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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 26, 2002

Celine's 'New Day'

**Exclusive:
New Epic Album
Due In March**

BY CHUCK TAYLOR

MONTREAL—Celine Dion has a cold. And with tissue in hand, she waves it off.

"I've had time to be sick for the first time in 18 years," she explains. "There's been no worrying about schedules, no vocal training. I can let myself laugh without worrying about irritating my voice, and I can scream when I'm happy. It's my choice, but there's been nothing but discipline, discipline, discipline all my life." Dion pauses. "You know, it took me a long time to come down."

For the past two years, the world's best-selling contemporary female artist has given herself time to exhale—and in the process, permission to breathe in life's simple pleasures. Following a steady, driven ascension in the '90s that resulted in five Grammys—including the 1996 album of the year award for *Falling Into You*—20
(Continued on page 74)



Nashville Artists Revive Their Independent Spirit

BY DEBORAH EVANS PRICE

NASHVILLE—Major country-label cutbacks, combined with the burgeoning success of independent acts on the country charts, have many artists re-evaluating whether a major label is the best home for their creative endeavors.

An increasing number of artists—both veterans and newcomers—are opting to record and release their own projects. Some are doing it as a long-term business model; others view their independent status as a transitional phase while they look for another major-label opportunity. Among the slate of new do-it-your-

self releases are Billy Yates' *If I Could Go Back*, Wayne Warner's eponymous disc, and *12 Course Dinner* by Let's Eat, a duo comprising Fred Knobloch and Thom Schuyler.

Knobloch and Schuyler are veteran singer/songwriters who enjoyed success in the mid-'80s on the MTM label as part of the trio Schuyler, Knobloch, and Overstreet (which later became Schuyler, Knobloch, and Bickhardt). *12 Course Dinner* marks their first recorded collaboration in more than a decade.

Recorded at Knobloch's home studio, the collection mixes his signature
(Continued on page 76)



U.S. Music Sales Hit A Wall Albums Down, Singles Lowest Since Inception

BY ED CHRISTMAN

NEW YORK—After an almost decade-long run of album growth, the U.S. music industry hit a brick wall and fell backward last year, as sales declined 2.85% to 762.8 million units—down from the 785.1 million units the industry moved in 2000, according to SoundScan.

Many attribute the album-sales decline to the growing popularity of CD burning, but no hard data exists to back up that claim. Others attribute the decline to the label-led deliberate annihilation of the singles con-

figuration. Last year, singles sales totaled 31.3 million units, down 40.9% from the 53 million units sold in 2000. The former figure likely represents the lowest sales total since the late 1940s, when the 45 rpm vinyl single first launched and was still getting

NEWS ANALYSIS

off the ground—although again, there is no hard data that confirms that speculation.

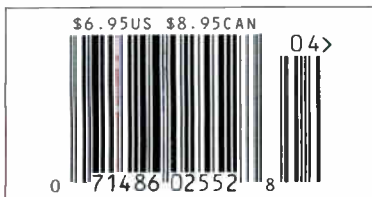
Nonetheless, retailers argue that singles are an essential tool for encouraging young consumers to buy music,
(Continued on page 76)

George Strait Hits Arenas: Page 4 • RVG Expands A&R: Page 10 • Goldstein Is New Verve CEO: Page 10 • Nippon/Columbia In U.S.: Page 12

HEATSEEKERS

Curb's Steve Holy Shoots To No. 1 With 'Blue Moon'

SEE PAGE 65



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Artist Of The Year Reader's Pick
- Rolling Stone 2001

Best Band Critic's Pick
- Rolling Stone 2000 & 2001

"BAND OF THE YEAR"
- Spin

"WORLD'S BEST ROCK BAND"
- USA Today

"★★★★ U2's tenth studio album and third masterpiece "
- Rolling Stone

"...unadulterated rock straight from the heart."
- New York Times

U2001

8 GRAMMY NOMINATIONS:

Record of the Year ~ U2, "Walk On"

Album of the Year ~ U2, All That You Can't Leave Behind

Song of the Year ~ U2, "Stuck In A Moment You Can't Get Out Of"

Best Pop Performance By A Duo Or Group With Vocal
~ U2, "Stuck In A Moment You Can't Get Out Of"

Best Rock Performance By A Duo Or Group With Vocal ~ U2, "Elevation"

Best Rock Song ~ U2, "Elevation"

Best Rock Song ~ U2, "Walk On"

Best Rock Album ~ U2, All That You Can't Leave Behind



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World Radio History

OVER 10 MILLION ALBUMS
SOLD WORLDWIDE AND COUNTING

ELEVATION TOUR 2001
113 SOLD OUT SHOWS ~ 2,164,919 FANS



U2 ALL THAT YOU CAN'T LEAVE BEHIND



trisha yearwood

"Inside Out is the kind of recording God created Nashville for."
Rolling Stone

"Inside Out... nicely varied with the usual monster vocal performances."
The Tennessean

"...one of country music's most resonant voices and passionate ambassadors."
- Billboard

"Bottom Line: Amazing Grace!"
"The best female country singer...warms up wonderfully to an aptly chosen array of Nashville tunes."
People

"One of country's most gifted singers"
USA Today

"...thrilling soprano..." -
Entertainment Weekly

"(Yearwood) is as comfortable at Carnegie Hall as she is at the Grand Ole Opry." -
Boston Globe

"...an emotive, full-throttle voice... incapable of making a bad record."
Dallas Morning News

"Yearwood deserves to be considered not simply the best singer in country music but also one of the best in any genre."
Miami Herald

Trisha Yearwood, "Inside Out": Those who contend that all commercial country music is merely glossy drivel should spend time with this disc. Slick? Yes. Generic? Absolutely not."
Chicago Sun-Times

CONGRATULATIONS TRISHA ON YOUR 3 GRAMMY NOMINATIONS

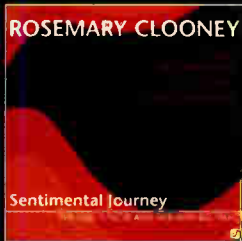
Best Country Album - "Inside Out" **Best Female Country Vocal Performance** - "I Would've Loved You Anyway"
Best Country Collaboration With Vocals - "Inside Out" with Don Henley

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

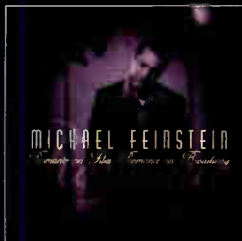
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BETTY BUCKLEY
Best Traditional Pop Vocal Album
Stars and the Moon: Live at the Donmar
Concord Records



ROSEMARY CLOONEY
Best Traditional Pop Vocal Album
*Sentimental Journey—
 The Girl Singer and Her New Big Band*
Lifetime Achievement Award
Concord Records



MICHAEL FEINSTEIN
Best Traditional Pop Vocal Album
Romance on Film, Romance on Broadway
Concord Jazz



KEELY SMITH
Best Traditional Pop Vocal Album
Keely Sings Sinatra
Concord Jazz

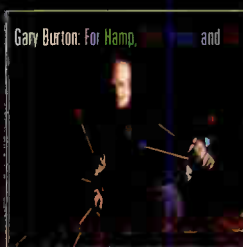
THE CONCORD RECORDS FAMILY OF LABELS
 CELEBRATES **ELEVEN** GRAMMY® NOMINATIONS!



KARRIN ALLYSON
Best Jazz Vocal Album
Ballads—Remembering John Coltrane
JOSIAH GLUCK
Best Engineered Album, Non-Classical
 Engineer for *Ballads—Remembering John Coltrane*
Concord Jazz



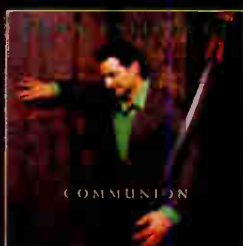
REGINA BELLE
Best Traditional R&B Vocal Album
This is Regina
Peak Records



GARY BURTON
Best Jazz Instrumental Solo
 "Move" from
For Hamp, Red, Bags, and Cal
Concord Jazz



MIKI HOWARD
Best Traditional R&B Vocal Album
Three Wishes
Peak Records



JOHN PATITUCCI
Best Jazz Instrumental Composition
 "Communion" from *Communion*
Concord Jazz



PATRICK WILLIAMS
Best Jazz Instrumental Composition
 "Theme from 'Blonde'" from
Blonde—Soundtrack
Playboy Jazz



MTV2 CLASS OF 2002

Here at MTV2, we love freshman. All the fresh faces and bright new talent remind us that the best is yet to come. And it really is. Our eye for potential, combined with a curriculum of rigorous airplay, gives these young men and women the opportunity to go on to be just as successful as many of our esteemed alumni. So keep an eye on the future of MTV2. Because no matter what happens, there will always be freshmen.



OUR STUDENT BODY ROCKS.

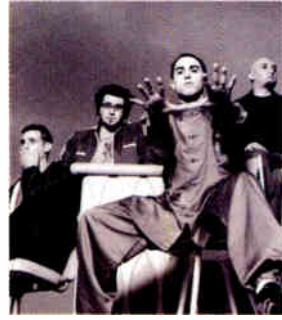
KEEP ON
KEEPIN' ON!



andrew wk
"most likely to party hard"



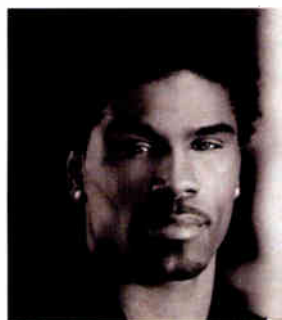
...and you will know us by the trail of dead
"best name"



apex theory
"inseparable friends"



g.dep
"class bad boy"



glenn lewis
"sexiest"



lostprophets
"all eyes on the future"



john mayer
"maybe the next..."

REVENGE OF THE...



n.e.r.d
"most versatile"



n.o.r.e
"most likely to kick yo' ass"



phantom planet
"most likely to rock"



remy shand
"best looking"



saves the day
"most likely to save the day"



starsailor
"most likely to surprise you"

Stay Strong



angie stone
"most likely to become valedictorian"



the strokes
"class troublemakers"



the white stripes
"most likely to keep it in the family"

Well Always have
B "Last Nite" ♡

RCA Victor Looks To Adult Audiences

New Executives, New Signings Point To Increased Attention To Older Listeners

BY MATTHEW BENZ

NEW YORK—In an effort to better fulfill its mission as “BMG’s adult music division,” RCA Victor Group (RVC) executive VP/GM David Weyner tells *Billboard* he has recently added six senior executives and inked multi-album deals with artist Ziggy Marley and smooth-jazz act Fourplay.

Weyner, who has headed the group since July 2001, says he witnessed the industry’s awakening to adult-audience buying power in 1990, when he helped introduce the Three Tenors while he was an executive at PolyGram. In recent months, he says, the battle cry “Don’t forget the adults” has been renewed.

Wherehouse Entertainment buyer Bob Bell notes that adults “are a tremendous demographic to tap into,” and RVC is well-positioned to reach this demographic.

BMG North America president/CEO Bob Jamieson bristles somewhat at the suggestion that the adult market has been neglected (*Billboard*, Jan. 12). He says there is a history of such adult-friendly artists as Yanni, but until recently, “they hadn’t been cate-

gorized in a group. Tom Zutaut was the A&R person for Enya—who also signed Guns N’ Roses.” Jamieson believes adding experienced music executives to the RVC team will result in “focused attention for these artists, and that’s where I think it’s good.”

Since late last year, Weyner has been rounding out the New York City-



based executive team and filling holes left by Alex Miller—who was recently tapped to head BMG’s new Heritage catalog division (*Billboard*, Nov. 24, 2001)—and others. Jeb Hart has joined as senior VP for worldwide marketing from Columbia Jazz, where he was VP of worldwide marketing. Former Verve Music Group director of marketing Stuart Pressman is now VP of product development and marketing services. Former BMG VP for corporate development Stacey Bain is VP of finance and administration. Rachelle Schlosser is VP for publicity. She previously headed her own agency.

In London, former BMG director of European marketing Richard Dinnadge is VP for international marketing. Dorian Wathen has joined as manager for international marketing and promotion from Edel U.K. Records, where he was marketing manager.

Weyner says RVC’s two new signings—Marley (from Elektra) on its Private Music label and Fourplay (from Warner Bros.) on Bluebird—are “quintessential RCA Victor,” because they are “brilliant artistic innovators, but they also bring to the table established fan bases and touring audiences.” The group’s other labels—Windham Hill, RCA Red Seal, RCA Victor, and DHM—are home to George Winston, Jim Brickman, and the Chieftains, among others.

Weyner is also excited about two Etta James projects—a live album due in April and a set of duets, on which work is about to commence. Web sites for the group’s labels and artists are also in the works.

“Everybody’s my competition now,” Weyner observes, “because even the mainstream pop labels—the smarter ones, I think—are infatuated with the notion of reaching adult consumers.”

New Verve CEO May Trim Roster, Catalog Releases

BY STEVE GRAYBOW

NEW YORK—The Verve Music Group has promoted Ron Goldstein, its president since December 1998, to president/CEO, retroactive to Jan. 1.

Speaking exclusively to *Billboard*, Goldstein says that he is determined to capture a larger audience for his label’s jazz artists by “sitting down with a Michael Brecker or a Roy Hargrove and weighing what they are compelled to do, artistically, with what the market wants, and finding a solution that will make sense both ways.”

In the case of trumpeter Hargrove—who has either recorded or performed with contemporary soul artists Erykah Badu, the Roots, and D’Angelo—this will involve inviting these performers to participate on Hargrove’s next recording, which will “build upon Roy’s considerable abilities as a player, his age, and his good looks, along with the potential crossover that his connections can offer.”

Goldstein also plans to increase his label’s focus on vocal jazz projects, which he says is both Verve Music Group chairman Tommy LiPuma’s forte and “the direction the scale is currently weighing in terms of sales

in the current jazz marketplace.” Recent signings in this arena include Natalie Cole and 21-year old vocalist Lizz Wright, who is currently being developed by LiPuma.

Although no artists have been specifically targeted, Goldstein allows that a trimming of the Verve Group’s roster may be inevitable, in order to “concentrate our efforts on taking our artists’ careers to a higher level.” Similarly, Goldstein plans on reducing the number of catalog items being released by the Verve Group “because retail is already saturated with jazz catalog.”

Goldstein now reports directly to Universal Music Group president/COO Zach Horowitz. Prior to becoming Verve president, Goldstein served as president of the GRP Recording Co. Before that, he spent 11 years at the Private Music label, where he rose to the position of president/CEO.

LiPuma, who has worked with Goldstein throughout his tenure at Verve, now plans to concentrate his efforts on record production and A&R.

The Verve Music Group includes the Verve, GRP, Impulse!, and Blue Thumb imprints.



GOLDSTEIN

Ball Leads Nominations For Handy Awards

BY CHRIS MORRIS

LOS ANGELES—Singer/pianist Marcia Ball leads the field for this year’s W.C. Handy Awards, drawing five nominations.

The awards for excellence in the blues genre, presented annually by the nonprofit Blues Foundation, will be handed out May 23 at the Orpheum Theatre in Memphis.

Harp player/singer Rod Piazza and members of his band the Mighty Flyers tallied a total of six nominations, including three solo nods for Piazza. Singer/guitarist Ike Turner, harp player Kim Wilson, guitarist Kid Ramos, and vocalist Otis Taylor drew four nods. 1993 Billboard Century Award honoree Buddy Guy was tabbed in three categories, including contem-

porary blues album of the year (for *Sweet Tea* [*Billboard*, April 28, 2001]).

Blues entertainer of the year nominees include Ball, Turner, Piazza, B.B. King, Bobby Rush, and Shemekia Copeland. Piazza & the Mighty Flyers, Anson Funderburgh & the Rockets (featuring Sam Myers), the Holmes Brothers, Lil’ Ed & the Blues Imperials, and Magic Slim & the Teardrops are competing for blues band of the year honors.

Nominated in the blues album of the year category were Ball’s *Presumed Innocent* (Alligator), Taylor’s *White African* (Northern Blues Music), Ramos’ *Greasy Kid Stuff* (Evidence), John Hammond’s *Wicked Grin* (Virgin), and Wilson’s *Smokin’ Joint* (M.C.).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	27,898,000	25,525,000	(↘8.5%)
Albums	26,694,000	24,942,000	(↘6.6%)
Singles	1,205,000	584,000	(↘51.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	24,729,000	23,612,000	(↘4.5%)
Cassette	1,910,000	1,275,000	(↘32.2%)
Other	55,000	55,000	(NONE)

OVERALL UNIT SALES

This Week	11,607,000	This Week 2001	13,489,000
Last Week	13,918,000	Change	↘14.0%
Change	↘16.6%		

ALBUM SALES

This Week	11,336,000	This Week 2001	12,887,000
Last Week	13,605,000	Change	↘12.0%
Change	↘16.6%		

SINGLES SALES

This Week	271,000	This Week 2001	602,000
Last Week	313,000	Change	↘55.0%
Change	↘13.4%		

TOTAL YTD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	1,569,000	1,402,000	(↘10.6%)
Middle Atlantic	3,959,000	3,415,000	(↘13.7%)
East North Central	4,085,000	3,859,000	(↘5.6%)
West North Central	1,616,000	1,537,000	(↘4.9%)
South Atlantic	4,946,000	4,636,000	(↘6.3%)
South Central	3,680,000	3,647,000	(↘0.9%)
Mountain	1,903,000	1,824,000	(↘4.2%)
Pacific	4,936,000	4,642,000	(↘6.0%)

ROUNDED FIGURES

FOR WEEK ENDING 1/13/02

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

In the News

• Willis “Bill” Wardlow, former associate publisher and director of charts for *Billboard*, died Dec. 29, 2001, in Los Angeles at age 80. Known as the “father of disco,” Wardlow worked in the music industry for 55 years, including stints at Columbia and Capitol Records.

• BMI president/CEO Frances W. Preston, who assumed her current post in 1986, renewed her contract with the performing rights organization, extending her tenure through 2004. She also currently serves as president of the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research. The primary research building of the Vanderbilt-Ingram Cancer Center, partially underwritten by the Martell Foundation, was dedicated in her name last year.

• The Recording Industry Assn. of America laid off 15 execs and staffers Jan. 8. Included in the layoff were Karen Allen, Internet evangelist; Alex Walsh, VP of market research; and Suzan Jenkins, senior VP of marketing.

• Actor Bruce Willis has launched his own record label, Uptop Entertainment. Its first release is *Saturday Morning Music* (Jan. 14) by Ivan Neville (son of R&B veteran Aaron Neville), a solo set featuring performances by Keith Richards and Bonnie Raitt. Willis and his band, the Accelerators, will join Neville and his ensemble for a 13-city tour.

A black and white photograph of Earl Scruggs playing a banjo. He is looking towards the camera with a slight smile. The banjo is the central focus, with its head and neck clearly visible. The background is dark and out of focus.

Earl Scruggs

Congratulations Earl On Your Grammy Nomination!

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Earl Scruggs, Glen Duncan, Randy Scruggs, Steve Martin, Vince Gill, Marty Stuart,
Gary Scruggs, Albert Lee, Paul Shaffer, Jerry Douglas, Leon Russell -

"FOGGY MOUNTAIN BREAKDOWN"

**No question, this is
one of the 10 best
albums of 2001.**

New York Post

"...a pure, old-fashioned spirit that's
impossible to resist." - **US Weekly**

"On Earl Scruggs And Friends the global village comes to him,
and the results are wondrous." - **Country Music Magazine**

"...single-handedly created a
lead-instrument role for the banjo" - **USA Today**

"...Scruggs' musical genius has always had
universal appeal." - **Billboard**

"BOTTOM LINE: This Earl is King!" - **People Magazine**

"Earl Scruggs And Friends -
(Scruggs) lends his trademark tinkling to
powerhouse performances..." - **Entertainment Weekly**

Produced by
Randy Scruggs

MCA
NASHVILLE

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Planning Music Acquisitions, Saban Eyes Indie Labels

BY BRIAN GARRITY

NEW YORK—Kids' entertainment mogul Haim Saban—the man behind a string of successful soundtrack and audiobook releases in the mid-'90s tied in with children's TV series *Mighty Morphin Power Rangers*—is planning to go on a shopping spree for music companies in the coming year, following the recent sale of his half of TV network Fox Family Worldwide to Walt Disney for more than \$1.5 billion.

An executive familiar with the situation says a Saban holding company has set aside \$250 million specifically for targeting acquisitions in the music industry as it attempts to build a larger entertainment company in 2002.

Ron Kenan—most recently the head of Fox Family Music and now president of the newly created Saban Music Group—says the company has its sights set on a rollup of independent record labels. In addition, the company is also looking at a series of other strategic moves in the music business, ranging from a separate rollup of independent artist management and booking companies to purchases in the music pub-

lishing sector and acquiring distribution businesses.

FOCUS ON U.S. ASSETS

"What we're looking to do is find those areas where we can buy, consolidate, and put together those pieces that might not have had the ability to be as strong as they could have been on their own," Kenan says. "But together we can bring some strengths—the added value of our human capital, our money—and those individual plays will end up being part of our overall media investment."

Kenan says the focus will be on U.S. assets, and the first deals in the Saban acquisition strategy could come as soon as late in the first quarter. But the company is not in advanced talks to acquire any company at present. Kenan says that Saban is concluding an "exploratory" review of opportunities in the industry.

Kenan cautions that Saban is not looking to be the operator of these businesses. "We're looking for top entrepreneurial executives," he says. "I'll be more involved on a board level as opposed to hands-on running these operations."

How much integration will occur



KENAN

between Saban-controlled music assets has yet to be decided. Kenan says that while the goal is to create operating synergies between indi-

vidual business units—an effort better facilitated by a single executive who can marshal resources and strategy—companies can operate individually as long as strategy is overseen on the board level.

Saban is no stranger to the music business. In the mid-'90s, his now-defunct Saban Records—a unit of Saban Entertainment and home to the *Power Rangers* releases—was distributed through WEA.

Kenan says, "We've kept active in the record business throughout the years. It was always on a careful basis; it was always on the strength of our television properties. So with the *Power Rangers*, we went in, sold our million-plus records, and got out."

Saban also still controls a pub-

lishing catalog of music from several thousand episodes of kids' cartoon shows, including the series *Dennis the Menace*, *X-Men*, and *Inspector Gadget*. Over the years, Saban has released cartoon-theme compilations in the U.S. and overseas.

Kenan says Saban's existing publishing business represents a "relatively minor part" of the new Saban music strategy: "This basically represents something we brought with us. It's a cash-flow tool. It's a basis for starting something more aggressive. And music publishing is an area we plan on being very aggressive in. But I don't look at the existing music publishing assets as the center of what we're about to do."

Nippon Columbia Opens U.S. Operation

BY BRIAN GARRITY

NEW YORK—With an eye on expanding its reach outside the Japanese market, Nippon Columbia—Japan's oldest record label—is establishing operations in the U.S. under the revived Savoy banner. It has tapped two former BMG Entertainment executives to head the effort.

The company has formed the Savoy Label Group—a new U.S.-based jazz and classical division featuring the catalogs of Savoy and Denon—and named former Windham Hill Group topper Steve Vining president of the unit. Steve Backer, another BMG veteran, has been hired as VP of jazz A&R and will oversee the revitalization of the Savoy and Denon catalogs, which have been dormant for the past two years.

Vining, who reports to Nippon Columbia president/CEO Jack Matsumura, will be based in Los Angeles. Backer will be based in New York City. The entire Savoy Label Group is expected to initially comprise a staff of five or six.

"This is a small entity, not a multi-billion company, but it does reflect our appetite at Nippon Columbia to become a worldwide company," Nippon Columbia chairman Strauss Zelnick says. "This is our first step in America, but it is by no means our last."

LAUNCHING PAD

Beyond resurrecting existing assets, Vining is also operating under a mandate to sign new acts and even acquire new labels in a range of genres including jazz, classical, new age, blues, and world.

"We're going to use [Savoy] as a launching pad for new signings and a broader company approach," Vining says. "What we want to create is a specialist marketing force for all the adult formats."

As for Savoy's acquisition strategy, Vining says the company is already in "very aggressive conversations" with potential targets. No specific names have been mentioned.

Still, such positioning is a far cry from previous Nippon Columbia handling of the Savoy

distribution agreement had already expired at that point.

Nippon Columbia executives say its new strategy, beyond marking a toe-hold in the U.S., enables the company to pursue opportunities in adult-targeted niche genres at a time when major labels are running away from such product areas as part of cost-cutting efforts.

Vining says, "Obviously, we believe that the catalog is very strong, but the real growth is going to come out of the opportunity with new artists."

Still, the first job will be catalog revival, as the company waits for its acquisition deals and artist-signing efforts play out. Savoy—which expects to unveil a new U.S. distribution agreement in the coming weeks—intends to release upward of 60 catalog titles between April and December.

Savoy is home to early be-bop recordings from the likes of Miles Davis, John Coltrane, Lester Young, and Charlie Parker. Backer says plans are in the works to release in April a range of multi-disc sets and a new mid-price line. Also in the pipeline is a series of classical titles on DVD-Audio set to bow in July.

As for releases by new Savoy acts, Vining says select titles could be available before Christmas but more likely won't be seen until 2003.

Vining was president of BMG Entertainment's Windham Hill Group from 1996 to 2000. Recently, he served as the CEO of Silicon Valley-based Euphonix, a manufacturer of high-resolution digital-audio recording and mixing technology.

Backer—who has previously worked with the jazz divisions of Arista (when it owned Savoy in the 1970s), Impulse, and RCA Records—most recently ran an independent A&R consulting firm.



'The catalog is very strong, but the real growth is going to come out of the opportunity with new artists.'

—STEVE VINING,
PRESIDENT, SAVOY LABEL GROUP

catalog. The company, via Denon, previously administered the catalog through a joint-venture agreement with a U.S.-based company called Savoy Entertainment Group (SEG). SEG oversaw the marketing and promotion of Savoy titles in North America, and distribution was handled through Atlantic.

Denon decided to unwind the SEG venture in the wake of New York City-based investment firm Ripplewood's acquisition of Nippon Columbia last year. The Atlantic

Executive Turntable



RONNIE JOHNSON



MARGARET JOHNSON



COOPER

RECORD COMPANIES: Ronnie Johnson is promoted to senior VP/GM of the urban division for Atlantic Records in New York City. He was senior VP of urban promotion.

Barbara Bolan is named GM of Ark 21 Records in Sherman Oaks, Calif. She was VP of marketing at Beyond Records.

PUBLISHERS: Margaret Johnson is promoted to executive VP of finance and administration for Famous Music Publishing in New York City. She was senior VP of finance and administration.

Brentwood-Benson Music Publishing promotes Joan Miller to director of marketing in Franklin, Tenn. Brentwood-Benson Music Publishing also names Jeremy Johnson choral inbound sales representative, Grant Howard choral outbound sales representative,

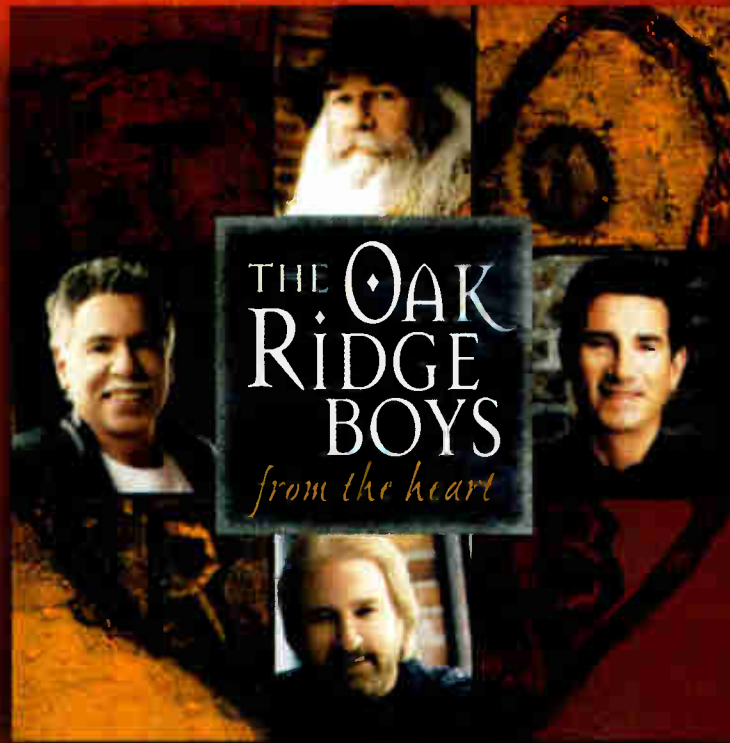
Barry Weeks part-time studio engineer, and Jamie Kunzmann choral marketing coordinator in Franklin, Tenn. They were, respectively, director of Internet development, a youth pastor, youth and family minister, VP of Newspirit Music Group, and special projects coordinator for Cigna: Intracorp.

RELATED FIELDS: Greenberg Traurig names Jay Cooper chair of the entertainment practice, Mario Gonzalez a shareholder, and Kenneth Burry an associate in Los Angeles. They were, respectively, senior partner at Manatt, Phelps & Phillips; an associate at Manatt, Phelps & Phillips; and an associate at Manatt, Phelps & Phillips.

Stacie Vining is named publicist for the Resource Agency in Nashville. She was a publicist for Sparrow Records.

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- NARM** - Issue Date: Mar 16 • Ad Close: Feb 19
- MASTER P** - Issue Date: Mar 16 • Ad Close: Feb 19
- BEST OF THE BRITISH** - Issue Date: Mar 23 • Ad Close: Feb 26
- DANCE & ELECTRONICA I** - Issue Date: Mar 30 • Ad Close: Mar 5
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ARTISTS & MUSIC

143/Warner's Groban Finds His Fans Through TV

BY CARLA HAY

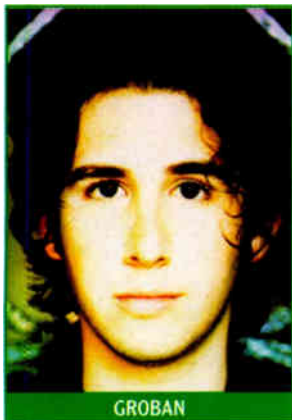
NEW YORK—Move over, Russell Watson. Josh Groban is the latest singer to find commercial success with a blend of pop and operatic music. Groban's eponymous debut album on 143/Warner Bros. Records is catching on with the American public, due in large part to recent key TV appearances made by the Los Angeles native.

His big break came when Grammy Award-winning songwriter/producer David Foster (Celine Dion) heard Groban's demo and invited the singer to fill in for Andrea Bocelli at the 1999 Grammy rehearsals. Soon afterward, Groban was signed to Foster's 143 label.

"Here I was, a guy from college studying theater," 20-year-old Groban says. "When someone like David Foster calls you up and says, 'Let's make a CD,' you're not going to say no."

Groban, who was accepted into Carnegie Mellon University's musical theater program, had to put his college plans on hold when the music business came calling. The singer considers Foster to be his mentor. "I was shy in the recording studio at first," he says. "But I would watch David do his thing, and I learned so much."

Released last November, *Josh Groban* entered the Heatseekers chart at No. 18 in the Dec. 8, 2001, issue. The album rose to No. 1 on the chart in the Jan. 12 issue. It reached Heatseeker



GROBAN



Impact and Greatest Gainer status in the Jan. 19 issue, when it rocketed from No. 103 to No. 41 on The Billboard 200. It has also been a top five hit on the Top Internet Album Sales chart.

The album includes tracks sung in Italian and guest appearances by Charlotte Church, Lili Hayden, and the Corrs. "I have really eclectic taste in music, and I wanted to show that on this CD," says Groban, who

is managed by Brian Avnet of Avnet Management in L.A.

Even before his album was released, Groban guest-starred in the 2001 season finale of *Ally McBeal*, in which he played an awkward young man and sang album track "You're Still You" at the end of the episode. Groban was invited to appear on the series after *Ally McBeal* executive producer David

E. Kelley and other members of the show heard Groban sing at a charity concert. The results of the cameo were

immediate: As Groban remembers, "I woke up the day after that episode aired, and my manager called and said I had to do three interviews. I'd never done an interview in my life."

Warner Bros. creative director Jeff Ayeroff says, "[Groban] has a natural gift that inspires people."

"People are coming in specifically for [the] album," reports Darren Halliwell, pop/rock buyer at Tower Records' Clark Street location in Chicago. "The comment I hear most is, 'I just love his voice.'"

Epic's 'Shekinah' Celebrates Women

13 Berklee Artists Showcased In Joint Release With College's Label

BY CARLA HAY

NEW YORK—Berklee College of Music is making a bold statement: The music business is not only a man's world. Women are making a powerful impact, and now is the time to celebrate it.

The prestigious Boston college is making this statement through *Shekinah: 13 Artists*, an album of music from 13 up-and-coming female artists and former Berklee students. Due Feb. 5, the album is the result of a partnership between Berklee's student-run record label, Heavy Rotation Records, and Epic Records.

Even though men have always made up the majority of the student population at Berklee, many alumni who experience the most commercial success and critical acclaim in recent years have been women—from Melissa Etheridge to Aimee Mann and Diana Krall. Berklee's alumnae also include Paula Cole, Cindy Blackman (Lenny Kravitz's drummer), Tracy Bonham, Patty Larkin, Lalah Hathaway, Melissa Ferrick, Juliana Hatfield, Susan Tedeschi, and Gillian Welch. (Larkin and Ferrick were part of the widely praised *Respond* compilation, which benefited the Respond charity organization that aids victims of domestic violence [*Billboard*, Jan. 23, 1999].)

"To have that kind of success from female alumni when the men far outnumber the women has been nothing short of phenomenal," says Jeff Dorenfeld, associate professor of Berklee's music business/management department.

