 39; LPS 17; LT 20; T40 26  
**Ili:** DS 3; HSS 15  
**Iman:** RMS 33  
**IMx:** IND 33; RBA 97  
**Incubus:** B200 57; PCA 17; MO 12; RO 28, 38  
**India:** DC 37  
**India.Arie:** B200 73; RBA 47  
**Indigo Girls:** B200 176  
**Infamous 2.0:** H100 87; HSS 52; RA 31; RBH 30; RP 17; RS 25  
**Intocable:** HS 41; LA 8, 73; RMA 2; LT 9; RMS 1, 15  
**Los Invasores de Nuevo Leon:** LA 57  
**Irv Gotti:** RA 38; RBH 40; RP 23  
**Issys:** H100 98; HSS 4; RA 64; RBH 52; RS 13  
**Oris J:** DC 26  
**Alan Jackson:** B200 20; CA 3, 58; CCA 9; CS 1; H100 30; HA 29  
**Janet Jackson:** RBA 92  
**Rob Jackson:** RA 74; RBH 72; RS 38  
**Michael Jackson:** B200 194; RBA 69  
**Jadakiss:** H100 98; HSS 4; RA 64; RBH 52; RS 13  
**Jagged Edge:** RBH 88  
**Jaheim:** B200 96; RBA 25; H100 37; HA 36; RA 10; RBH 11  
**Bishop T.D. Jakes:** CC 35; GA 14  
**Bishop T.D. Jakes & The Potter's House Mass Choir:** GA 38  
**Boney James:** CJ 4; RBA 83  
**Brett James:** CS 35  
**Etta James:** BL 4  
**Etta James & The Roots Band:** BL 1  
**Jam & Spoon:** DC 12  
**Jars Of Clay:** CC 13  
**Ja Rule:** B200 41; RBA 28; DC 40; H100 17, 21, 33; HA 16, 20, 32; RA 8, 13, 38, 48; RBH 8, 13, 40, 50, 97; RP 6, 23, 24; RS 53; T40 21, 28, 38  
**Jay-Z:** B200 69; RBA 21, 71; RBC 18, 20; H100 91; HSS 40; RA 35, 37, 42, 47, 60; RBH 36, 37, 45, 49, 61, 82; RP 21, 22; RS 33, 59, 60  
**Waylon Jennings:** CA 35; CCA 17  
**Jewel:** B200 147; A40 12  
**Jose Alfredo Jimenez:** LA 39, 55  
**Jimmy Eat World:** B200 40; A40 5; H100 7; HA 7; MO 5, 21; T40 6  
**J-Live:** RS 74  
**Jodeci:** RBC 22  
**Joe:** B200 150; RBA 45; H100 78; RA 26; RBH 27  
**Elton John:** PCA 50; AC 30  
**Carolyn Dawn Johnson:** CA 29; AC 16; CS 7; H100 59; HA 57  
**Jack Johnson:** B200 56; A40 32; MO 34  
**Jonell:** HSS 70; RS 44  
**Brent Jones + T.P. Mobb:** GA 10; RBA 57  
**Donell Jones:** H100 61; HA 58; RA 20; RBH 21; RS 69  
**George Jones:** CA 75; CCA 25  
**Norah Jones:** B200 19; CJ 1; INT 2  
**Sir Charles Jones:** HS 26; IND 23; RBA 30  
**Richard Joo:** CL 3  
**Juanes:** HS 13; LA 2; LPA 2; LPS 8; LT 11; TSS 5  
**Cledus T. Judd:** CA 31; HS 22  
**The Judds:** CCA 12  
**Jump 5:** CC 39  
**Juvenile:** RBC 23; RS 46  
**Israel Kamakawiwo'ole:** IND 46; WM 5  
**Toby Keith:** B200 76; CA 7; CCA 18; CS 8, 17; H100 51, 70; HA 46, 67  
**R. Kelly:** B200 69; RBA 21; HSS 20; RA 35, 42; RBH 37, 45, 82; RP 22; RS 51, 59, 60  
**Tricia Lee Kelschall:** DC 9  
**Kemi:** HSS 49; RS 22  
**Alicia Keys:** B200 49; RBA 34; RA 55; RBH 56  
**Khila:** B200 111; HS 1; IND 6, 38; RBA 26, 55; H100 83; RA 53; RBH 51; RP 20; RS 30  
**Angelique Kidjo:** HS 42; WM 3; DC 42  
**Kid Rock:** B200 66; PCA 9; RO 34  
**B.B. King:** BL 2  
**Carole King:** PCA 37  
**Korn:** H100 75; HA 74; MO 4; RO 4  
**Diana Krall:** B200 124; INT 24; JZ 1  
**Alison Krauss:** B200 151; CA 20; CCA 21  
**Lenny Kravitz:** B200 166; A40 29; DC 18  
**Chad Kroeger:** A40 20; H100 13; HA 13; MO 1; RO 1; T40 18  
**Kronos Quartet:** CX 14  
**Lady May:** RA 74; RBH 72; RS 38  
**Rachael Lampa:** CC 23; HS 27  
**Lasgo:** DS 8; HSS 57  
**Avril Lavigne:** A40 10; H100 44; HA 43; T40 23  
**Donald Lawrence & The Tri-City Singers:** GA 8; HS 36  
**Shannon Lawson:** CS 28  
**Sasha Lazard:** DC 38  
**Chris LeDoux:** CA 50  
**Tommy Lee:** B200 67; RO 5  
**Gerald Levert:** RBH 85  
**Glenn Lewis:** B200 128; RBA 36; RA 45; RBH 48, 93  
**Ramsey Lewis:** JZ 8  
**LaLey:** LA 44; LPA 18  
**Liberacion:** RMS 40  
**Liferhouse:** A40 16  
**Lifer's:** RS 43

Gordon Lightfoot: B200 174  
Lil Bow Wow: B200 140; RBA 62; HSS 47; RS 48  
Lil' J: HSS 42; RS 42  
Lil' Kim: RBH 92; RS 50  
Lil' Mo: RA 67; RBH 67  
Lil' Romeo: HSS 34; RBH 77; RS 39, 61  
Lil' Wayne: RA 69; RBH 70  
Linkin Park: B200 28; A40 23; H100 28; HA 27;  
MO 18, 36; RO 18, 39; T40 22  
Little Big Town: CA 49; CS 36  
Chuck Loeb: C/ 17  
London Symphony Orchestra: CX 1  
Lonestar: B200 103; CA 16; AC 7; CS 6; H100 47;  
HA 44  
Loon: H100 2, 40; HA 2, 40; HSS 17; RA 5, 16; RBH  
6, 15; RP 2, 9; RS 10, 29; T40 1  
Jennifer Lopez: B200 30, 117; RBA 33; AC 22; DC  
49; H100 14, 33; HA 14, 32; RA 34, 48; RBH  
33, 50; T40 12, 21  
Patty Loveless: CA 52  
LovHer: RA 65; RBH 66  
Ludacris: B200 31; RBA 19; H100 66, 87; HA 66;  
HSS 52, 54; RA 31, 49; RBH 30, 47; RP 13, 14,  
17; RS 25, 32

## -M-

Yo-Yo Ma: B200 153; CL 1, 7; CX 2; INT 17  
Timo Maas: EA 25; DC 28  
Mack 10: RBA 79  
Madonna: PCA 25; DS 16, 18  
Barry Manilow: B200 36; INT 6  
Patricia Manterola: LA 61; LPA 20; LPS 23; LT 31;  
RMS 26  
Victor Manuel: LT 14; TSS 2  
Marcel: CS 47  
Gian Marco: LPS 36; TSS 38  
Marie Sisters: CS 48  
Mario: H100 72; HA 73; HSS 58; RA 33; RBH 32;  
RS 23

Bob Marley: PCA 1; RBC 1; RE 9  
Bob Marley And The Wailers: RE 4  
Damian "Jr. Gong" Marley: RE 8  
Andrea Martin: DC 25  
Angie Martinez: RA 67; RBH 67  
Brad Martin: CS 22  
Mary Mary: RBC 13; RA 68; RBH 69  
Master P: RBH 77; RS 61  
Masters At Work: DC 37  
matchbox twenty: AC 10  
Dave Matthews Band: B200 136; A40 18; H100  
76; HA 75; MO 20  
Maxwell: B200 169; RBA 56; DS 20; H100 96; HA  
32; RBH 34  
John Mayer: B200 21; INT 21; A40 9; AC 29; H100  
56; HA 59; T40 30

Martina McBride: B200 74; CA 5; CS 32  
Paul McCartney: AC 28  
Delbert McClinton: BL 5  
Donnie McClurkin: CC 17; GA 5; RBA 70  
Reba McEntire: CA 44  
Bobby McFerrin: C/ 13  
Tim McGraw: B200 81, 88; CA 9, 10; CCA 16; CS  
30  
MDO: LA 65; LPS 4; LT 5; TSS 20  
Meat Loaf: PCA 24  
Medeski Martin And Wood: C/ 10  
Mediaeval Babes: NA 7  
Melody: LA 27; LPA 12  
Men Of Standard: GA 29  
MercyMe: B200 104; CC 5  
Jo Dee Messina: B200 183; CA 21; AC 9; CS 33  
Metallica: PCA 13

Pat Metheny Group: C/ 14  
Method Man: HSS 70; RS 44  
Tanto Metro & Devonte: RE 11; H100 99; RA 52;  
RBH 55  
MFF: DC 25  
Luis Miguel: LA 41; LPA 16; LPS 18; LT 25  
Christina Milian: HSS 68  
Kylie Minogue: B200 89; DC 21; T40 36  
Mobb Deep: RBA 63; HSS 48; RS 35  
Moby: B200 15; EA 1; INT 3; DC 30  
Monchy & Alexandra: LA 14; TSA 3; LT 29; TSS 4  
Jerzee Monet: RA 63; RBH 65  
Jane Monheit: J/ 16  
Yolanda Monge: LPS 29  
Ricardo Montaner: LA 16; LPA 7; LPS 5; LT 6; TSS  
11

Pablo Montero: LA 29; LPA 13; LPS 12; LT 15  
Pilar Montenegro: HS 21; LA 5; LPA 4; WM 2;  
H100 90; LPS 2; LT 2; RMS 2; TSS 14  
Montgomery Gentry: CA 61; CS 50  
Morel: DC 17  
Alanis Morissette: B200 78; PCA 40; A40 13;  
H100 89; T40 40  
Van Morrison: B200 51; INT 8; PCA 44  
La Mosca Tse Tse: LPS 33; TSS 33  
Lou Mosley: HSS 25; RBH 94; RS 7  
Mr. Bigg: RBC 17  
Mr. Cheeks: HSS 2; RA 46; RBH 38; RS 4  
Mr. C The Slide Man: DS 14; RS 45  
Ms. Jade: RS 68  
Oliver Mtukudzi: WM 11  
Nicole C. Mullen: CC 29; HS 34  
Mushroomhead: B200 178; HS 6  
Musiq: B200 10; RBA 4; H100 19; HA 17; RA 4;  
RBH 4; RS 66

MxPx: CC 14  
Mystikal: B200 158; RBA 44; H100 87; HSS 52;  
RA 31; RBH 30, 91; RP 17; RS 25

## -N-

Nappy Roots: B200 39; RBA 16; H100 82; RA 41;  
RBH 39; RP 16  
Nas: B200 62; RBA 29; H100 14, 57; HA 14, 55;  
HSS 29; RA 21, 34; RBH 23, 33, 96; RP 10; RS  
21; T40 12  
Natas: HS 45; IND 36; RBA 76  
Nature: IND 21; RBA 53  
Naughty By Nature: B200 52; IND 1; RBA 7; DS 11;  
H100 81; HSS 7; RA 59; RBH 43; RP 19; RS 1  
Nelly: B200 145; RBA 81; H100 3, 39; HA 4, 45;  
HSS 1, 26; RA 11; RBH 10, 68; RP 3; RS 9, 17;  
T40 7, 25

Willie Nelson: B200 134; CA 19; CCA 7; PCA 48  
N\*E\*R\*D\*: B200 85; RBA 48  
Ann Nesby: B200 191; RBA 40; RA 61; RBH 62  
New Creation Of God: GA 21  
Newsboys: CC 22  
Next: H100 37; HA 36; RA 10; RBH 11  
Joe Nichols: CS 23; H100 95; HSS 33  
Nickel Creek: CCA 2; PCA 11  
Nickelback: B200 27; A40 6, 34; H100 32, 46; HA  
31, 53; MO 19; RO 8, 20  
Tito Nieves: LT 14; TSS 2  
The Nitty Gritty Dirt Band: CCA 22

No Doubt: B200 26; A40 19, 39; DC 1; H100 15; HA  
15; T40 9  
NOFX: B200 130; IND 11  
No Good: HSS 5; RBH 78; RS 2  
Non Phixion: RS 72  
N.O.R.E.: H100 69; HA 71; HSS 12; RA 24; RBH 19;  
RP 12; RS 6  
Willie Norwood: GA 25  
The Notorious B.I.G.: RBC 8, 10; HSS 66; RS 41,  
47  
Heather Nova: HS 40  
'N Sync: H100 39; HA 45; HSS 1; RBH 68; RS 9;  
T40 25

## -O-

O.A.R.: IND 41  
John Oates: AC 19  
Ol' Dirty Bastard: IND 48  
Jamie O'Neal: CA 62  
La Oreja De Van Gogh: LPS 21; LT 39  
Los Originales De San Juan: LA 75; RMS 35  
Oro Solido: TSS 30  
Kelly Osbourne: T40 39  
Ozzy Osbourne: B200 159; PCA 19  
Our Lady Peace: MO 8; RO 35  
OutKast: B200 155; RBA 84  
Out Of Eden: CC 34  
Ginny Owens: CC 30

## -P-

Petey Pablo: RBA 93; RBH 84  
Joe Pace & The Colorado Mass Choir: GA 22  
Lindsay Pagano: HSS 67  
Brad Paisley: B200 64; CA 4; CS 3; H100 38; HA  
37  
Los Palominos: RMS 22  
Palomo: LA 53; LT 40; RMS 5, 14, 30  
Papa Roach: MO 11; RO 14  
Paris Combo: WM 14  
Pastor Troy: RBA 100  
Sean Paul: H100 97; RA 51; RBH 54; RP 25  
Laura Pausini: LA 26; LPA 11  
Luciano Pavarotti: CL 4  
Pax217: CC 25; HS 30  
P. Diddy: H100 2, 26, 40; HA 2, 25, 40; HSS 17, 41;  
RA 5, 9, 16; RBH 6, 9, 15; RP 2, 7, 9; RS 10,  
24, 29; T40 1

Teddy Pendergrass: RBA 95  
Dottie Peoples: GA 35  
Murray Perahia: CL 9  
Amanda Perez: HSS 30  
Itzhak Perlman: CL 15  
Perpetuous Dreamer: DC 35  
Pesado: LT 47; RMS 19, 29  
Pet Shop Boys: EA 6  
Tom Petty And The Heartbreakers: PCA 26  
Phantom Planet: HS 31  
Pharoahe Monch: RBH 79  
Mike Phillips: C/ 6; RBA 74  
Pillar: CC 12; HS 14  
Pink: B200 16; A40 22, 27; DC 32; DS 15; H100 18;  
HA 19; T40 10  
Pink Floyd: PCA 20  
Pinmonkey: CS 31  
Alexandre Pires: HS 47; LA 11; LPA 5; LPS 6, 11,  
20; LT 7, 12, 36; TSS 26

John Pizzarelli: J/ 25  
Play: HSS 39  
Plus One: CC 16  
P.O.D.: B200 46; CC 1; H100 92; MO 13; RO 21, 27  
El Poder Del Norte: LA 17, 48; RMA 7; LT 37; RMS  
11  
Poison: IND 20; PCA 29  
Carlos Ponce: LPS 14; LT 21  
Power Houze: RBA 89  
Julio Preciado Y Su Banda Perla Del Pacifico:  
RMS 39  
Pretty Willie: HSS 72  
Prince: B200 160  
Puddle Of Mudd: B200 25; A40 8; H100 12, 67;  
HA 11, 68; MO 3, 14; RO 3, 7; T40 13

Puerto Rican Power: TSS 27, 28  
Push: DC 31

## -Q-

Quarashi: HS 24  
Mac Quayle: DC 23  
Queen: PCA 43  
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA  
6; RMS 38

## -R-

Rabanes: LPS 32; LT 26; TSS 7  
Rabbito: LPS 25; LT 48; TSS 35  
Bonnie Raitt: B200 58; INT 4; AC 15  
Rakim: H100 10; HA 10; HSS 65; RA 3; RBH 3; T40  
32  
Rascal Flatts: B200 79; CA 8  
Rayvon: HSS 36; RS 58  
Los Razos de Sacramento Y Reynaldo: LA 13, 66,  
69; RMA 5  
Redd Eyezz: RS 46  
Red Hot Chili Peppers: H100 55; HA 52; MO 9; RO  
12

Relient K: CC 38  
Remy: RS 62  
Res: HS 15; RBA 78; DC 13  
John Reuben: CC 40  
R.H. Factor: DC 44  
Los Rieleros Del Norte: LA 46  
LeAnn Rimes: CA 37; AC 20; DS 25; HSS 6  
The Rippingtons Featuring Russ Freeman: C/ 25  
Juan Rivera: LA 34; RMA 17  
Lupillo Rivera: LA 34, 47, 58, 60; RMA 17; RMS 8  
RL: B200 121; RBA 15; RA 54; RBH 57  
Woody Rock: CC 31; GA 9; RBA 60  
Daniel Rodriguez: CX 7; HS 49  
Kenny Rogers: CS 49  
Tito Rojas: TSA 15  
Joann Rosario: GA 27  
Rozelly: HSS 14; RBH 86; RS 3  
Paulina Rubio: H100 45; HA 47; LPS 7; LT 8; T40  
31; TSS 12  
Rubyhorse: A40 25

Ruff Endz: B200 71; RBA 13; H100 54; HA 51; RA  
17; RBH 18  
Tammy Ruggieri: H100 40; HA 40; HSS 17; RA 16;  
RBH 15; RP 9; RS 10  
Rush: B200 43; INT 16; RO 19  
David Russell: CL 5

## -S-

Sacario: RA 67; RBH 67  
Sade: RBA 90; RBC 21; DS 12  
Raphael Saadiq: RBH 99  
Gilberto Santa Rosa: TSA 10; TSS 6  
Juelz Santana: H100 9; HA 8; HSS 24; RA 1, 60;  
RBH 1, 61; RP 1; RS 15; T40 34  
Alejandro Sanz: LA 21; LPA 9  
Yoskar Sarante: TSS 36  
Savage Garden: HSS 44  
Scarface: H100 91; HSS 40; RA 37; RBH 36; RP 21;  
RS 33  
Jill Scott: RBA 91  
Josey Scott: A40 20; H100 13; HA 13; MO 1; RO 1;  
T40 18

Peggy Scott-Adams: BL 8  
Dave Seaman: WM 8  
Joan Sebastian: LA 22, 24, 62; RMA 10, 11; LPS  
22; LT 18; RMS 24  
Jon Secada: TSS 34  
Secret Garden: NA 4  
Bob Seger & The Silver Bullet Band: PCA 5  
Compa Segundo: TSA 11  
Selena: LA 72  
Sevendust: IND 32  
Shaggy: RE 6  
Shakedown: DC 47  
Shakira: B200 13; A40 28; DC 11; H100 29; HA 33;  
LPS 9, 26; LT 10, 49; T40 16; TSS 21  
Remy Shand: B200 114; RBA 37; RA 50; RBH 53  
Sharissa: RBA 73; RBH 83  
The George Shearing Quintet: J/ 25  
SheDaisy: CS 42  
Shekinah Glory Ministry: GA 11; IND 45  
Blake Shelton: CA 28; CS 25  
Shena: DC 22  
Sherm: RS 73  
Wayne Shorter: J/ 3

The Silk Road Ensemble: B200 153; CX 2; INT 17  
Frank Sinatra: B200 199; PCA 47  
Sin Bandera: LA 23; LPA 10; LPS 3; LT 4; TSS 22  
Dixyle Singletary: CA 73; CS 58  
Sixwire: CS 40  
Darren Curtis Skanson: CL 8  
Skinlab: HS 35; IND 27  
Skubie Tha Ciko: HSS 14; RBH 86; RS 3  
Slanted Eyezz: RS 46  
Sleepy Brown: H100 66; HA 66; HSS 54; RA 49;  
RBH 47; RP 13; RS 32  
Richard Smallwood With Vision: GA 34  
Smilez & Southstar: HSS 13; RBH 81; RS 14  
Anthony Smith: CS 39  
Esther Smith: GA 31  
Michael W. Smith: B200 83; CC 4  
Will Smith: HSS 43; T40 37  
Marco Antonio Solis: LA 24, 70; RMA 11; LPS 30;  
LT 34; RMS 37

Soluna: DC 19  
Something Corporate: HS 20  
Sono: DC 5  
Soulive: C/ 19  
Kim Sozzi: DC 23

Bubba Sparxxx: RS 70  
Britney Spears: B200 72  
SPM: IND 29; RBA 86  
Staind: B200 95; H100 80; MO 7, 33; RO 9, 24  
Brenda K. Starr: LA 54; TSA 5; LT 14; TSS 2  
Jeffrey Steele: CS 53  
Tommy Shane Steiner: CA 33; CS 10; H100 58; HA  
56  
Ray Stevens: CA 69; HSS 62  
Rod Stewart: B200 167  
Rebecca St. James: CC 15  
Angie Stone: B200 84; RBA 23; DS 22; H100 88;  
RA 30; RBH 31

George Strait: CA 24, 32; CS 2; H100 31; HA 30  
Strik nine: RS 56  
The Strokes: B200 105; HSS 35; MO 27  
Michael Stuart: TSA 19; TSS 15, 23  
Styles: RA 58; RBH 60, 79  
Pena Suazo Y Su Banda Gorda: TSS 31  
Sublime: PCA 23  
Sugarcult: HS 28; IND 24  
Sunscreech: DC 31  
Superjoint Ritual: B200 154; IND 13  
Switched: RO 32  
System Of A Down: B200 33; PCA 39; H100 86;  
MO 10, 39; RO 10

## -T-

Take 6: GA 18  
Tall Paul: DC 6  
Tania: DS 24  
Olga Tanon: TSA 12  
James Taylor: PCA 21  
Los Temerarios: LA 6, 38; RMA 1, 20; LT 33; RMS 12  
Tempo: LPS 31; LT 17; TSS 3  
Tenacious D: B200 90  
Los Terrícolas: LA 45; LPA 19  
John Tesh: B200 182; CC 9; IND 17  
Thalia: B200 148; HS 4; LA 1; LPA 1; LPS 10; LT 3;  
RMS 13; TSS 25  
Jimmy Thackery & The Drivers: BL 14  
Thievery Corporation: J/ 22  
Third Day: CC 11, 36  
Cyndi Thomson: CA 38; CS 34  
Thursday: HS 23; IND 22  
T.I.: RBA 87  
Los Tigres Del Norte: LA 50; RMS 25  
Los Tigrillos: LT 45; RMS 20  
Aaron Tippin: CS 46; HSS 46

tobyMac: CC 32  
Tonex: CC 33; GA 12  
Tool: B200 196; RO 17  
Train: B200 175; A40 11; AC 11  
Tra-Knox: T40 37  
Trick Daddy: RA 70; RBH 73  
Trick Pony: B200 102; CA 15; CS 16  
Travis Tritt: B200 97; CA 12, 60; CCA 13  
TRUSTcompany: MO 32; RO 30  
Truth Hurts: H100 10; HA 10; HSS 65; RA 3; RBH 3;  
T40 32  
Los Tucanes De Tijuana: LA 31; RMA 15; LT 43;  
RMS 16  
Shania Twain: CCA 4; PCA 33  
Tweet: B200 34; RBA 8; H100 53, 74; HA 54; HSS  
22; RA 22, 36; RBH 22, 35; RS 11, 54  
Steve Tyrell: J/ 11

U2: B200 118  
UB40: RE 3  
UGK: RBA 94  
Ugly Casanova: IND 43  
The Union Underground: RO 31  
Union Station: B200 151; CA 20  
Unique: HSS 14; RBH 86; RS 3  
Unwritten Law: B200 92; MO 2  
Polo Urias Y Su Maquina Nortena: RMS 31  
Usher: B200 44; RBA 32; DS 2; H100 2, 8; HA 2, 9; HSS  
10; RA 5, 6; RBH 5, 6; RP 2; RS 12, 29; T40 1, 20

## -U-

Ian Van Dahl: EA 18; DC 33; DS 13  
Luther Vandross: RBA 51; RBC 14; AC 17; RA 43; RBH 46  
Vangelis: CL 14  
Van Halen: PCA 34  
Sergio Vargas: TSS 16  
Phil Vassar: CCA 23; CS 29; H100 84  
Stevie Ray Vaughan And Double Trouble: BL 6  
Chuy Vega: LA 71  
Jaci Velasquez: LA 74  
Johnny Vicious: EA 10; IND 40  
Alicia Villarreal: LA 33; RMA 16; RMS 36  
Fernando Villalona: TSS 17, 34  
The Vines: MO 37  
David Visan: EA 15; WM 7  
Vita: RA 38; RBH 40; RP 23  
Carlos Vives: LA 42; TSA 4; LPS 34; TSS 32

## -V-

The Vailers: PCA 1; RBC 1; RE 9  
Tom Waits: B200 109, 116; IND 5, 7; INT 13, 18  
Andre Ward: C/ 12; RBA 77  
Muddy Waters: BL 15  
Russell Watson: CX 4  
Way Out West: DC 9  
Weezer: B200 22; INT 20; MO 35  
Gillian Welch: IND 39  
Peter White: C/ 16  
The White Stripes: B200 86; MO 29  
Wilco: B200 80; INT 15

## -W-

The Waiters: PCA 1; RBC 1; RE 9  
Tom Waits: B200 109, 116; IND 5, 7; INT 13, 18  
Andre Ward: C/ 12; RBA 77  
Muddy Waters: BL 15  
Russell Watson: CX 4  
Way Out West: DC 9  
Weezer: B200 22; INT 20; MO 35  
Gillian Welch: IND 39  
Peter White: C/ 16  
The White Stripes: B200 86; MO 29  
Wilco: B200 80; INT 15

Doug Williams: GA 26  
Hank Williams III: CA 55  
Hank Williams Jr.: CA 27; CCA 11  
John Williams: CL 7; CX 13  
John Williams: CX 1, 12  
Lee Williams And The Spiritual QCs: GA 40  
Melvin Williams: GA 26  
Michelle Williams: B200 186; CC 10; GA 3; RBA  
46  
Pharrell Williams: H100 26; HA 25; HSS 41; RA 9;  
RBH 9; RP 7; RS 24  
Vanessa Williams: GA 13; RBA 61  
Cassandra Wilson: HSS 17; J/ 2  
Michael Wilson: RBH 98  
Nancy Wilson: J/ 8  
BeBe Winans: GA 17  
CeCe Winans: GA 23  
Mario Winans: H100 40; HA 40; HSS 17; RA 16;  
RBH 15; RP 9; RS 10

The Winans: GA 16  
Lee Ann Womack: CCA 10; AC 8; CS 38  
Women Of Faith: CC 24; HS 29  
Won-6: HSS 74; RS 36  
Darryl Worley: CS 14; H100 73; HA 72  
Chely Wright: CA 65  
Jaguar Wright: RBA 67  
Keke Wyatt: RBA 68; RA 39; RBH 41

## -X-

X-Press 2: DC 7; DS 17

## -Y-

Yanni: NA 11, 13  
Yanou: DS 5; H100 65; HA 65; HSS 31; T40 29  
Trisha Yearwood: CA 68; CS 59  
Ying Yang Twins: B200 61; IND 3; RBA 12; H100  
60; HA 61; RA 27; RBH 28; RP 11  
Yohany: DS 9; HSS 60  
Pete Yorn: B200 195; HS 10  
Neil Young: B200 161  
Young Chris: RBH 89; RS 40

## -Z-

Charlie Zaa: LA 19; LPA 8; LPS 37  
Zero 7: EA 7; HS 37; IND 30  
Zoegirl: CC 21; HS 25  
Rob Zombie: B200 152; RO 23  
ZZ Top: PCA 30

## -SOUNDTRACKS-

Amelie: WM 10  
Blade II: EA 4; STX 21  
Bob The Builder: The Album: IND 34  
Coyote Ugly: B200 108; CA 17; STX 8  
Crouching Tiger, Hidden Dragon: CX 15  
Divine Secrets Of The Ya-Ya Sisterhood: B200  
99; STX 7  
Down From The Mountain: CA 47  
The Fast And The Furious: STX 18  
The Fast And The Furious: More Fast And  
Furious: STX 15  
Felicity: Senior Year: INT 14; STX 16  
Finding Forrester: J/ 4  
Harry Potter And The Sorcerer's Stone: B200  
192; STX 14  
How High: RBA 99; STX 22  
I Am Sam: B200 164; STX 11  
Kissing Jessica Stein: J/ 24  
A Knight's Tale: STX 17  
Mamma Mia!: B200 190  
Monsoon Wedding: WM 4  
Moulin Rouge: B200 112; STX 9  
Moulin Rouge 2: STX 25  
O Brother, Where Art Thou?: B200 18; CA 2;  
INT 12; STX 2  
Queer As Folk: The Second Season: EA 5; STX 23  
Save The Last Dance: STX 20  
The Scorpion King: B200 59; STX 5  
Shrek: B200 87; STX 6  
Spider-Man: B200 11; STX 1  
Spirit: Stallion Of The Cimarron: B200 45; STX 3  
Spongebob Squarepants Original Theme  
Highlights: STX 24  
Star Wars Episode II: Attack Of The Clones:  
B200 47; STX 4  
State Property: RBA 85  
Undercover Brother: RBA 80; STX 19  
Vanilla Sky: B200 188; STX 13  
We Were Soldiers: CA 67  
WWF: Tough Enough 2: B200 126; STX 10

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Dove Hits 2002: 157  
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JUNE 15 2002 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>HERO</b>	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
2	2	<b>SEEN 'N RED</b>	INTERSCOPE	Unwritten Law
3	5	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
5	3	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
6	7	<b>RUNNING AWAY</b>	ISLAND/IDJMG	Hoobastank
7	6	<b>FOR YOU</b>	FLIP/ELEKTRA/VEG	Staind
8	9	<b>SOMEWHERE OUT THERE</b>	COLUMBIA	Our Lady Peace
9	8	<b>BY THE WAY</b>	WARNER BROS	Red Hot Chili Peppers
10	10	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
11	12	<b>SHE LOVES ME NOT</b>	DREAMWORKS	Papa Roach
12	12	<b>WARNING</b>	IMMORTAL/EPIC	Incubus
13	14	<b>BOOM</b>	ATLANTIC	P.O.D.
14	11	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	17	<b>I FEEL SO</b>	MCA	Box Car Racer
16	13	<b>CRAWLING IN THE DARK</b>	ISLAND/IDJMG	Hoobastank
17	16	<b>AMBER</b>	VOLCANO	311
18	18	<b>IN THE END</b>	WARNER BROS	Linkin Park
19	15	<b>TOO BAD</b>	ROADRUNNER/IDJMG	Nickelback
20	22	<b>WHERE ARE YOU GOING</b>	RCA	Dave Matthews Band
21	28	<b>SWEETNESS</b>	DREAMWORKS	Jimmy Eat World
22	20	<b>ONE LAST BREATH</b>	WIND-UP	Creed
23	27	<b>HATE TO SAY I TOLD YOU SO</b>	EPITAPH/SIRE/REPRISE	The Hives
24	25	<b>GET AWAY</b>	WARNER BROS	Earshot
25	29	<b>DENY</b>	TVT	Default
26	26	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
27	31	<b>HARD TO EXPLAIN</b>	RCA	The Strokes
28	33	<b>WITHOUT ME</b>	WEB/AFTERMATH/INTERSCOPE	Eminem
29	21	<b>FELL IN LOVE WITH A GIRL</b>	THIRD MAN/V2	The White Stripes
30	24	<b>FIRST DATE</b>	MCA	Blink-182
31	34	<b>THE ENERGY</b>	ATLANTIC	Audiovent
32	35	<b>DOWNFALL</b>	GEFFEN/INTERSCOPE	TRUSTcompany
33	35	<b>EPIPHANY</b>	FLIP/ELEKTRA/VEG	Staind
34	32	<b>FLAKE</b>	ENJOY/UNIVERSAL	Jack Johnson
35	30	<b>DOPE NOSE</b>	GEFFEN/INTERSCOPE	Weezer
36	39	<b>PAPERCUT</b>	WARNER BROS	Linkin Park
37	37	<b>GET FREE</b>	CAPITOL	The Vines
38	38	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
39	39	<b>AERIALS</b>	AMERICAN/COLUMBIA	System Of A Down
40	36	<b>SCREAMING INFIDELITIES</b>	VAGRANT	Dashboard Confessional