"When the idea came up for a Berklee compilation album," Dorenfeld continues, "someone suggested we do a 'best of Berklee' theme. But I thought we could take it one step further and do something that could [gain] attention for our female artists who haven't been discovered yet, considering we've had so much success [with] female singer/songwriters from this college."

The result is *Shekinah* (pronounced "shuh-keenah"), a collection of songs from the following acts: Clare Muldaur, Rhea, Polina, Mancain, Cami, Anne Chandler, Kristin Cifelli, Adrienne, Valerie Brinker, Kyler, Antje Zumbansen, One Elle, and Amanda Williams. The music ranges from mellow folk-rock (Adrienne's "Feel You Breathing") to heavy metal (Mancain's

"Please the Devil") and dance/pop (Rhea's "With or Without You"). For singer/songwriter Cifelli, being part of *Shekinah* was more than just a chance to get exposure for her music—it also represented her pride in the alumnae of Berklee. "I like that it's a very diverse album," Cifelli explains. "People will hear that Berklee has a bunch of different styles."

Cifelli, who contributed the song "Martyr" to the album, is now a voice instructor at Berklee. She fondly recalls, "What first turned me on to Berklee was that

they had songwriting classes that taught [the business side of] the music industry. A lot of people who say they want to be musicians get off-track, but being at Berklee just strengthened my goals to do music for a living."

Once all the music had been submitted for the album, a committee of Berklee students decided who would make the final cut. It also chose the title *Shekinah*, a word with its ancient origins in the Kabbalah that means "she who dwells within."

The compilation has been a crucial project for Dorenfeld's class, which operates Heavy Rotation Records. The class is designed to give students real-world music-business experience in A&R, marketing, sales,

and publicity. Accordingly, the students have done much of the hands-on work for the album, including designing the cover, writing the liner notes, and creating marketing strategies.

"This is not the kind of project that has Epic Records dictating to the students," Epic VP of marketing Chris Poppe says. "Our role is to facilitate what they're doing."

Epic has also donated a \$100,000 endowment to Berklee, with proceeds going to the school's scholarships for music business/management majors.

Shekinah will initially be marketed on a college level, with Epic utilizing its regional college reps and the album being serviced to college radio. There will also be select performances promoting the album, Dorenfeld says, including a *Shekinah* artists concert Feb. 6 at Berklee.

In an industry that often values record sales over artistic integrity, Dorenfeld hopes that with *Shekinah*, "people will see that what we've produced has meaning and that we put music first."



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Goffin Marks Growth With Solo Set

DreamWorks' 'Circle' Features Singer/Songwriter With Famed Lineage

BY JILL PESSELNICK

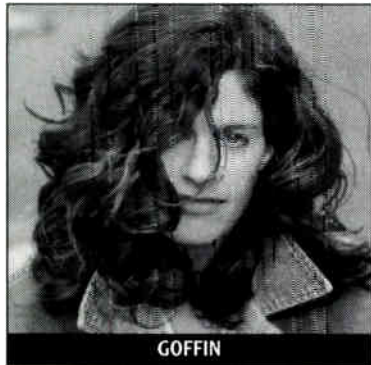
LOS ANGELES—Louise Goffin likens the feeling of making her solo album, *Sometimes a Circle* (DreamWorks, Feb. 26), to a person who has worn tight clothes his or her entire life, and then suddenly puts on something comfortable.

Goffin, the daughter of legendary songwriters Carole King and Gerry Goffin, had been expressing her musicality with several experimental bands before finally going solo in the late '90s. Though she did release several solo projects earlier in her career, including 1979's *Kid Blue* and 1981's *Louise Goffin on Asylum*, she considers her latest project to be her real foray into solo endeavors.

"I thought it was cooler to have a band, but I stopped equating cool with four people playing live," she says. "It was part of my growth experience. It made me understand the mechanics of making music. I got better as an arranger, songwriter, and singer. I began to feel more confident in the fact that my quirkiness and personality would serve me better as a solo artist."

She began attending songwriting retreats sponsored by Miles Copeland

in the south of France. There, Goffin first focused on writing songs for other artists. "I wasn't terribly good at that," she says. "At the time, the Christina



GOFFIN

Aguileras were really happening. I felt that I was leaving so much of myself out when I tried to fit into that. I had all this creative juice [for which] I had to find an outlet. I was writing songs on the side, which ended up making up this album."

Though she was eight months pregnant and without a record deal, Goffin moved forward with recording her songs with her writer/producer husband Greg Wells. Her demos later fell

into the hands of DreamWorks principal Lenny Waronker, who ultimately signed her to the company.

Goffin says, "When DreamWorks was interested, it all changed for me. [Waronker's] not signing things that he thinks are fast money. He's going for artists that he feels will have a presence over time. When he heard what we had done, he said, 'You have a great thing going. Keep doing what you're doing.' They did not alter or interfere with what we were doing. It's a real dream situation."

The resulting album is one that is steeped in worldly perceptions and personal introspection, and it runs the musical gamut from blues and funk to pop and rock. The title track, for example, contains a catchy chorus and an interesting percussion beat amid lyrics about striving toward personal achievement but getting sidetracked by life along the way.

Other notable songs include "Instant Photo," which features a continuous blues riff on mandolin; "What If I Were Talking to Me," a lyrical look at projecting problems onto others; and "Just Bone and Breadth," whose strong hook links to an exploration of a romantic relationship dominated by a woman.

Goffin (whose songs are published by Warner Chappell, ASCAP, and who is managed by Los Angeles-based Frank Girona of Lookout Management) describes the project as "a positive look at things, rather than the cynical. I was gravitating toward ideas that had a sense of humor about them, almost in a journalistic way or like looking through the end of a telescope."

Curiosity about Goffin has already been sparked, says Steve Rosenblatt, marketing director for DreamWorks, due to her appearance in a Gap commercial with King that aired in mid-2001. "A lot of people remember that spot," he says. "It's almost like a teaser. It was a nice way to kick her off, publicity-wise."

The title cut has been sent to triple-A and modern AC radio formats and has been well-received in Boston; Nashville; Tampa, Fla.; St. Louis; Little Rock, Ark.; Memphis; and Salt Lake City. Goffin, who is booked by the L.A.-based William Morris Agency, will be making a variety of personal appearances surrounding the set's release date.

Retail buyers from chains such as Borders Books & Music, Barnes & Noble, and Tower are showing early support for the project, whose retail campaign will include a big push for in-store play, Rosenblatt notes.

David Levesque, music buyer for the Troy, Mich.-based Harmony House chain, says that his stores will definitely offer the disc in listening posts and over store speakers. "There's a lot of promise here. The fact that she's the daughter of Carole King and Gerry Goffin will open some doors. There will be a lot of people interested in her. We definitely have a core singer/songwriter portion of our clientele."

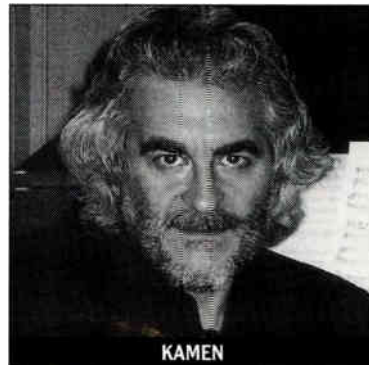
The Beat™



by Melinda Newman

THE BARD SPEAKS: William Shakespeare may be making his first appearance on the charts soon. A number of acts, including Annie Lennox, Des'ree, Rufus Wainwright, Keb' Mo', Bryan Ferry, Barbara Bonney, and Ladysmith Black Mambazo sing Shakespeare's words set to music on *When Love Speaks*, a benefit album for London's Royal Academy for the Dramatic Arts (RADA).

The album, which comes out Feb. 4 on EMI in the U.K., was the brain-



KAMEN

child of Oscar-nominated composer Michael Kamen. *When Love Speaks* is slated to come out on EMI Classics in the U.S. later this spring. A single has not been chosen.

The idea originally came about when Kamen was approached to make an album for the Globe Theater. "However, there was a woman taking exception to pop people doing a Shakespeare project, so it eventually got shelved," Kamen says. The composer later brought up the idea to actor/RADA grad Alan Rickman, who suggested it be done as a benefit for the academy. Rickman and a number of other famous RADA alumni, including Ralph Fiennes, Dame Judi Dench, John Hurt, the late Sir John Gielgud, and Kenneth Branagh perform readings of Shakespeare material on the album.

As Kamen, a Julliard graduate, puts it, "With Shakespeare as your lyricist, you can't really go wrong." The music for the pieces were in most cases written by the artists. Kamen composed the music for Ferry's sonnet, while Bonney, Kamen says, "sings the Willow song from *Othello* that I wrote when I was 16."

Many of the project's participants will take part in a live concert of the album taking place Feb. 10 at the Old Vic Theatre in London. The performance will be broadcast on England's leading classical radio outlet, Classic FM. Confirmed to perform are Rickman, RADA head Sir Richard Attenborough, Lennox (along with Eurythmics partner Dave Stewart) Keb' Mo', and Des'ree.

Two days prior to the Feb. 10 show, Kamen will be in Salt Lake City conducting "The Fire Within," a 10-minute piece he composed for the opening ceremony of the Winter Olympics. The performance of the piece, which includes a guitar solo by Queen's Brian May and the accompaniment of the Mormon Tabernacle Choir, will feature 1,000 ice skaters.

Money raised from the sale of *When Love Speaks* will go toward funding the school. "The Royal Family doesn't really support RADA to the extent that they need," Kamen says. "The school has just done a very ambitious building program, so they needed some money, and this will help."

GOD SAVE THE QUEEN: When Queen Elizabeth and her fellow citizens celebrate her 50th year as monarch this June, the Queen's Golden Jubilee will be rocking. A number of Britain's top rockers, including Paul McCartney, Eric Clapton, and Mick Jagger, have already signed on to take part in an evening of rock'n'roll that will, believe it or not, take place on the lawn of Buckingham Palace, according to sources. Tickets will be doled out by raffle. Among the American musical royalty tentatively slated to participate are Aretha Franklin and Stevie Wonder. Sir George Martin is musical director of the overall event, which also includes a classical evening, while Phil Ramone and Michael Kamen are also expected to have musical responsibilities. The concerts will be broadcast on the BBC.

GRAMMY CENTRAL: Jon Stewart has been named host of the 44th annual Grammy Awards, which will take place Feb. 27 at the Shrine Auditorium in Los Angeles. Stewart served as host of last year's ceremony. The show will be broadcast on CBS.

STUFF: Dave Matthews Band will kick off a 33-date arena/amphitheater tour April 4 at the MCI Arena in Washington, D.C. Prior to beginning the tour, the band is expected to return to the studio to start work on its follow-up to *Everyday*. The new album will be produced by the band and longtime DMB engineer Steve Harris. A release date for the RCA project has not been set. . . Vendetta Red has inked a deal with Epic. The band was represented by Visomark's Michael Barber and Berger Kahn's Owen Sloane. . . Heather Zeller, former product manager at Atlantic Records in New York City, is looking for new opportunities. She can be reached at hzeller2001@aol.com.

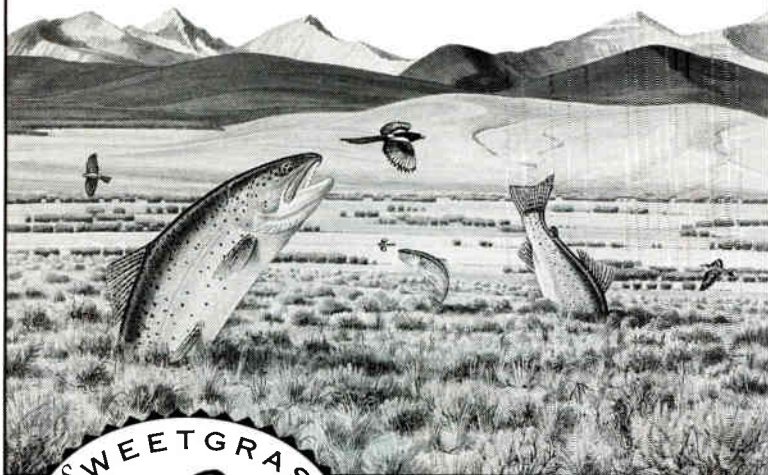
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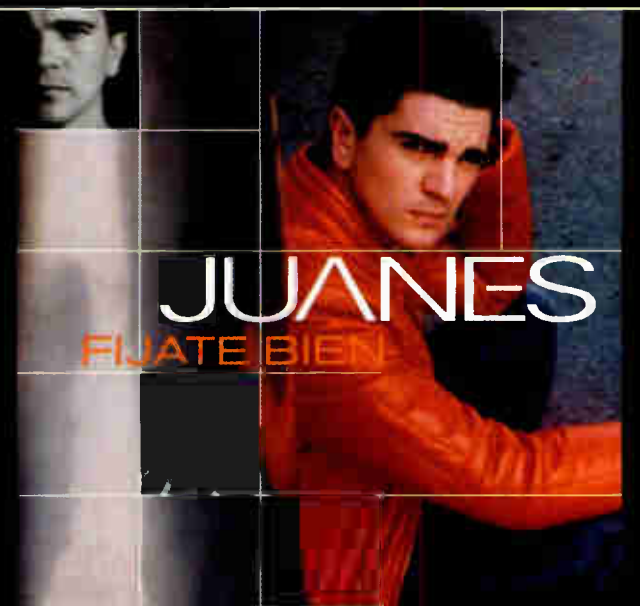
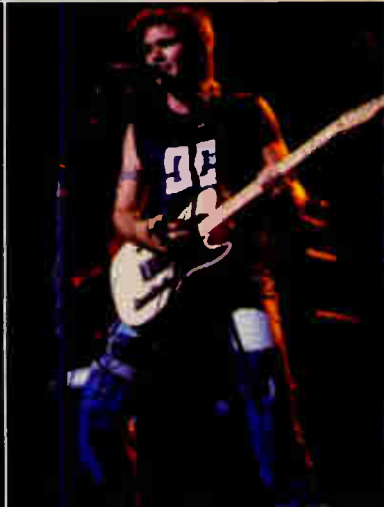
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ARTISTS & MUSIC

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by Larry Flick

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RICHARDSON IS BUZZIN': Cathy Richardson has been building up to the moment when everything in her career comes together. With the sterling, four-song EP *Buzzed*, that moment is now.

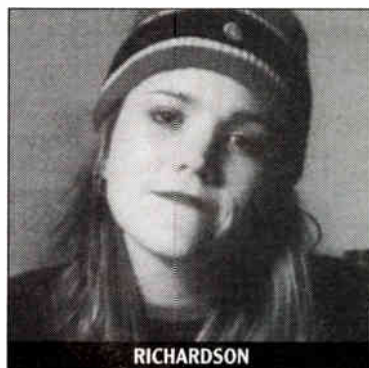
From her salad days as a solo acoustic performer during the early '90s, she has been among Chicago's harder-working performers.

"You never get anywhere without pushing hard," she says. "Music is my passion. I've always been com-

co-producer, Richardson is undeniably the driving creative force behind the band. "No, I'm not just the chick singer here," she says with a hearty laugh.

In addition to her band, Richardson has been an ongoing cast member of the stage musical *Love, Janis*. She was offered the role of **Janis Joplin** in the show when it came through Chicago in fall 1999. After receiving critical acclaim, the artist was invited to join the production on the road last summer at the Bay Street Theatre in Sag Harbor, N.Y., where she recommended Hoekstra for the position of guitar player in the show.

Richardson and her band's guitarist both followed the show to New York City this year, for the current production at the Village Theater. She continues to perform—both acoustically and with her band—and is writing and recording material for a new full-length CD. Several of the songs on *Buzzed* will probably turn up on the set.



RICHARDSON

mitted to taking my music as far as I possibly can."

After almost seven years of constant touring on the Chicago club and festival circuits and the release of four self-made CDs, the **Cathy Richardson Band** was voted best local band in a 1999 *Chicago Tribune* readers poll. It was also voted best band by Fox-TV News viewers in the November 2000 *Best & Worst of Chicago Poll*. Most recently, Richardson made the top 10 list for best music of the year 2001 in *The Advocate*.

In addition to its namesake frontwoman, the Cathy Richardson Band consists of an impressive lineup of musicians.

Ed Breckenfeld, a veteran of Epic recording act **the Insiders**, came on board in 1997, contributing his signature slamming backbeat and refreshing musical approach to drumming on the CD *Snake Camp*. Breckenfeld's **Charlie Watts**-influenced "less is more" approach fits the band's material well.

Guitarist **Joel Hoekstra** joined the band in 1998. His willingness to experiment inspired Richardson to venture into uncharted musical territory, as evidenced by the rap-metal-flavored "Yer Scarin Me," featured on *Buzzed*.

The band's newest addition, **Eric Swanson**, came on board in December 2000, replacing longtime bassist **Randy Riley**. Swanson had previously subbed in many of the band's shows over the years.

As chief songwriter, rhythm guitarist, keyboard player, vocalist, and

For more information, contact **Mindy Verson** at Pink Fish Music at 312-562-0201 or at mindy@pinkfishmusic.com. You can also visit Richardson's Web site at crband.com.

INDIE SOUNDS: *Independent Sounds, Volume 3* collects a fairly broad range of acts that have been connected with the famed West Coast-based Amoeba Music store.

Stylistically, the tracks range from folk to rock and hip-hop to electronic. However, unlike the first two single-CD compilations, which focused primarily on Bay Area talent, this double-CD collection also includes acts from Los Angeles to coincide with the recent opening of an Amoeba outlet in Hollywood.

A joint production of Amoeba Music and Hip Hop Slam Records, *Independent Sounds, Volume 3* is designed to help get the music of do-it-yourself artists circulating to a larger audience.

The compilation also accurately describes Amoeba Music, which is among the larger indie music stores in the U.S.

As with the Berkeley, Calif., and San Francisco stores, the staff members at the Hollywood location are also passionate connoisseurs of all types of music.

For more information, visit the Hip Hop Slam Records Web site (hiphopslam.com) or call any of the three Amoeba Music shops, at 510-549-1125 (Berkeley), 415-831-1200 (San Francisco), or 323-245-6400 (Hollywood).

BIRTH OF A MAN

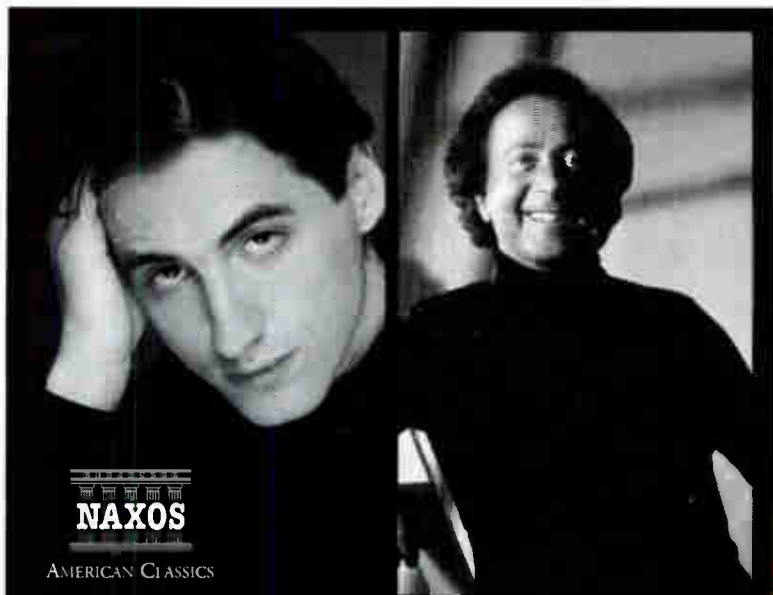
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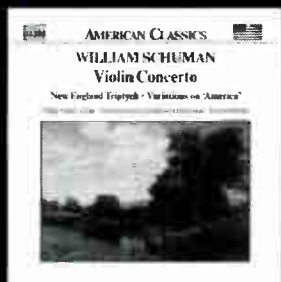
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Laughing With Keller. With *Laugh*, Keller Williams has crafted an album that effectively combines the electricity of his live shows, as well as the technical virtuosity of his studio recordings. The jazz guitarist has often been compared to Michael Hedges and Leo Kottke, though he also succeeds in etching out his own unique stylistic niche here. The SCI-Fidelity album's unusual title was coined after all the tracks were laid down. "When we were cleaning the tracks, there was a hell of a lot of laughing to erase," Williams recalls. "We were having so much fun. We left in a few good chuckles." Look for the musician to hit the road for an extensive tour of the U.S. this spring.


Tesh Gets Deep. John Tesh shifts gears for his next recording, *A Deeper Faith*, which is due March 5 on the Garden City Music label (distributed by WEA/Word). In addition to his well-noted instrumental chops, *A Deeper Faith* also features Tesh's first vocal performances. He also has decided to devote his time and energy to making inspirational music. "I have come to a time in my personal life where I need to be honest about my power base," he says. "True happiness for me is playing worship music onstage."




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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Anastacia, Sting Still Strong On Euro Chart
Anastacia and Sting make the most notable advances in Europe in the post-Christmas week, when sales are traditionally slow in many markets. Anastacia's "Freak of Nature" (Epic) holds at No. 2 on the European Top 100 Albums chart.

ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

ARTISTdirect is scrapping its talent agency business—booking home for acts that include Beastie Boys, Pearl Jam, Foo Fighters, Red Hot Chili Peppers, and Weezer—citing issues of profitability and conflict of interest. ARTISTdirect is shifting its acts and agents to Creative Artists Agency (CAA) as part of a new alliance between the two companies. No money is changing hands in the deal. Under the arrangement, ARTISTdirect Agency president Don Muller and agent Mariene Tsuchi will join CAA and continue to

Sonopress Making Cassettes For WEA
WEA has begun outsourcing its cassette manufacturing to Sonopress, the facility owned by Bertelsmann. "We needed the space to expand our DVD business," says Ellis Kern, president/CEO of WEA Manufacturing in Dylphant, Pa. "DVD is grow-

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct.". A navigation bar contains "Quick Read", "Fax Service", "Credits", and "Archives" buttons. The main content area is dated "Thursday, January 3, 2002". On the left, there is a "Departments" sidebar with links for Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, and What's On. Below that is a "Data" sidebar with links for U.S. Charts, European Charts, and Hits of the Web. The main article list includes:

- RioPort Technology Makes Rental Downloads Portable**
RioPort will announce today that it has developed a technology solution that allows rental downloads to be transferred to portable devices. [Read Full Story](#)
- Final Week Tops Off Slow Year For Sales**
After the normal pre-Christmas rush, when total U.S. album sales for the week hit 40.7 million units, last week's sales sagged 39% to 24.8 million, according to SoundScan. [Read Full Story](#)
- NARM Names Award Nominations**
NARM has announced the nominees for its 2001 Merchandiser and Supplier of the Year Awards. [Read Full Story](#)
- Change Considered For Nashville's WSM**
Gaylord Entertainment, owner of WSM-AM Nashville, is considering a format change for the heritage country radio station, sources say. [Read Full Story](#)

On the right, a "More News" sidebar lists:

- Matador Inks New Distribution Deals** (January 03, 2002)
- Bea Gees, Others Named To Queen's Honours List** (January 03, 2002)
- Nordic Body NCB Names Royalties Executive** (January 03, 2002)
- Shares In XM, Sirius Dip** (January 03, 2002)
- Cops Nab Shakin' Stevens** (January 03, 2002)
- New Eggs, New Offices As Edel Europe Restructures** (January 02, 2002)
- V3 Scandinavia Cuts Five Swedish Staffers** (January 02, 2002)
- Sony Ups Goldman** (January 02, 2002)

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Warner's Kasey Chambers Builds On Family's Dead-Ringer-Band Legacy

BY JILL PESSELNICK

LOS ANGELES—From the first verse of the first track, Kasey Chambers' sophomore set, *Barricades & Brickwalls* (Warner Bros., Feb. 12), bursts with passionate songwriting and a singing voice fraught with emotion, yet tough as steel.

The 13-track effort weaves the Australian Chambers' soul-searching lyrics against a backdrop of country, blues, and folk musical

influences, resulting in a pleasing, hard-to-classify sound.

With these songs, her intention is to showcase the many aspects of her personality. *Barricades & Brickwalls* is an appropriate follow-up to 1999's *The Captain*, which earned worldwide acclaim, most notably the 1999 ARIA (Australian Grammy) Award for best country album and the 2000 ARIA Award for best female artist.

Chambers explains, "I think the



CHAMBERS

many people have a passion for her after seeing her perform," Standish explains. "It's very rare to find a passive Kasey Chambers fan."

The single will be released to triple-A radio this month, with the ultimate goal of moving into the adult top 40 or modern adult format. Such stations as New York's WFUV are already greatly anticipating the album's release. WFUV music director Rita Houston says,

"She's definitely the kind of new artist that we enjoy exposing. We're talking about how we can help her launch it when she comes to New York in February."

A strong retail promotion focusing on in-store play is in place. Jon Kerlikowsky, GM of Nashville's Tower Records, says, "People here are still learning about her. But she'll definitely have success [with the new album] in our market."

first album was more about the last 21 years of my life. [*Barricades*] is who I am now and where I'm going. It depicts the different moods of Kasey Chambers."

With help from Lucinda Williams (Chambers' "biggest female role model"), the Living End, Paul Kelly, Matthew Ryan, and Buddy Miller, the set exudes a musical freshness and energy as it delves into themes of insecurity and longing on the one hand and determination and strength on the other. First single "Not Pretty Enough," for example, deals with the ultimate acceptance of personal doubts and fears. (Chambers' songs are published by Gibbon Music Publishing, ASCAP.)

Most of the tracks were recorded between Chambers' Australian and U.S. tours in 2000 with her brother, Nash (the album's producer and Chambers' manager), and her father, Bill, who contributed dobro and slide instrumentation.

Chambers grew up living off the land with her hunter/fishermen parents, who imparted their love of country music to their children. By 1992, Chambers was the lead singer of the family's musical group, the Dead Ringer Band, with her mother, Diane; Bill; and Nash. The group performed throughout the Australian countryside and ended up recording seven CDs and earning a number of ARIA and Australian Country Music Awards.

Though the group disbanded in the late '90s, Chambers is very comfortable working in the recording studio with her family. "I don't know any different," she says. "I just like the way it works. They have been such a big part of my life and my career that it was just inevitable that they were going to be part of this album as well—and every other album I'll do from here on in."

It is a similar type of commitment from Chambers' fans that will fuel the marketing campaign for the new album, Warner Bros. marketing director Peter Standish says. A main component of the plan surrounds Chambers' U.S. tour this February, booked by Nashville's Monterey Artists. It will concentrate on markets including New York City, Chicago, Austin, and Los Angeles, and Warner Bros. is planning separate performance events for radio, retail, and the press in some of these cities. "It's amazing how



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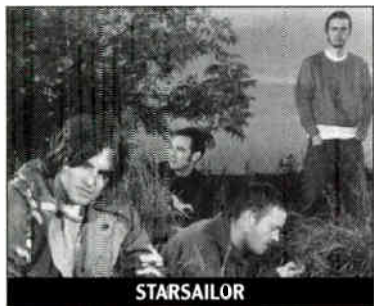
ROCK RIVER

U.K.'s Starsailor Riding High In U.S. Via Capitol

BY PAUL SEXTON

LONDON—The process of introducing a hot British band to the U.S. requires more these days than waving a couple of *New Musical Express* covers under the noses of American tastemakers.

But with a program of live and promotional work done not just weeks but months ahead of its state-side debut, Starsailor and Capitol



STARSAILOR

Records have started a buzz that has led to three national TV bookings and a recent six-city headlining tour at this early point its career curve.

Since the Jan. 8 U.S. release of the band's critically lauded *Love Is Here*, Starsailor has followed a December 2001 headlining tour with another jaunt across the States with the Charlatans as a supporting act. The band is booked in the U.S. by Marty Diamond at Little Big Man.

These are widely visible measurements of the concerted effort to make sure that Starsailor crosses to America without falling between the cracks. Even by early December, the response to the lead U.S. song "Good Souls" at triple-A and modern-rock radio was hinting that the campaign was firmly on track.

The group—from Chorley in greater Manchester, England—played its first gig in April 2000 and was snapped up by EMI/Chrysalis (in the U.K.) by July of that year amid intense and widespread label attention. They enjoyed a rapid rise in Britain during 2001, riding a wave of positive upfront publicity from influential weekly and monthly magazines.

But the crucial point was that Starsailor delivered on the media's promises with a series of increasingly successful singles in the U.K., reaching No. 18 with "Fever" in February, No. 12 with "Good Souls" in May and No. 10 with "Alcoholic" in September. By October, that exposure had paved the way for a No. 2 debut for *Love Is Here*, with first-week U.K. sales of 58,000 for the Steve Osborne-produced set. A further single, "Lullaby," was released Dec. 10 and charted at No. 36.

Taking its name from Tim Buckley's 1970 album, the band openly refers to the late singer/songwriter as an influence, but lead singer James Walsh believes that Starsailor's potent but accessibly melodic signature will find its own place. "The music's got a pretty universal appeal, and it isn't colloquial either; it's pretty wide-reaching," he says. "Americans love emotion and people putting their soul into it."

The U.S. rollout began six months before the album's release last July, when Starsailor visited the States for scene-setting live and promotional work. A live version of "Tie Up My Hands" performed for Los Angeles public radio station KCRW's influential *Morning Becomes Eclectic* show in August was included on the recent U.K. CD single of "Lullaby."

"There was a lot of discussion about when was the right time for this record in the States," Capitol senior marketing director Doneen Lombardi says. "But looking at their assets, we realized that playing live is so important to understanding what they're about." She adds that yet another trans-Atlantic trip is planned by Starsailor for late February through March for a headlining club tour.

The Classical Score™



by Steve Smith

NEW YEAR, NEW RELEASES: Telarc starts the new year off with a bang, releasing this month a supercharged version of Orff's ever-popular secular cantata, *Carmina Burana*. The recording is the first by the Atlanta Symphony Orchestra under principal guest conductor Donald Runnicles. Though it faces stiff competition—including the legendary Robert Shaw's version recorded with the same orchestra in 1990—the new effort more than holds its own, with a recording that reflects advances in digital technology since the previous recording and soloists that either equal or surpass Shaw's.

As a follow-up to their widely hailed Telarc recording of the multi-composer singspiel *The Philosopher's Stone*, Martin Pearlman and his Boston Baroque return in February with a similar work, *The Beneficent Derivish*, paired with Mozart's *The Impresario*. In March, Telarc presents concert works by film composer Jerry Goldsmith, who conducts the London Symphony; in April, pianist Lang Lang is heard in Rachmaninoff's *Piano Concerto No. 3* (recorded at last year's Proms), and Leon Botstein leads the London Philharmonic in orchestral rarities by Max Reger.

Key releases from Naxos this month include the third volume of Marin Altop's exceptional Samuel Barber series, featuring violinist James Buswell in the composer's popular *Violin Concerto*. Another disc in the label's "American Classics" series presents orchestral works by George Barati. The Maggini Quartet continues its invaluable British chamber music series with the String Quartets Nos. 1 and 2 by Arnold Bax, and conductor Arthur Fagen's worthy traversal of the Martinu symphonies concludes with Nos. 3 and 5.

Naxos presents new releases by two of its leading pianists in February: Konstantin Sherbakov performs the music of Liszt as part of the label's comprehensive survey, while Jenö Jandó continues his new series of Bartók's complete piano music. In March, the "American Classics" series presents the Kreutzer Quartet in works by contemporary modernist Gloria Coates. The same month, Leif Segerstam leads the Swedish Opera in a complete recording of Berg's *Wozzeck*.

Harmonia Mundi celebrates its 20-year collaboration with conductor Philippe Herreweghe this month with an elegant new *Bach St. John Passion* and a 16-disc midline series that re-packages repertoire from Desprez to

Kurt Weill. Hyperion offers Marc-Andre Hamelin in works by Godowsky and soprano Susan Gritton and baritone Steven Loges in the complete songs of Clara Schumann in February, followed in March by the King's Consort in Handel's *The Choice of Hercules*, also featuring Gritton. Atma also features the music of Handel on two new discs in February: Countertenor Daniel Taylor sings arias from the oratorios, while soprano Suzie LeBlanc performs the recently rediscovered *Gloria*.

Following his much-lauded Berlioz survey on the LSO Live label (distributed by Empire Music), Sir Colin Davis turns to the symphonies of Sir Edward Elgar, which will begin to appear by spring. Empire will also offer a budget-priced 11-disc set on Brilliant Classics containing the complete Shostakovich symphonies conducted by Rudolph Barshai and in February assumes distribution for the Fonit Cetra and Romophone labels.

Jazz saxophonist Paquito D'Rivera joins the Turtle Island String Quartet for *Danzon*, a release arriving this month from Koch International Classics, while next month the label reaches volume six in its Robert Craft-conducted Stravinsky cycle, offering *Symphony of Psalms*, *Les Noces*, and *Threni*. Among Koch-distributed labels,

this month ASV presents conductor Stefan Sanderling and the Orchestre de Bretagne in symphonies by Gossec, while New Albion offers piano music by late British iconoclast Cornelius Cardew that is performed by Frederic Rzewski. In February, Chandos offers soprano Jane Eaglen in an English-language version of Verdi's *Aida* and stellar violinist Jennifer Koh in Menotti's *Violin Concerto*, recorded at the 2001 Spoleto Festival with conductor Richard Hickox.