JUNE 15 2002 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	<b>HERO</b>	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
2	1	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
3	3	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
5	5	<b>HOLD ME DOWN</b>	MCA	Tommy Lee
6	7	<b>ONE LAST BREATH</b>	WIND-UP	Creed
7	6	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	8	<b>TOO BAD</b>	ROADRUNNER/IDJMG	Nickelback
9	9	<b>FOR YOU</b>	FLIP/ELEKTRA/VEG	Staind
10	10	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
11	11	<b>GET AWAY</b>	WARNER BROS	Earshot
12	12	<b>BY THE WAY</b>	WARNER BROS	Red Hot Chili Peppers
13	12	<b>ANGER RISING</b>	ROADRUNNER/IDJMG	Jerry Cantrell
14	13	<b>SHE LOVES ME NOT</b>	DREAMWORKS	Papa Roach
15	14	<b>DENY</b>	TVT	Default
16	15	<b>WASTING MY TIME</b>	TVT	Default
17	17	<b>PARABOLA</b>	TOOL DISSECTIONAL/VOLCANO	Tool
18	18	<b>IN THE END</b>	WARNER BROS	Linkin Park
19	16	<b>ONE LITTLE VICTORY</b>	AK-THEM/ATLANTIC	Rush
20	19	<b>HOW YOU REMIND ME</b>	ROADRUNNER	Nickelback
21	21	<b>BOOM</b>	ATLANTIC	P.O.D.
22	22	<b>RUNNING AWAY</b>	ISLAND/IDJMG	Hoobastank
23	20	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
24	24	<b>EPIPHANY</b>	FLIP/ELEKTRA/VEG	Staind
25	26	<b>THE ENERGY</b>	ATLANTIC	Audiovent
26	23	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
27	25	<b>YOUTH OF THE NATION</b>	ATLANTIC	P.O.D.
28	27	<b>WARNING</b>	IMMORTAL/EPIC	Incubus
29	31	<b>GIRLS OF SUMMER</b>	COLUMBIA	Aerosmith
30	33	<b>DOWNFALL</b>	GEFFEN/INTERSCOPE	TRUSTcompany
31	29	<b>ACROSS THE NATION</b>	SMACK DOWNS/COLUMBIA	The Union Underground
32	32	<b>INSIDE</b>	IMMORTAL/VIRGIN	Switched
33	28	<b>TEAR AWAY</b>	WIND-UP	Orowning Pool
34	34	<b>YOU NEVER MET A MOTHER F*** QUITE LIKE ME</b>	LAVA/ATLANTIC	Kid Rock
35	35	<b>SOMEWHERE OUT THERE</b>	COLUMBIA	Our Lady Peace
36	30	<b>GONE AWAY</b>	FLIP/GEFFEN/INTERSCOPE	Cold
37	36	<b>FREAKING OUT</b>	ARISTA	Adema
38	39	<b>NICE TO KNOW YOU</b>	IMMORTAL/EPIC	Incubus
39	37	<b>RUNAWAY</b>	WARNER BROS	Linkin Park
40	40	<b>WALL OF SHAME</b>	LAVA/ATLANTIC	Course Of Nature

JUNE 15 2002 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	<b>HERO</b>	CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/IDJMG
2	2	<b>I NEED A GIRL (PART ONE)</b>	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA
3	3	<b>A THOUSAND MILES</b>	VANESSA CARLTON	A&M/INTERSCOPE
4	4	<b>FOOLISH</b>	ASHANTI	MURDER INC./DEF JAM/IDJMG
5	5	<b>WITHOUT ME</b>	EMINEM	WEB/AFTERMATH/INTERSCOPE
6	6	<b>WHAT'S LUV?</b>	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
7	7	<b>THE MIDDLE</b>	JIMMY EAT WORLD	DREAMWORKS
8	8	<b>HOT IN HERRE</b>	NELLY	FD/REEL/UNIVERSAL
9	9	<b>ALL YOU WANTED</b>	MICHELLE BRANCH	MAVERICK/WARNER BROS
10	10	<b>HELLA GOOD</b>	NO DOUBT	INTERSCOPE
11	11	<b>DON'T LET ME GET ME</b>	PINK	ARISTA
12	12	<b>DAYS GO BY</b>	DIRTY VEGAS	CREDENCE/CAPITOL
13	13	<b>I'M GONNA BE ALRIGHT</b>	JENNIFER LOPEZ FEATURING NAS	EPIC
14	14	<b>BLURRY</b>	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
15	15	<b>WASTING MY TIME</b>	DEFAULT	TVT
16	16	<b>WHEREVER YOU WILL GO</b>	THE CALLING	RCA
17	17	<b>UNDERNEATH YOUR CLOTHES</b>	SHAKIRA	EPIC
18	18	<b>SOAK UP THE SUN</b>	SHERYL CROW	A&M/INTERSCOPE
19	19	<b>HERO</b>	CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/IDJMG
20	20	<b>MORE THAN A WOMAN</b>	AALIYAH	BLACKGROUND/VIRGIN
21	21	<b>U DON'T HAVE TO CALL</b>	USHER	ARISTA
22	22	<b>AIN'T IT FUNNY</b>	JENNIFER LOPEZ FEATURING JA RULE	EPIC
23	23	<b>IN THE END</b>	LINKIN PARK	WARNER BROS
24	24	<b>COMPLICATED</b>	AVRIL LAVIGNE	ARISTA
25	25	<b>HERE IS GONE</b>	GOO GOO DOLLS	WARNER BROS
26	26	<b>GIRLFRIEND</b>	'N SYNC FEATURING NELLY	JIVE
27	27	<b>ESCAPE</b>	ENRIQUE IGLESIAS	INTERSCOPE
28	28	<b>WALKING AWAY</b>	CRAIG DAVID	WILDSTAR/ATLANTIC
29	29	<b>RAINY DAYZ</b>	MARY J. BLIGE FEATURING JA RULE	MCA
30	30	<b>HEAVEN</b>	DJ SAMMY & YANU FEATURING OO ROBBINS	
31	31	<b>NO SUCH THING</b>	JOHN MAYER	AWARE/COLUMBIA
32	32	<b>DON'T SAY GOODBYE</b>	PAULINA RUBIO	UNIVERSAL
33	33	<b>ADDICTIVE</b>	TRUTH HURTS FEATURING RAKIM	AFTERMATH/INTERSCOPE
34	34	<b>FULL MOON</b>	BRANDY	ATLANTIC
35	35	<b>OH BOY</b>	CAM'RON FEATURING JUELZ SANTANA	ROC-A-FELLA/DEF JAM/IDJMG
36	36	<b>UH HUH</b>	B2K	EPIC
37	37	<b>CAN'T GET YOU OUT OF MY HEAD</b>	KYLIE MINOGUE	CAPITOL
38	38	<b>BLACK SUITS COMIN' (NOD YA HEAD)</b>	WILL SMITH FEATURING TRA-KNOX	OVERBROOK/COLUMBIA
39	39	<b>DOWN A** CHICK</b>	JA RULE FEATURING CHARLI "CHUCK" BALTIMORE	MURDER INC./DEF JAM/IDJMG
40	40	<b>PAPA DON'T PREACH</b>	KELLY OSBOURNE	EPIC
		<b>HANDS CLEAN</b>	ALANIS MORISSETTE	MAVERICK/REPRISE

JUNE 15 2002 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
2	2	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
3	3	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
4	4	<b>I NEED YOU</b>	COLUMBIA	Marc Anthony
5	5	<b>ONLY A WOMAN LIKE YOU</b>	JIVE	Michael Bolton
6	9	<b>TO WHERE YOU ARE</b>	143/REPRISE	Josh Groban
7	6	<b>I'M ALREADY THERE</b>	BNA	Lonestar
8	10	<b>I HOPE YOU DANCE</b>	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	8	<b>BRING ON THE RAIN</b>	CURB	Jo Dee Messina
10	7	<b>IF YOU'RE GONE</b>	LAVA/ATLANTIC	matchbox twenty
11	11	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	14	<b>ONLY TIME</b>	REPRISE	Enya
13	12	<b>WILD CHILD</b>	REPRISE	Enya
14	13	<b>THANK YOU</b>	ARISTA	Dido
15	15	<b>I CAN'T HELP YOU NOW</b>	CAPITOL	Bonnie Raitt
16	16	<b>SO COMPLICATED</b>	ARISTA NASHVILLE	Carolyn Dawn Johnson
17	17	<b>I'D RATHER</b>	J	Luther Vandross
18	18	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
19	19	<b>DO IT FOR LOVE</b>	BMG HERITAGE/ARISTA/RCA	Daryl Hall John Oates
20	20	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB	LeAnn Rimes
21	21	<b>HERE I AM</b>	A&M/INTERSCOPE	Bryan Adams
22	22	<b>ALIVE</b>	EPIC	Jennifer Lopez
23	23	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
24	24	<b>BEAUTIFUL AS U</b>	AMC	All-4-One
25	25	<b>SOAK UP THE SUN</b>	A&M/INTERSCOPE	Sheryl Crow
26	26	<b>THE COLOR OF LOVE</b>	ARISTA	Boyz II Men
27	27	<b>ESCAPE</b>	INTERSCOPE	Enrique Iglesias
28	28	<b>YOUR LOVING FLAME</b>	MPL/CAPITOL	Paul McCartney
29	29	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
30	30	<b>ORIGINAL SIN</b>	ROCKET/UNIVERSAL	Elton John

JUNE 15 2002 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>SOAK UP THE SUN</b>	A&M/INTERSCOPE	Sheryl Crow
2	2	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
3	4	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
4	3	<b>HERE IS GONE</b>	WARNER BROS	Goo Goo Dolls
5	5	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
6	6	<b>HOW YOU REMIND ME</b>	ROADRUNNER/IDJMG	Nickelback
7	7	<b>ALL YOU WANTED</b>	MAVERICK/WARNER BROS	Michelle Branch
8	8	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	9	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
10	13	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
11	11	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	12	<b>STANDING STILL</b>	ATLANTIC	Jewel
13	10	<b>HANDS CLEAN</b>	MAVERICK/REPRISE	Alanis Morissette
14	15	<b>WASTING MY TIME</b>	TVT	Default
15	14	<b>MY SACRIFICE</b>	WIND-UP	Creed
16	16	<b>HANGING BY A MOMENT</b>	DREAMWORKS	Lifeline
17	17	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
18	21	<b>WHERE ARE YOU GOING</b>	RCA	Dave Matthews Band
19	19	<b>HELLA GOOD</b>	INTERSCOPE	No Doubt
20	22	<b>HERO</b>	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
21	18	<b>EASY TONIGHT</b>	AWARE/COLUMBIA	Five For Fighting
22	23	<b>DON'T LET ME GET ME</b>	ARISTA	Pink
23	20	<b>IN THE END</b>	WARNER BROS	Linkin Park
24	26	<b>WHEN THE STARS GO BLUE</b>	143/LAVA/ATLANTIC	The Corrs Featuring Bono
25	24	<b>SPARKLE</b>	ISLAND/IDJMG	Rubyhorse
26	25	<b>ADRIENNE</b>	RCA	The Calling
27	28	<b>GET THE PARTY STARTED</b>	ARISTA	Pink
28	29	<b>UNDERNEATH YOUR CLOTHES</b>	EPIC	Shakira
29	27	<b>STILLNESS OF HEART</b>	VIRGIN	Lenny Kravitz
30	30	<b>ONE LAST BREATH</b>	WIND-UP	Creed
31	33	<b>FLY AWAY FROM HERE (GRADUATION DAY)</b>	143/REPRISE	Oroline
32	34	<b>FLAKE</b>	ENJOY/UNIVERSAL	Jack Johnson
33	31	<b>SOMEWHERE IN THE MIDDLE</b>	WIMERCENT	Dishwalla
34	36	<b>TOO BAD</b>	ROADRUNNER/IDJMG	Nickelback
35	40	<b>AMERICAN GIRLS</b>	GEFFEN/INTERSCOPE	Counting Crows
36	35	<b>ESCAPE</b>	INTERSCOPE	Enrique Iglesias
37	32	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
38	38	<b>SHINE</b>	GOLD ORACLE	Meredith Brooks
39	37	<b>HEY BABY</b>	INTERSCOPE	No Doubt Featuring Bounty Killer
40	37	<b>THE QUESTION</b>	REFUGEE/MCA	Familiar 48

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 76 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

ADVERTISMENT  
**The TouchTunes**  
 Digital Jukebox Most Played **TOP 10**

1.7 Million Americans Interact Weekly.  
 Over 2.6 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>Rock</b>						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	27
COWBOY	ATLANTIC	KID ROCK	2	2	2	139
IN THE END	WARNER BROS	LINKIN PARK	3	RE-ENTRY		15
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	3	3	111
WITH ARMS WIDE OPEN	WIND-UP	CREED	5	4	4	132
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	7	6	42
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	7	5	5	138
TOO BAD	ROADRUNNER	NICKELBACK	8	6	10	4
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	7	53
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	10	9	8	99

<b>POP</b>						
SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	21
BELIEVE	WARNER BROS	CHER	2	3	2	189
MUSIC	MAVERICK	MADONNA	3	2	3	80
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	4	111
DANCING QUEEN	POLYDOR	ABBA	5	5	5	185
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	6	6	7	45
LANDSLIDE	REPRISE	FLEETWOOD MAC	7	7	6	129
DON'T LET ME GET ME	ARISTA	PINK	8	10	9	3
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	9	9	8	165
WILD WORLD	A&M	CAT STEVENS	10	8	10	41

<b>R&amp;B/RAP</b>						
SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	51
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	213
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	33
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	128
FAMILY AFFAIR	MCA	MARY J. BLIGE	5	6	6	27
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	5	5	201
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	7	7	7	54
U GOT IT BAD	ARISTA	USHER	8	8	8	8
(HOT SH*T) COUNTRY	GRAMMAR	UNIVERSAL RECORDS	NELLY	9	RE-ENTRY	11
NICE & SLOW	LA FACE	USHER	10	9	*	15

<b>COUNTRY</b>						
SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	30
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	213
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	40
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	4	4	4	87
MY MARIA	ARISTA	BROOKS & DUNN	5	5	5	213
NEON MOON	ARISTA	BROOKS & DUNN	6	6	7	175
POP A TOP	ARISTA	ALAN JACKSON	7	7	6	109
CRAZY	MCA	PATSY CLINE	8	8	8	221
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	21
AMIE	MERCURY	PURE PRAIRIE LEAGUE	10	10	10	49

<b>LATIN</b>						
SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	106
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	167
LA BAMBOLA	WARNER BROS	LOS LOBOS	3	3	3	189
COMO LA FLOR	EMI LATIN	SELENA	4	4	4	125
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	153
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	6	6	6	57
CLAVADO EN UN BAR	WEA LATINA	MANA	7	7	7	109
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	8	8	91
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	91
UNA PAGINA MAS	ARIES MUSIC	LOS CADETES DE LINARES	10	10	10	16

<b>INDIE</b>						
SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	26
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	24
LEADER OF MEN	ROADRUNNER	NICKELBACK	3	3	3	36
NEVER AGAIN	ROADRUNNER	NICKELBACK	4	4	4	24
BREATHE	ROADRUNNER	NICKELBACK	5	5	5	36
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	6	6	6	119
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	7	8	8	36
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	8	7	7	57
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	9	62
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	10	10	64

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JUNE 15 2002 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	<b>NUMBER 1</b>	Foolish (MURDER INC./DEF. JAM/IDJMG)	26	31	20	More Than A Woman	AALIYAH (BLACKGROUND)	51	59	4	Someone To Love You	RUFF ENDOZ (EPIC)
2	2	14	I Need A Girl (Part One)	P DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	27	25	22	In The End	LINKIN PARK (WARNER BROS.)	52	—	1	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)
3	4	6	Without Me	EMINEM (WEB-AFTERMATH/INTERSCOPE)	28	30	10	Soak Up The Sun	LININ PARK (WARNER BROS.)	53	47	14	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)
4	5	7	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	29	28	14	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA NASHVILLE)	54	61	8	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)
5	3	10	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	30	32	11	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)	55	45	9	One Mic	NAS (ILL WILL/COLUMBIA)
6	6	13	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	31	29	41	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	56	44	17	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))
7	8	14	The Middle	JIMMY EAT WORLD (DREAMWORKS)	32	23	25	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	57	52	6	I Don't Want You To Go	CAROLYN DAWN JOHNSON (ARISTA NASHVILLE)
8	11	6	Oh Boy	CAM RDN (ROC-A-FELLA/DEF. JAM/IDJMG)	33	20	14	Underneath Your Clothes	SHAKIRA (EPIC)	58	66	4	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
9	7	19	U Don't Have To Call	USHER (ARISTA)	34	39	11	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	59	55	3	No Such Thing	JOHN MAYER (AWARRE/COLUMBIA)
10	9	9	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	35	34	11	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))	60	60	4	My Heart Is Lost To You	BROOKS & DUNN (ARISTA NASHVILLE)
11	12	26	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	36	40	17	Anything	JAHEM FEAT. NEXT (DIWINE MILL/WARNER BROS.)	61	57	7	Say I Yi Yi	YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH)
12	10	17	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	37	38	7	I'm Gonna Miss Her (The Fishin' Song)	BRAD PAISLEY (ARISTA NASHVILLE)	62	70	2	The Good Stuff	RENNY CHESNEY (BNA)
13	18	5	Hero	CHAD KRUEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	38	37	11	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	63	58	4	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
14	15	6	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	39	36	17	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	64	63	3	When You Lie Next To Me	KELLIE COFFEY (BNA)
15	16	9	Hella Good	NO DOUBT (INTERSCOPE)	40	54	2	I Need A Girl (Part Two)	P DIDDY & GINUWINE (BAD BOY/ARISTA)	65	—	1	Heaven	DJ SAMMY & YANU FEAT. DD (ROBBINS)
16	14	12	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	41	35	13	Here Is Gone	GOD GOOD DOLLS (WARNER BROS.)	66	56	15	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)
17	22	12	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	42	43	8	Gots To Be	B2K (EPIC)	67	72	2	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))
18	13	23	Wasting My Time	DEFAULT (TVT)	43	53	3	Complicated	AVRIL LAVIGNE (ARISTA)	68	65	4	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
19	17	15	Don't Let Me Get Me	PINK (ARISTA)	44	48	6	Not A Day Goes By	LONESTAR (BNA)	69	75	2	One Last Breath	CREED (WIND-UP)
20	26	9	Down A** Chick	JARILE FEAT. CHARLI BALTORO (MURDER INC./DEF. JAM/IDJMG)	45	42	19	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	70	71	2	Why Don't We Fall In Love	AMERIC (RSE/COLUMBIA)
21	24	4	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	46	41	18	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))	71	64	3	Nothin'	N D R E (DEF. JAM/IDJMG)
22	33	8	Days Go By	DIRTY VEGAS (CREEDENCE/CAPITOL)	47	49	5	Don't Say Goodbye	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	72	—	1	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
23	21	32	Wherever You Will Go	THE CALLING (RCA)	48	51	21	I Love You	FAITH EVANS (BAD BOY/ARISTA)	73	—	1	Just A Friend 2002	MARIO (J)
24	27	7	Full Moon	BRANDY (ATLANTIC)	49	50	5	The One	GARY ALLAN (MCA NASHVILLE)	74	73	4	Here To Stay	KORN (IMMORTAL/EPIC)
25	19	15	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	50	46	6	A New Day Has Come	CELINE DION (EPIC)	75	—	1	Where Are You Going	DAVE MATTHEWS BAND (RCA)

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JUNE 15 2002 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>NUMBER 1</b>	Girlfriend (N SYNC FEAT. NELLY (JIVE))	26	20	9	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	51	46	47	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
2	2	23	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	27	22	23	Uh Huh	B2K (EPIC)	52	54	2	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)
3	3	8	Wherever You Will Go	THE CALLING (RCA)	28	29	1	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	53	57	18	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)
4	13	4	Day + Night	ISY'S FEATURING JADAKISS (ARISTA)	29	27	7	One Mic	NAS (ILL WILL/COLUMBIA)	54	—	13	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)
5	4	13	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	30	23	21	Never	AMANDA PEREZ (UNIVERSAL)	55	58	14	Thank You	DIDDY (ARISTA)
6	6	99	Can't Fight The Moonlight	LEANN RIMES (CURB)	31	37	1	Heaven	DJ SAMMY & YANU FEAT. DD (ROBBINS)	56	48	41	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
7	5	14	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	32	44	1	Happy	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	57	70	2	Something	LASGO (ROBBINS)
8	7	11	Song For The Lonely	CHER (WARNER BROS.)	33	45	2	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	58	—	1	Just A Friend 2002	MARIO (J)
9	11	2	Gots To Be	COREY FEAT. LIL' ROMEO (INDOINTE/MOTOWN/UNIVERSAL)	34	28	23	Hush Lil' Lady	GHETTO FEAT. LIL' ROMEO (INDOINTE/MOTOWN/UNIVERSAL)	59	53	7	Ghetto Millionaire	DEM GHETTO PLAYAS (DEEP END)
10	18	2	U Don't Have To Call	USHER (ARISTA)	35	33	1	Hard To Explain	THE STROKES (RCA)	60	—	1	Lose Control (Descontrolate)	YOHANNI (DURMAY/PYRAMID/ORPHEUS)
11	10	23	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	36	34	2	My Bad	RAYVON (BIG YARD/MCA)	61	—	13	Buster	DENNIS DA MENACE (1ST AVENUE)
12	17	4	Nothin'	N D R E (DEF. JAM/IDJMG)	37	38	14	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	62	61	20	Osama-Yo' Mama	RAY STEVENS (CURB)
13	16	2	Who Wants This?	SMILEZ & SOUTHSTAR (ARTIST/DIRECT)	38	26	16	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	63	52	6	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)
14	8	7	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAINSTORM)	39	42	11	Us Against The World	PLAY (COLUMBIA)	64	63	33	God Bless The USA	LEE GREENWOOD (CURB)
15	12	3	Rapture (Tastes So Sweet)	IID (UNIVERSAL)	40	36	3	Guess Who's Back	SCARFACE (DEF. JAM SOUTH/IDJMG)	65	56	8	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
16	—	1	A New Day Has Come	CELINE DION (EPIC)	41	31	16	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	66				

JUNE 15 2002

Billboard

HOT 100

Main Billboard Hot 100 chart table with columns for rank, title, artist, and week data.

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 playlists and retail store, mass merchant and internet sales reports collected.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).  
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**2 WAY** (Dynamite, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 77

## -A-

**ADDICTIVE** (Herbilitious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/HL/WBM, H100 10; RBH 3  
**AINT 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 33; RBH 50  
**ALL YOU WANTED** (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 11  
**AL QUE ME SIGA** (SGAE, ASCAP) LT 25  
**AMERICAN CHILD** (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 29  
**ANYTHING** (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 37; RBH 11  
**ARBOL DE LA BARRANCA** (San Antonio, BMI) LT 46  
**AUTOMATIC** (Zomba, ASCAP/E-Forte, BMI/DJ Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercliff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond, BMI), HL/WBM, RBH 80  
**AWNAW** (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 82; RBH 39  
**AY AMOR** (Degollado, ASCAP) LT 30

## -B-

**BABY** (Not Listed) RBH 75  
**BAILAME** (Huina, ASCAP) LT 45  
**BALLIN' BOY** (M.O.B., ASCAP/No Good, BMI) RBH 78  
**BANDIDA** (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 17  
**BANG MY HIT** (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 86  
**BARBED WIRE AND ROSES** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 31  
**BEAUTIFUL MESS** (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 27  
**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 22  
**BE HERE** (Ugmore, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 99  
**BLURRY** (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 12  
**BOOM, BOOM, BOOM** (Himesmind, ASCAP/Dana Sharo, BMI) RBH 72  
**BORRACHO** (Peer Int'l., BMI) LT 35  
**BY THE WAY** (Moebetoblame, BMI), WBM, H100 55

## -C-

**CADILLAC TEARS** (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP/WB, ASCAP), HL/WBM, CS 52  
**CALL ME** (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 53; RBH 22  
**CHASIN' AMY** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 35  
**CLOSET FREAK** (God Given, BMI/Basketcase, ASCAP/Butterfly Shadow, ASCAP) RBH 90  
**THE COLOR OF LOVE** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 59  
**COMO DECIRTE NO** (WB, ASCAP) LT 22  
**COMO PUDISTE** (Edimal/Fonomatic, ASCAP/LGA, BMI) LT 24  
**COMPLICATED** (Warner-Tamerlane, BMI/Hollyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP), WBM, H100 44  
**CON ELLA** (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 23  
**COUNTRY BY THE GRACE OF GOD** (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 41  
**COUNTRY ROCK STAR** (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Savigar, ASCAP), HL, CS 47  
**COURTESY OF THE RED, WHITE AND BLUE** (THE ANGRY AMERICAN) (Toketo Tunes, BMI) CS 17; H100 70  
**CRAWLING IN THE DARK** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 100  
**CUANDO TE ACUERDES DE MI** (Crisma, SESAC) LT 34

## -D-

**DARE TO DREAM** (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 33  
**DAY + NIGHT** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 52  
**DAYS GO BY** (Copyright Control/Chrysalis, ASCAP), WBM, H100 20  
**DEJATE QUERER** (Flamingo, BMI) LT 43  
**DEL OTRO LADO DEL PORTON** (Marfre, BMI) LT 13  
**A DIOS LE PIDO** (Peer Int'l., BMI) LT 11  
**DON'T LET ME GET ME** (Pink Panther, ASCAP/EMI April, ASCAP/Cytron, BMI/EMI Blackwood, BMI), HL, H100 18  
**DON'T SAY GOODBYE** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP), HL, H100 45  
**DON'T WASTE MY TIME** (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 36  
**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 48  
**DOWN 4 U** (Slavery, BMI/Aurelius, BMI/DJ Irv, BMI/Pookietoots, ASCAP/Inky-Sisi, BMI/Soldierz Touch, ASCAP) RBH 40  
**DOWN A\*\* CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI/Songs Of Universal, BMI), HL, H100 21; RBH 8  
**DRIFT & DIE** (WB, ASCAP/Jordan Rocks Music, ASCAP/Stero Supersonic, ASCAP), WBM, H100 67

**DRIVE (FOR DADDY GENE)** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 1; H100 30

## -E-

**ENTRA EN MI VIDA** (Sony/ATV) LT 4  
**ESCAPAR** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 20  
**ESCAPE** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 43  
**ES POR AMOR** (World Deep, BMI/Sony/ATV Latin, BMI) LT 36  
**EVERYBODY** (F.I.P.P., BMI) LT 26

## -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 81; RBH 43  
**FOOLISH** (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 2  
**FORGIVE** (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 43  
**FOR YOU** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 80  
**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 92  
**FULL MOON** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 24; RBH 16

## -G-

**GET THIS MONEY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 37  
**GIMME THE LIGHT** (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 54  
**GIRLFRIEND** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 39; RBH 68  
**GIVE IT TO HER** (EMI April, ASCAP), HL, H100 99; RBH 55  
**GOING AWAY** (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 44  
**GOODBYE ON A BAD DAY** (Extreme Writers, ASCAP/Easel, ASCAP) CS 28  
**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 57  
**THE GOOD STUFF** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshit, BMI), HL/WBM, CS 13; H100 63  
**GOOD TIMES** (Jobete, ASCAP) RBH 60  
**GOOD TO GO** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL/WBM, CS 53  
**GOTS TA BE** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 42; RBH 17  
**GRINDIN'** (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 79; RBH 25  
**GUESS WHO'S BACK** (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 91; RBH 36

## -H-

**HALFCRAZY** (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 19; RBH 4  
**HANDS CLEAN** (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 89  
**HAPPY** (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), HL, H100 77; RBH 29  
**HARD CALL TO MAKE** (Sony/ATV Cross Keys, ASCAP/David Aaron, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL/WBM, CS 55  
**HARDER CARDS** (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49  
**HASTA QUE VUELVAS CONMIGO** (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 50  
**HAY OTRA EN TU LUGAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 15  
**HEAVEN** (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 65  
**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 15  
**HELP ME UNDERSTAND** (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 18  
**HERE IS GONE** (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 41  
**HERE TO STAY** (Zomba, BMI/Fieldyshuttz, BMI/Stratosphericness, BMI/Music Monk, BMI/Evie-ria, BMI/Gintoe, BMI), WBM, H100 75  
**HERO** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 13  
**HIGHWAY SUNRISE** (WB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 57  
**HOT IN HERRER** (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 3; RBH 10  
**HOW COME YOU DON'T CALL ME** (Controversy, ASCAP/Universal, ASCAP), WBM, RBH 56  
**HOW IT'S GONNA BE** (Nyrrow, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 66  
**HOW YOU REMIND ME** (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 32

## -I-

**I BREATHE IN, I BREATHE OUT** (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, H100 94  
**I CARE 4 U** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI) RBH 74  
**I DON'T HAVE TO BE ME (TIL MONDAY)** (MAS Venture, BMI/Mississippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 4; H100 36  
**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 7; H100 59  
**I'D RATHER** (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46  
**IF I COULD GO!** (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, RBH 67  
**IF THAT AINT COUNTRY** (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 39  
**I KEEP LOOKING** (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 19  
**I'LL TAKE LOVE OVER MONEY** (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 46  
**I LOVE YOU** (Chyma Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 49; RBH 20  
**I'M GONE** (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalzo, BMI), HL, CS 34  
**I'M GONNA BE ALRIGHT** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 14; RBH 33  
**I'M GONNA BE READY** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), WBM, RBH 76  
**I'M GONNA MISS HER (THE FISHER SONG)** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 38  
**I'M IN THE MOOD** (Sony/ATV Tree, BMI/Route Six, BMI), HL, CS 56  
**I MISS MY FRIEND** (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 14; H100 73  
**THE IMPOSSIBLE** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 23; H100 95  
**IN DA WIND** (First N' Gold, BMI/Trick N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI) RBH 73  
**I NEED A GIRL (PART ONE)** (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 2; RBH 6  
**I NEED A GIRL (PART TWO)** (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, H100 40; RBH 15  
**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 28  
**IN THE MORNING** (EMI April, ASCAP/That's Plum's Song, ASCAP/It's Te Tyme, ASCAP/Baboochka Tunes, ASCAP/Nyrrow, ASCAP), HL, RBH 69  
**I SHOULD BE SLEEPING** (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 5; H100 35  
**I TOLD Y'ALL** (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 84  
**IT'S NOT FAIR** (WB, ASCAP/Warner Chappell, SOCAN/The OX And The Fish, SOCAN/Universal, ASCAP/Dirty Dre, ASCAP/jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Double OH Eight, ASCAP), HL/WBM, RBH 93

## -J-

**JURO POR DIOS** (LSM, BMI) LT 19  
**JUST A FRIEND** 2002 (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 72; RBH 32  
**JUST WHAT I DO** (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 16  
**KEEP LOVIN' YOU** (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 63  
**LA NEGRA TIENE TUMBAAO** (Sir George, ASCAP/WB, ASCAP) LT 41  
**LA PLAYA** (Sony/ATV Latin, BMI) LT 39  
**THE LIFE** (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tresdecadecaphobia, BMI/Old Nigga Spiritu-als, BMI/Nyelahs, ASCAP/Nyelahs, ASCAP) RBH 79  
**LIFE HAPPENED** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 54  
**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 38  
**LINE 'EM UP** (Not Listed) RBH 89  
**LIVE THE LIFE** (EMI April, ASCAP/Shaniyah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 87  
**LIVING AND LIVING WELL** (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 2; H100 31  
**LONG TIME GONE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 26  
**LOOK AT ME NOW** (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 40

## -K-

**KEEP LOVIN' YOU** (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 63  
**LA NEGRA TIENE TUMBAAO** (Sir George, ASCAP/WB, ASCAP) LT 41  
**LA PLAYA** (Sony/ATV Latin, BMI) LT 39  
**THE LIFE** (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tresdecadecaphobia, BMI/Old Nigga Spiritu-als, BMI/Nyelahs, ASCAP/Nyelahs, ASCAP) RBH 79  
**LIFE HAPPENED** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 54  
**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 38  
**LINE 'EM UP** (Not Listed) RBH 89  
**LIVE THE LIFE** (EMI April, ASCAP/Shaniyah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 87  
**LIVING AND LIVING WELL** (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 2; H100 31  
**LONG TIME GONE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 26  
**LOOK AT ME NOW** (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 40

## -L-

**LA NEGRA TIENE TUMBAAO** (Sir George, ASCAP/WB, ASCAP) LT 41  
**LA PLAYA** (Sony/ATV Latin, BMI) LT 39  
**THE LIFE** (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Tresdecadecaphobia, BMI/Old Nigga Spiritu-als, BMI/Nyelahs, ASCAP/Nyelahs, ASCAP) RBH 79  
**LIFE HAPPENED** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 54  
**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 38  
**LINE 'EM UP** (Not Listed) RBH 89  
**LIVE THE LIFE** (EMI April, ASCAP/Shaniyah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 87  
**LIVING AND LIVING WELL** (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 2; H100 31  
**LONG TIME GONE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 26  
**LOOK AT ME NOW** (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 40