Finally, from Qualiton's roster of labels, Glossa will issue two discs of sacred music by Marc-Antoine Charpentier performed by Hervé Niquet and his Concert Spirituel, and pianist Joao Carlos Martins inaugurates a series devoted to music for piano left-hand on Labor this month. Hungaroton celebrates its 50th anniversary with a series of commemorative boxed sets, Simax kicks off a Mahler cycle by Mariss Jansons and the Oslo Philharmonic with the *Symphony No. 1* in March, and in the same month, NMC presents *Live From State of the Nation 2001*, featuring works by five young British composers recorded at last year's South Bank Festival.



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by Deborah Evans Price



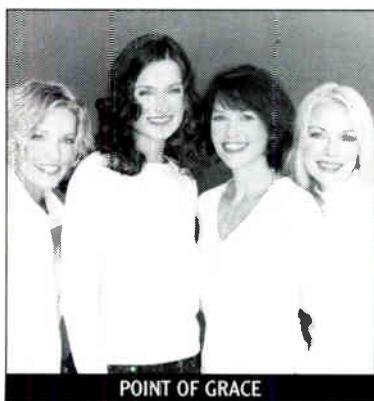
A BANNER YEAR: When the final numbers were tallied for 2001, the Christian/gospel music community had lots to celebrate: Sales totaled nearly 50 million units, setting a new record. At a time when sales are down in the rest of the music world, Christian/gospel music album sales outpaced 2000's total by 13.5%.

According to SoundScan, total sales of contemporary Christian and gospel albums ended the year at 49,965,000 units, exceeding 1999's and 2000's totals (46,852,000 and 44,031,000, respectively). Mainstream retail saw a 15% increase, selling 26,631,000 units—nearly 3 million more than in 2000.

Christian Booksellers Assn. (CBA) retailers, which experienced their first decline in five years in 2000, rebounded last year, charting a 4.1% gain in album sales. Total CBA album sales were 21,649,000.

Direct and Internet sales increased to 1,685,000 units, an 87% increase over last year. The video market took a downturn, with sales slipping by 8%.

GIRLS OF GRACE: Word foursome **Point of Grace** has been in the studio working on a unique project. *Girls of Grace* is a special recording that will complement the Girls of Grace conferences that band members **Shelley Breen, Denise Jones, Terry Jones, and Heather Payne** have been developing for next fall.



POINT OF GRACE

"It's something we've been wanting to do for, like, 10 years," Breen tells *Billboard*. "It's for teenage girls 13-18. It's a whole other outlet and a whole other way we feel we can reach people with our music, through a daylong event that is more than just a concert. It's going to have teaching and Bible study, fashion shows, and makeovers—all from a Christian perspective. I feel like there's a need for something like that out there."

Breen acknowledges that the members of Point of Grace are seen as role models for young girls and says they feel a responsibility toward their audience. "We've always felt like we needed to be doing something more while we have this platform, speaking to [young women] about things they are

going through that we went through not too long ago, like dating and sex and what the Bible says about that—just how to be a Godly girl in the world we live in. It's harder and harder with all the images they are being shown and given."

The conferences launch in September, but there is a Web site to provide information at girlsofgrace.com. "We have the first five scheduled so far, and we are in the planning process right now," Breen says. "They are at large churches [of about] 5,000 seats. We are doing Houston, Dallas, Denver, Grand Rapids [Mich.], and Orlando [Fla.] to begin with. We are going to get them going, and if they go well, we'll continue through the next year."

The new album will be unlike the group's previous projects. Breen describes it as having a campfire feel. "Girls all over the U.S.—junior-high girls, Sunday school classes—will get this record and be able to use this music in their youth groups."

Point of Grace is also issuing a new devotional book to accompany the project. "This is something we've always wanted to do. Now more than ever, the time is right," Breen says. "One mom said it best: 'You are young enough [that] my daughter thinks you are cool, but old enough [that] I trust you with my daughter.'"

FAREWELL: The Southern gospel community recently lost another of its pioneers with the passing of **Hovie Lister**, 75, who died following a bout with leukemia. The Greenville, S.C., native founded the **Statesmen Quartet** in 1948. In recent years, the Grammy-winning artist had been featured on **Bill Gaither's** popular "Homecoming" video series.

"What you always hear people say about Hovie was that he was a founding member of the Statesmen Quartet," says **Phil Johnson**, director of A&R and creative development at Spring Hill Music Group. "Those of us that were privileged to know him also knew that he was much more—a Baptist minister [and a] piano player in the day when that was the only instrument onstage other than the four voices of the Statesmen. He was the consummate showman and MC and a good friend that will be missed by everyone in the Christian music community."

The Southern gospel community was also saddened by the death of **Lela Gaither**, 87, Bill Gaither's mother. His father continues to travel with the Gaither gang on the "Homecoming" concert tours.

NEWS NOTES: **Natalie Grant**, previously with the now-defunct Pamplin label, has signed with Curb Records, which will rerelease her *Stronger* album.

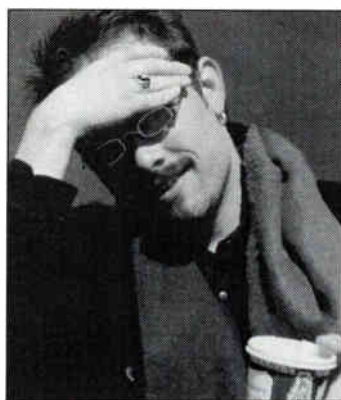
In The Works

- Shana Morrison, daughter of Van Morrison, makes her Vanguard debut April 2 with *7 Wishes*. Produced by Steve Buckingham, the project offers 10 original compositions and two written by Van, "Naked in the Jungle" and "Sometimes We Cry," the latter of which features him on backing vocals and harmonica. *7 Wishes* is Shana's second full-length set, following the self-made *Caledonia*, which was the name of a song by her father.

- Former Afghan Whigs frontman Greg Dulli is in the studio working on the next *Twilight Singers* album for Columbia. He plans to be in the studio through the end of spring, with an eye toward a late fall release. While the *Twilight Singers'* debut album had a decisive acid jazz flavor to it—largely due to the participation of Filla Brazillia—the new material is more rock-driven and thus in line with the now-defunct Afghan Whigs.

- On April 2, Cornershop will offer *Handcream for a Generation*, the band's first recording for Beggar's Banquet after its split with Luaka Bop. Lead vocalist Tjinder Singh wrote and produced all 13 cuts. Oasis singer/guitarist Noel Gallagher guests on the 14-minute epic "Spectral Mornings." A late-spring tour by the act is in the planning stages.

- Arturo Sandoval releases *My Passion for the Piano* on Crescent Moon/Columbia March 12. It features guest shots by famed musicians Ernesto Simpson and Samuel Torres.



Julian's Good Life. Singer/songwriter Richard Julian is currently gigging around the U.S. in support of *Good Life*, his third full-length collection. The set, issued on the artist's My Good Man Records, was recorded in his home studio with producer Brad Jones. The material has already earned the praise of colleagues Randy Newman and Jill Sobule, among others. Julian says, "It's good to be in control of my musical destiny—and it's great to have my work appreciated."

In The Spirit™

by Lisa Collins



A STELLAR SHOW: A sold-out crowd packed Atlanta's Civic Center Jan. 12, and a star-studded lineup of gospel music's biggest names—including **Kirk Franklin**, co-hosts **Yolanda Adams** and **Donnie McClurkin**, **CeCe Winans**, **Shirley Caesar**, and special guest **Destiny's Child**—was only half the reason why. The other half was the more than two dozen awards honoring the year's biggest achievers in gospel music that were handed out on the occasion of the 17th annual taping of the Stellar Gospel Music Awards.



Though filled with excitement, the evening offered few surprises. McClurkin—the top-selling gospel artist of 2001—became the night's top vote-getter, pocketing six golden-flamed statues for his *Live in London and More*, including artist of the year, male vocalist of the year, and CD of the year. McClurkin—who is in the midst of renegotiating his deal with Jive/Verity Records—was caught off-guard. "It's phenomenal," he said. "I am so used to not winning that I didn't expect it. Then, after the night was over, I realized I didn't thank anyone but Jesus. Not my management, not my label, not those people who worked real hard on the record. I kicked myself all the way home."

Though McClurkin is clearly elated, he is also coming to grips with what it all means. "I feel such pressure to duplicate or surpass this success with the next one," he explains. "Right now, I'm in a surreal state. The church is my balance." McClurkin's next project—tentatively scheduled for release late this year—is still in the planning stages.

Kurt Carr, who capped off a big year with a record nine nominations, took home five Stellar Awards, including contemporary male vocalist of the year, producer of the year, and contemporary CD of the year.

Adams received two awards (female vocalist of the year and contemporary female vocalist of the year). Franklin and **Lee Williams & the Spiritual QC's** were also dual winners, while legendary **Caravans** founder **Albertina Walker** was honored with the show's prestigious James Cleveland Award for her innovative efforts in traditional gospel music.

The two-hour TV special was spiked with performances from Winans, Adams, **Kurt Carr & the Kurt Carr Singers**, **Lee Williams & the Spiritual QC's**, **the Commissioned Reunion Featuring Fred Hammond, Dottie Peoples, Caesar** in a duet with **Destiny's Child**

member **Michelle Williams, Tonex**, and **Richard Smallwood**. Presenters included **Jermaine Dupri**, **Sean "P. Diddy" Combs**, **Faith Evans**, and R&B crooner **Montell Jordan**. Also in attendance were **Vickie Winans**, gospel duo **Mary Mary**, and film star/comedian **Chris Tucker**.

The program—which is executive-produced by **Don Jackson's** Chicago-based Central City Productions—is slated to air in national syndication through Feb. 10. Viewed in upwards of 200 markets, the awards generate a bump in sales, as well as TV exposure for the artists.

Spanning 25 categories of gospel music from urban contemporary to traditional gospel, the Stellar Gospel Music Awards are voted on by industry professionals, including radio announcers, executives, retailers, and artists. Following is a complete list of winners:

Artist of the year: Donnie McClurkin.

New artist of the year: Excelsior.

Song of the year: "We Fall Down," Kyle Matthews.

Male vocalist of the year: Donnie McClurkin.

Female vocalist of the year: Yolanda Adams.

Group/duo of the year: Kurt Carr & the Kurt Carr Singers.

CD of the year: *Live in London and More*, Donnie McClurkin.

Choir of the year: the New Life Community Choir Featuring John P. Kee.

Producer of the year: Kurt Carr & Jason White.

Contemporary group/duo of the year: Kurt Carr & the Kurt Carr Singers.

Traditional group/duo of the year: Lee Williams & the Spiritual QC's.

Contemporary male vocalist of the year: Kurt Carr.

Traditional male vocalist of the year: Donnie McClurkin.

Contemporary female vocalist of the year: Yolanda Adams.

Traditional female vocalist of the year: Shirley Caesar.

Contemporary CD of the year: *Awe-some Wonder*, Kurt Carr & the Kurt Carr Singers.

Traditional CD of the year: *Live in London and More*, Donnie McClurkin.

Urban/inspirational CD of the year: *Kingdom Come* (soundtrack), Kirk Franklin.

Music video of the year: "Live in London and More," Donnie McClurkin.

Traditional choir of the year: O'Land Draper Associates.

Contemporary choir of the year: Bishop T.D. Jakes & the Potter House Mass Choir.

Special-event CD of the year: *Wow 2001*, various artists.

Rap/hip-hop gospel CD of the year: *Kingdom Come* (soundtrack), Kirk Franklin.

Quartet of the year: Lee Williams & the Spiritual QC's.

Recorded music packaging of the year: *Not Guilty . . . The Experience*, John P. Kee.

Winery Venues Suit Many A Musical Palate

BY LINDA DECKARD

Twenty-five years ago, the intimate and beautiful West Coast venues loosely referred to as the "winery tour" began booking major talent, and their success has not gone unnoticed by artists, promoters, and audiences.

Today, that niche market may be poised to grow, particularly given the musical tastes of aging baby boomers seeking comfort along with entertainment.

Lee Smith of Clear Channel Entertainment (CCE) in San Francisco began producing concerts at the Mountain Winery in Saratoga, Calif., last year under a three-year agreement with the owners. He thinks CCE will get more involved in that type of venue in the future. "It makes sense to have more than one situation to book," he says.

From the booking agent's perspective, the 1,000-1,100-seat, mostly outdoor venues, which vary from small amphitheatres to working wineries to former wineries, have several key attributes that make them attractive bookings for acts, some of which could just as easily play 20,000-seat venues.

Brett Steinberg, an agent with Creative Artists Agency in Los Angeles,



STEINBERG

calls them "safe venues" because "you can get really high ticket prices. The clientele that go there are fairly financially stable people."

Marc Dennis, an agent with the William Morris Agency in Nashville, sees the wineries as destinations for consumers. "People go for a combination of the fact [that] the venue is such a great place to go to and the artist.

"The buyers are very savvy," Dennis adds. "I don't worry about the financial aspect of the buyers. Usually, acts are on a series that lessens the stress on each individual show."

WHO'S PLAYING THEM?

This year, William Morris headliners on that circuit include Trisha Yearwood, Mary Chapin Carpenter, Vince Gill, Wynonna, and Kenny Rogers. "There's a lot to be said for underplaying a market just so it will sell out. It's a good feeling for the artist and promoter, as long as it's a win-win for everyone, financially," Dennis says.

The Mountain Winery did 70 shows in four months in 2001. It seats 1,700,

and the average ticket price was \$50. "No one show do you get rich on, but it's a successful venue. The bottom line is attractive," Smith says. He likes to book one or two shows that make people say, "Wow, I can't believe that person is playing that venue." Last year, it was Crosby, Stills & Nash.

The coming season is shaping up, Smith adds. "Of 80 shows, I have two-thirds on hold."

Steinberg lists acts like Kenny G and Al Jarreau as mainstays of the genre, noting that they "do it every year." He says the average gross is \$90,000-\$100,000 for most venues.

Kenny Weissberg, producer for Humphrey's Concerts by the Bay in San Diego, a 1,295-seat amphitheater at Half Moon Inn on Shelter Island, has been booking his venue for 21 years. "We're certainly the underdogs in this business, but a lot of us have been doing it for a long time. Even though we're not on the Clear Channel or House of Blues radar screen, we manage to thrive and do pretty well," he says.

Weissberg's talent budget was \$2.5 million-\$3 million last year. For the last couple of years, Humphrey's Concerts has done more than 80 concerts each season, which runs May-October. For the 2002 season, Weissberg is "maybe 15% booked."

Bruce Labadie, who is currently with Montalvo, Saratoga, started his career booking wineries in 1979 at what was then known as the Paul Masson Winery, now the Mountain Winery. (Paul Masson had offered a small classical and jazz concert series since 1958.)

Montalvo Center for the Arts, located one hour south of San Francisco—which Labadie has booked since 1996—has three venues, ranging in size from 300 to 2,000 seats. Montalvo will put on 175 shows this season. Labadie has booked about 40 so far. At Montalvo, "you're seeing someone you saw at the arena a couple years ago, and you're right in their face," he says.

Steinberg, who has been booking winery tours nine of his 14 years in the agency business, calls it "a very artist-friendly environment. There have been a lot of contemporary, hip artists who have done the wineries, and they've done it for two reasons: they're in between records, so they're underplaying the market, and it gives them an opportunity to work out material without being in front of 6,000-10,000 people."

The motivation for the venues hosting these shows varies. The working wineries want to promote their product; some are in it for charity; others for profit.

Labadie says "it's impossible to make money at this size theater without other support. That, for us, comes from memberships, grants from foundations and corporations, and sponsorship. The seasons are so small and

the names so big."

Montalvo's average ticket price is \$51. "We have 5,000 members who buy 60% of our tickets." Ancillary income, besides \$50 memberships, includes \$20 per each of 175 up-close parking spaces and food and merchandise, which averages a per cap of \$9 combined.

The major obstacle to growth is the fact that most of these facilities are located in highly populated areas that have strict development restrictions. "We have all kinds of curfews—time in, start and stop, sound, when the audience leaves, the number of shows and time of year. We have three-and-a-half hours end to end," Labadie says.

Carling, CCE Form Sponsorship Pact

Cross-Platform Package Will Promote Both Entities

BY JULIANA KORANTENG

LONDON—Clear Channel Entertainment (CCE) has made a spirited move into the U.K. through a groundbreaking £20 million (\$29 million), three-year sponsorship deal with Carling, the country's biggest beer brand.

The sponsorship package will see the brand name of Carling—which is being bought by U.S.-based brewer Adolph Coors Co. from Belgium's Interbrew—in music venues that are either owned or managed by CCE, as well as on CCE-promoted and/or produced music events and tours.

Events and tours will be promoted on a variety of media platforms, including specially created TV programs and Web sites, print media, and Carling beer cans and mats. "With Carling's marketing resources and our properties and venues, we will be able to provide increased opportunities for the creation of unique, live consumer events," says Michael Rapino, the London-based CEO of CCE Europe's music division who brokered the deal.

According to CCE U.K. music divi-



RAPINO

sion managing director Tim Parsons, Carling has exclusive alcohol-beverage brand rights to CCE properties and events, including 27 venues and more than 100 open-air summer events and music festivals. Of the U.K. open-air

Sound ordinances can be an issue with the bigger bands, but accommodations can be made. "The Moody Blues figured it out," Smith recalls. "There are a number of other artists who think this might make sense for them, in which case they need to figure out how to live within the sound limitations."

Last year, the Mountain Winery had the Counting Crows and the Wallflowers without a barricade and 24 inches from the stage to the front seat. "We were a little nervous at first, but it's just the setting, I guess. People know how to act in the right place," Smith says.

Weissberg believes the philosophy

that has kept the bigger winery tour venues afloat—"that because of the ambiance and the incredible staging and sound and lights, even though we are a small theater, we can get bigger names and charge a higher ticket price"—is working well. "It's been really good the past three or four years," Weissberg says.

While many have given up on the idea that this genre will grow after all these decades, Smith is among the believers. "I'd like to find some other more virgin territories, and we are definitely looking for that. The Winery has a niche because it's very intimate, it's beautiful, and it's in an area that is well-populated and pretty affluent."

events involving CCE, the most prominent include Ozzfest in Milton Keynes, just outside London, and Route of Kings in Cardiff, Wales.

CCE—which promotes more than 370 music events yearly in Britain, with a combined ticket-paying audience of 1.5 million-plus—has already agreed to rename the London Apollo theater in Hammersmith, West London, as Carling Apollo by March. Another Apollo theater in the city of Manchester, North England, is to be rebranded with the Carling name.

Where appropriate, Carling will also have first refusal to venue-naming rights at the Dominion Theatre and Lyceum in London, the Birmingham Alexandra, the Edinburgh Playhouse, Liverpool Empire, and Manchester Palace, among other venues.

Although Carling has the option to brand any of the events, the venue, or the beer-serving bars, Stuart Cain, Carling's head of sponsorship, says his company will be selective. "We're deliberately not pitching to have our name on all events and venues, as that will be detrimental. We're focusing on doing a few things very well and improve the live experience for people going to gigs."

As the U.K.'s biggest-selling beer, Carling brings potentially highly extensive exposure to music-loving consumers for CCE and its artists. By last August, Carling had become the first beer to sell more than 4 million barrels in a year. That amounts to a production of about 450 million cans sold through 72,000 outlets, which use the more than 1 million Carling-branded beer mats produced weekly.

Parsons agrees that other CCE offices in Europe could benefit from such a wide-reaching deal. "In each country [where it's present], CCE has sponsorship as a priority," explains Parsons, who says his team worked closely with his more experienced U.S. counterparts when making presentations to Carling. "The deal could then become a template

for each [European] country. Sponsorship in the U.K. has been a poor cousin to sponsorship in the U.S. and Japan, for example. We hope this type of agreement will change all that."

He says the Carling deal is equally groundbreaking for the music industry, as big sponsors tend to prefer cultural and/or performance art events, as well as the huge popularity of soccer here.

The partnership also plans to create TV and Internet content for artist development. The first such event will be called Homecomings, the brand name for big shows by a major artist returning to his or her native market or to the first significant venue that they played during their career. Although no artist has been named, the first Homecomings is slated first quarter 2002.

"We want to move the sponsorship model. We could bring a big band to a stadium, but that would be nothing new," Cain notes. "But by taking them to where they first started—which could be a small venue, or even a school hall—we create an opportunity for the fans to see them in that environment."

Cain believes that with CCE, Carling can look out for up-and-coming acts, approach their record labels, and arrange mini-tours that will introduce new names to the U.K.

While the deal with CCE is its single-biggest music sponsorship contract, Carling continues its first foray into music sponsorship, which includes the annual music awards held by *NME* (the British music weekly). The brand is also linked to the Mean Fiddler Group, another major U.K. venue owner and event producer. Carling already supports the Mean Fiddler's Carling Weekend Reading and Leeds festivals, one of the world's largest dual-sited music festivals, which had 110,000 spectators and 200 high-profile performers last year. Cain also discloses that Carling has the venue-naming rights to the famous London Astoria Theatre, a Mean Fiddler venue, starting this spring.

Venue Views™



by Linda Deckard

WRECKING-BALL BLUES: Domenic Santana is trying to save the Stone Pony in Asbury Park, N.J., a second time, but now he has fans and musicians in his corner, as he fights with condominium developers who want to either tear it down or move it. Two years ago, it was his family who backed him as he gathered the money to buy the then-closed historic club.

The Stone Pony has had a storied



but rocky career, not unlike a lot of nightclubs (and most of them have not been saved). In fact, Santana, who has done a little research, didn't have a success story to report. "They've all gotten the wrecking ball," he says. "But this name brand is stronger than a lot of people think."

Santana invested \$1 million in renovating the Stone Pony and does four shows a week there. "Last year, sales were \$1.5 million from tickets and liquor," he reports. "It showed a profit, until I paid outstanding past bills."

Still, he was a little surprised that "there are a lot of fanatics around the world obsessed with this shrine, and it's kind of eerie and weird to me." It is that fandom that helped sell his family on the place. "We were looking at it, and my grandpa, father, mom, wife, and kids were saying I was crazy to buy it, and then a bus pulled up with tourists taking pictures, and I said, 'That's why.' My father turned around and said, 'How much did you pay them?'"

The final chapter might be written shortly. The Stone Pony history and events coordinator Eileen Chapman reports that the City Council and the developers were due to meet Jan. 13-23, "at which time the plan will be in place," she says. "With enough public outcry, I think the council would be foolish to demolish it."

Among those behind the campaign who want to stay informed are Joan Jett, Patti Smith, Little Steven van Zandt, and Nils Lofgren. The Stone Pony has helped launch many careers, including that of New Jersey's Bruce Springsteen.

NEW TICKET OPTIONS: As box-office managers gather Jan. 22-25 in Atlanta for the International Ticketing Assn.'s annual conference, they'll discuss a

few new options for filling arena seats.

Ticketmaster will be touting technology that allows season ticket-holders of sporting events to forward tickets online for games they cannot attend, a technology that will eventually be available for concert tickets as well. The recipient prints a new ticket at home, for a fee. It's being rolled out at **Nationwide Arena** in Columbus, Ohio, for NHL Blue Jackets season ticket-holders.

Meanwhile, another hockey team, the Minnesota Wild at **Xcel Energy Center** in St. Paul, is offering "rush" tickets to eight games this season, another technology that will eventually be available for concerts. Fans can line up at the box office to buy one of 200 \$30 ducats that are sold 10 minutes into the game, which allows the buyer to take any empty seat in the arena unless the first purchaser shows up (then the rush-ticket buyer would have to find another empty seat). Details would need to be worked out with promoters before the system could be applied to concerts.

Income is only \$48,000 for the year, but customer service and full arenas are the true goals. "We've been sold out for 70 games straight. It allows people to get into the game that otherwise would have no opportunity to get in," says **Steve Griggs**, Minnesota Wild VP of customer sales and service.

TOP BOXSCORE: Bill Silva and Andrew Hewitt, who are partnered 50/50 with House of Blues Concerts, like to refer to their recent one-off **Guns N' Roses** New Year's Eve concert in Las Vegas as the "second annual." For the year 2000, Guns N' Roses played the **House of Blues** in Vegas for Silva and Hewitt. Last year, it was the **Joint at the Hard Rock Hotel**. "Doug Goldstein [Guns N' Roses' manager] called us this year," Silva says. "It all came together the last week in November." Silva said merchandise sales for the two-night stand set a record per cap for the Joint at \$13.

SHUFFLING AROUND: Charlie Schilling is now manager of the **Columbus (Ga.) Civic Center**, and Ann Larson will be GM of the **MetroCentre, Davis Park, and Coronado Theatre** in Rockford, Ill., effective Feb. 11, replacing **Brad Walsh**. Larson is relocating from Dallas, where she had been VP/GM of **Reunion Arena**.

David Rosenwasser confirms that he is no longer president of PMI, which manages several Green Bay, Wis., facilities. He had been president for seven years.

JANUARY 26
2002

Billboard®

BOXSCORE™
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
STING, RUFUS WAINWRIGHT	Aladdin Theatre for the Performing Arts, Las Vegas Dec. 14	\$763,276 \$152/\$57	7,026 sellout	Clear Channel Entertainment
PHIL LESH & FRIENDS, CRUSADER RABBIT, DEREK TRUCKS BAND	Henry J. Kaiser Arena, Oakland Dec. 30-31	\$750,500 \$65	15,800 two sellouts	Clear Channel Entertainment
GUNS N' ROSES	The Joint, Hard Rock Hotel, Las Vegas Dec. 29-31	\$702,750 \$300/\$125	3,979 two sellouts	Andrew Hewitt, Bill Silva Presents
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Continental Airlines Arena, East Rutherford, N.J. Dec. 23	\$609,393 \$75/\$39.50	12,333 15,276	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Gund Arena, Cleveland Dec. 12	\$518,510 \$76/\$26	9,705 16,500	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Verizon Wireless Arena, Manchester, N.H. Dec. 20	\$418,538 \$75.50/\$38	8,820 9,343	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Allstate Arena, Rosemont, Ill. Dec. 15	\$402,943 \$75/\$25	8,166 14,578	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	HSBC Arena, Buffalo, N.Y. Dec. 16	\$364,355 \$60/\$39.50	8,678 10,677	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Savvis Center, St. Louis Dec. 4	\$350,269 \$74/\$24	9,354 13,928	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Hartford Civic Center, Hartford, Conn. Dec. 13	\$340,192 \$48.50/\$38.50	8,219 11,570	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Veterans Memorial Auditorium, Des Moines, Iowa Dec. 2	\$331,883 \$65/\$39.50	6,550 10,795	Clear Channel Entertainment
KENNY ROGERS	Westbury Music Fair, Westbury, N.Y. Dec. 21-22	\$284,246 \$45	7,631 8,226 three shows	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Freedom Hall Coliseum, Louisville, Ky. Dec. 10	\$278,350 \$65/\$34.50	6,569 10,779	Clear Channel Entertainment
WEEZER, TENACIOUS D, JIMMY EAT WORLD	CSU Convocation Centre, Cleveland Dec. 8	\$269,115 \$27.50	9,786 10,000	Clear Channel Entertainment
BLINK-182, 311, SUM 41, ADEMA, PRESSURE 4-5, HOOBASTANK	CSU Convocation Centre, Cleveland Dec. 14	\$250,180 \$35/\$32	7,678 9,480	Clear Channel Entertainment
THE IRISH TENORS	Carnegie Hall, New York Dec. 17	\$248,215 \$125/\$35	2,729 2,804	Clear Channel Entertainment
THE IRISH TENORS	DAR Constitution Hall, Washington, D.C. Dec. 13	\$215,375 \$99.50/\$54.50	3,232 3,638	Clear Channel Entertainment
KING CRIMSON, JOHN PAUL JONES	Beacon Theatre, New York Dec. 13-14	\$192,730 \$65/\$45/\$35	4,048 5,788 two shows	Clear Channel Entertainment
LYNYRD SKYNYRD, JOE BONAMASSA	Beacon Theatre, New York Dec. 11-12	\$173,740 \$60/\$40	3,781 5,788 two shows	Clear Channel Entertainment
KENNY ROGERS	ctnow.com Oakdale Theatre, Wallingford, Conn. Dec. 20	\$167,300 \$47/\$25	4,227 4,691	Clear Channel Entertainment
WEEZER, TENACIOUS D, JIMMY EAT WORLD	Cumberland County Civic Center, Portland, Maine Dec. 11	\$159,473 \$27.50	6,043 8,000	Clear Channel Entertainment
BIG HEAD TODD & THE MONSTERS	The Fillmore, Denver Dec. 31	\$152,193 \$42.50	3,933 sellout	Clear Channel Entertainment
NICKELBACK, SALIVA, DEFAULT	Cumberland County Civic Center, Portland, Maine Dec. 14	\$149,820 \$20	7,922 8,000	Clear Channel Entertainment
HARRY CONNICK JR.	Palace Theatre, Columbus, Ohio Dec. 1	\$145,544 \$64.25/\$29.25	2,701 2,850	Clear Channel Entertainment
THE IRISH TENORS	ctnow.com Oakdale Theatre, Wallingford, Conn. Dec. 12	\$144,874 \$60/\$38	2,878 4,627	Clear Channel Entertainment
HARRY CONNICK JR.	Aerial Theater, Houston Dec. 15	\$122,007 \$62.50/\$29.50	2,382 sellout	Clear Channel Entertainment
HARRY CONNICK JR.	BJCC Concert Hall, Birmingham, Ala. Dec. 12	\$118,843 \$49.50/\$29.50	2,925 2,967	Clear Channel Entertainment
HARRY CONNICK JR.	McFarlin Auditorium, Dallas Dec. 14	\$118,288 \$62.50/\$29.50	2,416 sellout	Clear Channel Entertainment
OUTKAST	The Tabernacle, Atlanta Dec. 29	\$109,525 \$65	1,945 2,500	Clear Channel Entertainment
ALICIA KEYS, JA RULE, TOYA, CITY HIGH	A.J. Palumbo Center, Pittsburgh Dec. 17	\$107,484 \$19.61	6,108 sellout	Clear Channel Entertainment
DAVE KOZ, BRENDA RUSSELL, RICK BRAUN, PETER WHITE, DAVID BENOIT	Masonic Auditorium, San Francisco Dec. 22	\$105,155 \$45/\$35	3,028 3,161	Clear Channel Entertainment
THE IRISH TENORS	Palace Theatre, Cleveland Dec. 2	\$96,522 \$59.50/\$45.50	2,036 2,716	Clear Channel Entertainment
THE DISCO BISCUITS	Electric Factory, Philadelphia Dec. 31	\$89,722 \$38/\$35	2,684 sellout	Clear Channel Entertainment
DOO WOP EXTRAVAGANZA	ctnow.com Oakdale Theatre, Wallingford, Conn. Dec. 15	\$89,544 \$45.50/\$35.50	2,362 2,763	Clear Channel Entertainment
BARENAKED LADIES, KYLE COOK & THE NEW LEFT, TRANSMATIC, JOSH JOPLIN	Pepsi Coliseum, Indianapolis Dec. 13	\$83,431 \$35/\$27	3,277 6,315	Clear Channel Entertainment

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ALBUMS

Edited by Michael Paoletta

POP

► ORIGINAL SOUNDTRACK

A Walk to Remember
PRODUCERS: various

Epic/Sony Soundtrax 86311

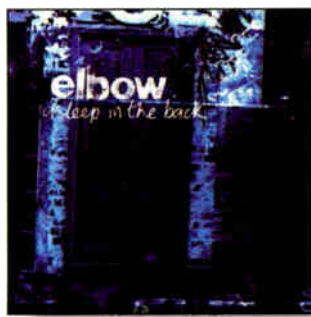
Despite a quality recording history that includes a handful of shoulda-been-smashes, Mandy Moore has been viewed by the world at large as a teen-pop also-ran to Britney Spears and Christina Aguilera. On this soundtrack to her first major feature film, she makes one more bid to become the pop star she deserves to be. Besides the sweet lead single, "Cry" (also featured on her recent eponymous Epic set), *A Walk to Remember* presents Moore as a performer capable of infusing such radio-ready ballads as the haunting "Only More" and gently percussive "It's Gonna Be Love" with youthful charm and heartfelt emotion. In addition to Moore, the soundtrack features up-and-coming pop band Switchfoot, which oozes *Total Request Live* potential on the engaging lite-rock jam "Dare You to Move" and on the acoustic-rooted "You." Also contributing are Toploader, Rachel Lampa, and Cold, among others. But, in the end, nothing pulls the listener too far from Moore. And in this setting, that's just fine.—**LF**

LIFESTYLE

Frontier
PRODUCERS: Lifestyle and Sean Drinkwater
ArchEnemy 020

A departure from the loungey vibe of the group's first disc, *At the Risk of Sounding Pretentious*, a pared-down Lifestyle (from 12 to four members) offers *Frontier*, a hook-laden collection of pure synth-pop. For an idea of what it sounds like, picture Morrissey on Prozac fronting A-ha. If reunions from both New Order and Roxy Music have yet to prove that another revival of '80s nostalgia is under way, Lifestyle's *Frontier* is further evidence. Even the album's cover looks like an outtake from the movie *Tron*. Lifestyle has frivolous fun with such songs as "I'd Really Like to Make out With You" and "It

S P O T L I G H T S



ELBOW

Asleep in the Back
PRODUCERS: Steve Osborne, Danny Evans, and Elbow
V2 27116

Although Manchester, England-based Elbow has certain stylistic traits in common with U.K. rock colleagues Doves and Coldplay, the group's debut, *Asleep in the Back*, boasts a wealth of distinctive qualities that have made it a critical fave abroad. Foremost is Guy Garvey's elegantly husky voice, which is the centerpiece of the mournful piano ballad "Powder Blue" and the bittersweet, acoustic closer, "Scattered Black and Whites." The band's collective songwriting skills impress frequently, particularly on "Newborn," a 7½ minute epic that explodes into cathartic torrents of sound. Indeed, Elbow's ability to stretch a wide range of emotions over lengthy, multi-faceted songs demands repeat listens for such cuts as the Beta Band-ish "Any Day Now" and the more aggressive "Bitten by the Tail Fly," which recalls the late, great psychedelic flourishes of the Verve. An accomplished debut that bodes well for Elbow's fortunes on these shores.—**JC**