## -M-

**MAKIN' GOOD LOVE** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 34; RBH 12  
**MANANTIAL DE LLANTO** (Edimusa, ASCAP) LT 18  
**ME HUELE A SOLEDAD** (Rubet, ASCAP/2000 Amor, ASCAP) LT 5  
**MI BOMBON** (Rohm, BMI) LT 28  
**THE MIDDLE** (Turkey On Ry, ASCAP), CLM, H100 7  
**MINE ALL MINE** (Without Anna, ASCAP/Lone Talis-man, ASCAP), CLM, CS 42  
**MINIVAN** (Arterburner, BMI/Seedhouse, BMI) CS 37  
**MITAD Y MITAD** (Ser-Ca, BMI) LT 47  
**MORE THAN A WOMAN** (Virginia Beach, ASCAP/WB, ASCAP/Herbilitious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 25; RBH 44  
**MOST HIGH** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 65  
**MOVE B\*\*\*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 87; RBH 30  
**MUJER CON PANTALONES** (Estefan, ASCAP/F.I.P.P., BMI) LT 21  
**MY HEART IS LOST TO YOU** (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 11; H100 62  
**MY LIST** (Song Paddock, ASCAP/Song Writing Pad-dock, BMI), HL, CS 8; H100 51  
**MY NECK, MY BACK** (Ty-Joyce, BMI/R & Bling, ASCAP/Meriwat, BMI) H100 83; RBH 51  
**MY TOWN** (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 50

## -N-

**NECESIDAD** (World Deep, BMI/Sony/ATV Latin, BMI) LT 7  
**NEVER AGAIN** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 97  
**A NEW DAY HAS COME** (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 48  
**NO HALF STEPPIN'** (EKOP, BMI/Sony/ATV Songs, BMI/Shellies House, SESAC) RBH 83  
**NO SE VIVIR** (Edimusa, ASCAP) LT 27  
**NO SUCH THING** (Specific Harm, ASCAP/Me Hold You, ASCAP) H100 56  
**NOT A DAY GOES BY** (American Broadcasting, ASCAP) CS 6; H100 47  
**NOTHIN'** (Off Da Yelzabul, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 69; RBH 19  
**NOTHING IN THIS WORLD** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 41  
**NUESTRO AMOR** (Edimusa, ASCAP) LT 42

## -O-

**OH BOY** (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 9; RBH 1  
**OL RUD** (Key-Mark, BMI/Bull's Creek, BMI) CS 25  
**THE ONE** (Lucy Girl, ASCAP/Migraine, ASCAP) CS 9; H100 52  
**ONE LAST BREATH** (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 68  
**ONE MIC** (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 57; RBH 23  
**ONE NIGHT IN NEW ORLEANS** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Kinetic Diamond, ASCAP/Mike Curb, BMI), HL, CS 51  
**OOH, AHH** (Scorp, ASCAP) RBH 71  
**OOPS (OH MY)** (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 74; RBH 35

## -P-

**PASS THE COURVOISIER PART II** (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 26; RBH 9  
**EL PODER DE TUS MANOS** (Ser-Ca, BMI) LT 19  
**POR SE HOMBRE** (EMI Blackwood, BMI) LT 14  
**PURPLE STUFF** (Ottanowood, BMI/Carnival Beats, BMI) RBH 98  
**PUT IT ON PAPER** (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herbs, BMI) RBH 62

## -Q-

**QUE EL RITMO NO PARE** (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 31  
**...QUE TE QUIERO** (Fonomatic, ASCAP) LT 48  
**QUISIERA PODER OLVIDARME DE TI** (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 32  
**QUITAME ESE HOMBRE** (Plioto, ASCAP/Adam Rhodes, ASCAP) H100 9; LT 2

## -R-

**RAINY DAYZ** (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 17; RBH 13  
**REAL BAD MOOD** (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Songs Of Deer, ASCAP), WBM, CS 48  
**ROC THE MIC** (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 93; RBH 42

## -S-

**SATURDAY (OOOH! OOOH!)** (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 66; RBH 47  
**SAVI YI YI** (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 60; RBH 28  
**SHE WAS** (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 24  
**SING ALONG** (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 45  
**SI TU NO VUELVES** (Musart, ASCAP) LT 38  
**SI TU TE VAS** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP) LT 8  
**SLOW DANCE** (Darryl Payne, BMI/Calla, BMI) RBH 94  
**SOAK UP THE SUN** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 27  
**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 45  
**SOMEONE TO LOVE YOU** (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 54; RBH 18  
**SOMETHING WORTH LEAVING BEHIND** (Sony/ATV Tree, BMI), HL, CS 38  
**SONG CRY** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony,

ASCAP), HL, RBH 49  
**SQUEEZE ME IN** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 59  
**STILL FLY** (Money Mack, BMI) H100 23; RBH 7  
**STILL NOT OVER YOU** (Dirty Dre, ASCAP/jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Uni-versal, ASCAP) RBH 95  
**STYLIN'** (Pork, ASCAP/Labraham, ASCAP) RBH 100  
**SUERTE** (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 10

## -T-

**TAKE A MESSAGE** (Mortay, SOCAN) RBH 53  
**TAKE YOU HOME WITH ME A.K.A. BODY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 82  
**TARANTULA** (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 91  
**TE DEJO MADRID** (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Estefan, ASCAP) LT 49  
**TEN ROUNDS WITH JOSE CUERVO** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 21  
**TE QUIERO IGUAL QUE AYER** (Universal Musica, ASCAP) LT 29  
**TE QUIERO MAS QUE AYER** (Universal Musica, ASCAP/Prodemus, ASCAP) LT 40  
**TE REGALO LA LLUVIA** (Edimusa, ASCAP/Vander, ASCAP) LT 44  
**THAT'S WHEN I LOVE YOU** (EMI April, ASCAP/Phil Vassar, ASCAP), HL, H100 84  
**THAT'S WHY I SING THIS WAY** (Sixteen Stars, BMI/Max D. Barn Songs, BMI) CS 58  
**THICKER THAN BLOOD** (In My Dreams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP), WBM, CS 60  
**THIS WOMAN'S WORK** (Screen Gems-EMI, BMI), HL, H100 96; RBH 34  
**A THOUSAND MILES** (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 6  
**TONIGHT I WANNA BE YOUR MAN** (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 15  
**TOO BAD** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 46  
**TOXICITY** (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 86  
**TRADE IT ALL** (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manati, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 88  
**TROUBLE** (

# James Taylor

Continued from page 1

point, Taylor had the distinction of being one of the first artists signed to Apple, and also the drawbacks of being an acutely troubled soul with self-doubts and dependencies to rival his talents. But three decades later, the archetypal/indefatigable singer/songwriter is one of the most distinguished figures in popular music.

The scion of a Scottish seafaring family so legendary that distant ancestor Isaac Taylor is cited in Patrick O'Brian's best-selling nautical novels, James has managed a personal voyage of discovery to match that of his celebrated ancestor, who sailed in 1790 from Montrose, Scotland, on the Angus Coast to New Bern, N.C., and became a renowned merchant in post-revolutionary America.

James himself grew up between North Carolina and Massachusetts, choosing music over the maritime or medical vocations of his relations, among them his own dad, Issac Montrose Taylor II, one-time chief resident at Massachusetts General Hospital, former dean of the medical school of the University of North Carolina at Chapel Hill, and an ex-lieutenant commander in the United States Navy who served at the South Pole. Such epic datum and more are alluded to on *October Road*, a sometimes wistful but always exhilarating saga

of life and death and renewal that is already being described within the industry as Taylor's finest album.

"I was completely taken by it," says Lenny Waronker, one of the principals of DreamWorks Records, who co-produced Taylor's acclaimed *Gorilla* (Warner, 1975) and *In the Pocket* (Warner, 1976) albums with Russ Titelman. "It's very difficult and courageous these days to make albums that are only about the music. But James and Russ have done that here with a beautiful, elegant record whose great restraint allows listeners to make all sorts of discoveries. I think it will be really successful, particularly because it's almost like hearing James Taylor for the first time."

The recipient in 1998 of the Century Award, *Billboard's* highest honor for distinguished creative achievement, Taylor remains the focus of a hungry worldwide fan base that ensures a platinum-level domestic reception for his recording output and makes most every concert tour he mounts a sure sell-out. But it's been five years since his Grammy-Award-winning *Hourglass* (for best pop vocal album and best engineered recording, non-classical), and his public has been eager for a sequel.

"I think the main thing about

albums these days," Taylor muses, "is that if it's not gonna be a major effort and represent a valid thing for somebody in my position, then why bother? There's no reason to just get something out to fill a slot in the marketplace. It's important to wait until it's worth putting it all together and going to the trouble to release it and ask people—the record company and my audience—to pay attention to it."

As a consequence of this self-appraising attitude—an outlook tempered by an ominous social and political climate around the planet, as well as a series of recent personal setbacks, including the deaths during the 1990s of father Isaac, eldest brother Alex, best friend/producer Don Grolnick, and longtime drummer Carlos Vega—Taylor has resolved to put the right measure of thoughtful care and affirmative flair into the rest of the music time allows him to make. As he sings so

watch and listen as they crafted portions of *October Road*. Whether singing with abandon or playing with subtleties, Taylor and Titelman were inevitably immersed in a novel search for the "right noise."

"He has two brains—as a musician, and then as an inventor," Titelman recounts. "I remember back when we first worked together in the 1970s, and he came up with the idea to make a 'voice organ' of notes he'd sing that we'd loop on two 24-tracks to get 48 notes, and then a technician at Warner Bros. named Al McPherson made a keyboard to play these notes—and then we used it on tracks like 'Shower the People.'"

"For this album," Titelman continues, "he was once again always looking for new sounds. On 'Carry Me on My Way,' James was using a synth type of guitar whose underlying sound was this otherworldly echo, and he wanted it to have this subliminal pulse. We've done stuff

with Renée Fleming, who is probably the greatest living operatic soprano, one of the greatest singers on the earth. And she is in awe of James, because his phrasing is so beautiful. The great thing is it sounds effortless.

"It's so rare when you are able to collaborate with someone of such immense talent," Titelman concludes. "When we were doing the string overdubs with [conductor] Dave Grusin at Capitol Studios in Hollywood in February, James walked into Studio B at 8 p.m. and all the musicians applauded. Dave Grusin stood up and said, 'This is James Taylor, who should be chosen the next poet laureate of the United States—if we can get a decent administration in Washington!'"

Poet, humanist, inventor, musician, James Taylor exceeds the sum of his parts, still searching within and without to make albums that break new ground. And often no one is

**What's the story behind the phrase "as if"?**

"As if" is actually advice to people who are having trouble with the spiritual component of 12-step recovery programs. Some people balk at that stuff; they see it sometimes initially as having spirituality shoved down their throats. But the advice that people say is "Fake it until you make it" or "Act as if you believed, as if there is a God, as if these things were true; act as if you did believe this, act as if you felt this way."

A belief system or a faith is not a matter of whether or not it is true; even scientific rationalism is illusory, because of the nature of what human consciousness is. So the idea is not whether faith is true but whether it works. So that's the truth, the advice, that people are giving you: Find out whether or not it works for you.

That, for me, is the deep meaning behind "as if." It's also a snide remark people make to each other as a dismissive thing, and I like it a lot. But it's been used a lot now—two albums have come out in the past year with that title. Anyhow, five years later, *October Road* is where we seem to have wound up on this long journey.

**You've spent a number of years on this album, while experiencing a few wrinkles—like your lyrics being stolen from your hotel room—as well as having some wonderful things happen in your private life, like getting married to**

**Caroline "Kim" Smedvig and having two little boys, Henry David and Rufus Logan. Looking back, what's your personal sense of the shape of this new project, based on what you had hoped for after *Hourglass* and what you have now?**

Well, I think essentially it's a good batch of songs, and I think we've gotten pretty close to realizing them. You write something and you hear how it's going to sound, but often you're wide of the mark if you can't quite bring it off for one reason or another. But Russ [Titelman] has been extremely patient, and we've really stuck with it for as much time as it required, to try everything that we needed to in order to get it done.

Another thing to mention about it is we originally tracked with just bass drums and guitar; Clifford Carter played keyboards on a number of things, but generally speaking, it's a very guitar-centric album. It's almost entirely my guitar, although Ry Cooder plays beautifully on "October Road," and Michael Landau overdubbed on a number of these tracks really beautifully and has a lovely solo on "Raised Up Family." But mostly it's my guitar, Jimmy Johnson's bass, and Steve Gadd playing drums. Greg Phill-

(Continued on next page)



Dad Isaac Taylor at South Pole



Hugh, Liv, Kate, James, Alex Taylor salute absent dad in Antarctica, 1956



Mom Trudy Taylor, 1942

All photos are courtesy Taylor family archives/Trudy Taylor.

movingly in "Carry Me on My Way" on *October Road*, "I worry about my actions/I think about the damage I do/I've seen the coming attractions/Armageddon and Waterloo/I tried to change my mind/I wasted precious time."

Intent on doing his best, Taylor reached out again for a colleague who has helped him accomplish that goal in the past, producer Titelman, with whom he recorded such classics as "How Sweet It Is (To Be Loved by You)," "Shower the People," "A Junkie's Lament," and "Mexico."

"James has such a high standard for everything he does, and when you're working with someone like this you have to wear many hats," Titelman explains. "He would listen to my strong opinions, and I would do the same with him. But a lot of the time was spent experimenting with his parts, vocally and as a guitarist, because the songs deserved it. The focus of this album is his guitar-playing, his vocals, and his arranging abilities. On this record, we tried to retain his presence."

Over the past year, Taylor and Titelman allowed this writer to visit them during recording sessions at Q Division Studios in Somerville, Mass., the Secret Studio on West 57th Street in New York, and at the Right Track facility on West 48th, to

like this before, but on this album we tried to find new ways to personalize the subtleties he wanted.

"He has all sorts of little inventions and ideas in the outside world, too!" Titelman says with a delighted chuckle. "There's his idea for the Taylor Tidal Klaxon, which he'd like to see used off Martha's Vineyard. It's an oil drum-like device with a toilet-type plunger in it that triggers a little horn on top when the tide reaches a certain height!"

"It's the same brain that thinks up all these ideas," Titelman emphasizes. "Consequently, I think part of my job as producer was to go down the road with him on these musical ideas, and sure enough, most of the time something great happens. But it's worth the journey, no matter how long it takes."

Taylor's music has always been about a deeper incremental understanding of the unique pull of one's personal destiny. To go back with clarity is to go forward with courage, because all destinations are internal and the journey is the point.

"We all love James' melodic, memorable songwriting and guitar work, and he has the admiration of his peers in these respects," Titelman says. "But I think he is also a highly rated yet unsung hero of many vocalists. I'm good friends

more surprised by the results than the man himself. At the close of a semi-autobiographical new song called "Raised Up Family," Taylor makes wry reference to Kundalini, a concept in Tibetan Buddhism of the painful but enlightening cosmic energy entwining ageless inherited knowledge of self and of the divine. "Well, I used to know why," Taylor intones. "No, I don't know why no more/I get to wonder at the Kundalini thunder/Down under my floor."

In this candid discussion, Taylor shares his own sense of the miles he's logged, the highway ahead, and his new album-length exploration of one man's thunder road.

**What was the thinking behind calling the album *October Road*?**

I like the way it rolls off the tongue, and I always wanted to name my driveway "October Road." A number of different things had occurred to us. For a while I was thinking of *Suite 16*, because it's my 16th record, and it's a certain type of musical work, and it also refers to a hospital suite and also to Chuck Berry's "Sweet Little Sixteen." And I like the song. So *October Road* works better for me than my original working title, *As If*. All along, everybody thought that was gonna be the name of the album.

(Continued from preceding page)

ganes plays a lot of keyboard. But these are the best players, the finest people available.

Then we went through a long period of time trying all kinds of different stuff. We got a couple of great string arrangements that Dave Grusin did for us, and I did a lot of choral work myself, constructing vocal parts on a number of these songs. That took us a long time to get right, too; that's just trial and error.

**With *Hourglass*, you played to all your strengths—good ballads and uptempo songs, with strong narratives and storytelling, and great instrumentation and vocal textures. This album seems even better, because of what you've done with harmony and vocal touches, as well as your guitar playing, which serves almost as a second lead voice.**

Yeah! Generally the way I've been working for the past couple of decades is I'll write these songs on guitar but I hear them being played by a band, and typically what I'd do was play them for [the late] Don Grolnick, and he'd come up with a piano version of the song that was then more easily communicated to the other members of the band, expanding them from the piano arrangement into band tunes. With the last album, Clifford Carter served that function. But this time, because of the nature of how we got started—in a very tentative way, with tunes that were sort of half-baked and that I wanted to demo before I went any further—we ended up laying these things down with just the guitar, and that's been a very interesting way to get started. Then we went back and really worked on the guitar. A lot of this has been housekeeping, kind of fine work—the last 5% of how the album sounds takes half of the effort.

**You made some of the early demos in upstate New York.**

[Nodding] We went up to Rochester, because that's where Steve Gadd lives, to do our first two or three tracking sessions. That's where we tracked pretty much everything we cut, and we did things here in New York City at Clinton Sound. But most of it was done up in Rochester, because that's where Steve was, and we wanted to get him on these tracks.

Then, as mentioned earlier, Kim and I had our hotel room burgled at the Trump International Hotel.