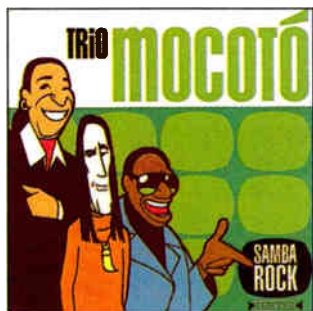
Doesn't Mean That I Don't Love You if I Forget to Call You Back"—and lyrics like "At least then I'd return your e-mails." With enough positivity and catchy melodies to put a smile on the face of even the biggest cynic, one might be tempted to call *Frontier* an album of mindless retro-pop. Just don't expect to hear any apologies from the band. Contact 617-254-3304.—**WP**

TRIO MOCOTÓ

Samba Rock
PRODUCERS: Maurício Tagilari and João Parahyba

Zirigulboom/Six Degrees 657036 1061

Thirty years after their recording debut and 26 years since their last album, the original members of Brazil's Trio Mocotó—Luiz Carlos Fritz, Nereu Gargalo, and João Parahyba—return with a new set. That *Samba Rock* is musically superlative was expected, given the pedigree of the players. What's surprising is the relevance of the music and the contemporary feel of Mocotó's



blend of samba, funk, and jazz. Alternately whimsical and virtuosic, *Samba Rock* transforms such basic samba tracks as "Nereu Nereu" into musical kaleidoscopes, where soul-tinged vocals intertwine with jazz riffs and touches of electronica. Although instrumental tracks like "Mocotó Beat" are jazz-skewed, *Samba Rock* is eminently danceable; its Brazilian percussion and choruses, as well as humorous vocals, make for one high-caliber joy ride.—**LC**

RICHARD JULIAN

Good Life
PRODUCER: Brad Jones
My Good Man 10022

Julian is a folk-inspired singer/songwriter who has the praise of colleagues like Randy Newman but has yet to connect with mainstream consumers. On *Good Life*, he takes his best crack at being user-friendly, while also remaining



NITIN SAWHNEY

Prophecy
PRODUCER: Nitin Sawhney
V2 27103

Anglo-Asian artist Nitin Sawhney spent four months traveling the world in search of emotional connections. Along the way, he recorded musicians, singers, politicians, tribal leaders, teachers, shamans, and a taxi driver in Chicago. Nelson Mandela, Algerian *rai* master Cheb Mami, Anglo-Yemeni singer Natacha Atlas, Yothu Yindi founder Mandawuy Yunupingu, the English Chamber Orchestra, and the London Community Gospel Choir all found their way onto his fifth album, the sublime *Prophecy*. Throughout, Sawhney effortlessly traverses dance/electronica, pop, and World Music, infusing the enchanting and graceful landscape with touches of samba, drum'n'bass, flamenco, gospel, funk, classical Indian, jazz, and hip-hop. Highlights include the breathtaking "Sunset" and the sinister "Cold & Intimate." Ultimately challenging, *Prophecy* will reward those who give it the chance it so deserves.—**MP**

true as the highly literate storyteller that he's always been. Cuts like the pensive yet funk-fortified "Trick Candle" and the playful, rock-etched "Everything's Cool" match smart lyrics with infectious melodies and accessible choruses. Julian is still at his best in a live setting, where his words take on a delightfully vivid, three-dimensional life. But *Good Life* shows that he can effectively channel

and contain his work in concise, bite-sized pieces, too. All he needs are a few heroes at triple-A radio. For info, log on to richardjulian.com.—**LF**

R&B/HIP-HOP

► KRS-ONE AND THE TEMPLE OF HIP-HOP

Spiritual Minded
PRODUCER: KRS-One
In The Paint/Koch 8363

Rap pioneer KRS-One has traveled a long way since he and DJ Scott La Rock laid down the facts of inner-city street life on 1987's *Criminal Minded*. The rapper, who in recent years served as a Reprise/Warner Bros. A&R executive, has discoursed on everything from irresponsible sex to artists' rights. Taking his teachings to another level ("I'm a teacher like the reefer, going straight to your head"), KRS-One is now traveling down the holy hip-hop trail. With such gospel disciples in tow as B.B. Jay and T-Bone, the rapper's still-pointed messages ("Iced out and rocked up, what's the point if you're getting locked up?") are grounded in spiritual principles supplemented by scriptural references and laid against a backdrop of hip-hop, jazz, and Latin-inflected beats. Best of the lot includes "Trust," "God Is Spirit," and "Never Give Up." Many PDs will probably shy away from this, but they shouldn't. Everyone needs inspiration every now and again.—**GM**

DANCE/ELECTRONIC

► JOHNNY VICIOUS

Ultra.Dance 01
PRODUCERS: various
Ultra 1111

Late last year, New York City-based Ultra Records issued one of the best U.S. chill-out compilations with *Ultra.Chilled 01*. As if to even the balance, the label unleashes what is very much that set's antithesis. The two-disc *Ultra.Dance 01* revels in hard-hitting beats and swaggering rhythms. Throughout, DJ/remixer Johnny Vicious—who seamlessly beat-mixed the set—deftly recreates a night out in most any big-city club. Unlike too many DJs who create mixed compila-

(Continued on next page)

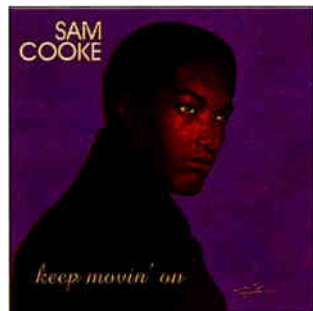
V I T A L R E I S S U E S

SAM COOKE

Keep Movin' On
COMPILATION PRODUCERS: Jody Klein and Teri Landi
ORIGINAL PRODUCERS: Sam Cooke, Luigi Creatore, Hugo Peretti, and Al Schmitt
Abkco 18771-3563

Keep Movin' On doubles as a vocal accompaniment to VH1's recent illuminating *Legends* special about the charismatic soul/pop singer responsible for such '50s and '60s hits as "You Send Me" and "Wonderful World." A lover of music and a voracious reader, Cooke constantly experimented during an all-too-brief career that found him creatively pairing banjos, flutes, lush strings, and French horns with gospel

harmonies. Whether wrapping his own distinctive, gospel-bred vocals (his dad was a Baptist minister) around a dance jam ("Another Saturday Night"), a love ballad ("Falling in Love"), or pop standard ("You're Nobody Till Somebody Loves You"), Cooke made each song his own, packing an emotional punch that still carries considerable weight nearly 40 years after his untimely death in 1964. Chief among the collection's highlights are the never-released "I'm Just a Country Boy" and the newly discovered title track, whose inspirational lyrics underscore Cooke's burgeoning focus on racial issues. It is a focus that resonates throughout his haunting "A Change Is Gonna Come"—a song that,



according to Peter Guralnick's liner notes, Cooke rarely sang in public. Thankfully, it's now here to stay.—**GM**

BRUCE COCKBURN

Anything Anytime Anywhere: Singles 1979-2002
COMPILATION PRODUCERS: Bruce Cockburn and Colin Linden
ORIGINAL PRODUCERS: various
True North/Rounder 11661-3180

More than 20 years ago, when he already had a decade's worth of albums under his belt, Canadian singer/songwriter Bruce Cockburn was advertised to American consumers as "Canada's best-kept secret." Still a relative unknown south of the border, Cockburn's new singles collection should help secure his deserved spot in the domestic pop landscape. This digitally remastered set kicks off with the new

single "My Beat" (featuring Patty Griffin on backing vocals), a haunting bike ride through the Ottawa native's new hometown of Montreal. Also new is the disc's closing title track, a country love ballad with background voicings by the Fairfield Four. What lies between traces a creatively fertile period in Cockburn's career, encompassing the top 25 U.S. hit, "Wondering Where the Lions Are," the political "If I Had a Rocket Launcher," and "Last Night of the World." The latter perfectly captures Cockburn's singular musical sensibility, combining the spiritual and worldly, the outward and inward. The entire set is tastefully arranged and produced.—**JB**

CONTRIBUTORS: Bradley Bamburg, Jim Bessman, Leila Cobo, Jonathan Cohen, Larry Flick, Gail Mitchell, Michael Paoletta, Will Pendergast, Deborah Evans Price, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. 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)

tions, Vicious has a way of tempering decidedly underground sounds with more mainstream fare. Which explains why Amber's "Yes" segues into Iio's "Rapture (Feels so Sweet)," why Green Velvet's "La La Land" bumps into Peter Rauhofer + Pet Shop Boys = The Collaboration's "Break 4 Love," and why Suzanne Palmer's "Hide U" slides into Tukan's "Light a Rainbow." Smartly, Vicious divides the discs into "main floor" and "underground," both of which make for the perfect soundtrack in those pre-going-out hours.—**MP**

COUNTRY

COLLIN RAYE

Can't Back Down

PRODUCERS: James Stroud and Collin

Raye

Epic 85794

Collin Raye's swan song at Epic is predictably a mixed bag that once again seems to often misdirect the artist's considerable vocal powers. Raye is underrated as a purveyor of energetic uptempo; his muscular tenor hammers expansive—if formulaic—"seize the moment" treatises like "Gypsy Honey" and "Young as We're Ever Gonna Be." But as on past projects, *Can't Back Down* is weighed down by an overabundance of piano-based ballads, which, however well-performed, become snooze-inducing in the aggregate. In this category are the plodding "It Could Be That Easy," the calculatingly sappy "What I Need," and Michael McDonald's comatose "I Can Let Go Now." The closest things to country music here are the well-written "Ain't Nobody Gonna Take That From Me" and the soulful, softly percolating "Dancing With No Music Playing." Better yet are "You Always Get to Me," "What I Did for Love," and the neatly syncopated "One Desire," all of which Raye infuses with a smoldering sense of urgency. In any case, there are easily a half-dozen strong single opportunities here.—**RW**

RODNEY HAYDEN

The Real Thing

PRODUCER: Robert Earl Keen

Rosetta Records 2004

Rodney Hayden's debut release on Robert Earl Keen's Rosetta Records heralds the arrival of a major talent and true country singer. At 21, Hayden may be young, but he possesses a keen understanding of things honky-tonk, as evidenced right out of the gate by

the twangfest title cut and insinuating delivery of Billy Joe Shaver's "Black Rose." Hayden shines as an insightful songwriter on such cuts as "Tryin' to Find Myself," the too-country "Back in Your Arms," and the fiddle-laced "Heartaches & Highways." He swings and sways with authority on "Mighty Lonesome Sound," and his mature baritone nails such ballads as Tom Waits' "I Hope That I Don't Fall in Love With You" and Hayden's own "I'll Give You Love." The bittersweet Texas waltz "December Waltz" goes down like a shot of whiskey. For anyone who may be vague on the subject, this is country music. Racked by Southwest Wholesale.—**RW**

LATIN

3 CON SALSA

Homenaje a Los Grandes

PRODUCERS: Eduardo Reyes and

Alejandro Montalbán

Mock & Roll/Lideres 744 950 347

Covering classics made great by distinctive voices is always a risky proposition. Alquimia managed to do it with Sonora Matancera's repertoire by presenting itself as a vocal novelty act, even as it remained faithful to the original Sonora arrangements. 3 con Salsa (which, like Alquimia, includes one female singer and two male singers) faces a more difficult task in its homage to Fania All Stars, given the range of singers who have collaborated with Fania and the almost sacrosanct stature many of the original versions of these songs have. As a result, *Homenaje* works best the further it departs from the originals, even as the musical arrangements remain unflinchingly faithful. The opening "Sombras," the best track here, features marvelously warm male/female vocals, done with personality and swing. But "Quimbara," originally recorded by Celia Cruz, sets itself up for comparisons and ends up lacking—singer Diane's remarkable vocal prowess notwithstanding. The palest replica of all is Rubén Blades' "Pedro Navaja," which should never have been attempted. Despite its imitation-only shackles, 3 con Salsa manages to rock in many places, but in others it can't help but sound restricted. A little vocal liberty would have gone a long way here.—**LC**

VARIOUS ARTISTS

Latin Lovers/Canciones de Amor

PRODUCERS: various

Rhino/BMG R2 76712/DRC12896

Compilations of romantic Latin stan-

dards are about as common as compilations of Cuban music, with the main difference being that they've been floating around for years. What sets *Latin Lovers* apart is the fact that it arrives via a non-Latin label (as part of Rhino's Heart Beat series) and as such, may reach an audience not entirely familiar with this music. This fan uses the word "entirely" because the spotlighted repertoire—from the '30s, '40s and '50s—is all tried and true. It includes what many consider some of the best Spanish-language songs of all time, performed by some of the best interpreters of all time (Lola Beltrán with "Noche de Ronda" and "Solamente Una Vez," Los Tres Ases with "El Reloj," Pedro Vargas with "Piel Canela," to name a few). Rhino is to be commended for finding some of the most representative renditions of the material and at the same time, affording variety; the trio-format "El Reloj," for example, is in sharp contrast to José Alfredo Jiménez's mariachi rendition of "Si Nos Dejan" and Benny Moré's tropical version of the bolero "Cómo Fue." Non-Spanish speakers, though, may be slightly confounded by the English translations (in the CD booklet), which don't always capture the same emotion as the originals.—**LC**

BLUES

★ MARIE LEBLEU & THE COMITZ

Come On Up!

PRODUCERS: Dave Youngman and Mary

Cohn

Izatso Music 2001

This really fine, thoroughly indie blues project delivers an uptown sound that we simply don't hear enough of today. Lead vocalist Mary Cohn has a delightfully polished sense of swing and a knack for turning a lyrical phrase in just the right way. Indeed, Cohn is one sophisticated lady at the microphone. While she commands a smoky cabaret blues sound like few of her peers—witness "Is You Is or Is You Ain't My Baby"—she can also tear it up ("Rock This House"), as well as slip into something more sultry ("High Temperature"). Cohn's bandmates, led by pianist/sax man Dave Youngman, are also on top of it. Youngman and guitarist Alan Heckle solo with terrific verve, and the Steve Boletchek/Buster Quin rhythm section is a groove duo. Because blues with this much conviction doesn't happen along every day, it deserves to be heard sooner, not later. Contact 919-876-3219.—**PV**

WORLD MUSIC

★ HOUSSAINE KILI

Mountain to Mohamed

PRODUCER: Houssaine Kili

Tropical Music 68818

This release has enjoyed great success in Europe, and it's not difficult to understand how that happened. Kili, a Moroccan musician, is a rare talent and an artist with a keen ear for a wide variety of styles. Though the title track is steeped in the North African *rai* sound (despite decidedly American horn work), Kili's musical sensibility also draws extensively on *gnawa*, Berber, and *chaabi* influences. Kili also performs a pretty cool tabletop tap dance during "Attan" and possesses the intestinal fortitude to cover Neil Young's "Cowgirl in the Sand." Certainly a Moroccan would understand the sand part of the song, but Kili understands a lot more than that, and his cover is a treat. This is tour-de-force world music. Distributed by MSI in Miami.—**PV**

MASSILIA SOUND SYSTEM

3968CR13

PRODUCER: Massilia Sound System

World Village 469004

It's great to hear from a Marseille-based group. The French city offers a distinctive cultural mix, which is abundantly evident in Massilia Sound System's colorful music. The group members are quick to cite the ragamuffin reggae style as an important influence, but this loose-knit musical conglomerate is all over the place—musically, that is. The rhythmic and tonal influences of North African *rai* and Berber music are prominent in several tunes, including "Pauvre des Nous." Hip-hop is an almost constant presence in the act's sound, whether it be overt or implicit. The same is also true for dub reggae. A fine madness pervades this fine disc, with the System adroitly going from the regional oddity ("Tout le Monde Ment") to spoken word ("Vida") to the solid urban vibe of a track like "Tenson du Bambou." Distributed in the U.S. by Harmonia Mundi.—**PV**

CLASSICAL

★ STEVE MARTLAND BAND

Horses of Instruction

PRODUCER: Chris Craker

Black Box 1033

Maverick U.K. minimalist Steve Martland made waves with his initial discs for British dance/rock indie Factory

and BMG's now-defunct Catalyst art-house imprint; with their dynamic manifesto of sound, Martland and his devoted players often appealed more to enlightened rock fans than to die-hard classicists. The high-impact rhythms of Dutch minimalist Louis Andriesson can be heard in Martland's work, but the younger composer offers a more vernacular brand of melody than his teacher. Featuring seven premiere recordings, *Horses of Instruction* serves as an ideal primer for the Martland Band aesthetic. Sounding like an assembly line in song, the 15-minute title track should thrill fans of the upbeat Michael Nyman. "Kick" puts manic twists on old English fiddle music, while "Mr. Anderson's Pavane" sets a more stately spin on the Renaissance slow dance. And in a piece to raise the bar on rock/classical crossover, "Terminal"—originally penned for British rock band Spiritualized—is a thrill ride of edgy melody and percussive drama. Distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.—**BB**

CHRISTIAN

► THE WAITING

Wonderfully Made

PRODUCERS: Todd Olsen and Bryan Lennox

Inpop POD1240

This talented Georgia pop/rock outfit has a knack for creating vibrant music, with the end result immensely appealing. This tradition is continued on *Wonderfully Made*, a recording with a thread of hopefulness running through it. The title cut is a buoyant tune that celebrates being one of God's creations. Consider these words: "I'm made with my Father's hands/I'm made with his breath of life/I'm fearfully, wonderfully made." "Take Me As I Am" is a beautiful ballad about God's unconditional love. Lead vocalist Brad Olsen infuses each song with heart, soul, and integrity. He's superbly accompanied by his brother Todd (keyboards, guitars, and harmonica), bassist Clarke Leake, and drummer Brandon Thompson. The predominantly jubilant record takes a detour with the poignant "Sleepless," a track Brad Olsen wrote (with Chris Falson) after a member of his Atlanta church was killed in a shooting spree. It's a compelling piece of work, but then again the celebratory songs are no less entrancing, and in a world struggling with devastation and loss, *Wonderfully Made* is akin to discovering water in the desert—refreshing, soothing, and utterly essential.—**DEP**

N O T E W O R T H Y

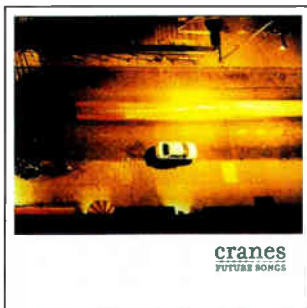
CRANES

Future Songs

PRODUCERS: Jim Shaw and Alison Shaw

Instinct INS592

Upon placing the new Cranes disc in your CD player, don't simply press the play button. Instead, go directly to track seven. The appropriately titled "Fragile" is true beauty, with angst-free guitar, celestial atmospherics, and tender, dub-inflected percussion forming the lush foundation over which singer Alison Shaw soothes by repeating the one-word title over and over again. Once "Fragile" has embedded itself into your subconscious, investigate other delicate tracks like the lyrically



empowering, musically arty "Sunrise," the captivating "Don't Wake Me Up," and the hopeful "The Maker of

Heavenly Trousers." FYI: The U.S. version of *Future Songs* includes three bonus tracks: "In the Reeds" and remixes of "Fragile" and "Don't Wake Me Up."—**MP**

VARIOUS ARTISTS

Home Alive, Volume II: Flying Side Kick

PRODUCERS: various

Broken Rekids 91

OK, kids . . . time to raise your collective consciousness. *Flying Side Kick* gathers some of the more prominent social/political activists on the West Coast punk circuit to help promote Home Alive—a Seattle based anti-violence project that



offers affordable self-defense classes and provides public education and awareness, among other services. All

the songs are previously unreleased and are exclusive to this release. In fact, many of them were written and recorded specifically for this project. As with most collections of this nature, the material varies wildly in quality. One of the set's stronger moments is delivered by Indigo Girl Amy Ray, who teams with the Butchies on the thought-provoking, guitar-drenched "On Your Honor." Also quite potent are Carrie Akre's pensive "Wishing You Well" and the Need's riotous rendition of Metallica's "Frayed Ends of Sanity." In all, a worthwhile collection that serves an even better cause. Support it. Contact: Broken-Rekids.com or HomeAlive.org.—**LF**

SINGLES

Edited by Chuck Taylor

POP

CHRISTINA MILIAN FEATURING JA RULE *Get Away* (3:41)
PRODUCER: Irv Gotti
WRITERS: C. Milian, I. Lorenzo, and J. Atkins
PUBLISHER: not listed
Def Soul 15492 (CD promo)
 One could call Ja Rule the industry's enabler. It seems that any artist (or label) these days that doesn't have confidence in their own work enlists his help. Christina Milian was off to a respectable start with her sing-along debut "AM to PM," but she calls upon every cliché in the book for her follow-up, "Get Away." The result is a grating, generic track in which the rapper is the star, while the vocal is reduced to a connect-the-dots presence somewhere in the background. The presence of high-profile rappers is the millennium's version of what '80s samples were to the '90s—a lazy way to gain acclaim when there's otherwise not a lot of substance to get radio's attention. But no dice here. Christina Milian is as integral to this track as a cherry on ice cream—a nice topping, but far from the main event. And with Ja Rule's dominant presence on four other songs in the current top 40, we're wondering when enough is enough.—**CT**

COUNTRY

GARY ALLAN *The One* (3:38)
PRODUCERS: Tony Brown and Mark Wright
WRITERS: K. Manno and B. Lee
PUBLISHERS: Lucky Girl Music, Migraine Music, ASCAP
MCA 02195 (CD promo)
 Gary Allan is one of those artists who consistently puts out good, solid country music, and this effort is no exception. The latest single culled from his *Alright Guy* album gives Allan a chance to showcase the depth and texture in his honky-tonk-tempered voice. It's an affecting performance that shows a tender side to this California country boy. The pretty ballad, written by Karen Manno and Billy Lee, is an absolute winner. The lyric finds a man offering to wait patiently for the woman he loves to return his affection: "No rush though I need your touch/I won't rush your heart/Until you feel on solid ground, until your strength is found." Allan infuses the lyric with a hopefulness and warmth that is underscored by the gently sighing steel guitar and delicate lead guitar. This is a record that should keep programmers in his corner and add to his reputation as one of the new kids with staying power.—**DEP**

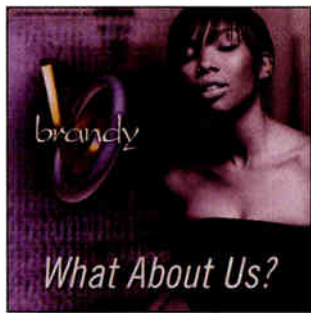
JOE STAMPLEY w/TONY STAMPLEY *If It Ain't One Thing (It's Another)* (2:22)
PRODUCER: Joe Stampley
WRITERS: J. Stampley, T. Stampley, and B. Carmichael
PUBLISHERS: Mullet Music/West Express Music/Tony Stampley Music/Ensign/Montana Connection, BMI
Critter Records 615 255-1212 (CD promo)
 This rousing father/son duet serves

SPOTLIGHTS



MANDY MOORE *Cry* (3:48)
PRODUCERS: James Renald and Peter Mokran
WRITER: J. Renald
PUBLISHERS: EMI Blackwood Canada/Audio Spunk, BMI
Epic 61430 (CD track)
 Time was when MTV's *TRL* was a dominant touchstone to pop culture, where video hits more often than not translated into radio favorites. But those controlling the airwaves have their own agenda now, which must explain why Mandy Moore's previous "Crush"—which spent weeks at the top of *TRL*'s daily countdown—was completely shunned by top 40 programmers. It's a head scratcher, considering what an absolute gem the track is, coupled with Moore's widespread popularity among pop radio's primary target. So will those same corporate radio executives miss "Cry" as well? Here's another exceptional song that shows this artist's above-board talent and vocal versatility. Lamenting over a relationship that ended far too soon, Moore sings plaintively to the strumming of guitars and a keen palette of acoustic instrumentation. The melody is instant, mature, and easily deserving of a place high on the charts. It's also the cornerstone of Moore's upcoming film, *A Walk to Remember*. What a crying shame if radio again misses out on the most obvious hits it's offered.—**CT**

BRANDY *What About Us?* (3:56)
PRODUCER: Rodney "Darkchild" Jerkins
WRITERS: R. Jerkins, K. Pratt, L. Daniels, and F. Jerkins III
PUBLISHERS: EMI Blackwood/RK Productions/Tarp Music/Songs of Windswept Pacific/Ensign Music/Fred Jerkins Publishing, BMI; EMI April/LaShawn Daniels Productions, ASCAP
Atlantic 300724 (CD promo)
 It seems like forever and a day since Brandy was singing, "The Boy Is Mine" (it was 1998). She returns on the eve of her 23rd birthday with a Rodney Jerkins-helmed track that is so striking, it's destined to be one of



those marked love-it-or-hate-it songs. Brandy sings against the beat, as if someone messed up synching the vocal with the instrumental track. It's jarring, for sure, but destined to be the kind of reaction record that grabs listeners by the scruff—there won't be a passive ear in the house. The song definitely focuses on Jerkins' skills as a contemporary tastemaker; the production is in charge here, with Brandy merely giving a face to his work. Certainly, this is an effective way to let the world know that this charmer has returned (sans braids), and it's destined to be a monster at radio. But what a shame that Brandy is just a generic voice over a track. We look forward to future singles where we can actually hear her as the star.—**CT**



ALABAMA *The Woman He Loves* (3:48)
PRODUCERS: Teddy Gentry and Randy Owen
WRITERS: T. Seals and E. Setser
PUBLISHERS: Irving Music/Baby Dumplin' Music, BMI
RCA 69096 (CD promo)
 There's a reason the guys from Alabama—Randy Owen, Teddy Gentry, Jeff Cook, and Bennett Vartanian—have won every country music award and garnered nearly every possible accolade during the past two decades—they are one immensely talented and very classy act. They continue to demonstrate their hit-making skills on this lovely, understated record. Alabama has always had a knack for recording love songs that the average country music fans readily relate to and embrace as their own story. They do it again on the gorgeous "The Woman He Loves." Penned by Eddie Setser and Troy Seals, the chorus says, "You can tell a lot about a man by the woman he loves/Cause nothing else shows a part of his soul like she does." It's a beautiful lyric, and lead vocalist Randy Owen puts his heart and soul in each tender line. In a sea of soundalike newcomers on country radio, this man's distinctive, smooth, Southern voice feels as inviting as a warm, handmade quilt on a chilly winter's evening. From the quartet's *When It All Goes South*, its 23rd album on RCA.—**DEP**

impressive but quite distinctive vocals, and there's a raucous road-house energy that makes this an appealing record. Lyrically, the song brings to life an oft-used cliché in the title that sums up everyday frustrations. Listeners will find it relatable, and programmers would do well to give it support. After all, how often do they have a chance to let their audience hear a well-loved, familiar voice and introduce them to his talented offspring at the same time?—**DEP**

ROCK

SHANNON MCNALLY *Down and Dirty* (3:51)
PRODUCER: Ron Aniello
WRITER: S. McNally
PUBLISHER: not listed
Anise/Capitol 15146 (CD promo)
 Shannon McNally previews her *Jukebox Sparrows*, which streeted Jan. 8, with this laid-back hybrid of Americana. Singer/songwriter McNally, continuing the proud and rare tradition of female blues-rockers like Bonnie Raitt, assembles a number of legendary session men for the album, an excellent lineup for a first outing. But the real star on this cut is McNally's rich, soulful voice, as it slides over the notes with just a hint of twang; hearing that voice, in fact, makes it hard to believe that McNally is actually from Long Island, N.Y. The song moves along courtesy of a funky bass line from all-star bassist Bob Glaub. Ron Aniello puts the track together; the man who combined bowed strings with rock on Lifehouse's "Hanging by a Moment" punctuates the breakdown on "Down and Dirty" with a toy piano line. This is solid fare for triple-A, especially for any blues specialty shows.—**EA**

DANCE

LAURA BRANIGAN *The Winner Takes It All* (6:35)
PRODUCERS: Matt Piso and Vito DeLaura
WRITERS: B. Andersson and B. Ulvaeus
PUBLISHER: Polar Music International
AB
Behemoth-Boink Records (12" single)
 It seems like a lifetime since we last heard from '80s diva Laura Branigan. After years of false starts and unfulfilled rumors, the diva behind such evergreens as "Self Control," "Solitaire," and "Gloria" returns with her take on the 1980 top 10 ABBA classic "The Winner Takes It All." Stalwart fans of Branigan have likely shaken their booties to the lively strains of Agnetha, Frida, Benny, and Bjorn's original version, and that remains a tough act to follow. But Branigan gives it the gusto on a track that doesn't try to be self-consciously trendy. It starts off slowly and quietly, and then explodes into a satisfying high-energy thumper, with that instantly recognizable soprano taking no prisoners. Those who long for the days when vocalists led the way on the dancefloor will feel like they're breathing in spring air with this welcome return. For information, contact distributor Strictly Rhythm at 212-254-2400.—**CT**

as a frisky reminder of how much fun a couple of good ole boys from Louisiana can have when they just cut loose in the studio. Joe Stampley was a staple on country radio in the

'70s and '80s, and he has continued to be a strong live act on the road. He resurfaced on record last year with a wonderful album, *Somewhere Under the Rainbow*. This new single

is culled from that collection and features his up-and-coming son, Tony, newly signed to DreamWorks. Timing out at 2:22, the single is quick and potent. Both singers have

NEW & NOTEWORTHY

JOE BONAMASSA *Miss You, Hate You* (3:37)
PRODUCER: Tom Dowd
WRITERS: J. Bonamassa and R. Feldman
PUBLISHER: not listed
Medalist Entertainment 1000 (CD promo)
 When Bob Seger called for some of that old time rock'n'roll all those years ago, he could have been harkening Joe Bonamassa, who's got the blues so bad, you'll swear he's been coming up against hard knocks for decades. He's actually only 24, but he has already worked with and gained acclaim from the likes of George Thorogood, John Lee Hook-



er, Gregg Allman, and Phil Ramone. In fact, he started playing guitar at age 4, and warmed up for B.B. King

in upstate New York at the age of 12. Debut single "Miss You, Hate You" throws in all the ingredients of a classic rock moment, led by a thrush of driving guitars, courtesy of Bonamassa, and a vocal that sounds like sandpaper against velcro. Four versions complement the CD promo, adding varying degrees of his guitar virtuosity—stations would do well to go with the full-length rock remix, which smokes like a cannon. Bonamassa is a bold talent, who rises above narrow radio formats. Airplay is well-deserved, but this guy is destined to break bad with or without corporate radio's aid.—**CT**

Rhythm, Rap, and The Blues™



by Gail Mitchell

WE WANT THE FUNK: Original *Brides of Funkenstein* member Dawn Silva isn't about to let the current airplay climate thwart the effort behind her body-shakin' solo debut. *All My Funky Friends*, on SilvaSound Music/JDC Records. She has been her own publicist/booking agent/manager on the project. And she's preparing a follow-up CD.



SILVA

"Mainstream is telling me I'm too new for an old-school format and too old for a new-school format," Silva says. "What does that mean? It's a nice way of saying, 'No, we're not going to play it.' It's not fair what radio is doing: ostracizing the entire 35-50 market. It might be why the industry is in such a slump—consumers aren't feeling the music that's being pushed."

Available through such domestic outlets as Amazon.com, Silva's album has spun off the single "Red Light District" overseas through Challenge Records/JJTrac. It's making noise in Holland, Germany, France, Belgium, and Switzerland, and college radio's embrace of the CD also led to a licensing deal in Canada and an opening gig there last July for Interscope's Bilal.

Players on the set—a blend of old-school funk, urban contemporary, and rock beats—include Silva's musical friends and legendary musicians Fred Wesley and Bernie Worrell, as well as new-school producer D'LaVance (the Isley Brothers, Stevie Wonder). Still in the early planning stages with her sophomore project, Silva has already secured the production services of Walter "Junie" Morrison (member of the Ohio Players, who also wrote Parliament Funkadelic's "Knee Deep") and St. Paul Peterson (from the Prince camp and currently touring with Oleta Adams).

The Sacramento, Calif.-based Silva leaves for Holland in March to promote the new single and shoot a video.

Upcoming stops include Switzerland, Denmark, and South Africa.

"You can't take the funk out of the chick," declares Silva, who says she's still in contact with funk godfather George Clinton. "We're a big funk family that manages to stay together. Hopefully, I can open up on some dates with him this year. But I want to give it a run on the solo end and try to see if I can make it on my own."

ATLANTIC CROSSING: Atlantic promotes Ronnie Johnson to senior VP/GM of its urban division. Overseeing daily activities of the marketing, promotion, and publicity staffs, he'll continue to be based in New York City. Before assuming the newly created post, Johnson had been senior VP of urban promotion since joining the label in 1999.

INDUSTRY BRIEFS: Eazy-E's Ruthless Records returns to the scene with several new projects. First on the agenda is the Feb. 26 debut of rapper Baby S, *Street Fractions*. Coming March 26 is a commemorative CD/DVD package, *Impact of a Legend*, marking the seventh anniversary of Eazy-E's death. An accompanying EP will feature eight new songs, while the DVD will sport music videos, a PC video game (*Hitin' Switchez*), and other special items... ArtistDirect signs Orlando, Fla.-based hip-hop duo Smilez & Northstar. The pair's tentatively titled debut, *Crash the Party*, is set for spring... *Still More Bounce* is the title of the April 16 Roger Troutman tribute album on Wolfpac Records. Snoop Dogg, Xzibit, Tha Liks, Ras Kass, and Ice-T are among those who'll share their interpretations of the late funkster's sound... *High Times* magazine launches High Times Records, distributed by Caroline Distribution. The first album is the April 16 compilation *THC (The Hip-Hop Collection), Vol. 1*, featuring RZA, the Beatnuts, the Pharcyde, and others... Coming this summer is the first project from B.G.'s (*Hot Boys*) new New Orleans-based label, Chopper City Records: *Living Legend* by B.G. sibling Hakim. A first single is slated for April... Publicist Gwen Quinn (Arista, Capitol) has hung her shingle as GQ Media & Public Relations in New York City. Contact: 212-765-7910.

SCREEN SCENE: For the second year, Chris Tucker will host the 33rd annual NAACP Image Awards, taping Feb. 23 at Los Angeles' Universal Amphitheatre (airing March 1 on Fox).

Cooly's Hot-Box Can 'Take It'

Higher Octave Band Ready To Deliver Its Neo-Soul Sound

BY RASHAUN HALL

NEW YORK—With a sound that draws comparisons to the Brand New Heavies and Rufus, Cooly's Hot-Box is well on its way to making a name for itself with the group's Purpose/OmTown/Higher Octave debut, *Take It*, due Jan. 29.

The quartet, led by vocalist/drummer Christian "Cooly" Ulrich and vocalist/keyboardist Angela Johnson, got its start when the two met while attending class at SUNY Purchase College in Purchase, N.Y. "We both took this songwriting class where we got a chance to listen to each other's material and voices," Ulrich recalls. "We both liked what the other person was about. At the time, I started writing a few songs, and I wanted her to be the lead vocalist in the band."

"We started out just working on some songs together, and that's when the band came to be," Johnson adds. "We found our keyboardist, Victor [Axelrod], next, and then our percussionist, Ernesto [Abreu]. The rest is history."

Having perfected its craft as a live touring band over the years, Cooly's Hot-Box had plenty of material for the forthcoming debut.

"The material on this album is almost a compilation of a lot of the stuff that we've done over the last few years," Ulrich says of the 15-track set. "The part that we're most excited about is that this first album is finally done, and we have something that will give people a well-rounded picture of who this group is. We've done a lot of singles and remixes in the past. But this will give everyone the biggest picture of what the group is about."

A perfect example of Cooly's sound can be found on lead single "Make Me Happy." "It's a happy song," Johnson says. "It's danceable, it's 'hooky'—it's the right song for right now."

HELPING HAND

Once the project was finished, the quartet had every intention of releasing the album independently until Higher Octave approached it.

"DJ Spinna, who's remixed 'Make Me Happy,' and Victor had done a project with [Higher Octave recording act] Les Nubians," Johnson says. "When we finished our record, our managers [George Littlejohn and Russell Johnson of Elmsford, N.Y.-based 914 Music] passed it on to Higher Octave, and they loved it."

"We originally thought we were going to put this out through Purpose directly," Johnson adds. "We just wanted an outlet for our music. We weren't thinking about the big picture—we just wanted these songs to live. We wanted other people, other than those in the U.S. and the U.K., to hear it."

Higher Octave plans to help the foursome do just that. "We're look-

ing to cover all our bases," Higher Octave senior VP of sales and marketing Scott Bergstein says. "We're going to work it at urban AC, as well

'The part that we're most excited about is that this first album is finally done, and we have something that will give people a well-rounded picture of who this group is.'

—CHRISTIAN "COOLY" URICH

as [focus on] lifestyle, street, and retail marketing. We're also looking to heavily go after pricing and positioning at retail chains, as well as

build the buzz at independents."

Some independent retailers, like Chicago-based Dusty Groove America, have already picked up on *Take It* as an import. "It's been a great record for us so far," Dusty Groove buyer Rick Wojcik says. "They're part of this new-soul underground, along with people like Ledisi and N'Dambi, that's just begun to show up in the U.S. There's a groundswell for quality soul music that people aren't getting from the radio—and these groups are filling that void."

With the recent success of other neo-soul acts, the band believes the timing for *Take It* couldn't be better. "For a while, I felt that European and other international audiences might have been more receptive to less-produced music, but that's changing now," Ulrich says. "There seems to be a shifting sentiment among American listeners that everybody is more ready to hear what we're doing now. There's an opportunity for soul bands, like us, to make an impact now in the U.S."

THIS WEEK		LAST WEEK		WKS. ON CHART		BILLBOARD HOT RAP SINGLES™	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.							
		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist			
1	1	ROUND AND ROUND	DEF SOUL/DEF JAM 58852/J.D.M.G.	4 Weeks At Number 1 Jonell & Method Man			
2	2	THAT WAS THEN	ROY JONES, JR. FEATURING DAVE HOLLISTER, PERION & HAHZ THE RIPPA	BODY HEAD 74767			
3	NEW	BUNNY HOP	RED BOY 7183	Da Entourage			
4	3	DANSIN WIT WOLVEZ	FADE 34239/E.C.M.D.	Strik 9ine			
5	8	AIN'T NOBODY (WE GOT IT LOCKED!)	HOUSE OF FIRE 1285	The Rawlio Boys Featuring T.O.R.O. & Lil' Smoke			
6	4	THINK BIG	CRIMEWAVE 7202	Crimewave			
7	6	JUMP UP IN THE AIR	WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz			
8	19	BUSTER	1ST AVENUE 0001	Dennis Da Menace			
9	5	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)	SELECT 25076	Cash & Computa			
10	13	GOT UR SELF A...	ILL WILL/COLUMBIA 798767/CRG	Nas			
11	16	2-WAY	BIG YARD 155891/MCA	Rayvon Featuring Shaggy, Ricardo "Rik Rok" Ducent, Brian & Tony Gold			
12	7	CAN I GET THAT	EARGASM 3511	Bear Witnez!			
13	10	PLAYA PLAYA (PLAYING THE GAME RIGHT)	WORLD BEAT 9003*	Minott Featuring Kurupted Seed			
14	15	ALWAYS ON TIME	MURDER INC./DEF JAM 58795*/J.D.M.G.	Ja Rule Featuring Ashanti			
15	RE-ENTRY	SPECIAL DELIVERY	BAD BOY 79409*/ARISTA	G. Dep			
16	21	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)	JIVE 4282*/ZOMBA	Mystikal			
17	20	PIMPS/PLAYERS	UTP 90101*/ORPHEUS	Skip Featuring Corey C			
18	RE-ENTRY	YOUNG'N (HOLLA BACK)	DESERT STORM/ELEKTRA 67265*/EEG	Fabulous			
19	14	WE THUGGIN'	TERROR SQUAD/ATLANTIC 85174*/AG	Fat Joe Featuring R. Kelly			
20	25	BURN	LOU/D/COLUMBIA 79869*/CRG	Mobb Deep Featuring Vita & Noyd			
21	NEW	UZI (PINKY RING)	WU-TANG/LOU/D/COLUMBIA 79867*/CRG	Wu-Tang Clan			
22	9	FATTY GIRL	FB 015283*/UNIVERSAL	Ludacris, LL Cool J & Keith Murray			
23	23	PART II	DEF JAM 588881*/J.D.M.G.	Method Man & Redman			
24	17	LIGHTS, CAMERA, ACTION!	UNIVERSAL 015135*	Mr. Cheeks			
25	12	GOTTA HAVE IT	COUNTRYBOY 303/WARLDC	Chocolate Bandit			

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

JANUARY 26
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by *Sarah*
has a national radio presence
at least 200 copies per week

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	NUMBER 1 Stillmatic 4 Weeks At Number 1	1	50	NEW	1	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) ▲	Big Ballin	50
2	2	2	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	51	47	43	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1
3	3	5	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	52	69	71	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	3
4	5	7	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	53	71	65	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22
5	7	8	MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	54	56	53	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
6	6	6	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	55	48	69	PROPHET JONES UNIVERS TY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ▲	Prophet Jones	16
7	12	9	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	56	70	60	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
8	8	10	BUSTA RHYMES ● FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	57	40	67	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	8
9	4	3	LIL BOW WOW SO SD DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	58	55	79	ERICK SERMON J 20023* (12.98/18.98)	[Music]	8
10	10	4	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	3	59	58	66	TOO SHORT SHORTZ/JIVE 41764/ZOMBA (11.98/17.98)	Chase The Cat	14
11	9	13	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	60	49	49	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2
12	21	20	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	61	54	51	SOUNDTRACK HYPNOTIZE MINDS/DUB/COLUMBIA 192/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
13	14	15	MASTER P NEW NO LIMIT 86097*/IDJMG (12.98/18.98)	Game Face	13	62	52	56	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2
14	16	19	SOUNDTRACK DEF JAM 586628*/IDJMG (12.98/18.98)	How High	6	63	65	76	GERALD LEVERT ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
15	19	27	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	9	64	53	33	DESTINY'S CHILD ▲ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
16	20	26	NATE DOGG ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	65	90	—	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
17	13	12	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	66	57	55	CYPRESS HILL COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26
18	15	17	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	67	59	50	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
19	18	16	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1	68	84	89	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
20	25	24	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	69	—	—	SADE ▲ ³ EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	2
21	11	11	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	8	70	67	87	BABYFACE ARISTA 14667* (12.98/18.98)	Face2Face	8
22	26	29	WARREN G UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14	71	64	57	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
23	17	14	WU-TANG CLAN WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	72	62	68	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
24	22	31	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	73	76	81	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27
25	24	18	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	74	86	—	REGINA BELLE PEAK 8505/CORCONCORD (16.98 CD)	This Is Regina	74
26	27	28	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4	75	63	63	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5
27	33	41	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	76	66	52	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
28	23	25	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11	77	60	78	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9
29	32	23	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	78	—	—	MICHAEL JACKSON EPIC 85250 (12.98 EQ CD)	Greatest Hits: HiStory — Volume 1	45
30	29	21	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1	79	61	54	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
31	30	40	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	80	96	—	ORIGINAL P WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Sojazz	77
32	28	22	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	1	81	68	72	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
33	31	35	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	31	82	73	80	JILL SCOTT ▲ HIDDEN BEACH 67137*/EPIC (11.98 EQ/17.98) ▲	Who Is Jill Scott? Words And Sounds Vol. 1	2
34	34	32	FAT JOE TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	83	72	62	NELLY ▲ ⁸ FO REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
35	42	34	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12	84	85	82	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31
36	39	47	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45029/INTERSCOPE (12.98/18.98)	Eternal	1	85	80	91	VARIOUS ARTISTS RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
37	38	30	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	86	79	61	MARIAH CAREY COLUMBIA 85969/CRG (17.98 EQ/22.98)	Greatest Hits	36
38	44	64	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98) ▲	Child Of The Ghetto	23	87	75	77	SNOOP DOGGY DOGG DEATH ROW/DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
39	43	38	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38	88	—	—	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
40	37	37	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	89	83	58	LIL' ROMEO SOULJA/PRIORITY 50138*/CAPITOL (11.98/17.98)	Lil' Romeo	5
41	51	59	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	90	95	73	SPM DOPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	40
42	74	—	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	42	91	77	—	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	11
43	35	44	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	92	89	—	SKIP UTP 90100/ORPHEUS (17.98 CD) ▲	Live From Hollygrove	38
44	36	48	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4	93	94	—	LIL SUN OEEP SOUTH TYCOONS 7312 (18.98 CD)	Sunburnt	93
45	46	36	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2	94	—	—	DENNIS DA MENACE 1ST AVENUE 3300 (15.98 CD) ▲	The Wonderful World Of Dennis	49
46	50	39	JAGGED EDGE ▲ SO SD DEF/COLUMBIA 85846*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	95	82	74	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37
47	—	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) ▲	Po' Like Dis	47	96	91	75	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19
48	41	42	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	97	92	99	JADAKISS ● RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
49	45	46	JERMAINE DUPRI SO SD DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	98	—	—	SHAGGY ▲ ⁶ MCA 112096* (12.98/18.98)	Hotshot	1
99	93	83	CITY HIGH ● BODGA BASEMENT 490990/INTERSCOPE (12.98/18.98)	City High	23	99	93	83	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4
100	—	—				100	—	—			

JANUARY 26
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	13	MICHAEL JACKSON ▲ ²⁶ EPIC 66073 (12.98 EQ/18.98)	NUMBER 1 Thriller 3 Weeks At Number 1	237	13	18	JODECI ▲ ³ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	120
2	1	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	160	14	9	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 846210*/IDJMG (12.98/18.98)	Legend	277
3	25	LUTHER VANDROSS LEGACY/LY 66088/EPIC (10.98 EQ/17.98)	Greatest Hits	3	15	12	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	328
4	6	JAY-Z ● FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	214	16	17	NAS ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	30
5	4	MARY J. BLIGE ▲ ³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411	101	17	19	MARVIN GAYE MOTOWN 530883/UNIVERSAL (6.98/11.98)	What's Going On	64
6	7	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KDJCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	187	18	5	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	100
7	11	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	68	19	16	THE NOTORIOUS B.I.G. ▲ ¹⁹ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	216
8	21	SADE ▲ ⁵ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	367	20	—	YOLANDA ADAMS ▲ ELEKTRA 62439*/EEG (12.98/18.98) ▲	Mountain High...Valley Low	101
9	3	2PAC ▲ ² DEATH ROW 63008*/KDJCH (19.98/25.98)	All Eyez On Me	301	21	20	DMX ▲ ⁵ RUFF RYDERS/DEF JAM 546931*/IDJMG (12.98/18.98)	...And Then There Was X	83
10	2	AALIYAH ▲ ² BLACKGROUND 10753 (12.98/17.98)	One In A Million	91	22	10	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	281
11	15	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	102	23	14	R. KELLY ▲ ⁶ JIVE 41527/ZOMBA (11.98/17.98)	12 Play	176
12	8	AL GREEN ▲ HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	359	24	—	KEITH SWEAT ▲ ³ VINTERENTAINMENT/ELEKTRA 60263/EEG (11.98/17.98)	Make It Last Forever	301
—	—	—	—	—	25	22	JUVENILE ▲ ⁴ CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degreez	160

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

R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

INTRODUCING AARIES: Atlantic Records has signed AARIES, the sister duo of Ayana and Ayinke that was signed through Philadelphia-based Mama's Boys Music. Their release will be the first for the imprint, which is headed by Mama's Boys management team of Mike McArthur and Jerome Higgs (Musiq Soulchild).



AARIES

The pair—which got its start as backup singers for Soulchild—cred- it past experiences for the new deal. “We’ve been fortunate,” Ayana says. “Touring with Musiq and being the only two women on the tour, we got to see the ins and outs of the music business. Now, with our project, we get to be in the forefront and can rely on that prior experience.”

Although no release date has yet been set, the duo is currently in the studio working on its debut, *Becoming a Woman*. For those of you who can't wait until the album drops, you can head to Philly to catch AARIES performing with fellow Philadelphians Soulchild, Jill Scott, and the Roots at the “Philly All-Star Concert Series.”

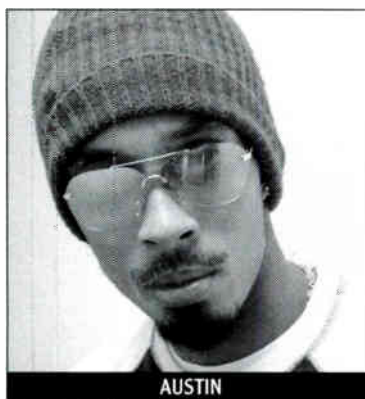
“It’s going to be crazy,” Ayana says. “It’s going to be a homecoming. We all used to perform at places like Wilhemena’s and the Five Spot long before there were any deals on the table. Whether you sang, rhymed, or did poetry, you performed at those places.”

PROFESSOR RAP: For those looking for something a little scholarly, check out Harvard professor Dr. Cornel West’s recent music debut, *Sketches of My Culture* (Artemis). Released last Sept. 25, (Rhythm, Rap, and The Blues, *Billboard*, Sept. 1, 2001), West’s spoken-word stylings address the issues and struggles of people of color throughout the 10-track set. West recently received media attention after disagreements regarding the project and other issues arose between himself and his colleagues in Harvard’s Afro-American studies department and Harvard president Lawrence H. Summers.

GIVE THE DRUMMER SOME: Dallas Austin has already made his mark in the music world. Now, the Grammy Award-winning producer hopes to expand his reach to Hollywood, with the upcoming film *Drumline*.

“I was in a marching band in high school, and when you’re in a marching band in high school, the goal is to get into a marching band in college,” Austin says of the movie’s premise. “When we started to conceive the story, it was set in a high school; we had it at Fox for, like, five years. I wrote the story based on my experiences in high school, but we decided to change it to a college so we could have more variations. At that point, it became more exciting, because all the marching bands in the South play top 40 music—whatever is hot, that’s what they’re playing.”

Austin serves as co-producer/music supervisor for the film. The flick stars Nick Cannon (*The Nick Cannon Show*) as Devon Miles, a fledgling freshman drummer dedicated to joining the school’s drum line. The cast also includes Orlando Jones (*Double Take*), Zoe Saldana (*Center Stage*), and Leonard Roberts (*He Got Game*), among others.



AUSTIN

“When I said I wanted to do a marching-band movie, everyone looked at me like I was crazy,” Austin recalls. “What the hell is interesting about the Macy’s Day Parade marching bands? I knew people had to see this. In Atlanta, 50,000 or 60,000 people show up for a high-school battle-of-the-bands competition. It’s been a subculture in the South for a while now.”

“There’s a college story and a love story [in the film],” he continues. “But basically, it’s to show people who don’t have any idea about these kinds of marching bands how much work goes into them.”

Rashaun Hall may be reached at rhall@billboard.com.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK			LAST WEEK			THIS WEEK			LAST WEEK			THIS WEEK			LAST WEEK			
WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	13	Always On Time	1	28	Family Affair	26	18	51	51	9	You Must Be Soulful	51	51	9	MONTELL JORDAN (DEF SOUL/JMG)	51	51	9
2	13	Butterflies	2	27	More Than A Woman	27	31	52	50	20	#1	52	50	20	NELLY (PRIORITY/CAPITOL)	52	50	20
3	21	U Got It Bad	3	28	Jigga	28	36	53	55	9	Round And Round	53	55	9	JONELL & METHOD MAN (DEF SOUL/DEF JAM/JMG)	53	55	9
4	16	A Woman's Worth	4	29	Goodbye	29	25	54	56	5	U, Me & She	54	56	5	EVE (BUFF RYDERS/INTERSCOPE)	54	56	5
5	19	We Thuggin'	5	30	You Gets No Love	30	23	55	57	6	7 Days	55	57	6	CRAIG DAVID (WILDSTAR/ATLANTIC)	55	57	6
6	25	Rock The Boat	6	31	Part II	31	27	56	65	11	Secret Lover	56	65	11	THE ISLEY BROTHERS (DREAM/WORKS/INTERSCOPE)	56	65	11
7	14	Roll Out (My Business)	7	32	Hey Luv (Anything)	32	8	57	70	2	Cry Together	57	70	2	PROPHET JONES (UNIVERSITY/MOTOWN)	57	70	2
8	22	Lights, Camera, Action!	8	33	From Her Mama (Mama Got A**)	33	28	58	52	16	Fatty Girl	58	52	16	LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	58	52	16
9	11	The Whole World	9	34	The World's Greatest	34	30	59	58	7	Burn	59	58	7	MOBB DEEP FEAT. NOYD & VITA (LOUD/COLUMBIA)	59	58	7
10	31	Differences	10	35	Caramel	35	26	60	—	1	Any Other Night	60	—	1	SHARISSA (MOTOWN)	60	—	1
11	12	Bouncin' Back (Bumpin' Me Against The Wall)	11	36	Bad Intentions	36	32	61	59	6	Ether	61	59	6	NAS (ILL WILL/COLUMBIA)	61	59	6
12	10	Break Ya Neck	12	37	Anything	37	43	62	—	1	One Mic	62	—	1	NAS (ILL WILL/COLUMBIA)	62	—	1
13	13	Take Away	13	38	Got Ur Self A...	38	41	63	62	13	Put It On Me	63	62	13	DR. DRE & DJ QUIK FEAT. MIMI (PRIORITY/CAPITOL)	63	62	13
14	39	What About Us?	14	39	Oops (Oh My)	39	49	64	72	3	I	64	72	3	PETEY PABLO (LIVE)	64	72	3
15	14	Gone	15	40	U Don't Have To Call	40	53	65	61	6	Ooh Boy	65	61	6	REGINA BELLE (PEAK/CONCORD)	65	61	6
16	17	Nothing In This World	16	41	Love Of My Life	41	37	66	60	13	The Wash	66	60	13	DR. DRE & SHQUIP (AFTERMATH/ROGGY/STYLE/INTERSCOPE)	66	60	13
17	29	Ain't It Funny	17	42	Son Of A Gun	42	33	67	66	3	Something Inside	67	66	3	BONEY JAMES FEAT. DAVE HOLLISTER (WARNER BROS.)	67	66	3
18	19	Don't You Forget It	18	43	Where The Party At	43	42	68	—	1	I Miss You	68	—	1	DIMX FEAT. FAITH EVANS (BUFF RYDERS/DEF JAM/JMG)	68	—	1
19	15	Brotha	19	44	He Loves Me (Lyzel In E Flat)	44	44	69	68	7	They Ain't Ready	69	68	7	JADAKISS & BUBBA SPAROOK (BUFF RYDERS/INTERSCOPE)	69	68	7
20	13	Young'n (Holla Back)	20	45	Oohhhwee	45	48	70	—	1	Alone In This World	70	—	1	FAITH EVANS (BAD BOY/ARISTA)	70	—	1
21	20	No More Drama	21	46	Roc The Mic	46	54	71	—	1	Take Ya Home	71	—	1	LIL BOV WOVW (SO SO DEF/COLUMBIA)	71	—	1
22	11	Welcome To Atlanta	22	47	Livin' It Up	47	35	72	64	11	Stop Playin' Games	72	64	11	BBALL FEAT. P. DIDDY (JCOR/INTERSCOPE)	72	64	11
23	24	Let's Stay Home Tonight	23	48	Thank You	48	47	73	71	2	People Talking	73	71	2	JAY-Z (ROC-A-FELLA/DEF JAM/JMG)	73	71	2
24	16	Lifetime	24	49	Girls, Girls, Girls	49	40	74	69	8	Never Be The Same Again	74	69	8	GHOSTFACE KILLAH (EPIC)	74	69	8
25	34	I Love You	25	50	Foolish	50	63	75	—	1	Trans Of Express	75	—	1	DUNGEON FAMILY (ARISTA)	75	—	1

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

THIS WEEK			LAST WEEK			THIS WEEK			LAST WEEK			THIS WEEK			LAST WEEK				
WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)		
1	7	Uh Huh	1	26	Bouncin' Back (Bumpin' Me Against The Wall)	51	—	56	51	36	Big Poppa/Warning	51	—	36	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	51	—	36	
2	10	Round And Round	2	27	Pimps/Players	52	64	39	52	64	Stranger In My House	52	64	39	SKIP FEAT. JUNVENILE & COREY C. (JUP/OUPHEUS)	52	64	39	
3	3	That Was Then	3	28	Young'n (Holla Back)	28	46	10	53	20	Rock Em	53	20	12	BOOBAYAW & THE WILD YOUNG'NZ (WHITESTONE)	53	20	12	
4	5	Hush Lil' Lady	4	29	We Thuggin'	29	25	15	54	42	Boyticious	54	42	28	DESTINY'S CHILD (COLUMBIA)	54	42	28	
5	8	It's The Weekend	5	30	Burn	30	39	12	55	53	Roll Wit Me	55	53	8	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	55	53	8	
6	1	Bunny Hop	6	31	Uzi (Pinky Ring)	31	—	1	56	61	Let's Stay Home Tonight	56	61	6	JOE (LIVE)	56	61	6	
7	25	Family Affair	7	32	Fatty Girl	32	18	18	57	—	33	There She Goes	57	—	33	BABYFACE (ARISTA)	57	—	33
8	12	Dansin Wit Wolvez	8	33	Lifetime	33	31	13	58	—	1	Son Of A Gun	58	—	1	JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON (VIRGIN)	58	—	1
9	9	Ain't Nobody (We Got It Locked!)	9	34	Part II	34	37	6	59	35	Used To Love	59	35	26	KEKE WYATT (MCA)	59	35	26	
10	20	Bye-Bye Baby	10	35	Lights, Camera, Action!	35	28	21	60	62	Separated	60	62	45	AVANT (MAGNET/JOHNSON/MCA)	60	62	45	
11	8	Think Big	11	36	Someone To Call My Lover	36	17	23	61	47	This Is Me	61	47	28	DREAM (BAD BOY/ARISTA)	61	47	28	
12	18	Jump Up In The Air	12	37	Gotta Have It	37	23	16	62	52	My Projects	62	52	31	COD COD CAL (INFINITE/TOMMY BOY)	62	52	31	
13	18	AM To PM	13	38	Brotha	38	41	7	63	—	1	Saturday (Ooh! Oooh!)	63	—	1	LUDACRIS FEAT. SLEEPY DROWN (DISTURBING THE PEACE/DEF JAM SOUTHW/JMG)	63	—	1
14	18	Buster	14	39	Put Your Quarter Up	39	—	1	64	75	I'm A Slave 4 U	64	75	5	BRITNEY SPEARS (LIVE)	64	75	5	
15	11	Ground Zero (In Our Hearts You Will Remain)	15	40	The Star Spangled Banner	40	36	16	65	50	Girls, Girls, Girls	65	50	16	JAY-Z (ROC-A-FELLA/DEF JAM/JMG)	65	50	16	
16	7	Got Ur Self A...	16	41	Get Mo	41	29	12	66	—	1	FM, Modes [Listen To This]	66	—	1	HIPSHPUP (IN TOP/FAT BEATS)	66	—	1
17	13	2-Way	17	42	Break Ya Neck	42	38	15	67	60	Tell Me It's Real	67	60	23	K-CI & JUDO (MCA)	67	60	23	
18	5	Never Too Far/Hero Medley	18	43	Enjoy Yourself	43	45	22	68	58	Do U Wanna Roll (Dolittle Theme)	68	58	12	R.L. SNOOP DOGG & LL'KIM J. (J)	68	58	12	
19	33	Hit 'Em Up Style (Oops!)	19	44	Roll Out (My Business)	44	40	13	69	57	Win	69	57	33	BRIAN MCKNIGHT (MOTOWN)	69	57	33	
20	29	Where The Party At	20	45	Envious	45	51	8	70	—	1	Ghost Showers	70	—	1	GHOSTFACE KILLAH (EPIC)	70	—	1
21	6	Can I Get That	21	46	Sciencz Of Life	46	—	1	71	34	Po' Punch	71	34	22	PO' WHITE TRASH (POCKET CHANGE)	71	34	22	
22	35	I Do!	22	47	Ugly	47	48	21	72	—	19	By Your Side	72	—	19	SADE (EPIC)	72	—	19
23	14	Playa Playa (Playing The Game Right)	23	48	One More Chance/Stay With Me	48	63	61	73	—	11	Brown Skin	73	—	11	INDIA ARIE (MOTOWN)	73	—	11
24	12	Always On Time	24	49	Don't You Forget It	49	72	5	74	67	Purple Hills	74	67	30	D12 (SHADY/INTERSCOPE)	74	67	30	
25	9	Special Delivery	25	50	Fiesta	50	49	45	75	—	3	From Her Mama (Mama Got A**)	75	—	3	JUVENILE (CASH MONEY/UNIVERSAL)	75	—	3

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.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'ALWAYS ON TIME', 'BUTTERFLIES', 'U GOT IT BAD', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'LIVIN' IT UP', 'GIRLS, GIRLS, GIRLS', 'HUSH LIL' LADY', etc.

SONGS with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases in the chart. Video clip availability, indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 1 million units (Platinum), with additional certification indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Max-Single available. Cassette Single available. Vinyl Max-Single available. Vinyl Single available. Cassette Max-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. ©, ®, ®, ® or ® respectively, based on availability. ©2002 VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national index panel of core R&B/Hip-Hop stores collected, compiled, and provided by SoundScan and BDS.

Beat Box™



by Michael Paoletta

DANCING IN OUTER SPACE: Since migrating to New York City in 1975 from the suburbs of Paris, **François Kevorkian—François K.**, for short—has kept both feet firmly planted in the club community. As a DJ, he's worked the turntables at such legendary clubs as Flamingo, Studio 54, and the Paradise Garage, among others.



FRANÇOIS K.

At the height of disco in 1978, Kevorkian landed a coveted A&R position at revered independent Prelude Records. While at the label, he worked on numerous now-classic recordings, including **Musique's** "In the Bush," **D-Train's** "Keep On," and **the Strikers'** "Body Music."

In the '80s, he pursued a remix/production career via his own company, Axis Productions (his résumé lists such names as **Thompson Twins**, **the B-52's**, **Kraftwerk**, and **Eurythmics**), and he opened the doors to Axis Studios, a recording/mixing facility. The '90s saw him establish the independent label Wave Music and begin his DJ residency (along with **Joe Claussell** and **Danny Krivit**) at the weekly Body & Soul party at the Vinyl club. Only last year, he debuted a new imprint, Click Tracks, which specializes in minimal electronica.

Throughout his nearly three-decade career, Kevorkian has been (and remains) a pioneering DJ/remixer/producer, as well as an influential and inspirational figure to many. On Tuesday (22), Wave Music drops *Deep and Sexy*, which was beat-mixed by the label owner himself.

"This compilation created itself," Kevorkian says of the set, which focuses on the jazzier and more soulful side of Wave's musically open-minded catalog. "After putting two or three songs together, I knew this collection had to have a very deep and very sexy vibe. The theme [of the collaboration] happened quite by default."

Deep and Sexy is an ultra-smooth trip, with the music effortlessly flow-

ing from one track to the next, creating a steady state. Highlights include **Fluid X's** "Change," **Nathan Haines Featuring Verna Francis'** "Earth Is the Place," and **Blue 6's** "Sweeter Love." Positivity has never sounded so good. "All these songs stick together like glue," Kevorkian explains. "It's like they were meant to be together."

ABOVE THE CLOUDS: Mario Alayon, a dance-music veteran who most recently was the manager of club promotion at Strictly Rhythm/Groovilicious, died Jan. 11 at Beth Israel Hospital in New York City; the cause was complications derived from an acute liver infection. He was 45.

Alayon was the kind of tireless record promoter they just don't make anymore. Depending on the time of day, the day of week, or the record he was promoting, Alayon could be kind, bitchy, flamboyant, caring, vibrant, or purely diva-like. One constant was his passion for dance music. In a word, he was, and remains, legendary.

Alayon hailed from Miami, where he received his dance-music training working at one-stop Bassin Distributors, WEA, and Warlock Records. Prior to moving to New York City in 1996, he opened his own independent promotion company, Mario Alayon Promotions. Upon arriving in the Big Apple, Alayon accepted an offer to helm the promotion department of Jellybean Recordings. Under his guidance, tracks like **Veronica's** "I'm in Love" and **Afro Medusa's** "Pasilda," among others, spent time atop the *Billboard* Hot Dance Music/Club Play chart.

In early 2001, he moved over to Strictly Rhythm/Groovilicious. There, he championed numerous No. 1s on the Hot Dance Music/Club Play chart, including **Crystal Waters'** "Come On Down," **Sono's** "Keep Control," and **Ultra Naté's** "Get It Up (The Feeling)." In the *Billboard* The Year in Music 2001 issue (Dec. 29), Strictly Rhythm was named the No. 1 hot dance label and hot dance club-play label, while Groovilicious was named the No. 1 hot dance club-play imprint. You can be sure Alayon's nonstop promotional efforts had something to do with these three wins.

A viewing was held Jan. 13-14 at the Buckley Funeral Home in New York City. On Jan. 15, a mass was held at the city's Church of the Holy Cross. At press time, a burial was scheduled for Jan. 17 at the Pauline Lane Cemetery in Key West, Fla.

Alayon is survived by his mother, **Dalia Sacramento**, and sister, **Alicia Hernandez**, both of Miami.

MaW's 'Time Is Coming' With First Disc On Tommy Boy

BY MICHAEL PAOLETTA

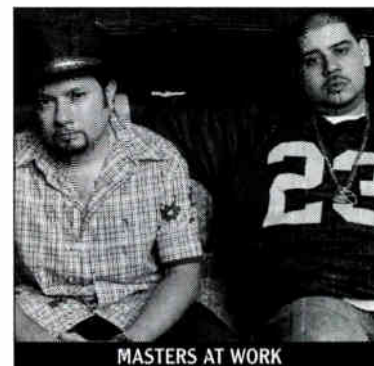
NEW YORK—Prolific DJ/producer/remixers "Little" Louie Vega and Kenny "Dope" Gonzalez, known throughout the international club community as Masters at Work (MaW), are ready to embark on the next phase of their musical journey—one that began 12 years ago when a mutual friend, DJ/producer Todd Terry, introduced the two.

"We're working hard in order to get to the next level," Vega explains. "And that means making albums of substance and quality, which for us means combining live musicianship and studio technology."

Welcome to *Our Time Is Coming* (due March 19), the duo's third album—the second under the MaW guise—and the first for Tommy Boy. Like the act's debut full-length, 1993's *The Album* (Cutting), and its unofficial follow-up, 1997's eponymous Nuyorican Soul project (Talkin' Loud/Giant Step/Blue Thumb), *Our Time Is Coming* is a seamless blend of musical styles, encompassing Latin, house, soul, and Afro-beat.