**Trumped by Trump!**

That's right! [Laughter] We were indeed stumped! But they were gone. I don't think they intended to steal anyone's lyrics, but they were grabbing things out of the room, and one of the things they grabbed happened to be my small pouch that looked like a camera case, I figured. It had a tape recorder with my musical notes in it, and a diary—a small bound book—that I was keeping the past three years of notes in. I had backed up the tape of the music part of it, the record-

ed part, a couple of weeks before it was taken, so most of that stuff survived. But the lyric stuff was all gone, so I found myself cutting tracks to about seven or eight songs that were in a completely unfinished state lyrically. I usually end up with one or two tracks per album like that, but this was a first that I had to do that many.

So in your question about writing the lyrics, I had a huge amount of [music] specifically to write for, and there's no substitute. You just have to tuck yourself away somewhere and stare at the empty page and go through what it takes. I got a studio space around the corner from where I live in Boston, and I would just go in there and put in the hours every day. It took a long time to come up with the stuff. The last four songs were written after I was on the road all summer long; I came off the road in November, and I spent November, December, and most of January trying to fill in the blanks, connect the dots, and make songs out of these tracks. It just so happened that we got material in that stretch, like "My Traveling Star," "Mean Old Man," "October Road," and "Baby Buffalo." It was a lucky thing that it turned out well.

**Let's talk about the opening track on the album, the evocative coming-of-age ode "September Grass."**

It was written by my old pal, John Sheldon; he and I grew up together. John would occasionally get tapes

to me himself or through his sister Phoebe, who's my old and dear friend. This is one that I was aware of for about seven to 10 years, and I worked it up. He's got scores of these tunes; he's a really good songwriter, though he's relatively unknown outside of Western Massachusetts, where he lives. We learned guitar together, and our families were real close, and so we grew up in the same context musically. I always wanted to do one of his songs; and this is a nice piece.

His version is more dynamic. This is a relatively mellow version of it, but that's what you're gonna get with me. It's very much a guitar arrangement, and I'm very happy with the way it came out.

**The song is on such a sure musical wavelength with your own writing. Its compatible tone is on an artistic par with your writing through the years with a close collaborator like Kootch [Danny Kortchmar].**

Well, that's right, and that's how far back John and I go—as far back as Kootch and me.

**The "lay down" chant at the close of "September Grass" sounds almost African.**

I had that impression, too; that

bass a cappella chorus sounds almost like Ladysmith [Black Mambazo]. The background vocals are David Lasley, Arnold McCuller, Kate Markowitz—the singers that I usually work with—and my Kim and me. That's a surprise at the end of a song like that, because my version of it is like that mellow California sound at the end of the '70s. You never really know where you're gonna end up, and that's what gets called forward and evoked. The left turns and things seemingly out of place are the most interesting.

**What's the origin of the song "October Road," which is the second cut on this 12-track album?**

My guitar hero is Ry Cooder. A lot of people know that Ry is one of the major generative forces of American music, and not only American music—he's a real musicologist. But *Paradise and Lunch* (Reprise,



James and Caroline "Kim" Taylor, wedding day, Feb. 2001

Photo courtesy Taylor family archives/Corinne Schipbert.

1974), which Russ Titelman also produced, was a huge influence on me. The chorus to "October Road" really is an instrumental chorus, and it's trying to sound like Ry Cooder as much as it possibly can. What's really amazing is that Russ asked Ry if he'd play a couple of passes on it, and he agreed to do that. So it ends up containing that thing that it started to emulate.

Lyricaly, it's a simple enough song, just a "going up country" kind of thing.

**Hearing the demo track of "October Road" last November, back when it was called "Cakewalk," it was basically guitar and drums, with no vocal beyond "la-las." The finished song still sounds just as intimate, like a band playing on a porch, with the acoustic guitar still the spine of the song.**

That's a good point. Probably it's a fine enough thing that you've got to be very careful not to overload it. It's difficult for people to overdub and make it sound intimate and authentic; it's really asking a lot of musicians to come in on something that has already been laid down and find something that can actually fit as an overdub that sounds like it was played there on the spot. But these are the best

players, the finest people available. Michael Brecker plays a saxophone part on "October Road," and it's very unusual to think of Michael on a song like that—which is a country ragtime kind of a piece—and it's a very tightly knit three-part horn part.

In a trick we did with *Hourglass*, too, you fool yourself into being casual and relaxed about it by saying, "Well, these are just demos." In some cases they are and you have to go back and rearrange or recut, but in many cases they turn out to have the energy you want.

**"On the 4th of July" [initially dubbed "Philosopher's Stone"], the first single, which goes to radio June 25, seems to be a song about getting to know another person's emotional vocabulary.**

It's a love song that's not really about the Fourth of July; it just takes place then. It's a fanciful sort of thing, an invention. It has two melody lines that are repeated throughout the song. That's a sort of [Brazilian composer Antonio Carlos] Jobim idea. It's like a Chinese wood-block puzzle or a Rubik's Cube, where the trick is to join all the things together so they coincide in a rotating way. The melody will mean something over one set of changes, but when that wheel shifts underneath it and you restate the melody, it has a different harmony relationship to the chords.

It's so important who you choose as a partner in your life and yet [rising chuckle] it seems so random and haphazard, it's really remarkable. But like so many of my songs, that song bears a certain connection to things that actually happened in my life but it's not factually true. Nor is there a bar called the Yippee Cai O, or a nightclub called the Mesa Dupree—but I needed "Dupree" to rhyme with "places to be." The drive to rhyme! [Laughter]

**You've said yourself that you're your own biographer—but you're a good storyteller, too.**

This is a fiction about people meeting and falling in love, but it's nice to have the lyric that says, "The fellow who found/The philosopher's stone/Deep in the ground like a dinosaur bone/Who fell into you/At a quarter to two/With a tear in your eye for the Fourth of July/For the patriots/And the Minutemen/And the things you believe they believed in then." [Laughter] So it takes a little step back from actually believing in them, looking a little askance, and continues: "Such as freedom/And freedom's land"—and then originally it was going to be "the rule of law, and the rights of man," but for some reason "the Kingdom of God" crept in there—continuing "With the tiny tin voice/Of the radio band/Singing

'Love must stand.'

**Is that last phrase inspired by an old Carolina Beach Music song?**

Yeah! Can you remember the Showmen, who sang, "It Will Stand"? [Big laugh] It's the best! It's a great, tense vocal on that record. Russ knows General Johnson, the guy who sang it.

**"Whenever You're Ready," which you've formerly called "Whenever I'm Ready," sounds like a seduction song.**

[Nodding] It definitely depends on how you look at it. "Whenever I'm Ready." [Chuckles] It could be a seduction song. Somebody else who heard it said they thought it was a recovery song, with a strong recovery message. I'd be a fool to preclude or shut down any of those possible interpretations. It's a light piece, a cheery thing, and it ripped right out.

**"Belfast to Boston" was perhaps the earliest song you had—and you performed that in Ireland.**

No doubt, yeah. I think that would have been in the course of the '97-'98 tour that we performed that in Belfast. It started as a poem that unfortunately was also in that book that was stolen. It was a poem about an arms cache in the Balkans—it wasn't about the Irish Troubles—and it was about the arms cache and the coming of spring, and the ground thawing and people going into the ground and digging up arms and the realization that the land remembers and blood remembers, and the bodies are in the ground, and the guns are in the ground. It was that kind of thing—earthy. I had the poem for a while, and it was gonna be my 50th birthday as we approached Belfast to do this job there, where I'd played a couple of times before.

The last time I had been in Belfast before this was during the '80s. It was a really impressive and in ways a traumatic experience: The place was a war zone, the hotel we'd stayed at had sandbags out front and military checkpoints, a good deal of the businesses on the main street were bombed out, and I was just amazed to see that. So as we approached it again, I remembered the poem. I started to work on it, and it just started to develop. We played a job in Luxembourg and there was a state forest there, and I went for a long walk in the forest. We were about a week away from Belfast, and the song just came to me at that point; it just gelled.

Not many acts were touring in Northern Ireland, and it was an appreciative audience, and people said they were glad I'd come. It's always been moving to play there, and it's great to play in Ireland because it's a great place for music. Ireland, Italy, Brazil—these are places where I really get the feeling of people catching what you pitch.

The alternate title to the song is "God's Rifle," and we may include that in parentheses. These long-term, ingrained, almost tribal hatreds between populations—the Tutsies and the Hutus, the Pales-

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tinians and the Israelis, between Protestants and Catholics in Ireland, and between people in the Balkans and in the former Yugoslavia—these are the blood feuds that have a seemingly unstoppable life in this day and age that threaten the peace of the world. The simple message of the song says to “take the devil for a countryman,” which means to accept as a countryman the person whom you hate the most. It’s a huge task for people to form some partnership for the future with people they are used to only wanting to kill. Afghanistan is that way, too; it’s the kind of brutality that people collapse into when other civilizing or altruistic forces give way. Finding some way to mitigate or stop it is what we have to do most in the post-Cold War era.

**“Mean Old Man” is a droll jazz piece, halfway between Irving Berlin and Cole Porter.**

“Mean Old Man” started as a melody, which I then put chords to. It’s a very geometric thing, as you listen to the melody of it. It has relentless ascending scales that just go on, and then it goes in almost chromatic steps back to the beginning again. And it breaks that with a sort of flat plateau of music that is the bridge. That plateau modulates up a whole tone and by a trick arrives back down at the bottom of these ascending lines again. I put chords to that, and then I was stuck with this very specific melody with very little room to wiggle. It had to have a very specific cadence, and the syllables had to fit into it in a certain way, and it gave me a hell of a time trying to write that lyric.

I must have walked 50 miles around my neighborhood in Boston, just killing time waiting for it to arrange itself in my head. But eventually, the day before we were to go into the studio to cut it, the thing just came down all at once. So here’s this song about someone whom love has turned around. It’s got a punch line, and it’s an old-fashioned song in its chord structure, and the rhythm is an old-fashioned one.

It’s played by a band that Russ Titelman put together, with Larry Goldings and John Pizzarelli playing piano and guitar; Cliff Carter played a beautiful string part that Dave Grusin picked up and elaborated on, with Steve Gadd, Jimmy Johnson, and myself. It’s a very crafted, songwriter’s exercise.

**What happened to all the solo whistling on the original demo?**

[Grinning] I whistled on the original track because we didn’t have a lyric when we cut it. But I still whistle on the instrumental break of “On the 4th of July,” and there’s a little bit of whistling at the end of “Whenever You’re Ready,” and I whistle a lot at the end of “Belfast to Boston.” So this record has a high amount of my whistling.

**Really good whistling, in fact.**

I have a brother who whistles beautifully, Hughie; he’s a world-

class whistler. My father whistled a lot, too. But I think it comes mostly from my grandmother, Angelique Woodard—she was a great whistler. We live much more passive lives these days; it used to be that if you wanted music, you had to make some music. But today that’s not the case. There are more whistlers out there than you might think, but I don’t know any professional whistlers.

**The demo you cut for “Traveling Star,” now called “My Traveling Star,” had no words, but the melody was very affecting. The finished lyric seems very candid in its self-assessment, and the vocal harmonies swell up during the finished verses like organ passages. How did the song get constructed?**

Anyone who has been on the road with me for the past three tours will recognize the instrumental context of it, because I’ve been playing it at sound checks forever.

The way my house mixer, John Godenzi, likes to work, he likes you to play him something that he’s familiar with that gives you the range of the guitar but repeats itself so he can go through all the stops he has to make in building a guitar sound [on the live mixing board]. So there are people who’ve heard this thing and said, “Ah, that’s where that was heading,” and they’re amazed to hear this thing they’re so familiar with finally turn into a song. When Godenzi hears it, he’ll probably go into a seizure. [Laughs]

But anyhow, I’ve had that for a long time, and also it’s part of other songs, because I have a song called “Runaway Boy” on *Never Die Young* [1988] that has a little bit of that in it. And I did a little bit of music work for a documentary film and I used it there, too; it was a film about a trip my son Ben [Taylor, by first wife Carly Simon] and I took down the Grand Canyon with a guy named Martin Litton, a legendary hero of the environmental movement and one of the first people to take groups down the Colorado River through the Grand Canyon in these wooden dories he helped design. My daughter Sally [Taylor, whose mother is Carly Simon] sings the backing vocals with me.

The idea of turning it into one of these wanderlust tunes is, I guess, an inevitable theme if you travel for a living. Eventually you get to feel so comfortable when you’re in motion that it’s difficult to slow down, to stay in one place. The last verse says, “Tie me up and hold me down/Bury my feet down in the ground/Claim my name from the lost and found/And let me believe this is where I belong.”

**You do like to travel.**

[Nodding] I’ve been on the road touring for such a long time that it

is a constant; it’s familiar, and in its own way it feels like home. The other thing about being on the road and traveling is that it’s a very functional existence. You don’t pick up a lot of confusing trash; you’re just focused on this one thing. But it lacks a lot of things. So this is sort of a romantic version of a wanderlust tune. It’s more romantic to think of it in terms of hobos and boxcars and riding the rails than to think of it as waiting in the checkout security line at Logan Airport.

But I really like the way it came out, and it has a statement-and-answer thing that’s going on with the chorus, saying, “Watch my back and light my way,” and then the chorus says, “My traveling star, my traveling star.” Then the lead vocal says, “Watch over all those born St. Christopher’s Day,” and then the chorus says, “Old road dog, young runaway.”

To me it has a very [Stephen] Fos-



Henry Woodard and “great whistler” wife Angelique, 1942

ter-esque, very America sound. A lot of people have different ideas of what that is, but I think of [Aaron] Copland and Foster and a little bit of Hoagy Carmichael—although it falls almost inexplicably into a Brazilian thing in the final piece of the song.

**“Raised Up Family” sounds like a Gilligan’s Island-tinged reflection on your roots, dating from your seafaring Scottish ancestors who landed [“The ship set down on the shore/Of this uncharted desert island”] in North Carolina in the late 1700s.**

[Grins] I used to introduce it when I was on the road last summer as the dark side of “Shower the People.” It’s a song about family, but not so bright and happy. It’s about the need for living on your own—“God bless the child that can learn to live alone” is what the first verse now says.

That song is one of these personal, autobiographical sorts of things. It talks about Raleigh, N.C. [the vicinity in which Taylor spent his boyhood], and it makes it sound as if it’s a stop on James Brown’s “Night Train.” It’s taken from that, actually! [Chuckles]

**You pay homage to Southern R&B in so much of your stuff.**

Yeah, and my brother Alex taught

me all that. He exposed me to it. But basically what you mentioned before applies about the Beach Music scene in North Carolina, Virginia, and South Carolina; it was basically party time, Shag music. My sister-in-law Brent, my brother Alex’s widow, she can dance the Shag, but I can’t do that dance. [Shrugging, with a bashful laugh] It’s that weight distribution thing.

**“Carry Me On My Way,” once referred to as “Come With Me on My Way,” is a very moving song.**

I pretty much had written “Carry Me On My Way” when we first cut it [as a demo], and it has to me what sounds very much like a Southwestern theme to it, which we’ve augmented by overdubbing castanets and spurs. Incidentally, when you ask a percussionist for spurs now, if you ask Luis Conte, he’ll say, “Oh, what you need is the Garden Weasel,” which is a gardening device you buy at finer hardware stores. It has [metal] stars that rotate upon each other; you sort of scour the surface of the earth with it and it breaks it all up. But if you take those stars and hit them together, it makes that ching sound; there’s no other way you can get that—unless people write in to say there is another way.

But that song’s a very personal thing, too. I sing, “Feels like I’m wearing my father’s clothes/Singing a song my brother would sing” and then, “I turned to hide my face/They’re gone without a trace.” That was nice when those

lines came through.

It’s definitely one of my favorites on the record. It has a very strong, choral chorus that is in a different key from the rest of the tune. Sally sings with me on it. I like the way it gets there, and I like the way it feels when you sit on that line and repeat it four times.

I recorded it with a guitar synthesizer that has a synthesizer pad sound that follows the same changes that I’m playing on the guitar. It sounds like an unusual echo.

**“Caroline I See You” was available in an earlier mix as a bonus track on *The Pull Over Tour Sampler*, a souvenir EP available at your concerts during last summer’s Pull Over tour.**

That’s right; we put out an early version, but we’ve worked on it since then. That’s a song for my Kimmie, and it’s a nice 6/8 thing. It has a long introduction that I feel good about, too. It’s a straightforward, grateful love song. No mysteries there at all.

But I should also tell you that when I played “Caroline I See You” for Kim’s brother’s family, there’s a part of the song where I say, “I’ll . . . take you from your family.” Her nephew, Albert, who at that time was about 9 years old, put up his dukes when he heard that.

[Laughs] I thought that was great; it was funny.