A mix of new recordings and recently issued singles, the disc finds MaW collaborating with an impressive host of what Vega describes as "family and friends," including Patti Austin ("Like a Butterfly [You Send Me]"), James Ingram ("Lean on Me"), and India ("Backfired"). In this way, *Our Time Is Coming* is a fine continuation of the collective atmosphere and cultural fusing that formed the sturdy foundation of *Nuyorican Soul*.

"Last year, Kenny and I realized that we needed to compile all these great singles we had been releasing on our own label [MAW Records, launched in 1995]," recalls Vega, whose music is published by That



MASTERS AT WORK

Boy Music, BMI. (Gonzalez's is handled by K-Dope Music, ASCAP.)

One track in particular, the Wunmi-fronted "MAW Expensive" (a tribute to Fela Anikulapo-Kuti), has special meaning for the duo. Vega says he and his musical partner had dreams of collaborating with Kuti. "But those dreams ended when he passed away," Vega notes. The tribal-hued track recalls one of Kuti's signature tracks, "Expensive Shit."

"Anticipation is very high for this album," says Charlie Grappone, owner of New York City dance specialty shop Vinyl Mania. "Masters at Work releases are what bring people into a store like mine."

Last year, Tommy Boy previewed the album with the release of the soca-flavored single "Work" (featuring Nas-T & Denise). According to Tommy Boy Silver Label head Victor Lee, "Backfired" is the next single. "But," he says, "the release is a ways off, as we're still promoting 'Work' to crossover and rhythm radio."

Lee says "Work" will also be a featured track, accompanying online contests and interactive features "on all the major music Web sites and portals," including AOL and GetMusic.

On the lifestyle front, Lee says that

40,000 CD samplers are being given away at boutiques and clubs, and key album tracks were spotlighted on a recent *Urb* magazine CD sampler that was mailed to all subscribers.

Closer to the album's release, the label will service urban radio programmers with the Austin, Ingram, and India tracks, Lee notes. "Stations that play the uptempo material of Mary J. Blige and Jill Scott should find a lot to like here."

Currently, MaW is working on "an electronic album," Vega offers. "This project harks back to the early '90s, when we relied on drum machines and keyboards. We won't be using the old sounds, though, but today's technology." At the same time, MaW hopes to release a Latin-house compilation. Also, Vega is currently producing a Los Amigos Invisibles track, which MAW Records is scheduled to issue in the next several weeks. "I may even produce the act's next album."

Vega confirms that the MAW imprint will wholly embrace world dance music this year, "with Los Amigos being one part of it." MAW Records has signed South African DJ/production outfit Oskido (aka Zabalaza Project) to an album project, Vega notes, adding that MAW will also release an Oskido-produced single by Mafikizolo.

"People will soon see there's more to us than meets the eye," Vega says. "Kenny and I have always wanted our own encyclopedia of recordings—this imaginary shelf with all our recordings. Maybe this is our version of the American dream."

MaW is managed by Giancarlo Chersich of Small Wonders and booked by Ralfael Muniz of Masters at Work, both in Union City, N.J.

- **Zero 7**, "Destiny" (Giant Step/Quango/Palm single). "Destiny," which features the smoldering vocals of **Sophie Barker** and **Sia Furler**, is one of many winning (and comforting) moments on this U.K. duo's sublime full-length debut, *Simple Things*. In its original state, the track is chilled to perfection. Under the guidance of remixer **PhoteK**, "Destiny" becomes a wickedly haunting peak-hour dancefloor anthem.

- **Jamiroquai**, "You Give Me Something" (Epic single). Culled from the U.K. act's spirited album *A Funk Odyssey*, "You Give Me Something" arrives with incredibly tasty re-tweakings by **Bastone & Burnz**. The New York City-based production outfit surrounds lead

The Beat Box Hot Plate

singer **Jay Kay's** vocals with enough plucky strings, stomping disco-inflected rhythms, and verve to bring a smile to the most jaded of faces. Oddly, the **Full Intention** mixes aren't nearly as festive.

- **Jill Scott**, "He Loves Me (Lyzel in E Flat)" (Hidden Beach/Epic single). After making its presence known nearly a year ago via white-label 12-inches, the bootleg house mix of Scott's "He Loves Me" finally sees the official light of day.

- **Miro**, "By Your Side" (Lost Language U.K. single). Danish production outfit Miro—responsible for

1998's "Paradise" (Hooj Choons U.K.)—returns with this euphoric slice of trance, which features the gorgeous vocals of **Julie Harrington**. For pure bliss, play this alongside **Lustral's** "Everytime"—especially **Markus Schultz's** Cold Harbour and Miro's Rolled mixes.

- **Johnny Vicious**, *Ultra.Dance 01* (Ultra album). Late last year, New York City-based Ultra released the essential post-club experience, *Ultra.Chilled 01*. Now, it delivers that set's exact opposite. Beat-mixed by Johnny Vicious, the two-disc *Ultra.Dance 01* spotlights big-room jams like **Green Velvet's** "La La Land," **Jessica Folker's** "To Be Able to Love," and **Iio's** "Rapture (Tastes So Sweet)."

MICHAEL PAOLETTA

Billboard HOT DANCE MUSIC

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

THIS WEEK		LAST WEEK		2 WKS. AGO		TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
PEAK	WEEKS	PEAK	WEEKS	PEAK	WEEKS			
NUMBER 1								
5	8					GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink ♫
	1	5				EVERYDAY	NERVOUS 20506	Kim English
	8	12				FREELOVE	MUTE 42419/REPRISE	Depeche Mode
	6	7				WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx ♫
	3	3				HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
	4	4				I'M A SLAVE 4 U	JIVE 42980	Britney Spears ♫
	9	18				SEXUAL REVOLUTION	EPIC 79680	Macy Gray ♫
	2	2				IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
	19	26				CAN'T GET YOU OUT OF MY HEAD	CAPTOL 77685	Kylie Minogue ♫
	13	22				FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude ♫
	20	30				CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
	7	1				GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
	14	20				DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
	21	28				GHV2 (MEGAMIX)	MAVERICK PROMO/WARNER BROS.	Madonna ♫
	15	21				YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
	10	11				GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
	26	29				STAR GUITAR	FREESTYLE DUST/ASTRALWERKS PROMO/VIRGIN	The Chemical Brothers ♫
	12	9				BE FREE	STRICTLY RHYTHM 12614	Live Element
	11	6				RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
	17	13				COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
	29	32				AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
	18	17				FINALLY	BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight
	24	16				BRING IT TO ME	DREAMWORKS PROMO	Soluna
	30	31				WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
	31	35				EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child ♫
	34	43				TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
	23	10				ALWAYS	MINISTRY OF SOUND PROMO	Bent
POWER PICK								
	38	—				YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
	25	23				SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
	28	27				SAMB-ADAGIO	MCA PROMO	Safri Duo
	32	40				UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
	27	25				OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINDTRAIN 001	Dno
	33	39				I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
	40	—				LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
	22	15				CAN HEAVEN WAIT	J 21134	Luther Vandross ♫
	16	14				TURN OFF THE LIGHT	DREAMWORKS 450903	Nelly Furtado ♫
	36	34				IN MY DREAMS	HEART 001	Tina Ann
	42	—				WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2301/TOMMY BOY	Various Artists
	47	—				PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth ♫
	41	47				MAYBE	BIG 3 PROMO/ARTEMIS	Mpress
HOT SHOT DEBUT								
						YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
	45	—				MUSICA ELECTRICA	STAR 89 1232	Alma Matris
	35	38				TRUST YOUR LOVE	SOUNDWAY 70595/ORPHEUS	Koda
	37	37				INTERSTELLA	DECIPHER 004/PIONEER	Mark Shimmion Vs. Third Degree
						SON OF A GUN	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon ♫
						THE REAL LIFE	CREDENCE 33150/NETTWERK	Raven Maize
	43	36				REACH OUT	DEFINITY 013	Bobby D'Ambrosio With CJ
						ME WITHOUT YOU	DEFINITY PROMO	Ospina Featuring Andricka Hall
						GOLDEN BOYS	MCA 155826	Res ♫
	48	45				FALL INTO ME	MOONSHINE 88479	Micro

THIS WEEK		LAST WEEK		2 WKS. AGO		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
PEAK	WEEKS	PEAK	WEEKS	PEAK	WEEKS			
NUMBER 1								
1	2					LIFETIME	COLUMBIA 79640/CRG	Maxwell ♫
	1	5				YES	TOMMY BOY 2286	Amber
	23	20				BY YOUR SIDE	EPIC 79544	Sade ♫
	5	6				FREELOVE	MUTE/REPRISE 42418/WARNER BROS.	Depeche Mode
	8	13				WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx ♫
	2	1				WHERE THE PARTY AT	SO...O DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly ♫
	7	4				TRUST YOUR LOVE	SOUNDWAY 70595/ORPHEUS	Koda
	6	5				WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna ♫
						BREAK 4 LOVE	STAR 69 1217	Peter Dinklage + Pet Shop Boys=The Collaboration
	10	12				DESERT ROSE	A&M 49732/INTERSCOPE	Sting Featuring Cheb Mami ♫
	10	11				MUSIC	MAVERICK 44303/WARNER BROS.	Madonna ♫
	14	16				LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
						BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India.Arie ♫
	11	8				SURVIVOR	COLUMBIA 79568/CRG	Destiny's Child ♫
	7	7				THIS IS ME	BAD BOY 79403/ARISTA	Dream ♫
						ONE GOOD REASON	247 7272/ARTEMIS	Nicole J. McCloud
						COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
	13	17				DON'T TELL ME	MAVERICK 44910/WARNER BROS.	Madonna ♫
						I'M A SLAVE 4 U	JIVE 42980/ZD/MCA	Britney Spears ♫
	25	—				CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes ♫
	17	22				A WHITER SHADE OF PALE/A QUESTION OF HONOUR	NEMO STUDIO 79374/ANGEL	Sarah Brightman ♫
	20	21				CRYSTAL	REPRISE 42397/WARNER BROS.	New Order ♫
						GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink ♫
	19	10				BOOTYLICIOUS	COLUMBIA 79622/CRG	Destiny's Child ♫
						HIDE U	KINETIC 54701	Kosheen ♫

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

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	YOU AND ME (FEELS SO GOOD) Solar City Featuring Pepper Mashay JUNGLE RED	1	CAN'T GET YOU OUT OF MY HEAD Kylie Minogue CAPITOL
2	WHENEVER, WHEREVER Shakira EPIC	2	THE REAL LIFE Raven Maize CREDENCE
3	BEL AMOUR Bel Amour TOMMY BOY SILVER LABEL	3	WAKE UP Beki TRANS CONTINENTAL
4	AWAY Mantra Featuring Lydia Rhodes YOU	4	YOU GOT ME (BURNIN' UP) Funky Green Dogs MCA
5	SLEEPING FASTER Lo Fidelity Allstars SKINTE/COLUMBIA	5	MY FRIEND Groove Armada JIVE ELECTRO/JIVE

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		ARTIST	TITLE
PEAK	WEEKS	PEAK	WEEKS		
NUMBER 1					
1	1			VARIOUS ARTISTS RAZOR & TIE 89041	Pulse 9 Weeks At Number 1
	2			GARBAGE ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
	4			VARIOUS ARTISTS ROBBINS 78025	Dance Party (Like It's 2002)
	3			BJORK ELEKTRA 62953/VEEG	Vespertine
	6			DAFT PUNK VIRGIN 48823	Discovery
	8			VARIOUS ARTISTS ULTRA 1110	Ultra, Chilled 01
	5			LOUIE DEVITO DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
	7			DJ SKRIBBLE BIG BEAT/WARNER ESP 88850/LONDON SIRE ♫	Essential Presents: Skribble's House
	16			ZERO 7 PALM 18007 ♫	Simple Things
	10			NEW ORDER REPRISE 08821/WARNER BROS.	Get Ready
	18			THE AVALANCHES MODULAR 31177/LONDON SIRE ♫	Since I Left You
	12			BASMENT JAXX XL 10427/ASTRALWERKS ♫	Rooty
	11			PAUL VAN DYK MINISTRY OF SOUND 1002 ♫	The Politics Of Dancing
	14			DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM ♫	Before The Storm
	15			VARIOUS ARTISTS WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
	11			THE CRYSTAL METHOD OUTPIS 061/FEEN 43363/INTERSCOPE	Tweekend
	19			VARIOUS ARTISTS ROBBINS 78022	Trance Party (Volume One)
	19			DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM ♫	Party Time 2002
	14			SOUNDTRACK ELEKTRA 62953/VEEG	Lara Croft: Tomb Raider
	17			PAUL OAKENFOLD WARNER SUNSET/FRR 3116/LONDON SIRE ♫	Swordfish: The Album (Soundtrack)
	21			VARIOUS ARTISTS ROBBINS 78024	Best Of Trance Volume 2
	24			THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
	23			JAMIROQUAI EPIC 68804	A Funk Odyssey
	24			VARIOUS ARTISTS MINISTRY OF SOUND 1003	The Annual 2002
				GROOVE ARMADA JIVE ELECTRO 41753/JIVE ♫	Goodbye Country (Hello Nightclub)

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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

Grammys Smile On Fender's Back Porch/Virgin Disc

BY DEBORAH EVANS PRICE

NASHVILLE—For veteran Texas crooner Freddy Fender, his latest Grammy Award nomination is a much appreciated stamp of approval that left him somewhat stunned at first.

"Slowly, it's seeping in and filling me with a lot of thoughts," says Fender, who is up for a Grammy in the best Latin pop album category for his Back Porch/Virgin release, *La Musica de Baldemar Huerta*. "I still have some respect from my peers, especially the people with the Grammys. That respect for me is just really wonderful, because I've always been very serious about my music. When people take me serious[ly], I'm just overwhelmed."

The pat on the back comes at a good time for Fender, who is scheduled to undergo a kidney transplant Jan. 24 at the University of San Antonio Hospital. His daughter, Marla, is donating a kidney to her ailing father (Nashville Scene, *Billboard*, Dec. 22, 2001). Fender is upbeat about the ordeal ahead of him. He's hoping for a speedy recovery and says he plans to attend the Grammy ceremony Feb. 27 in Los Angeles.

PICKING UP STEAM

Produced by Ron and Michael Morales with Joe Reyes, *La Musica de Baldemar Huerta* was issued in limited release via Studio M Recordings before being picked up by Back Porch/Virgin. The regional release made it eligible to nab the Grammy nomination in advance of the album's widespread Feb. 12 release through Virgin.

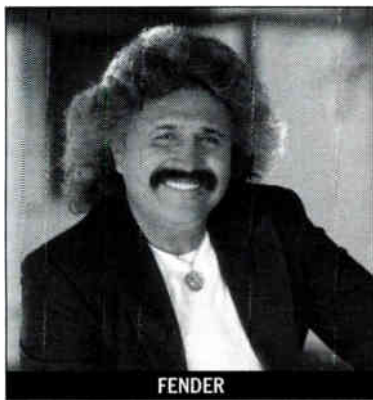
"We're David, and we're surrounded by four Goliaths," Michael Morales says of the Grammy competition. "We feel lucky to have come this far."

Despite a multi-format career that has already netted two Grammys, Fender says he has never felt as if he could rest on his laurels. "I always feel I have to prove myself," the 64-year-old artist says. "It's like going into the ring for the first time, trying to prove to the people that you deserve to be a champion. That's me, and that's my personality."

That quest for success has taken Fender down many roads. Born Baldemar Huerta in San Benito, Texas, he first performed on radio at age 10. His smooth vocals propelled him to success as a Latin pop artist in the '50s, and he enjoyed a second career as a country artist in the '70s with such hits as "Wasted Days and Wasted Nights" and "Before the Next Teardrop Falls." In the '90s, he was a driving force in two acclaimed groups—the Texas Tornados and Los Super Seven.

On *La Musica de Baldemar Huer-*

ta, Fender pays homage to the music of his youth, songs he heard growing up in the Rio Grande valley. "Ten [songs] are what you call boleros, mainly from the '50s, and there are a couple from the '40s," Fender says of the 12-song album that features only two English cuts—"Secret Love" and



FENDER

"Before the Next Teardrop Falls." Fender says, " 'Tear Drops' and 'Secret Love' are the last two songs of the album, country music with mariachi guitars. It's really nice. The rest of them are love songs. I have maybe one that's a fast song, but it's still about love."

Fender says he connected with the Moraleses because they had worked with the Texas Tornados, as well as Tornado member Flaco Jimenez. "I did the vocals with just the guitar," Fender says of recording in his hometown of Corpus Christi, Texas. "Then in San Antonio they put harmonies on it, and both Ron and Michael put some more instruments on it. They even put strings and horns, and then the mariachi background. They did one hell of a job."

DIFFERENT WORLDS

"It's really different from what he's done in the past. This is music he grew up with when he was a kid," says Rich

Denhart, senior director of A&R at Narada/Back Porch. "This is the roots of Freddy Fender. You know he's singing because his voice is so distinctive, but it's really different—almost a world-music project, in a way."

Consequently, the label plans to create awareness for the record in multiple formats—since Fender has such a diverse fan base—ranging from country to Tejano to pop. "The strategy is to [tell] the story first," Denhart says. "We're going to try to hit Latin radio."

Fender, who is managed by his wife, Vangie, and booked by various agencies, continues to tour. Denhart says the label will be promoting the album by supporting Fender's tour dates. There are also plans to create awareness via broadcast e-mail blasts and featuring Fender in a direct-mail catalog the label sends to 170,000 consumers. At retail, Denhart says price and positioning will be a key part of their strategy.

"It's an interesting record because he's got his foot in one, two, or three different worlds," says Denhart, who adds that kind of diversity is "sometimes troublesome for a label and for a consumer to grab hold of. But with those pitfalls, there are also opportunities to take advantage of. That's what we're going to try to do."

According to Martin Coulter, buyer at Waterloo Records in Austin, Fender has long been a favorite with Texas music lovers. "For someone who's had a lot of hard knocks, he's always bounced back," Coulter says. "His fans have always followed him. He's well-known and loved in Texas, and he always draws a huge crowd."

Fender is just happy to still be making music that people want to hear, and he doesn't plan to stop. "It's not over till the fat lady sings," he says with a laugh. "As far as I'm concerned, the fat lady can take her time."



Sand, Sea, and Songwriters. Taking a break from the Nashville chill, several Music City songwriters headed south for the 17th Annual Frank Brown International Songwriters Festival. The event takes place in more than 15 venues along the Gulf Coast in Alabama and Florida. One of the hot spots each year is the Barefoot Bar in Gulf Shores, Ala., where singer/songwriter Rusty Golden began hosting his Songs of the Beach showcases in 1993. Among this year's participants was Larry Cordle, whose collaboration with Larry Shell, "Murder on Music Row," won the Country Music Assn. song of the year honor in November. Pictured, from left, are Ray Herndon, Jeffrey Steele, Golden, Cordle, and Jimbeau Hinson.

Nashville

by Phyllis Stark

Scene™

KEEPING IT COUNTRY: After several weeks of rumors, Gaylord Entertainment's Jan. 14 announcement that WSM-AM Nashville will remain a country station and will continue to broadcast the Grand Ole Opry was greeted with applause, *Airplay Monitor's* Angela King reports. On hand for the announcement at Nashville's Ryman Auditorium were Opry stars that included **Vince Gill**, **Marty Stuart**, and **Connie Smith**.

Gaylord CEO **Colin Reed** told the crowd that the company had considered changing the station to either sports or news/talk after it lost \$1.5 million last year, but he said the "outpouring of support from fans" proved that the "audience is there [and is]

loyal" to the station. News that a format change was being considered for the heritage country station rallied industry leaders and fans alike to urge Gaylord to "keep it country."

Reed did promise changes for both the station and the Grand Ole Opry and said the company continues "to have talks about syndication" the Opry.



ON THE ROW: **Clay Bradley** joins MCA Nashville as VP of A&R. He has spent the past four years as creative manager at Acuff-Rose and previously was director of writer relations at BMI.

Director of marketing **Greg Gosselin** has exited Atlantic Records in Nashville after nine years with the company. Gosselin was the only remaining staffer when Atlantic closed its Nashville division last year.

Mary Sack exits her position as national director of marketing and promotions at Relentless/Nashville due to a restructuring at the label.

Connie Linsler has been named executive director of the **Nashville Chamber Orchestra**. She previously held a similar position with the **Florida Philharmonic Orchestra**.

Jeffrey Green exits the Country Music Assn., where he was senior director of international and new business development, to join *Radio & Records* newspaper as executive editor.

Steve Earle's 1986 *Guitar Town* album is being reissued by MCA Nashville in an expanded, remastered version that hits stores Jan. 29. It includes a bonus track of Earle's 1986 live recording of **Bruce Springsteen's** "State Trooper." Earle also authored new liner notes for the release.

CMT personalities **Katie Cook** and **Greg Martin** have been named the new co-hosts of *CMT Most Wanted Live*, replacing **Lance Smith**, who shifts to hosting duties at CMT's weekly *Top 20 Countdown*, replacing Cook. Smith will also host various CMT specials. *CMT Most Wanted Live* shifts to a Tuesday-through-Saturday schedule and relocates from the Country Music Hall of Fame and Museum in Nashville to the Gibson Bluegrass Showcase at Opry Mills Mall. Cook continues to host CMT's *Grand Ole Opry Live*. **Tara McNamara** joins CMT as host of the *Big Ticket* series, previously hosted by Martin. McNamara previously worked at CNBC and the Oxygen network.

SIGNINGS: Former MCA Nashville artist **Mark Chesnutt** has signed with Sony's Columbia label.

Lee Greenwood has signed with Curb and is working on an album that is due this year. He was most recently signed to the FreeFalls Entertainment label.

Jamie O'Neal has signed with Azoff Music Management. She previously was managed by Fitzgerald Hartley.

Singer/songwriter **Jon Randall** has joined Wrensong Publishing as a staff writer.

BlackHawk has signed with Monterey Peninsula Artists for booking. The band's first album for Columbia is due in February.

Booking agency A.C.T.S. Nashville has signed **Ricochet** and **Jett Williams**.

Singer/songwriter **Suzanne Hicks** has signed a publishing agreement with the Magnet Music Group.

Milene Music has signed songwriter **Brenda Parrish**.

IMAGE STEPS UP: Image Entertainment, best-known as a DVD and video distributor, has inked a multi-year agreement for the rights to distribute a line of country music concerts recorded at Billy Bob's Texas in Fort Worth, Texas, produced by the Smith Music Group. Image assumes North American distribution rights to a number of previously recorded albums in the "Live at Billy Bob's Texas" series, including recordings by **Lynn Anderson**, **Moe Bandy** and **Joe Stampley**, **Roy Clark**, **John Conlee**, **Pat Green**, **Merle Haggard**, and **Eddy Raven**. The series will continue with new releases on a quarterly basis, including upcoming projects from **Johnny Lee**, **Janie Fricke**, **T.G. Sheppard**, **Cooder Graw**, and a holiday album from Anderson.

JANUARY 26
2002

Billboard

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	2	SOUNDTRACK [▲] MERCURY 170059 (11.98/18.98)	NUMBER 1 26 Weeks At Number 1 0 Brother, Where Art Thou?	1
2	2	1	GARTH BROOKS [▲] CAPITOL 31700 (11.98/18.98)	Scarecrow	1
3	3	3	TOBY KEITH [▲] DREAMWORKS 450249/INTERSCOPE (12.98/18.98)	Pull My Chain	1
6	7	7	TIM MCGRAW [▲] CURB 78711 (12.98/18.98)	Set This Circus Down	1
5	5	6	SOUNDTRACK [▲] CURB 78703 (11.98/17.98)	Coyote Ugly	1
4	4	5	MARTINA MCBRIDE [●] RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
7	7	4	GEORGE STRAIT [●] MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
10	10	12	BROOKS & DUNN [●] ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
9	9	1	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	HOT SHOT DEBUT Almeria Club	9
10	17	20	STEVE HOLY CURB 77972 (11.98/17.98)	GREATEST GAINER Blue Moon	10
9	9	9	TIM MCGRAW [▲] CURB 77978 (12.98/18.98)	Greatest Hits	1
12	15	25	RASCAL FLATTS [●] LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	12
13	12	13	SARA EVANS [▲] RCA 67964/RLG (11.98/17.98)	Born To Fly	6
14	21	21	JO DEE MESSINA [●] CURB 77977 (11.98/17.98)	Burn	1
15	16	14	LONESTAR [●] BNA 67011/RLG (12.98/18.98)	I'm Already There	1
16	13	11	DIXIE CHICKS [▲] MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	1
17	11	10	KENNY CHESNEY [▲] BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
18	8	8	REBA MCENTIRE [●] MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
19	18	15	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
20	19	18	ALISON KRAUSS + UNION STATION ROUNDER 610439 (11.98/17.98)	New Favorite	3
21	20	24	CYNDI THOMSON CAPITOL 26010 (11.98/17.98)	My World	7
22	14	17	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
23	22	23	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	17
24	25	26	TRAVIS TRITT [▲] COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8
25	26	28	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
26	24	19	ALAN JACKSON [▲] ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
27	23	22	LEE ANN WOMACK [▲] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1
28	28	1	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
29	30	27	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4
30	29	36	CHRIS CAGLE CAPITOL 34170 (10.98/17.98)	Play It Loud	20
31	28	33	BLAKE SHELTON WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3
32	38	34	TRICK PONY WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12
33	34	30	BRAD PAISLEY ARISTA NASHVILLE 67000/RLG (11.98/17.98)	Part II	3
34	33	37	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
35	31	35	JAMIE O'NEAL [●] MERCURY 170132 (11.98/17.98)	Shiver	14
36	35	38	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
37	47	56	VARIOUS ARTISTS ROUNDER 610439 (11.98/17.98)	PACESETTER 0 Sister! The Women's Bluegrass Collection	37

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
38	32	31	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
39	36	41	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
40	40	47	DIAMOND RIO [●] ARISTA NASHVILLE 67993/RLG (11.98/17.98)	One More Day	5
41	43	51	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
42	37	32	JESSICA ANDREWS [●] DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
43	41	43	LEANN RIMES [●] CURB 77979 (11.98/17.98)	I Need You	1
44	39	42	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
45	42	48	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
46	44	39	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
47	51	54	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
48	49	46	GEORGE STRAIT [▲] MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
49	45	52	TAMMY COCHRAN EPIC 69786/SONY (7.98 EQ/11.98)	Tammy Cochran	27
50	52	57	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41
51	48	50	THE CHARLIE DANIELS BAND BLUE HAT AUDIUM 61337/KOCH (12.98/18.98)	The Live Record	38
52	56	63	PATTY LOVELESS EPIC 85961 (11.98 EQ/17.98)	Mountain Soul	19
53	46	40	GEORGE JONES BANDIT BNA 9901/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
54	50	45	VARIOUS ARTISTS UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
55	59	60	MERLE HAGGARD ANTI 86634/EPIGRAPH (18.98 CD)	Roots: Volume 1	47
56	61	58	LEANN RIMES CURB 78726 (7.98/11.98)	God Bless America	20
57	53	53	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98)	Morning Wood	18
58	57	59	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	Phil Vassar	23
59	54	44	BILLY GILMAN [●] EPIC 62087/SONY (11.98 EQ/17.98)	Dare To Dream	6
60	55	49	BILLY GILMAN [▲] EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2
61	27	16	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	6
62	62	62	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
63	63	63	ELVIS PRESLEY RCA 67990 (23.98/29.98)	The Country Side Of Elvis	63
64	68	71	JOE DIFFIE MONUMENT 85373/SONY (11.98 EQ/17.98)	In Another World	56
65	58	55	SHEDAISY LYRIC STREET 165021/HOLLYWOOD (12.98/18.98)	The Whole Shebang - All Mixed Up	30
66	65	70	SOUNDTRACK VANGUARD 79586 (16.98 CD)	Songcatcher	42
67	60	61	ROBERT EARL KEEN LOST HIGHWAY 170198/MERCURY (11.98/17.98)	Gravitational Forces	10
68	71	73	RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)	History Of The Future	35
69	63	65	TRACY LAWRENCE ATLANTIC 48187/WARN (11.98/17.98)	Tracy Lawrence	13
70	69	—	RANDY TRAVIS WARNER BROS. 478932/WARN (11.98/17.98)	Inspirational Journey	34
71	64	64	MARK WILLS MERCURY 170209 (11.98/17.98)	Loving Every Minute	10
72	67	67	VARIOUS ARTISTS EPIC 61820/SONY (11.98 EQ/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32
73	73	73	TRAVIS TRITT WARNER BROS. 47666/WARN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
74	70	66	AARON TIPPIN [●] LYRIC STREET 165014/HOLLYWOOD (11.98/16.98)	People Like Us	5
75	70	70	ROY D. MERCER CAPITOL 32915 (10.98/16.98)	Roy D. Mercer Vs. Yankees	24

● 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 (Platino), ▲ Certification of 200,000 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.

JANUARY 26
2002

Billboard

TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	SHANIA TWAIN [◆] MERCURY 536003 (12.98/18.98)	NUMBER 1 20 Weeks At Number 1 Come On Over	219
2	3	FAITH HILL [▲] WARNER BROS. WRN (12.98/18.98)	Breathe	114
3	4	DIXIE CHICKS [▲] MONUMENT 68194/SONY (11.98 EQ/17.98)	Wide Open Spaces	207
4	6	WILLIE NELSON [▲] COLUMBIA 37542/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	58
5	5	JOHNNY CASH [▲] LEGACY/COLUMBIA 69739/SONY (12.98 EQ/11.98)	16 Biggest Hits	145
6	8	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	226
7	1	LEE GREENWOOD [▲] CAPITOL 98568 (11.98 CD)	American Patriot	20
8	7	WILLIE NELSON [▲] LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	175
9	12	HANK WILLIAMS JR. [▲] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	396
10	16	ALAN JACKSON [▲] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	325
11	14	GARTH BROOKS [▲] CAPITOL 97424 (11.98/26.98)	Double Live	165
12	10	TOBY KEITH [▲] DREAMWORKS 45000/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	115

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	13	PATSY CLINE [▲] MCA SPECIAL PRODUCTS 42026/MCA (2.98/5.98)	Heartaches	161
14	11	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	185
15	9	THE CHARLIE DANIELS BAND [▲] EPIC 85684/SONY (7.98 EQ/11.98)	A Decade Of Hits	592
16	15	TOBY KEITH [▲] MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	163
17	17	WILLIE NELSON [▲] LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	340
18	24	VARIOUS ARTISTS MADACY 1326 (13.98 CD)	The Best Of Country	55
19	19	CHARLIE DANIELS [▲] EPIC 64182/SONY (5.98 EQ/9.98)	Super Hits	343
20	19	TIM MCGRAW [▲] CURB 77659 (5.98/9.98)	Not A Moment Too Soon	351
21	20	ANNE MURRAY SBK 31158/CAPITOL (10.98/18.98)	The Best...So Far	23
22	—	LONESTAR [▲] BNA 67262/RLG (10.98/17.98)	Lonely Grill	133
23	21	THE JUDDS CURB 77655 (7.98/11.98)	Number One Hits	79
24	—	FAITH HILL [▲] WARNER BROS. 46790/WARN (11.98/17.98)	Faith	189
25	—	ALISON KRAUSS [▲] ROUNDER 610325 (10.98/17.98)	Now That I've Found You: A Collection	252

● 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 (Platino), ▲ Certification of 200,000 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.

JANUARY 26
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay
supplied by Broadcast Data Systems' radio
track service. 148 Country Stations are elec-
tronically monitored 24 hours a day, 7 days a
week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL					PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
1	1	1	NUMBER 1 WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	1	31	36	36	THAT'S JUST JESSIE L REYNOLDS (K DENNEY, K PHILLIPS, P J MATTHEWS)	Kevin Denney LYRIC STREET 164063	31
2	4	4	GOOD MORNING BEAUTIFUL W C RIMES (Z LYLE, T CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	2	32	35	33	INSIDE OUT M WRIGHT, T YEARWOOD (B ADAMS, G PETERS)	Trisha Yearwood Featuring Don Henley MCA NASHVILLE 172219	32
3	2	3	RUN T BROWN G STRAIT (T LANE, A SMITH)	George Strait MCA NASHVILLE 172221	2	33	34	34	I CRY B CHANCEY (M SELBY, T SILLERS)	Tammy Cochran EPIC ALBUM CUT	33
4	3	2	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A TIPPIN, M BRADLEY, B WATSON (K BEARD, C BEATHARD, A TIPPIN)	Aaron Tippin LYRIC STREET 164059	2	34	40	38	I'M NOT GONNA DO ANYTHING WITHOUT YOU K STEGALL (R VAN WARMER, R ALVES)	Mark Wills With Jamie O'Neal MERCURY ALBUMS CUT	34
5	7	7	WRAPPED UP IN YOU A REYNOLDS (W KIRKPATRICK)	Garth Brooks CAPITOL ALBUM CUT	5	35	38	40	JEZEBEL P WDRLEY, C WRIGHT (M HUMMOND, J DEMARCUS)	Chely Wright MCA NASHVILLE 172227	35
6	8	8	WRAPPED AROUND F ROGERS (B PAISLEY, C DUBOIS, K LOVELACE)	Brad Paisley ARISTA NASHVILLE 691103	6	36	42	44	SHE DOESN'T DANCE M MCGUINN, S DECKER (M MCGUINN, D FRIMMER, S DECKER)	Mark McGuinn VFR ALBUM CUT	36
7	6	6	I'M TRYIN' D HUFF (C WALLIN, J STEELE, A SMITH)	Trace Adkins CAPITOL 77667	6	37	44	42	WHEN YOU LIE NEXT TO ME HUFF (K COFFEY, T HARMON, J D MARTIN)	Kellie Coffey BNA ALBUM CUT	37
8	5	5	I WANNA TALK ABOUT ME J STROUD, T KEITH (B BRADDOCK)	Toby Keith DREAMWORKS 450874	1	38	39	43	DAYS OF AMERICA M D CLUTE, H PAULD, D ROBBINS (H PAULD, D ROBBINS, L T MILLER)	Blackhawk COLUMBIA ALBUM CUT	38
9	9	10	BRING ON THE RAIN B GALLIMORE, T MCGRAW (B MONTANA, H DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	9	39	37	37	EASY FOR ME TO SAY C BLACK (C BLACK, H NICHOLAS)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	27
10	11	11	THE LONG GOODBYE K BROOKS, R DUNN, M WRIGHT (P BRADY, R KEATING)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	10	40	43	45	HOMELAND K ROGERS, B MAHER, J MCKELL (K MILES, J SUNDRUD)	Kenny Rogers DREAMCATCHER ALBUM CUT	39
11	12	12	THE COWBOY IN ME B GALLIMORE, J STROUD, T MCGRAW (C WISEMAN, J STEELE, A ANDERSON)	Tim McGraw CURB ALBUM CUT	11	41	50	56	MODERN DAY BONNIE AND CLYDE B J WALKER, JR., T TRITT (W ALDRIDGE, J LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	41
12	15	17	JUST LET ME BE IN LOVE B J WALKER, JR. (T MARTIN, M NESLER, T SHAPIRO)	Tracy Byrd RCA 691106	12	42	46	48	GOD BLESS THE USA J CRUTCHFIELD, L GREENWOOD (L GREENWOOD)	Lee Greenwood MCA NASHVILLE/CAPITOL/CURB 73128	7
13	13	13	BLESSED M MCBRIDE, P WDRLEY (H LINDSEY, T VERGES, B JAMES)	Martina McBride RCA ALBUM CUT	13	43	48	50	GETTIN' BACK TO YOU D GIBSON (D DERN, D GIBSON, B DAVIS)	Daisy Dern MERCURY ALBUM CUT	43
14	14	16	SOME DAYS YOU GOTTA DANCE P WDRLEY, B CHANCEY (T JOHNSON, M MORGAN)	Dixie Chicks MONUMENT ALBUM CUT	14	44	56	—	THE ONE T BROWN, M WRIGHT (K MANN, B LEE)	Gary Allan MCA NASHVILLE ALBUM CUT	44
15	16	15	IN ANOTHER WORLD D CDD, L WILSON (T SHAPIRO, W WILSON, J YEARY)	Joe Diffie MONUMENT ALBUM CUT	13	45	49	51	HEATHER'S WALL B WATSON, P WDRLEY (R GILES, T NICHOLS, G GODDARD)	Ty Herndon EPIC ALBUM CUT	45
16	18	19	SAINTS & ANGELS S EVANS, P WDRLEY (V BANKS)	Sara Evans RCA 691107	16	46	41	41	JUST WHAT I DO C HOWARD (I DEAN, K BURNS)	Trick Pony WARNER BROS ALBUM CUT/WRN	46
17	10	9	RIDING WITH PRIVATE MALONE W NEWTON (T SHEPHERD, W NEWTON)	David Ball DUALTONE 01120	2	47	54	—	BEER RUN A REYNOLDS (K ANDERSON, K BLAZY, G DUCAS, A WILLIAMS, K WILLIAMS)	George Jones Duet With Garth Brooks BANDIT ALBUMS CUT/BNA	24
18	17	14	ONLY IN AMERICA K BROOKS, R DUNN, M WRIGHT (K BROOKS, D CDD, R ROGERS)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	1	48	51	55	DESIGNATED DRINKER K STEGALL (A JACKSON)	Alan Jackson Duet With George Strait ARISTA NASHVILLE ALBUM CUT	48
19	21	21	I'M MOVIN' ON M BRIGHT, M WILLIAMS (P WHITE, D V WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	19	49	51	55	GOD, FAMILY AND COUNTRY D S MILLER, C MORGAN (C MORGAN, C MORRIS, L MCDANIEL)	Craig Morgan BROKEN BOW ALBUM CUT	49
20	22	22	I BREATHE IN, I BREATHE OUT C LINDSEY (C CAGLE, J ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	20	50	52	53	OSAMA-YO' MAMA R STEVENS (R STEVENS, C W KALB, J R)	Ray Stevens CURB PROMO SINGLE	48
21	23	24	ALL OVER ME B BRADDOCK (B SHELTON, E T CONLEY, M PYLE)	Blake Shelton WARNER BROS 16724/WRN	21	51	53	54	THIS AIN'T NO RAG, IT'S A FLAG C DANIELS, P KELLY (C DANIELS)	The Charlie Daniels Band BLUE HAT PROMO SINGLE/AUDIUM	33
22	25	25	THAT'S WHEN I LOVE YOU B GALLIMORE, P VASSAR (P VASSAR, J WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	22	52	59	—	LOVE, WILL (THE PACKAGE) D MALDY (T RUSHLOW)	Tim Rushlow SCREAM ALBUM CUT	52
23	27	29	I ALWAYS LIKED THAT BEST P WDRLEY, T L JAMES (C THOMSON, T L JAMES, J KIMBALL)	Cyndi Thomson CAPITOL ALBUM CUT	23	HOT SHOT DEBUT					
24	26	26	DOES MY RING BURN YOUR FINGER FLUIDELL (B MILLER, J MILLER)	Lee Ann Womack MCA NASHVILLE 172220	24	53	54	54	MENDOCINO COUNTY LINE M SERLETIC (B TAUPIN, M SERLETIC)	Willie Nelson With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	53
25	28	27	WHAT IF SHE'S AN ANGEL J RITCHEY (B WAYNE)	Tommy Shane Steiner RCA ALBUM CUT	25	54	54	54	I COULD NEVER LOVE YOU ENOUGH L MEDICA (B MCCOMAS)	Brian McComas LYRIC STREET ALBUM CUT	54
26	32	32	YOUNG N WILSON, B CANNON, K CHESNEY (C WISEMAN, N SHERIDAN, S MCEWANI)	Kenny Chesney BNA ALBUM CUT	26	55	55	55	SWEET MUSIC MAN A KRAUSS (K ROGERS)	Reba MCA NASHVILLE ALBUM CUT	55
27	30	30	I SHOULD BE SLEEPING J KING, J STROUD (L DREW, S SMITH)	Emerson Drive DREAMWORKS ALBUM CUT	27	56	56	56	THE STAR SPANGLED BANNER D FOSTER (F S KEY)	Faith Hill WARNER BROS PROMO SINGLE/WRN	35
28	45	47	MY LIST J STROUD, T KEITH (T JAMES, R BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	28	57	57	57	KARMA B GALLIMORE (M GREEN, A MAYO)	Jessica Andrews DREAMWORKS 450859	57
29	31	31	I DON'T HAVE TO BE ME ('TIL MONDAY) R VAN HDY (S AZAR, J YOUNG, R C BANNON)	Steve Azar MERCURY ALBUM CUT	29	58	58	58	NOT A DAY GOES BY D HUFF (S DIAMOND, M DERRY)	Lonestar BNA ALBUM CUT	58
30	33	35	I DON'T WANT YOU TO GO P WDRLEY, C D JOHNSON (C D JOHNSON, T POLK)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	30	59	59	59	TRAVELIN' SOLDIER NOT LISTED (NOT LISTED)	Dixie Chicks NO LABEL DOWNLOAD TRACK	59
						60	60	60	THREE DAYS G LADANY (P GREEN, R FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL	60

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

JANUARY 26
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT & NUMBER/DISTRIBUTING LABEL				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	NUMBER 1 WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin 5 Weeks At Number 1	13	11	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines
2	3	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes	14	—	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney
3	2	GOD BLESS THE USA CURB 73128	Lee Greenwood	15	18	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas
4	4	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	16	14	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
5	5	GOD BLESS AMERICA CURB 73127	LeAnn Rimes	17	22	HOW DO YOU LIKE ME NOW?? DREAMWORKS 450932/INTERSCOPE	Toby Keith
6	7	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele	18	19	DIDN'T WE LOVE CURB 73126	Tamara Walker
7	8	HOW DO I LIVE CURB 73022	LeAnn Rimes	19	15	THE CHRISTMAS SHOES RCA 69110/RGL	3 Of Hearts
8	9	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill	20	—	WHAT I REALLY MEANT TO SAY CAPITOL 58387	Cyndi Thomson
9	6	CALL ME CLAUS/ZAT YOU SANTA CLAUS? CAPITOL 77669	Garth Brooks	21	24	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
10	13	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English	22	17	AUSTIN GIANT 16767/WRN	Blake Shelton
11	10	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers	23	20	POUR ME WARNER BROS. 16816/WRN	Trick Pony
12	12	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	Trick Pony	24	16	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	Lila McCann
				25	23	SIMPLE LIFE COLUMBIA 79541/SONY	Mary Chapin Carpenter

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

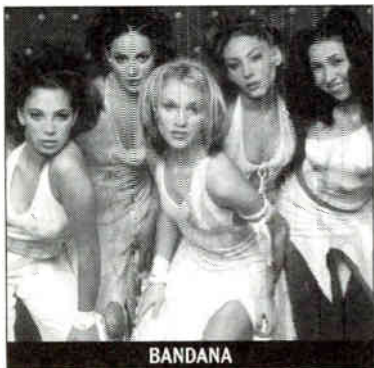
BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—While Argentina's political and economic crisis seems to worsen every week, a pop band born from a TV show has managed to experience such success and nationwide exposure that already there are plans to take the band to other Latin American countries.

It was inevitable that the *Popstars* phenomenon would go Latin. The series that blends the reality-TV format with a talent search for a young pop band originated in Australia almost two years ago. There, Bardot, a five-woman group, debuted at No. 1 with the single "Poison." In the ensuing months, such *Popstars* bands as Eden's Crush (which debuted at No. 1 on the *Billboard* Hot 100 Singles Sales chart and at No. 8 on The *Billboard* Hot 100 with "Get Over Yourself"), No Angels (No. 1 in Germany), and Hear'Say (No. 1 in the U.K.) have popped up in country after country.

The *Popstars* format was licensed in Argentina by RBG, a new entertainment group that has displayed a remarkable Midas touch. Last year, RBG began producing soap operas (including *Provócame* with Chayanne—see *América Latina*, page 41) and operating FM Radio Disney. But its results in

Argentina 'Popstars' Bandana Eye Wider Success



BANDANA

Argentina with *Popstars* have been truly impressive.

The TV show began Sept. 24, 2001, with scenes from Vélez

soccer stadium, where more than 3,000 girls signed in for a chance to sing, dance, and become stars. During the next two months, ratings soared to 19 points (2 million viewers), and the group Bandana was born. It was a dream come true for lucky winners Virginia, Lisa, Lourdes, Valeria, and Ivonne.

The trickle-down talent search was led by a jury that included BMG A&R director Afo Verde, who later produced Bandana's debut album. "It seemed specially interesting to give a chance to teenage girls in a country that gives no opportunities to youngsters," Verde says. The program's appeal was proved when the band's first live concert at the 3,200-seat Gran Rex sold out, most tickets being sold even before the final lineup was decided. And this was before the release of a single, although the song "Maldita Noche" became a hit thanks to the tryouts on the TV show.

Last December, BMG released Bandana's eponymous album, and 50,000 units simultaneously reached record stores and newsstands. The first single, "Guapas" (with an addictive chorus and polished videoclip), topped the radio charts, and four more shows were added at Gran Rex. By Christmas, sales had reached 140,000, and the album was certified triple-platinum.

Hugo Piombi, director of the music division at RBG, says Argentine record history has never seen such meteoric success. "We thought that sales would be really good but much slower," he says. "This proves that an artist that becomes a true success can overcome any economic crisis."

This year, amid a political crisis that witnessed five presidents in a two-week period and an economic slump that has attained the characteristics of a deep depression, Bandana has already sold out five more shows at Gran Rex and begun promotional visits to major Argentine cities.

RGB marketing director Paola Bieri is already preparing for *Popstars II* in March but is sure that Bandana now has a life of its own and will become a truly important act in the rest of Latin America. She says, "Nothing like this has ever occurred in Argentina."

With local success in its pocket, Bandana will now try to reach other countries. In Uruguay, the group already has a gold album. Piombi says that BMG Argentina president Roberto López and Verde are betting on them. "There are no similar teenage-girl pop bands," he says, "and the possibilities of exportation are endless. For these girls, the sky's the limit."

Latin Notas™



by Leila Cobo

ESTEFAN IN TROUBLE: Miami media have been abuzz after a Venezuelan actor filed for a petition for injunction for protection against **Emilio Estefan Jr.** and his bodyguard, **Antonio Almeida.** In his petition, filed Jan. 14 in Dade County, Florida, **Juan Carlos Díaz** states that Estefan hit him, threatened him, and made unwanted sexual advances, allegations Estefan and Almeida "categorically deny."

Díaz was denied a restraining order, and attorneys for Estefan were expected to file their own petition for a restraining order. Police reports indicate that Díaz had previously been warned for trespassing on Estefan's property. Both sides will be heard at a Jan. 28 hearing.

But as colorful as these tidbits may be, lost in the legal rigmarole was a far more interesting motion for a temporary injunction filed by Estefan last month, in which he asked that any songs written by **Kike Santander** be placed on hold until their contractual lawsuit is finalized. Santander filed suit against Estefan last year, seeking a termination of his exclusive songwriting and production deals and alleging breach of contract. Estefan countersued, also alleging breach of contract.

"Whatever he writes for the duration of the contract belongs to us as work for hire," says **Karen Stetson**, Estefan's attorney. "So until it is determined when the contract is legally over, we are asking that these songs be placed on hold, because if he treats them as if they were his and not ours, then we'll have suffered irreparable harm."

A court was expected to take initial arguments over the injunction Jan. 17. Santander's attorneys did not return calls for comment.

MOCK AROUND THE BLOCK: After launching in Miami last year, new indie label Mock & Roll now has offices in Los Angeles as well. Mock & Roll L.A. will handle the label's regional Mexican product and is helmed by **Rogelio Macín** (formerly of BMG and Universal).

The L.A. division's first release, by tropical Mexican band **Yaguarú**, is set for Jan. 28. "Within regional Mexican music, there are sub-genres that are not as well-identified by media or radio [in the U.S.]," Macín says. "They include tropical Mexican music, which has a very particular rhythm."

"Yaguarú is one of the most successful tropical Mexican bands in the Mexico City area," he adds, noting that the band sells an average of

200,000 copies per release.

Mock & Roll has licensed albums by **Yaguarú** and **Grupo Cañaveral** from Orfeon Records in Mexico for exposure in the U.S. "They're relatively unknown bands here," Mock & Roll president **Francisco Villanueva** says. "Our job is taking someone who we know sells in Mexico and working them here, because we see the possibility of achieving important sales as well."



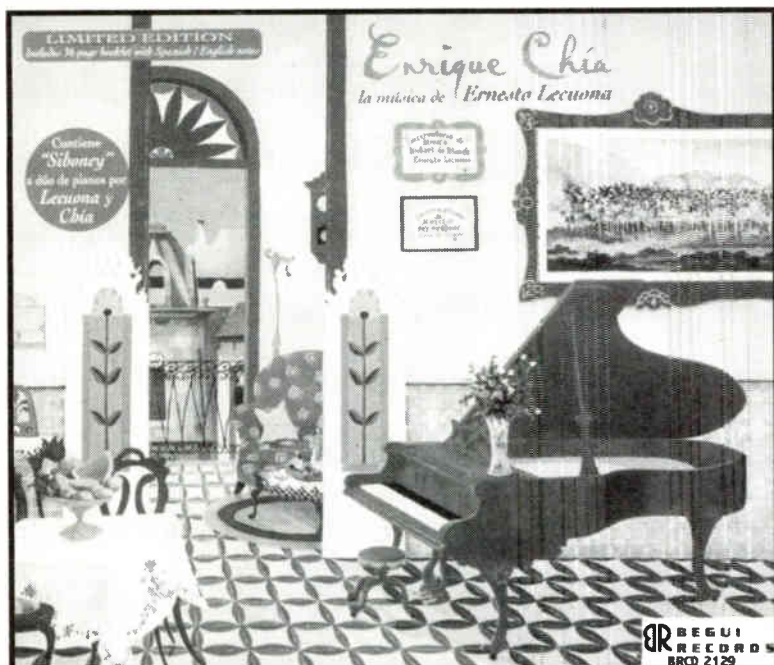
MACÍN

Those possibilities have increased exponentially with the launch of radio station KWIZ (96.7 FM, El Sonido) late last year in Los Angeles, which specializes in tropical Mexican music. Beyond that, Mock & Roll carries **El General**, whose album *El General Is Back* was recently certified for sales of more than 100,000 copies. Plans are under way to release the album in Mexico with Discos Azteca. The label has also released an album by rap/reggae act **Underground**, a longtime friend of El General's.

"We're a small company," Macín says, "and we're attacking niche markets—markets where there's a possibility of sales that aren't being attacked or exploited."

LEGAL NEWS: A judge from the U.S. District Court, Southern District of New York has dismissed a lawsuit filed last year against singer **Marc Anthony** for copyright infringement regarding his Latin-Grammy-winning song "I Need to Know." The track, written by Anthony and **Cory Rooney**, was recorded by Anthony in his English-language, eponymous debut. Plaintiff **Daniel Agren** sued Anthony and Rooney last year, alleging the song lifted words and lyrics from a 1989 song of the same name.

"From the onset of the case," Anthony's attorney **Orin Snyder** says, "Marc was insistent on fighting all the way and not paying a penny to settle the case."



Enrique Chia
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JANUARY 26 2002 Billboard HOT LATIN TRACKS

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	2	1	15	TANTITA PENA	Alejandro Fernandez	1
NUMBER 1						
2	6	5	4	COMO DUELE	Luis Miguel	2
GREATEST GAINER						
3	1	2	13	DEJAME ENTRAR	Carlos Vives	1
4	3	3	19	SUERTE	Shakira	1
5	4	4	24	NO ME CONOCES AUN	Palomo	3
6	5	7	19	HEROE	Enrique Iglesias	1
7	9	9	11	CELOS	Marc Anthony	7
8	8	8	25	COMO SE CURA UNA HERIDA	Jaci Velasquez	1
9	7	6	19	USTED SE ME LLEVO LA VIDA	Alexandre Pires	5
10	19	23	9	Y SOLO SE ME OCURRE AMARTE	Alejandro Sanz	10
11	11	13	10	LA AGARRO BAJANDO	Gilberto Santa Rosa	11
12	10	10	18	YO QUERIA	Cristian	6
13	15	22	12	EN LA MISMA CAMA	Liberacion	13
14	20	27	7	FLOR SIN RETONO	Charlie Zaa	14
15	12	14	17	ESTAS QUE TE PELAS	Intocable	12
16	22	12	14	INOCENTE POBRE AMIGO	Juan Gabriel	7
17	35	36	8	DIME	Jaime Camil	17
18	29	40	6	MIENTEME	Diga Tanon	18
19	13	11	14	VOLVERE JUNTO A TI	Laura Pausini	11
20	30	15	11	HUELO A SOLEDAD	Ana Gabriel	12
21	21	19	26	CADA VEZ TE EXTRANO MAS	Banda El Recodo	7
22	17	26	10	NO SE VIVIR SIN TI	Conjunto Primavera	17
23	14	16	13	PROMESAS	Los Tucanes De Tijuana	7
24	16	17	17	SE QUE ME VAS A DEJAR	Marco Antonio Solis	12
25	24	18	13	SALADO	Pepe Aguilar	14
26	37	43	3	COMO PUDISTE	Banda El Recodo	26
27	23	24	6	DE RAMA EN RAMA	Los Tigres Del Norte	23
28	28	21	14	EL PRIMER TONTO	Joan Sebastian	15
29	27	29	12	DE VERDAD	Alejandra Guzman	22
30	32	37	3	AGUANTALO AHI	Limi-t 21	30
31	33	34	7	PEQUENA AMANTE	El Poder Del Norte	31
32	39	35	8	SOLO A TU LADO QUIERO VIVIR	Jyve V	32
33	26	30	15	VAS A SUFRIR	Grupo Bryndis	26
34	25	31	9	TAN FACIL QUE HUBIERA SIDO	Vicente Fernandez	25
35	36	33	16	RESUMIENDO	Ricardo Montaner	11
36	38	41	14	SHHH	A.B. Quintanilla Y Los Kumbia Kings	23
37	40	39	16	UNA MUJER COMO TU	Los Rieleros Del Norte	21
38	31	28	9	QUE SERA DE TI	Melina Leon	29
39	31	28	9	SUFRIENDO A SOLAS	Lupillo Rivera	27
40	34	25	13	SI TU SUPIERAS	Los Temerarios	11
41	41	—	21	PENA DE AMOR	Puerto Rican Power	28
HOT SHOT DEBUT						
42	—	—	1	TAL VEZ, QUIZA	Paulina Rubio	42
43	50	45	5	POR TU PLACER	Frankie Negron	43
44	—	—	1	EL DUELO	La Ley	44
45	42	48	3	ME VOLVI A ACORDAR DE TI	Los Angeles De Charly	42
46	—	—	12	NADA	Juanes	18
47	43	47	8	TUS CARTAS	Cuisillos De Arturo Macias	43
48	47	32	8	PARA BIEN O PARA MAL	Pedro Fernandez	32
49	—	—	7	TE QUIERO MUCHO	El Coyote Y Su Banda Tierra Santa	49
50	—	—	20	TE HE PROMETIDO	El Original De La Sierra	28

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. **▲** Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. **▲** Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. **▲** Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

WEEK	LAST WEEK	TITLE	Artist	WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
4	—	COMO DUELE	LUIS MIGUEL	28	—	EL DUELO	LA LEY
1	—	DEJAME ENTRAR	CARLOS VIVES	24	—	QUE SERA DE TI	MELINA LEON
2	—	SUERTE	SHAKIRA	22	—	NADA	JUANES
3	—	HEROE	ENRIQUE IGLESIAS	21	—	CELOS	MARC ANTHONY
5	—	COMO SE CURA UNA HERIDA	JACI VELASQUEZ	20	—	TU CONVENCILA	LEY ALEJANDRO
6	—	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES	26	—	TE QUIERO COMER LA BOCA	LA MOSCA TSE TSE
10	—	Y SOLO SE ME OCURRE AMARTE	ALEJANDRO SANZ	—	—	TE AVISO, TE ANUNCIO (TANGO)	SHAKIRA
7	—	TANTITA PENA	ALEJANDRO FERNANDEZ	30	—	LA AGARRO BAJANDO	GILBERTO SANTA ROSA
8	—	YO QUERIA	CRISTIAN	27	—	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS
12	—	FLOR SIN RETONO	CHARLIE ZAA	37	—	DAMELA	LA SECTA ALLSTAR
9	—	VOLVERE JUNTO A TI	LAURA PAUSINI	31	—	COMO OLVIDAR	OLGA TANON
18	—	MIENTEME	OLGA TANON	32	—	ENTREGATE	SHALIM
13	—	DE VERDAD	ALEJANDRA GUZMAN	40	—	MEDLEY GRAN COMBO	FIEL A LA VEGA
11	—	O ME VOY O TE VAS	MARCO ANTONIO SOLIS	31	—	SI QUIERES	LOS TRI-O
17	—	SOLO A TU LADO QUIERO VIVIR	JYVE V	33	—	COMO TU	JAGUALES
14	—	RESUMIENDO	RICARDO MONTANER	36	—	COMO TE EXTRANO	PEDRO FERNANDEZ
19	—	INOCENTE POBRE AMIGO	JUAN GABRIEL	35	—	POR VOLVERTE A VER	ALEKS SYNTEK
23	—	DIME	JAIME CAMIL	—	—	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING
29	—	HUELO A SOLEDAD	ANA GABRIEL	—	—	AL REYES	LA LIVA
25	—	TAL VEZ, QUIZA	PAULINA RUBIO	40	—	AGUANTALO AHI	LIMI-T 21

TROPICAL/SALSA AIRPLAY

WEEK	LAST WEEK	TITLE	Artist	WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	—	CELOS	MARC ANTHONY	37	—	TE QUIERO COMER LA BOCA	LA MOSCA TSE TSE
2	—	LA AGARRO BAJANDO	GILBERTO SANTA ROSA	28	—	EL BAILE DEL GORILA	ORO SOLIDO
3	—	DEJAME ENTRAR	CARLOS VIVES	35	—	TE QUIERO IGUAL QUE AYER	MONCHY Y ALEXANDORA
4	—	AGUANTALO AHI	LIMI-T 21	39	—	TANTITA PENA	ALEJANDRO FERNANDEZ
7	—	COMO DUELE	LUIS MIGUEL	40	—	DIME	JAIME CAMIL
5	—	PENA DE AMOR	PUERTO RICAN POWER	—	—	DAMELA	LA SECTA ALLSTAR
8	—	POR TU PLACER	FRANKIE NEGRON	31	—	BOCA	GISSELLE
6	—	UN CHIN CHIN	CHARLIE CRUZ	23	—	FLOR SIN RETONO	CHARLIE ZAA
12	—	MIENTEME	OLGA TANON	—	—	EL DUELO	LA LEY
13	—	DAME UNA OPORTUNIDAD	JOSEPH FONSECA	29	—	HAY QUE EMPEZAR OTRA VEZ	CELIA CRUZ
11	—	HEROE	ENRIQUE IGLESIAS	25	—	VOLVERE JUNTO A TI	LAURA PAUSINI
9	—	COMERTE A BESOS	FRANKIE NEGRON	—	—	TAL VEZ, QUIZA	PAULINA RUBIO
15	—	SOLO A TU LADO QUIERO VIVIR	JYVE V	—	—	PARA	ISMAEL MIRANDA
20	—	DILE	SERGIO VARGAS	—	—	PARA NO VERTE MAS	LA MOSCA TSE TSE
26	—	TE AVISO, TE ANUNCIO (TANGO)	SHAKIRA	21	—	LLUVIA	ALEX BUENO
18	—	TOMA QUE TOMA	CONCHI CRTYES	—	—	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING
10	—	SUERTE	SHAKIRA	18	—	A CAMBIO DE QUE	HUEY DUNBAR
17	—	HUELLAS	LA LINEA	—	—	SIN TI	OARLYN Y LOS HEREDEROS
27	—	Y SOLO SE ME OCURRE AMARTE	ALEJANDRO SANZ	—	—	TE LO PIDO SENOR	TITO ROJAS
30	—	MEDLEY GRAN COMBO	FIEL A LA VEGA	38	—	SEÑORITA A MI ME GUSTA SU STYLE	RABANES

REGIONAL MEXICAN AIRPLAY

WEEK	LAST WEEK	TITLE	Artist	WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	—	NO ME CONOCES AUN	PALOMO	18	—	SI TU SUPIERAS	LOS TEMERARIOS
4	—	EN LA MISMA CAMA	LIBERACION	22	—	TUS CARTAS	CUISILLOS DE ARTURO MACIAS
2	—	ESTAS QUE TE PELAS	INTOCABLE	24	—	ME VOLVI A ACORDAR DE TI	LOS ANGELES DE CHARLY
5	—	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA	29	—	TE QUIERO MUCHO	EL COYTE Y SU BANDA TIERRA SANTA
6	—	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO	30	—	1-2-3	IMAN
3	—	PROMESAS	LOS TUCANES DE TIJUANA	27	—	HUELO A SOLEDAD	ANA GABRIEL
19	—	COMO PUDISTE	BANDA EL RECODO	20	—	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS
9	—	SALADO	PEPE AGUILAR	31	—	PARA BIEN O PARA MAL	PEDRO FERNANDEZ
7	—	DE RAMA EN RAMA	LOS TIGRES DEL NORTE	28	—	EL ABANDONADO	JUAN RIVERA
13	—	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA	23	—	DERECHO A LA VIDA	CONJUNTO PRIMAVERA
11	—	EL PRIMER TONTO	JOAN SEBASTIAN	36	—	INOCENTE POBRE AMIGO	JUAN GABRIEL
12	—	PEQUENA AMANTE	EL PODER DEL NORTE	—	—	TU RECUERDO Y YO	LUPILLO RIVERA
8	—	DESPRECIADO	LUPILLO RIVERA	34	—	BESAME MORENITA	ADAN CHALINO SANCHEZ
14	—	VAS A SUFRIR	GRUPO BRYNDIS	32	—	MONEDA SIN VALOR	LOS INVASORES DE NUEVO LEON
17	—	TANTITA PENA	ALEJANDRO FERNANDEZ	—	—	MI FANTASIA	LOS TIGRES DEL NORTE
10	—	TAN FACIL QUE HUBIERA SIDO	VICENTE FERNANDEZ	38	—	NO PUEDE VIVIR SIN TI	GRUPO MOJADO
21	—	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE	39	—	AQUI ESTOY YO	ROGELIO MARTINEZ
25	—	SHHH	A.B. QUINTANILLA Y LOS KUMBIA KINGS	—	—	POR QUE TUO QUE SER	EL PODER DEL NORTE
14	—	SUFRIENDO A SOLAS	LUPILLO RIVERA	33	—	LLUVIA	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
16	—	Y LLEGASTE TU	BANDA EL RECODO	35	—	ME VAS A EXTRANAR	PEPE AGUILAR

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

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	1	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11 98 EQ/17 98)	Libre	1
2	2	2	2	LUIS MIGUEL WARNER LATINA 41572 (11 98/17 98)	Mis Romances	2
3	3	3	3	CARLOS VIVES EMI LATIN 35956 (9 98/15 98)	Dejame Entrar	1
4	4	4	4	ALEJANDRO SANZ WARNER LATINA 41541 (10 98/17 98)	MTV Unplugged	4
5	5	5	5	LUPILLO RIVERA SONY DISCOS 84648 (10 98 EQ/16 98)	Sufriendo A Solas	3
6	6	8	6	JOAN SEBASTIAN MUSART 12524/BALBOA (17 98/13 98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
7	9	7	7	ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10 98 EQ/16 98)	Origenes	2
8	7	10	8	PAULINA RUBIO UNIVERSAL LATINO 543319 (10 98/16 98)	Paulina	1
9	8	6	9	GIPSY KINGS NONESUCH 79542/AG (11 98/16 98)	Somos Gitanos	3
10	12	14	10	EL PODER DEL NORTE DISA 727018 (8 98/13 98)	El Autentiko Y Unico En Vivo	7
11	13	11	11	LAURA PAUSINI WARNER LATINA 41070 (10 98/16 98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	11
12	11	23	12	EL CHICHICUILOTE LIDERES 950220 (7 98/13 98)	Moviendo Las Plumas	11
13	15	17	13	LOS ANGELES AZULES DISA 727014 (8 98/13 98)	Historia Musical	2
14	10	9	14	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9 98 EQ/16 98)	De Un Solo Sentimiento	9
15	16	15	15	VICENTE FERNANDEZ SONY DISCOS 84185 (10 98 EQ/16 98)	Historia De Un Idolito Vol. 1	1
16	18	16	16	LA LEY WEA ROCK 40949/WARNER LATINA (10 98/16 98)	MTV Unplugged	13
17	17	12	17	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9 98/14 98)	Shhh!	1
18	14	13	18	LOS TEMERARIOS FONOVISA 6129 (10 98/12 98)	Baladas Rancheras	3
19	45	48	19	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10 98/15 98)	Soy	19
20	19	22	20	GRUPO BRYNDIS DISA 727012 (8 98/13 98)	Historia Musical Romantica	1
21	31	25	21	CRISTIAN ARIOLA 85324/BMG LATIN (10 98/15 98)	Azul	2
22	33	44	22	ALEXANDRE PIRES ARIOLA 87893/BMG LATIN (14 98 CD)	Alexandre Pires	22
23	20	30	23	LIBERACION DISA 727017 (8 98/13 98)	Ahora Y Siempre	9
24	28	42	24	VARIOUS ARTISTS EMI LATIN 36346 (10 98/17 98)	Radio Hits...Es Musica	24
25	23	19	25	SHAKIRA SONY DISCOS 83775 (10 98 EQ/16 98)	MTV Unplugged	1
26	29	31	26	LOS TIGRES DEL NORTE FONOVISA 6145 (8 98/12 98)	Uniendo Fronteras	1
27	38	32	27	MANU CHAO RADIO BEMA 10321/VIRGIN (17 98 CD)	Proxima Estacion...Esperanza	8
28	25	28	28	LOS ANGELES DE CHARLY FONOVISA 6154 (8 98/12 98)	Te Voy A Enamorar	1
29	26	24	29	LUPILLO RIVERA SONY DISCOS 84276 (8 98 EQ/13 98)	Despreciado	1
30	27	27	30	JACI VELASQUEZ SONY DISCOS 84289 (10 98 EQ/16 98)	Mi Corazon	7
31	37	50	31	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 1	27
32	68	—	32	VARIOUS ARTISTS MOCK & ROLL 190322/LIDI RES (8 98/14 98)	Solo Exitos Underground	32
33	47	29	33	LITO & POLACO APONTE 1272 (8 98/13 98)	Mundo Frio	29
34	41	52	34	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8 98/13 98)	Soy Lo Prohibido	15
35	49	71	35	MASTER JOE APONTE 1262 (8 98/13 98)	Franco Tiradores 2	35
36	34	43	36	LOS HURACANES DEL NORTE FONOVISA 6156 (8 98/12 98)	Mensaje De Oro	14
37	24	18	37	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10 98 EQ/16 98)	Bachata Hits	18
38	53	41	38	ANA GABRIEL SONY DISCOS 84636 (9 98 EQ/16 98)	Huelo A Soledad	26
39	43	36	39	MARCO ANTONIO SOLIS FONOVISA 0527 (10 98/16 98)	Mas De Mi Alma	1
40	30	26	40	THALIA EMI LATIN 34722 (8 98/14 98)	Thalia Con Banda-Grandes Exitos	2
41	36	35	41	GRUPO BRYNDIS DISA 727016 (8 98/13 98)	En El Idioma Del Amor	1
42	60	70	42	LOS BUKIS FONOVISA 6166 (8 98/12 98)	Greatest Hits	42
43	40	49	43	PALOMO DISA 720032 (6 98/10 98)	Fuerza Musical	9
44	42	37	44	JUAN GABRIEL ARIOLA 98777/BMG LATIN (11 98/16 98)	Por Los Siglos	21
45	22	20	45	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10 98 EQ/16 98)	Merengue Hits	20
46	21	21	46	KING AFRICA MELODY 6142/FONOVISA (8 98/12 98)	Pachanga	16
47	—	—	47	EL VACILON DE LA MANANA J&N 50024/SONY DISCOS (11 98 EQ CD)	Tortilla Party	47
48	64	73	48	VARIOUS ARTISTS MAVERICK MUSICA 89116/WARNER LATINA (11 98/18 98)	Platinum Rhythm	42
49	57	51	49	PEPE AGUILAR MUSART 2503/BALBOA (8 98/12 98)	Lo Mejor De Nosotros	10