**“Baby Buffalo” is a very atmospheric, almost dream-like song that seems to be about a sudden simultaneous awareness of childhood, old age, and death.**

The working title was “Are You There?” But then the chorus came. This song I find very difficult to talk about. The other title is “Suite 16,” meaning a hospital suite. I don’t know if this section will make it all the way through mixing to the final record, but right now it starts with a sort of breathing machine, so it’s definitely a song that makes me think of walking the halls in a hospital. It’s really contributed to by all these experiences that I’ve had in the past 10 years, of my brother [Alex] passing, and my dad, and Don [Grolnick]—there’s just been so much of that. Somehow, all those figure in. It’s a mystery to me where the song came from. It came all at once, except for the chorus.

The chorus I wrote during the great deadline crunch of last winter, and I put it together from various other things. I had a dream about a baby buffalo; it was a great dream for me that took place in some kind of crofter’s [Scottish tenant farmer] cottage somewhere on the moors, with some ancient crone in the front room letting me know the Buddha was being reincarnated in the back room. So I go in the back, and there’s this bassinet there. I open it, and there’s this baby buffalo lying there, with a black nose and shiny black eyes; but thin and with almost human form and covered with this beautiful black fur.

I have no idea what the dream meant. But I don’t remember many of my dreams, so that was what somehow lingered.

**Had you eaten any haggis [a traditional Scottish dish of the minced heart, liver, and lungs of a sheep, boiled in the animal’s stomach cavity with suet and spices] before you went to bed that night?**

[Laughs] I may have eaten some haggis; it may have been a haggis-inspired dream. But anyway, that’s where “Baby Buffalo” came from, and it made the song take a certain shape. I like it a lot and I find it really resonates, but I don’t really know where it comes from.

**Last Christmas, you picked up on a classic Christmas song by Hugh Martin and Ralph Blane and gave it new meaning for a lot of people in the wake of Sept. 11. In your simple statement on the sleeve of the promotional disc of “Have Yourself a Merry Little Christmas,” you called your rendition “sad fun.”**

Right, sad fun. We were in the studio cutting “Mean Old Man” with that great band, and we got it real fast, and we were looking for something else to do to finish the session. I suggested that; it was an arrangement on guitar that I’d had for a long time. It did seem to catch a certain spirit last fall and Christmas. We wanted to put it out, and I’m

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glad we did.

**The industry has finally come to recognize your unique stature and the amount of work you've put into your overall body of work. Meanwhile, this album is on a par with your best efforts, like *In the Pocket*.**

It has been a two- or three-year period of amazing awards, including the [*Billboard*] Century Award. It's very gratifying. There's a period of time where things are happening very fast, and you're just out of the box, and you're coming up with a lot of stuff, and you've just gotta get it down and get it out there, and sometimes it's hit or miss.

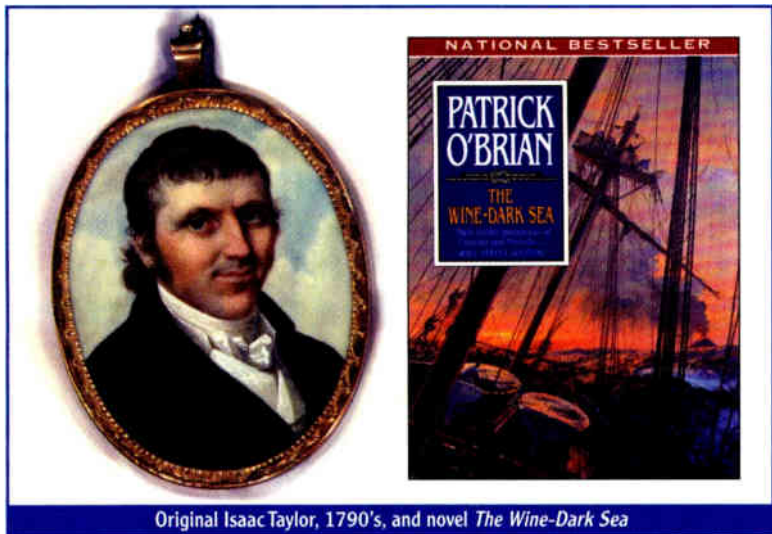
I listen to a lot of my early stuff and say, "Gee, that's a great song, but we didn't really quite get it," or "I didn't quite get there with it." But there's no question about it that, by a factor of two or three, I've spent

and put their lives in danger, took the studio that made that film—one of the largest in Japan at that time—to the brink of bankruptcy. But the point is this guy had this vision; he didn't care if he went broke and ended up crippled. It was more important than anything, and if you signed on with him, you were expected to be as into it as he was.

That was very inspiring when I started to feel about this record that maybe we shouldn't be doing such fine detail work on it. I suddenly realized I felt so good about the material that I wanted to put the time into it, to bring it on home.

**I think, as both ASCAP and the Songwriters Hall of Fame recently acknowledged in honoring you, that you represent great songwriting and have for a long, long time—some 35 years, in fact.**

Oh, I think of myself as coming up with music to play and to tour



Original Isaac Taylor, 1790's, and novel *The Wine-Dark Sea*

more time on this record, and it's absorbed more energy and persistence than anything I've done before.

Maybe it's that I'm working with my old pal Russ again, and he's extremely patient, and he also knows what to expect of me. We made two of my favorite albums together, *Gorilla* and *In the Pocket*, and I always wanted to work with him again. It took a long time before our various company contractual arrangements allowed us to get back together. He's independent again, and so we were able to work on this, and I'd been looking forward to it for a long time.

I'm glad to hear you feel that way about *In the Pocket*. I think I've said to you before that both *Pocket* and *Gorilla* were very workmanlike records where you picked up your time card, punched in, and did a day's work at the studio, which was at the back lot at Warner Bros. [in Southern California]. Russ was a staff producer there with Lenny Waronker; Lee Herschberg was the staff engineer—we all did it at Amigo, the Warner Bros. recording studio in Los Angeles. Nobody worried about what the albums were supposed to be!

This album has really required that we hang on to it and see it through. I saw this documentary of Kurasawa and his films, specifically the film *The Seven Samurai*, which took him three years to film and maybe a year to edit. He wrecked his own health, put his actors and crew through hell

with and to record. I don't and can't focus my efforts in the sense of other projects or direct it very well. In the craft of writing songs, I seem to pick up familiar themes and continue to elaborate on them. They all seem to be very personal statements, so I'm that kind of a songwriter, anyway.

**Songwriting can be very lonesome. It helps to have some kind of profession hovering around it.**

You're exactly right. Initially, it comes out of an alienation and an inability to express yourself any other way. And as a sort of release. But once it becomes the thing that you do and the thing that's expected of you, you need a reason to continue to work.

It's funny that a batch of songs turns out to be a dozen, and that's the form I work in. Whether CDs, albums, or tapes, they've always had a dozen or so songs. That's a very arbitrary way to group together a body of work.

**Yet those numbers recur around us, as with the studio clock looming here over our heads. Human beings seem to find an eternal sense of rightness and balance in 12-hourly bursts of living.**

[Smiles] That's true. Maybe that's why we have the 12-bar blues. ■

*Timothy White is the author of Long Ago and Far Away: James Taylor, His Life and Music (Omnibus Press).*

# Billboard R&B/Hip-Hop Awards

Continued from page 1

set, *My Way*, led to several Billboard Music Awards in 1998, including artist of the year and R&B artist of the year. "A lot of work went into *8701*. This has been a great experience for me."

Def Soul singer/songwriter Musiq was the big winner at last year's inaugural awards ceremony, taking home four awards out of seven nominations. Among this year's other multiple finalists are Ja Rule and Alicia Keys (both tied with six nominations), Aaliyah (five), and Jay-Z and Mary J. Blige (tied with four nods apiece). In addition to Keys, new artists earning nominations include Ashanti, Fabolous, and Mr. Cheeks.

Keys' six nods include top R&B/hip-hop album, top R&B/hip-hop artist, and top R&B/hip-hop new artist.

Thanks to her multiple Grammy Award-winning debut, *Songs in A Minor* (J Records), these honors cap an award-winning year for Keys. "Even though I've heard songs about it, I never realized how universal music is... and how much it makes us connect," Keys says. "And that makes me love it even more."

"Mary J. Blige fans know I'm going to be real with them," says the MCA artist, whose *No More Drama* led to nominations for top R&B/hip-hop single, top R&B/hip-hop female artist, top R&B/hip-hop singles artist, and top R&B/hip-hop single (airplay). "We've all gone through times of heartbreak and happiness, and *No More Drama* is the next chapter for me."

Last year's major label of the year, Island Def Jam Music Group, is again nominated in that category, along with Arista, Columbia Records Group, and Epic.



"As the streets and our culture continue to validate our brands, it is proof that we have remained potent in hip-hop and soul music," Def Jam/Def Soul president Kevin Liles says. "It's an honor that for a second year in a row *Billboard* recognizes our relevance."

The awards comprise 17 categories, which also recognize the songwriter and producer of the year and the major and independent labels of the year. The *Billboard* R&B/Hip-Hop Awards are determined by the actual sales and radio airplay data that informs the weekly *Billboard* charts. Finalists, and the eventual winners, reflect the performance of recordings on the *Billboard* R&B/hip-hop and rap charts during a one-year period, from the issue dated June 2, 2001, through the May 25, 2002, issue. Based on sales data compiled by Nielsen SoundScan and radio information monitored by Nielsen Broadcast Data Systems, the *Billboard* charts are the world's most authoritative music charts.

A complete list of the finalists for the 2002 *Billboard* R&B/Hip-Hop Awards appears below. Additional details concerning the show's host, presenters, and performers will be announced during the coming weeks. Awards show and conference updates may be found at [billboardevents.com](http://billboardevents.com).

**Top R&B/hip-hop album:** *Pain Is Love*, Ja Rule (Murder Inc./Def Jam/IDJMG); *The Blueprint*, Jay-Z (Roc-a-Fella/Def Jam/IDJMG); *Songs in A Minor*, Alicia Keys (J); *8701*, Usher (Arista).

**Top R&B/hip-hop single:** "Rock the Boat," Aaliyah (Blackground); "Family Affair," Mary J. Blige (MCA); "Differences," Ginuwine (Epic); "U Got It Bad," Usher (Arista).

**Top R&B/hip-hop artist:** Aaliyah (Blackground), Alicia Keys (J), Ja Rule (Murder Inc./Def Jam/IDJMG), Usher (Arista).

**Top R&B/hip-hop male artist:** Ja Rule (Murder Inc./Def Jam/IDJMG), Jay-Z (Roc-a-Fella/Def Jam/IDJMG), Ludacris (Disturbing Tha Peace/Def

Jam South/IDJMG), Usher (Arista).

**Top R&B/hip-hop female artist:** Aaliyah (Blackground), Mary J. Blige (MCA), Faith Evans (Bad Boy/Arista), Alicia Keys (J).

**Top R&B/hip-hop artist (duo or group):** 112 (Bad Boy/Arista), Destiny's Child (Columbia), Jagged Edge (So So Def/Columbia), the Isley Brothers Featuring Ronald Isley (DreamWorks/Interscope).

**Top R&B/hip-hop new artist:** Ashanti (Murder Inc./Def Jam/IDJMG), Fabolous (Desert Storm/Elektra/EEG), Alicia Keys (J), Mr. Cheeks (Universal).

**Top R&B/hip-hop singles artist:** Aaliyah (Blackground), Mary J. Blige (MCA), Ja Rule (Murder Inc./Def Jam/IDJMG), Usher (Arista).

**Top R&B/hip-hop album artist:** Ja Rule (Murder Inc./Def Jam/IDJMG), Jay-Z (Roc-a-Fella/Def Jam/IDJMG), Alicia Keys (J), Usher (Arista).

**Top rap album:** *Pain Is Love*, Ja Rule (Murder Inc./Def Jam/IDJMG); *The Blueprint*, Jay-Z (Roc-a-Fella/Def Jam/IDJMG); *Word of Mouf*, Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG); *Stillmatic*, Nas (Ill Will/Columbia/CRG).

**Top R&B/hip-hop single (sales):** "Loverboy," Mariah Carey Featuring Da Brat & Ludacris (Virgin); "Bootylicious," Destiny's Child (Columbia); "My Baby," Lil' Romeo (Soulja/Priority); "U Remind Me," Usher (Arista).

**Top R&B/hip-hop single (airplay):** "Rock the Boat," Aaliyah (Blackground); "Family Affair," Mary J. Blige (MCA); "Differences," Ginuwine (Epic); "U Got It Bad," Usher (Arista).



**Top rap single (sales):** "Round and Round," Jonell and Method Man (Def Soul/Def Jam/IDJMG); "My Baby," Lil' Romeo (Soulja/Priority); "Lights, Camera, Action!," Mr. Cheeks (Universal); "Raise Up," Petey Pablo (Jive/Zomba).

**R&B/hip-hop songwriter of the year:** R. Kelly, Alicia Keys, Timothy Mosley, Pharrell Williams.

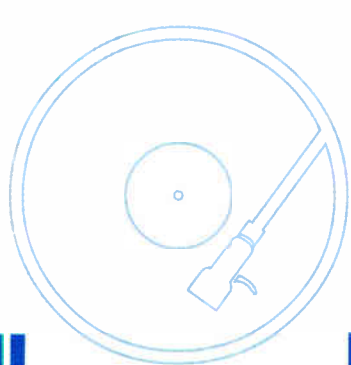
**R&B/hip-hop producer of the year:** Dr. Dre, Irv Gotti, the Neptunes, Timbaland.

**R&B/hip-hop major label of the year:** Arista, Columbia Records Group, Epic, Island Def Jam Music Group.

**R&B/hip-hop independent label of the year:** Koch, Landspeed, Tommy Boy, TVT.

*Additional reporting by Rashaun Hall in New York and Margo Whitmire in Los Angeles.*





# Billboard

## DMS2002

### DANCE MUSIC SUMMIT

## New Dates Announced for Dance Music Summit 2002

The Billboard Dance Music Summit returns to New York City this fall to bring together the major players in the international dance music community for a week of networking and fun. The conference is slated for Sept. 30-Oct. 2 at the New York Marriott Marquis.

Aptly subtitled "Crossing Over: The Business of Dance & Electronic Music," this year's Summit will delve into some of the critical issues currently facing the dance and electronic music industry. Exciting and informative panels will focus on hot topics such as dance music promotions, CD burning and piracy, music publishing, radio, A&R, owning and operating an indie dance label, and more. The Summit will also feature a one-day A&R room where registrants will be able to shop their demo's to top U.S. and U.K. dance labels.

Other Summit highlights will include nightly performances at some of New York's hottest clubs, exhibits showcasing new technology and equipment, a gathering of the U.S. Record Pool for a national meeting, and the New Artist Discovery contest, which provides an opportunity for artists to win a free registration and a chance to perform at the Summit! For more information on the contest, visit [www.billboardevents.com](http://www.billboardevents.com).

For more information on the Billboard Dance Music Summit, visit [www.billboardevents.com](http://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 646-654-4648.

#### u p c o m i n g e v e n t s

##### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

##### Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 30-Oct. 2

##### Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

## THIS WEEK @



COMING THIS WEEK: The always-innovative duo **They Might Be Giants** moves into the realm of family entertainment with the Idlewild/Rounder release of *No!* A review of this collection of clever songs aimed at children will appear exclusively on Billboard.com.



Also this week, read the last of three installments in Billboard.com's series of excerpts from *The Real Deal: How to Get Signed to a Record Label*, the new book by Daylle Deanna Schwartz.

Plus, Billboard.com will feature an exclusive interview with Noel Redding, former bassist for the **Jimi Hendrix Experience**, as well as reviews of the **Art Ensemble of Chicago's** entry in ECM's archival *rarum* series and veteran independent rock outfit **Silkworm's** *Italian Platinum* (Touch & Go).

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)

# home front

Billboard Music Group events & happenings



## BOOK OF THE WEEK

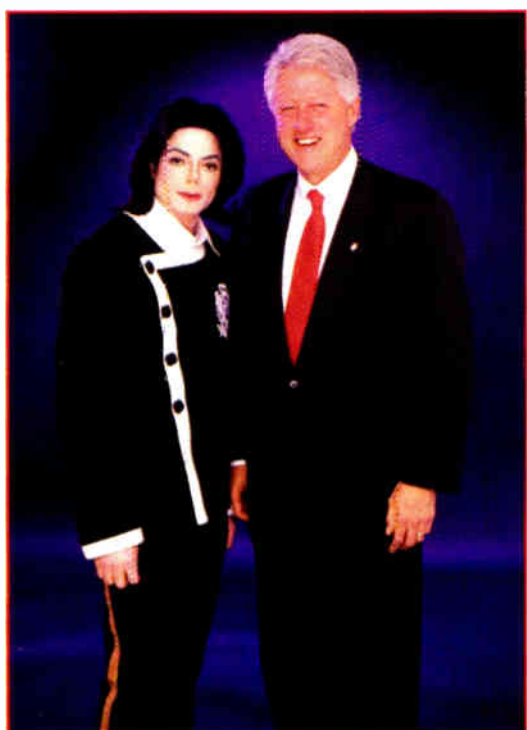
Want to learn what most savvy music executives already know—but hope you'll never find out? Read *What They'll Never Tell You About the Music Business: The Myths, the Secrets, the Lies (& A Few Truths)* by Peter M. Thall, new this month from WatsonGuptill/Billboard Books.

This insider guide discloses the hidden dynamics and often unfortunate consequences of what really happens when a record deal is negotiated, contracts are signed, and promises are made. It alerts musicians, attorneys, songwriters, and anyone else involved in contractual proceedings to the dangers that can lurk beneath the surface of this complex industry.

Over two dozen chapters cover virtually every aspect of the music industry, including recording agreements, record royalties, artist management, copyright infringement, music publishing, marketing, promotion, and merchandising. These topics are explored clearly and concisely, with no legal jargon.

This important new book (ISBN 0-8230-8439-6) is available wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455 or email [lwiggins@watsonguptill.com](mailto:lwiggins@watsonguptill.com). For excerpts, contact Sheila Emery at 646-654-5463.

visit [www.billboard.com](http://www.billboard.com)



## Strange But True!

In what has to be one of the most surreal photographs taken since America was discovered, **Michael Jackson** and former President **Bill Clinton** pose together—while lifting the art of airbrushing to new heights—at the recent Democratic National Committee fund-raiser A Night at the Apollo in New York.



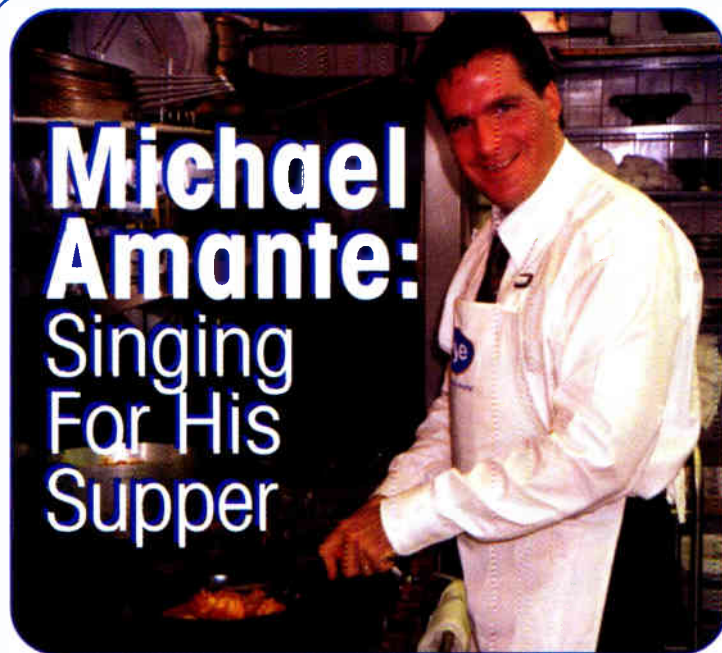
## Singing For A Solution

**Don Henley** and **Stevie Nicks**, above, and **Smokey Robinson**, below, were among the celebrities participating in last month's ninth annual Race to Erase MS at the Century Plaza Hotel in Los Angeles, Calif.



# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## Michael Amante: Singing For His Supper

**M**ichael Amante loves the attention that women give him when he sings. "They throw down their walkers and toss aside their canes," he says with a grin. "My audience ranges from ages 60 to 100—but they have a look in their eyes like they're 17. I think they see me as Mario Lanza reincarnated."

Actually, the Emmy Award-nominated tenor opera singer—whose Phil Ramone-produced debut album was released last fall on Medalist—is understating his appeal. Amante also counts among his fans such luminaries as Sophia Loren, Denzel Washington, Julia Roberts, Tony Bennett, and Billy Crystal, with whom he has become acquainted during a regular performance post—gratis, mind you—at the celebrity-favored Rao's Italian restaurant in uptown Manhattan, where he began singing in 1994.

The handsome second-generation Italian-American and Syracuse, N.Y., native began performing at age 6 in Catholic school productions, then sang Kansas and Journey tunes in cover bands in high school before he took his soaring, effortless voice seriously and began intense training.

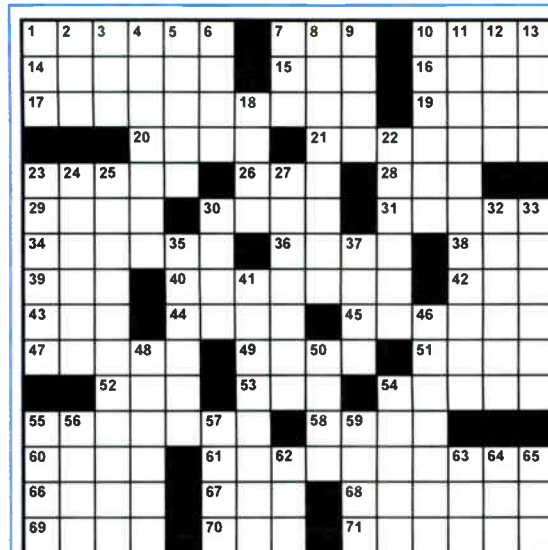
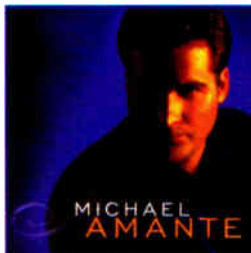
Even so, he found fame in an unorthodox fashion: One day he stopped by Cafe Loco in Queens, N.Y., for an espresso, and "the guy there was joking and asked what I would do for a cup of coffee, and I told him I'd sing opera," Amante says. "So I did." As impressed as he was taken aback, his Cafe Loco friend soon introduced Amante to movie producer Sonny Grosso, a fellow Italian who's been a Monday-night regular at Rao's for years—and he hastily signed on the singer as a client and took him to the restaurant to show him off. "I started singing with Gloria Estefan and Neil Sedaka and Connie Stevens when they'd come for dinner," Amante says. "It's a blast; everybody in the world comes here."

That includes chairman/CEO of CAK Entertainment Charles Koppelman, who was so moved by what he heard—this tenor singing for the joy of it without any instrumental props other than the restaurant's jukebox—that he got Amante a record deal. "Charles says, 'Let's do an album,' and two weeks later, I'm working with Phil Ramone and a 90-piece orchestra. It was absolutely unbelievable," Amante says.

Since then, the singer has appeared in a PBS special, *Michael Amante: The American Tenor*, which was nominated for an Emmy, and has sung in places as disparate as New York's Algonquin Hotel and Shea Stadium, including performances before Pope John Paul II and Luciano Pavarotti.

And still, on those Monday nights when he's in town, Amante can be found hanging out at Rao's, occasionally whipping up a dish in the kitchen, hanging with the A-list crowd, and, of course, singing on call in any of the seven languages he knows: "It's been like this my whole life, just coming up to strangers and singing opera on the spot. I can pretty much roll out of bed in a drunken stupor and still hit a high C."

CHUCK TAYLOR



## 'GREECE IS THE WORD' by Matt Gaffney

- |  |                                   |  |
|--|-----------------------------------|--|
| <b>Across</b>  | <b>Down</b>                       |  |
| 1 C.W. or Darrell of country                           | 1 Degree for dealmakers           | 12 First word of a Dolly Parton hit                                      |
| 7 Details not quite nailed down                        | 2 Movie frame                     | 13 ___ about (approximately)   |
| 10 ___ time (never)                                    | 3 Part of many rappers' get-ups   | 18 "To Be a Lover" rocker  |
| 14 Paul, e.g.  | 4 Godless belief system           | 22 Early stage of life   |
| 15 Upper back muscle, for short                        | 5 Grassy plain of Latin America   | 23 Went crazy, as a crowd  |
| 16 ___ Lizzy   | 6 Stubbs of the Four Tops         | 24 Jazz fusion group ___ ingredient                                      |
| 17 German band that did "Forever Young"                | 7 Madonna's "___ Remember"        | 25 Scottish group that toured with Radiohead in 2001                     |
| 19 Prefix meaning "wine"                               | 8 Barry Gibb's is famous          | 27 Husband-wife duo with hits in "Point of No Return" and "I Can't Wait" |
| 20 Barenaked Ladies tune off "Gordon"                  | 9 Dance move                      | 30 ___ further (stop)  |
| 21 Jon ___ Blues Explosion                             | 10 Like Schoenberg's compositions | 32 Title for Charo   |
| 23 2:1, for instance                                   | 11 They hit No. 1 with "Oh Girl!" | 33 Kept one's anger in   |
| 26 Top 10 hit for U2 in 1992                           |                                   | 35 Church leader   |
| 28 ___-jogg  |                                   | 37 Paul who wrote "The Tonight Show" theme for Carson                    |
| 29 Dylan contemporary Phil                             |                                   | 41 Number of No. 1 songs Michael Jackson has had                         |
| 30 Too much product in the market                      |                                   | 46 Pink song "18 ___"  |
| 31 "It's perpetual ___" (Faith Hill line)              |                                   | 48 Deals with it   |
| 34 Musical direction meaning "return to original time" |                                   | 50 Word on light bulbs   |
| 36 Bono or Madonna                                     |                                   | 54 Clinton's nickname  |
| 38 No. 1 hit of 1976 "___ Your Love Flow"              |                                   | 55 Where songs are sung in summer  |
| 39 Do some teasing                                     |                                   | 56 They hit the Top 10 with "Don't Cry"                                  |
| 40 "I Need to Know" singer Marc                        |                                   | 57 Wham! hit "___ of Heaven"   |
| 42 Bill Hicks comedy album "Rant ___ Minor"            |                                   | 59 Quick attack  |
| 43 Ruff Ryders rapper                                  |                                   | 62 ___ Zeppelin  |
| 44 Artsy section of New York City                      |                                   | 63 Supposed spoon-bender ___ Geller                                      |
| 45 Bow like a servant                                  |                                   | 64 Falco's "a"   |
| 47 Coup ___  |                                   | 65 Give in to gravity  |
| 49 State that's also a Dar Williams tune               |                                   |  |
| 51 Gloria Estefan's "___ We Are"                       |                                   |  |

The solution to this week's puzzle can be found on page 66.

## RIM SHOTS

by Mark Parisi

www.offthemark.com

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THIS ARTIST'S  
15 MINUTES  
ARE ALMOST  
UP

**WARNING:**  
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MAY WANT TO  
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The remixed  
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**RICK BOUCHER**

Concerned that anti-copying technology violates consumers' rights.

- ▶ Congressman Rick Boucher is keynoting this year's **Plug.IN**, and he's got plenty to say. Arguably the most wired Representative on Capitol Hill, Congressman Boucher is concerned that the anti-copying technology poised for widespread release by the major labels violates the American Home Recording Act – and consumers' rights. He's contacted the RIAA and IFPI with his concerns but the debate continues – onstage at **Plug.IN**.
- ▶ Also keynoting this year is John Rose, EVP of EMI Group. Brought in at the beginning of the year to lead EMI's Strategy, Business Development and New Media initiatives, Mr. Rose faces some of the toughest decisions in the firm's history. Hear his plans on how he'll address what he calls a "defining point in the industry's history." Also a member of the Board of Directors of MusicNet, Mr. Rose is in the heart of the subscription service debate.

Our keynotes are joined onstage by over 30 other executives. See the complete list at [www.jmm.com/plugin](http://www.jmm.com/plugin).



## Policy vs Piracy.

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

Debated in these sessions:

- ▶ **New Jupiter Research: Forecasting the Future of Digital Music**
- ▶ **Subscription Services and Beyond: Targeting the New Music Consumer**
- ▶ **The Future of Online Radio: Interpreting the CARP Rulings**



## Playback vs Pay Back.

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

Debated in these sessions:

- ▶ **Remixing the Payment Track: Where is the Fair Share in Digital Distribution?**
- ▶ **The Billboard Roundtable: Where's the Online Business Model for Music Retail?**
- ▶ **Delivering Digital Music off the PC: The Next Wave of Devices**



## Bands vs Bandwidth.

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

Debated in these sessions:

- ▶ **Teen Music Consumption: An On-Stage Focus Group**
- ▶ **New Jupiter Research: Home Networks – Seizing Near-Term Opportunities to Extend Connectivity to Every Room**
- ▶ **Artists Are Brands, Labels are Not: Marketing Music Through Online Media**

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- Groups of 10 or more: call for pricing or email [forum@jmm.com](mailto:forum@jmm.com)
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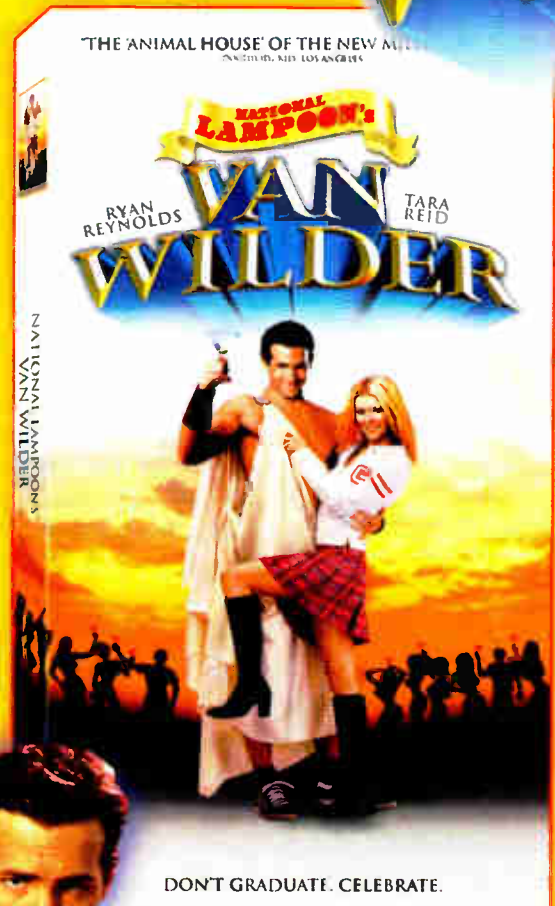


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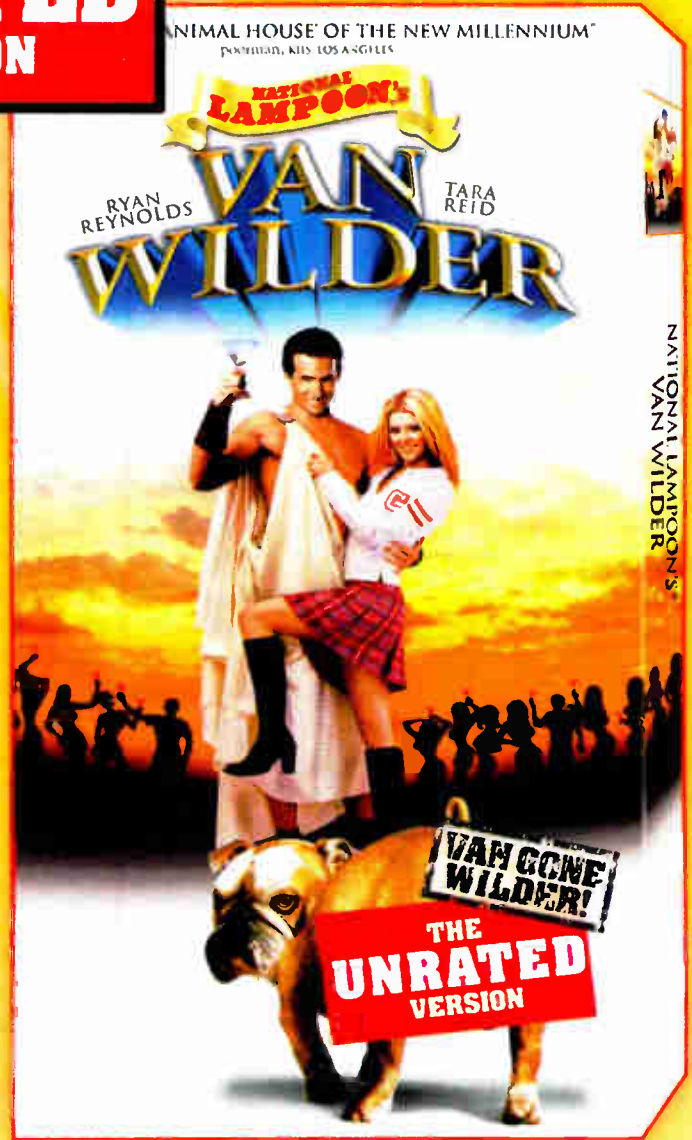
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