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
50	52	58	50	JESSIE MORALES UNIVISION 310024 (9 98/13 98)	El Original De La Sierra-16 Super Exitos	6
51	—	—	51	VARIOUS ARTISTS FONOVISA 6170 (8 98 EQ/12 98)	Premios Que Buena 2001	51
52	54	63	52	MICHAEL SALGADO SONY DISCOS 84630 (8 98 EQ/13 98)	Sangre De Rey	26
53	61	46	53	JESSIE MORALES UNIVISION 310034 (9 98/13 98)	El Original De La Sierra: Loco	10
54	48	33	54	LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15 96 CD)	Siempre En Mi Mente	7
55	39	40	55	RICARDO MONTANER WARNER LATINA 86821 (10 98/15 98)	Sueno Repetido	16
56	62	53	56	SELENA EMI LATIN 32119 (10 98/17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
57	—	—	57	IMAN UNIVISION 310035 (9 98/13 98)	Atrayendo Corazones	57
58	63	—	58	JOAN SEBASTIAN MUSART 2298/BALBOA (10 98/16 98)	Secreto De Amor	5
59	51	38	59	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10 98 EQ/16 98)	Salsa Hits	38
60	58	39	60	OZOMATLI INTERSCOPE 493116 (12 98/18 98)	Embrace The Chaos	1
61	—	—	61	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8 96/14 98)	En Vivo...El Hombre Y Su Musica	13
62	—	—	62	GIPSY KINGS NONESUCH 79541/AG (16 98/24 98)	Volare! The Very Best Of The Gipsy Kings	3
63	44	75	63	AZUL AZUL SONY DISCOS 84180 (10 98 EQ/16 98)	El Sapo	3
64	72	65	64	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 2	39
65	65	61	65	MARCO ANTONIO SOLIS FONOVISA 528 (10 98/16 98)	En Concierto Vol. 2	27
66	56	—	66	VARIOUS ARTISTS LIDERES 95020 (8 98/14 98)	Todo Exitos De Hip Hop Vol. 2	56
67	—	—	67	INTOCABLE EMI LATIN 31412 (8 98/12 98)	Es Para Ti	3
68	—	—	68	LOS RAZOS ARIOLA 89296/BMG LATIN (9 98/12 98)	Con El Polvo Hasta La Muerte	23
69	—	—	69	VARIOUS ARTISTS DISA 72002 (9 98 CD)	Siempre Romanticos	45
70	55	55	70	OLGA TANON WARNER LATINA 89180 (10 98/16 98)	Yo Por Ti	4
71	70	56	71	VARIOUS ARTISTS FONOVISA 6137 (8 98/12 98)	El Mas Grande Homenaje A Los Tigres Del Norte	29
72	—	—	72	INTOCABLE EMI LATIN 31412 (8 98/12 98)	14 Grandes Exitos	15
73	59	57	73	CHRISTINA AGUILERA RCA 69328/BMG LATIN (10 98/16 98)	Mi Reflejo	1
74	66	59	74	VICENTE FERNANDEZ SONY DISCOS 84445 (10 98 EQ/15 98)	Mas Con El Numero Uno	3
75	—	—	75	RICKY MARTIN SONY DISCOS 84300 (11 98 EQ/18 98)	La Historia	1

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	3 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERES)
5 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	5 EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	5 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
6 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	6 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	6 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
7 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	7 OLGA TANON YO POR TI (WARNER LATINA)	7 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
8 LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	8 LIMI-T 21 CALLE SABOR ESQUINA AMDR (EMI LATIN)	8 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
9 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 LIBERACION AHORA Y SIEMPRE (DISA)
10 ALEJANDRA GUZMAN SOY (RCA/BMG LATIN)	10 FULANITO AMERICANIZADO (CUTTING)	10 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
11 CRISTIAN AZUL (ARIOLA/BMG LATIN)	11 CISELLE 8 (ARIOLA/BMG LATIN)	11 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
12 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	12 VARIOUS ARTISTS BACHATA HITS 2001 (J&N/SONY DISCOS)	12 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
13 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	13 INDIA THE BEST (RMM)	13 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
14 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	14 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	14 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
15 MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA/VIRGIN)	15 JOSEPH FONSECA JOSEPH FONSECA (KAREN/UNIVERSAL LATINO)	15 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
16 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	16 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	16 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
17 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND (MOCK & ROLL/LIDERES)	17 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	17 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
18 LITO & POLACO MUNDO FRIO (APONTE)	18 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WARNER LATINA)	18 LOS BUKIS GREATEST HITS (FONOVISA)
19 MASTER JOE FRANCO TIRADORES 2 (APONTE)	19 VARIOUS ARTISTS 2002 AÑO DE EXITOS: SALSA (UNIVERSAL LATINO)	19 PALOMO FUERZA MUSICAL (DISA)
20 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	20 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	20 PEPE AGUILAR LO MEJOR DE NOSOTROS (MUSART/BALBOA)

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 based 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 (Gold), ▲ Certification of 200,000 units (Platinum), ◆ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.

Stage Is Set For Viña Del Mar

BY SERGIO FORTUÑO

SANTIAGO, Chile—A mix of new and old faces will take the stage Feb. 20-25 in the Festival de Viña del Mar, Chile's largest musical event. Conceived originally to complement its international and folk contests, the non-competitive portion of the show has evolved to become the mainstay of the festival.

This is partly as a result of the peculiar role played by the audience, which is known in Viña as "El Monstruo" (The Monster) because of the enthusiastic way in which people express their appreciation of performers: either booing them without restraint if they're not pleased or awarding them with the Gaviota trophies if they like what they see and hear.

Old acquaintances of this audience will be back in the Quinta Vergara, a traditional estate in downtown Viña del Mar, where the festival is held every summer. The Mexican singer Juan

Gabriel (who will sing Feb. 23) will perform in Viña for the fifth time in six years. Also from Mexico, Cristián Castro will perform Feb. 20 at the festival for the second time since his first appearance in



February 2000. From Puerto Rico, Chayanne (playing Feb. 24) is another Viña veteran to return to the event.

Chilean groups that have been invited include La Ley and pop-folk group Illapu, both of which feature several Viña appearances on their résumés. Both will appear onstage Feb. 22, a day devoted exclusively to Chilean musicians.

The festival will be a first for Javiera y Los Imposibles, a rock-pop band that was one of Chile's most successful acts last year thanks to its

album *AM*, a collection of covers of classic ballads originally sung by such artists as Franco Simone, Roberto Carlos, Gianni Bella, and Ricardo Cocciante. Another noteworthy appearance will be by progressive folk-rock act Las Jaivas (Feb. 24).

On a more commercial level, also confirmed are tropical sensations Nietos del Futuro and Chocolate (of the hit "Mayonesa"), as well as female group As Meninas. These shows are scheduled for Feb. 20.

On closing night, Argentine singer/songwriter Fito Paéz and British veteran Rod Stewart will have their Viña debuts.

Possibly the best-known music festival in Latin America, Viña del Mar has also become a driving sales force both in the Southern Hemisphere and in the U.S. Last year, the festival was critical to the regional success of Pedro Fernández and his hit single "Yo No Fui."

Carlos Re-Takes His Throne

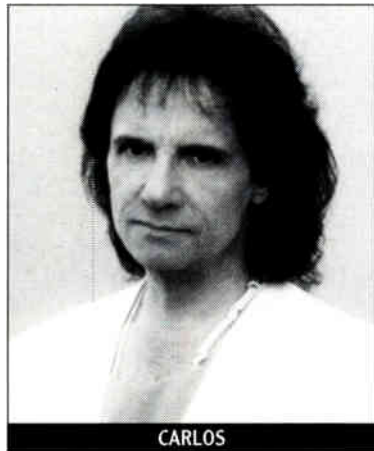
BY TOM GOMES

SAO PAULO, Brazil—It was a long wait. Recorded in Rio de Janeiro in May 2001, Roberto Carlos' album *Acústico MTV* (Sony Music) hit stores Dec. 14, 2001, and is now topping sales charts in this country. But the eight months between the recording and the album release were filled with doubt and dispute. Doubt about the release date and dispute involving two TV networks, Globo and MTV, both claiming ex-

clusive rights to the broadcasting of the TV special.

Without radical changes in Carlos' profile, *Acústico MTV*—which features his biggest hits 'unplugged'—gives his musical recipe a fresh air. Indeed, Carlos is happy enough playing unplugged that he has incorporated the format in sections of his current *Amor Sem Limite* tour.

"I intend to prepare an unplugged tour, but I don't know yet when it will come true—perhaps after April



CARLOS

2002," Carlos says. Although Carlos' album carries the MTV name, the network has been unable to air the special because Carlos has an exclusive contract with Globo Television.

"MTV is very proud of being associated with an album that will surely be a hit and will help bring Roberto's music to younger audiences," says José Wilson Fonseca, MTV Brazil marketing director. "I believe we all win with this."

The delay in the album release, though, had to do with Carlos himself, who fiddled with the master for months. "I thought it was easier to record an unplugged album, but some difficulties turned up," he says. "In a studio, we have a lot of resources. You can re-record the voices [and] the instruments, which makes the editing process easier. But editing a live recording is a lot more complicated, because it is impossible to reproduce the same emotion."

Acústico MTV, recorded with Carlos' longtime musicians, also includes guest artists Milton Guedes, Samuel Rosa (from pop band Skank), and Toni Belloto (from rock band Titas).

América Latina...

In Puerto Rico: Latin rock band La Secta played Jan. 12 at a packed Coliseo Roberto Clemente. The two-hour show included guest appearances by Cheo Feliciano and Cultura Profética. The 7,000 tickets available for the show were sold out four days in advance, underlining Latin rock's growing following on the island.

RANDY LUNA

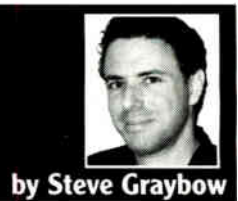
In Panama: Argentine singer/songwriter Fito Paéz will play his first performance in Panama Jan. 29. It will be part of the Latin American tour from which he'll record a live album featuring his material as well as that of Luis Alberto Spinetta, Charly García, and Caetano Veloso. The movie *Vidas Privadas*, Paéz's foray into film directing, will also be released worldwide this year. . . . Radio station Power 96.7, which aired rock and pop, changed format mid-December. The new station is called Zeta 96.7 FM, and its programming core will be mostly tropical music and reggae, as well as some pop. The station, which is still in transition, is headed by Ramón Bustamante.

ANASTACIO PUERTAS CAICEDO

In Argentina: Concert promoter Fénix Entertainment announced that Latin star Chayanne will visit Argentina March 2 to promote his album *Simplemente*. He will also perform at the 30,000-seat Ferrocarril Oeste stadium on the first stop of what will be a nationwide tour. Although his Argentine fans enjoyed last year's soap *Provócame*, Chayanne has not sung live since a successful 1999 tour that included four sellout shows at Luna Park arena and a soccer stadium.

MARCELO FERNANDEZ BITAR

Jazz Notes™



by Steve Graybow

MAPLE SYRUP, MOUNTAINS, AND JAZZ: Like the free jazz that is his label's calling card, Boxholder Records founder Lou Kannenstine is operating fast, furious, and in the moment. Rather than taking the usual route of putting out a few releases each year in an effort to slowly build up a catalog, the Burlington, Vt.-based Boxholder has released 20 CDs in just two years of existence, with at least 10 more expected in 2002.

"I sort of waltzed into this venture without too much forethought," Kannenstine explains, "and it just snowballed. The bottom line is that I wanted to establish the label fairly quickly, and the best way to do that was to develop a catalog, create word-of-mouth excitement, and secure good distribution." (Boxholder is distributed by North Country.)

Encouraged by his son to get into the music business, the former book publisher formed Boxholder in 1999 to assist bassist William Parker and poet David Budbill in distributing their joint project, *Zen Mountains/Zen Streets*. The album was to set a precedent for the stream-of-consciousness music that defines the label. Kannenstine says, "For the most part, I am dedicated to releasing music that you would not find on a major label."

The closest Boxholder has been to traditional, straight-ahead jazz came in October of last year, with the release of *The Cosmosamatics*, an eponymous post-bop project by saxophonist Sonny Simmons, tenor Michael Marcus, drummer Jay Rosen, and bassist Parker, with a guest appearance by saxophonist James Carter. At the opposite end of the spectrum is *Emancipation Suite #1* (Feb. 12), by keyboardist Alan Silva, saxophonist Kidd Jordan, and Parker. Recorded live at the 1999 Vision Festival in New York City, the sprawling 50-minute piece—which features Silva approximating an entire orchestra on his synthesizer—can be likened to a well-structured melée, as Silva creates dense orchestrations behind Jordan's dissonant lines, and Parker alternately holds down the bottom and jumps into the fray to trade solos.

In addition, 2002 will see the release of a live project from the Noah Howard Quartet, a live solo piano set from Bobby Few (recorded at last year's Vision Festival), a quartet date from guitarist (and journalist) Eugene Chadbourne featuring the late country rocker

Doug Sahn, a duet date from Joe Giardullo and Sangeeta Michael Berardi, a live set from the Avram Fefer Trio, a 1997 live date from Borah Bergman and the late Thomas Chapin, a live set from Bill Cole's Untempered Ensemble, a duo project from Chadbourne and pedal steel guitarist Susan Alcorn, a reissue of a 1985 date by Joe McPhee and the Bill Smith Ensemble, and a second date from the Cosmosamatics.

Although a dedicated Boxholder Web site remains a project that Kannenstine hopes will come to fruition in 2002, all of the label's releases can

BOXHOLDER RECORDS

be found at independent retailer Drimala Records' site, drimala.com.

"I have always been interested in music that takes you somewhere you have never been before," Kannenstine says. "Most people tend to shy away from anything that is not at least remotely familiar, but I am drawn to it. I want to see this music recorded and documented, so that it can be preserved."

While Boxholder's releases are targeted toward a small, niche audience, Kannenstine says that appreciation for free jazz has been growing, particularly among college students. "I get a lot of inquiries from students, who maybe have heard one recording by William Parker and are searching for more."

Kannenstine says that the location of his home base in Burlington—miles from avant-garde jazz epicenter of downtown New York City—is not a hindrance, because "with communications today being what they are, you can always be in touch with anyone." Further, he says that with the creation of a new performance space at Burlington's Flynn Theatre and with a growing list of artists performing at Brattleboro's Vermont Jazz Center, recently there has been more live jazz heard in his home state than there had been in many years.

Despite the uncompromising nature of Boxholder's releases, 63-year-old Kannenstine says that—to the surprise of most people who know him—he remains a fan of the traditional, mainstream jazz that captured his imagination as a youth. "It's all good music to me," he says, "but as a record label, it makes sense to specialize. I want to release music that you can't find anywhere else."

Goldsen's Friends Help Keep Indie Criterion Alive And Well

BY JIM BESSMAN

NEW YORK—"I always felt that an indie music publisher had to have some kind of gimmick to make it," says Michael "Mickey" Goldsen, CEO of Criterion Music. He evidently found one. Pushing 90 (the milestone birthday is in September), the publishing veteran is one of the very few who started out with his own company and still has it.

And he plays tennis every morning to boot. "I'm still active in hustling songs," Goldsen adds hastily. He founded Criterion in 1950 with a big assist from former business partner Johnny Mercer. He built it with pop hits sung by the likes of Frank Sinatra and Tony Bennett and a heavy emphasis on such Pacific-island music as Don Ho's '60s Hawaiian pop crossover hit "Tiny Bubbles," as well as jazz by artists including Charlie Parker and Gerry Mulligan.

But Criterion also scored in the '60s with songwriter/producer legend Lee Hazlewood, and it later published some of contemporary

country music's top writers, including Lyle Lovett, Rodney Crowell, and Rosanne Cash. More recent company credits include "I Can Love You Like That" from lyricist Marybeth Derry, which was a country hit for John Michael Montgomery and a pop hit for All-4-One; "When You Love," another Derry co-write sung by Sinéad O'Connor on the *Rugrats in Paris* soundtrack; and Destiny's Child's "Independent Women Part I," which included a sample of "Mr. Peabody's Theme" from Criterion's "The Adventures of Rocky and Bullwinkle" TV series score.

A WINNING GIMMICK

Goldsen's "gimmick," he explains, was to have an artist or songwriter with whom to go into business—namely Mercer, who in 1943 owned Capitol Records with retailer Glenn Wallichs and songwriter Buddy DeSylva. Goldsen, who had previously spent four years with Leeds Music, became president that year of Capitol's publishing arm, Capitol Songs.

"We had a good run, because Mercer was bringing in songs like 'Dream,' and Peggy Lee had 'Mañana' and 'It's a Good Day,'" continues Goldsen, who still holds the rights to these tunes. (He holds them for "Dream" for the world outside the U.S.) "And we had access to a lot of people at Capitol Records, so we were able to build up a catalog with great talent."

But Capitol Songs was put on

hold when Capitol Records went public in 1948. Consequently, the label opened two new publishing houses—Ardmore and Beechwood—and Goldsen was made VP of Capitol Records in charge of copyrights, including the newly acquired Mercer hit, "Autumn Leaves."

"At the time we had Bozo the Clown on records, and I was in charge of licensing and merchandising it," Goldsen says. "So we had Bozos all

a Brooklyn [N.Y.] boy who'd never been there. And I was able to service pictures like *Mister Roberts* and *From Here to Eternity* and was hired as music consultant in 1962 for *Mutiny on the Bounty* with Marlon Brando."

MAKING CONNECTIONS

Having once worked as a booking agent at Mills Music, Goldsen had made other industry connections, including Billy Shaw, a former agent who went on to manage Charlie Parker. "I was able to pick up 55 Charlie Parker songs through him, and [I] also acquired jazz songs by Gerry Mulligan and Dizzy Gillespie, and Charlie Barnet's catalog, which includes hits like 'Skyliner' and 'Redskin Rhumba.'"

In 1964, Goldsen hooked up with Duane Eddy collaborator Hazlewood and in short order published Hazlewood's many hits for Nancy Sinatra, including "These Boots Are Made for Walkin'."

Now Criterion's president, Goldsen's son Bo Goldsen came aboard after graduating from college in 1972. Bo—who is married to Derry—eventually "developed his little niche," his father notes, with such country writers as Lovett, Crowell, Cash, and (more recently) Jenny Yates, whose songs have been cut by Garth Brooks. Bo Goldsen also signed Kami Lyle, the acclaimed Nashville-based jazz-inflected singer/songwriter.

"We've been averaging 150 mechanical licenses a month the last few years," Goldsen says, noting Trisha Yearwood's recent cover of Cash's classic "Seven Year Ache" and George Strait's version of Crowell's "Stars on the Water." "So we're a very healthy indie that's trying to make it against incredible odds."

What is not working in the independent's favor, Goldsen notes, is the prevalence since the '70s of split copyrights and competing with the big-money signing power of the majors. "We have to find unknown writers without any kind of track record and work with them," Goldsen says. But he lauds the support of organizations like the National Music Publishers Assn. and the Harry Fox Agency, and he is rightfully satisfied with his current position.

"I'll put it this way: I have 5,000 copyrights [and] Warner Bros. has 1,000,000—but business goes up every year," Goldsen says. "There's the old story about the guy who gets hit by a car and gets put in an ambulance, and they ask, 'Are you comfortable?' and he answers, 'I make a living.' What can I tell you?"



A Tasty Gathering. Mickey Goldsen published Dinah Shore's 1947 hit "Shoo Fly Pie and Apple Pan Dowdy." Pictured with pies, from left, are movie star George Montgomery, who was married to Shore; Goldsen; Shore; and top Hollywood DJ Gene Norman, now owner of GNP/Crescendo Records.

over America, but I was so involved in clowns that I was neglecting my publishing. So Glenn was gracious enough to arrange for Buddy and Johnny to sell me their shares [in Capitol Songs] with his for a modest fee, and in 1950 I became sole owner of Capitol Songs and our BMI firm Atlantic Music. I left them Ardmore and Beechwood with 'Autumn Leaves' and went into business for myself."

Goldsen realized immediately how tough it would be. "I didn't get invited to parties any more, because I wasn't at Capitol Records," he recalls. "But I had a lot of friends in the business and was able to build catalog with other songs of Mercer's, like 'When the World Was Young.'"

Goldsen, who started out in 1934 as a bookkeeper with the lyric magazine *Song Hits*, changed Capitol Songs' name to Michael H. Goldsen Inc. and established ASCAP affiliate Criterion Music as its key company. (It also retained Atlantic Music.) It was named after the Criterion Theater on Broadway in New York City, much as Capitol had taken its name from a theater. (Ardmore and Beechwood were named after two streets in Los Angeles.)

"Through the years, I developed a liking for island music—Hawaiian, Tahitian, Samoan, and songs from every other Pacific island," Goldsen says. "I had the two biggest Hawaiian songs: 'Tiny Bubbles' and 'Pearly Shells'—both written by Leon Pober,

Words & Music™

by Jim Bessman

CORVETTE ON THE TRACKS: Acclaimed New York City band **Mary Lee's Corvette** has released a live CD, *Blood on the Tracks*, recorded last year at SoHo club Arlene's Grocery. As the gig was part of the club's "Classic Album Night" series, the disc contains the band's full concert transcription of the truly classic 1975 **Bob Dylan** album, from which, it turns out, the group actually borrowed when it started playing in the early '90s.

"It's one of my favorite albums of all time," says **Mary Lee Kortes**, the band's singer/guitarist/songwriter, "mainly because of the song 'Buckets of Rain': We've been doing it since we first started performing at [now-defunct singer/songwriter showcase club] Sin-e in the East Village. The lyrics stretch from the per-



KORTES

sonal/spiritual—I've been meek and high as an oak—to the direct, physical one-on-one with someone else—I like the way that you move your hips.' That encompasses just about everything any of us could care about and really pulled me in."

But all of the album's songs "ring true in some way," Kortes notes. "They hook you somewhere on an unconscious emotional level—like great music does. It becomes part of your nervous system and your own personal history."

So Kortes was understandably elated when Arlene's Grocery innocently asked if her band would perform *Blood on the Tracks*. "They didn't know it was one of my favorites," she explains. "But then I got really scared as I listened to the record, because I suddenly realized I didn't know quite as many songs by heart as I thought. So I started to panic and almost canceled twice."

One rehearsal was apparently all that was needed. "It wound up being a fantastic, religious experience," Kortes exults. "To have those words pass through my lips, and to sing all

those songs back-to-back really late on a rainy Sunday night to a totally jammed room that was like a hungry crowd waiting to be fed... it was just such an honor."

Kortes wanted to make the experience "more permanent" by releasing the concert CD on her own Leonora Records label. "It's getting talked about and reviewed on all the Dylan sites," says Kortes, who's been flooded with e-mails. The CD sold 25 copies in the first three days of its availability on both the label's and her band's Web site.

Incidentally, Leonora released Mary Lee's Corvette's 1997 eponymous debut CD. The 1999 follow-up, *True Lovers of Adventure* (Wild Pitch), crowned this critic's top 10 list that year (*Billboard*, Dec. 25, 1999). Currently unsigned, Magda Lane Music (ASCAP) writer Kortes is now halfway through the group's next album.

A CHERRY LANE IN URBANWORLD:

Cherry Lane Music Publishing has inked an exclusive worldwide co-publishing agreement with Urbanworld Films, the film company established by Urbanworld Film Festival founder **Stacy Spikes**. The studio draws on the urban/ethnic festival model in theatrically releasing films targeting African-American, Latin, and Asian audiences.

Cherry Lane will administer music from existing and future Urbanworld films, and it will also act as a creative partner in mining its catalog for source music and promoting its current composer roster to Urbanworld. Upcoming titles from Urbanworld, which recently released *The Visit*, include *Punks* (from the producers of *Soul Food*) and *King of the Jungle* (featuring a score by **Dan "the Automator" Nakamura**, co-producer of *Gorillaz*).

SPOT Music's **Barry Cole** and **Christopher Covert**, who also serve as Urbanworld's music department, brokered the deal. Cole says, "Having worked closely with both companies in our past capacities as music supervisors, we knew that both would stand to benefit from what the other brings."

Cherry Lane president **Aida Gurwicz** adds, "We look forward to building on Stacy's vision through increased exposure of the music from these films."

In other news, Gurwicz reports that the company has signed an exclusive worldwide co-publishing agreement with veteran Canadian producer **Kevin Gillis**, creator of the animated family series "The Raccoons" and executive producer of Canadian production/distribution company Catalyst Entertainment.

Studio Monitor™

by Christopher Walsh



ZIGGY PLAYED GUITAR: DVD continues to offer music fans an experience far beyond that of the CD or videocassette. With the addition of a 5.1 speaker array, the home theater presents the concert experience with extraordinary realism, winning new



VISCONTI, LEFT, AND TOZZOLI

converts to surround sound for music as more and more concert films are restored and remixed for presentation on the format.

Recently, producer **Tony Visconti** and engineer **Rich Tozzoli** remixed *Ziggy Stardust* and *the Spiders From Mars*, the **D.A. Pennebaker** document of **David Bowie's** famed 1973 performance, at Gizmo Enterprises in New York City.

While *Ziggy Stardust* is currently available on DVD-Video and VHS, it obviously lacks this discrete 5.1-channel mix. Pennebaker/Hegedus Films, which was not involved with the current release, is supervising this project for DVD, as well as a possible theatrical rerelease.

For Visconti, producer of more than half of Bowie's albums, multichannel music is not new, having mixed recordings—including live Bowie tracks—for the quad format. But apart from mixing for movie scores, he explains, *Ziggy Stardust* is his first 5.1 audio project.

"One great thing is that the original audio is on multitrack," Visconti says. "David, [engineer] **Bruce Terjesen**, and I originally mixed this in 1981 at the Hit Factory for the stereo version. Getting that tape out again was incredible."

The 2-inch, 16-track tapes were transferred to Pro Tools, at 24-bit resolution, at the TransferMAT, the transfer facility of New York pro audio rental company Toy Specialists. "The version we're working from is actually a copy of the original," Visconti says. "When we first mixed this, David and I decided to fatten up the backing vocals and add

a few handclaps, and there were no tracks left. So we had to bounce things down—the drums were bounced from three tracks to two to make room for overdubs."

Unlike most "live" albums, however, *Ziggy Stardust* is almost fully, truly live: there isn't any replacement of **Mick Ronson's** lead guitar, **Trevor Bolder's** bass, **Mick Woodmansey's** drums, or Bowie's vocals. Overdubs, as Visconti notes, consisted only of ancillary tracks, parts of which were removed in the 5.1 mix. Essentially, the recording is of an extremely tight and cooking band at London's Hammersmith Odeon.

That essence, augmented by the natural reverberation of the venue, took the remix sessions to an unexpected place, Visconti and Tozzoli found. The Pro Tools-based Studio B at Gizmo, well-equipped with plug-in software and multichannel processing hardware, offered a wealth of choices that proved superfluous. "I went to a fundamental mixing level on this," says Tozzoli, who often works in the multichannel realm. "It's refreshing, just pure, simple rock."

"I realized we were getting a little too slick," Visconti says. "With all the special effects, we were putting a veil over the original rawness. I hate to use the word 'raw,' but that's really what it was. It was one of the best rock bands that ever toured, and they played very, very well. There are very strange time signatures and key changes, and these guys could do that as well as rock at the same time. So we remixed from scratch. We went back to the beginning and treated it like a rock album, and, for a while, just suspended the fact that it was 5.1. I think we approached it the wrong way at first: we thought of surround first and rock'n'roll second. But it's good now. I get excited every time we play a song."

The audience at the Hammersmith was recorded with a stereo pair of microphones, allowing an accurate portrayal of that aspect without the use of artificial reverb. The result is an engrossing experience for those who weren't there in person, from the rocking band in the front to the ecstatic attendees encircling the listener.

"I'd love to remix everything I've done," Visconti says. "The **Moody Blues** stuff I did would be perfect in 5.1. There was so much information that it would be a blessing to have more than two speakers to mix that stuff on."

Iha And Ivy's Stratosphere Studio Reopens After Fire

BY CHRISTOPHER WALSH

NEW YORK—Every end is a beginning, and while 2001 saw the closing of some local studios here, new facilities are taking their place. One such studio, Stratosphere Sound, has returned to the New York City recording community, having lost its initial space to a fire in late 1999.

Stratosphere's principals—James Iha, formerly of the Smashing Pumpkins; musician/producer Adam Schlesinger, of Fountains of Wayne and Ivy; and musician/producer Andy Chase, also of Ivy—each bring production work to the studio. But as word of the facility's relocation spreads, outside projects account for a larger percentage of the booking.

Designed by Francis Manzella of FM Design, the new Stratosphere has a more professional feel than its former site in the meat-packing district. Nonetheless, like most artist-owned facilities, the 3,000-square-foot duplex on 11th Avenue retains a comfortable, informal vibe. "In the end," Chase says, "we got something that was a really good hybrid between a funky, not-so-corporate vibe

and something that works from a sonic point of view. Our architect was happy, and we were happy with the way it was comfortable."



CHASE, IHA, AND SCHLESINGER

"The old place was homemade and smaller," Schlesinger adds. "It was great and funky and cool, but this is a whole other level."

Fortunately, Stratosphere's 32-input Neve 8068 console survived the fire that rendered the studio's previous location uninhabitable. The Neve is the centerpiece of the new

Studio A, which also includes a Studer A827 tape machine, fully-loaded Pro Tools rig, and an array of vintage instruments, amplifiers, microphones, and outboard gear.

Stratosphere's smaller Studio B features a Trident 24 console, Otari MTR 90 II 24-track tape machine, and another Pro Tools system.

In the fall, Ivy spent several weeks at Stratosphere recording the score to the Farrelly Brothers' film, *Shallow Hal*. More recently, Chase produced French artist Tahiti 80, and Tenacious D has also worked there. Upcoming sessions include Fastball and the Virgins, featuring Iha, ex-Lemonheads singer Evan Dando, Ryan Adams, and former Hole bassist Melissa auf der Maur. Additionally, Iha and Schlesinger develop artists signed to their Scratchie Records label.

Chicago native Iha, who expects to spend half of 2002 in New York, looks forward to taking advantage of the new space. "Everything I've heard that Andy and Adam have done sounds really great," he says. "Hopefully, I'll start doing some real recording at our studio this spring."

JANUARY 26
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 19, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	ALWAYS ON TIME Ja Rule/Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) Alan Jackson/ K. Stegall (Arista Nashville)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	IN THE END Linkin Park/ D. Gilmore (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Brian Frye	CRACKHOUSE (New York) Milwaukee Buck	EMERALD TRACKING ROOM (Nashville) John Kellton	J. STANLEY PRODUCTIONS (Dcoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG (N. Hollywood, CA) Don Gilmore, John Ewing Jr.
CONSOLE(S)/ DAW(S)	SSL 4064 G+	Roland 770	SSL 9000 J	Pro Control	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Pro Tools	Otari 900 II	Pro Tools	Studer A827
RECORDING MEDIUM	BASF 931	Pro Tools	BASF 931	Pro Tools	Quantegy 499
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	SOUND STATION (Nashville) John Kellton	J. STANLEY PRODUCTIONS (Dcoee, FL) John Kurzweg, Kirk Kelsey, Creed	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/DAW(S)	SSL 4063 G+	SSL 9000 J	SSL 4000 G	Pro Control	SSL 4000 G Series w/ultimation/ Pro Tools
RECORDER(S)	Panasonic SV3800	Studer A827, Pro Tools	Ampex ATR 102	Pro Tools	Sony 3348 HR
MIX DOWN MEDIUM	BASF DAT	BASF 900	Quantegy GP9	Pro Tools	BASF 900 1/2"
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	MASTERMIX (Nashville) Ken Love	GATEWAY (Portland, ME) Bon Ludwig	BERNIE GRUNDMAN (Hollywood, CA) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	BMG	UNI	BMG	BMG	WEA

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Events Calendar

JANUARY

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.
 Jan. 22-23, **Entertainment Asset Management in the Digital Age Seminar & Technology Showcase**, Bel Age Hotel, Los Angeles. 212-378-0455.
 Jan. 26, **Music Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.
 Jan. 28, **2002 Midwest Professional Education Series**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Miramar Theatre, Milwaukee. 312-786-1121.
 Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 8-9, **14th Annual Frank Sinatra Celebrity Golf Tournament**, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-773-1627.
 Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.

Feb. 11, **The Art of Artist Management**, presented by the National Assn. of Recording Industry Professionals, Wyndham Belage Hotel, West Hollywood, Calif. 818-769-7007.

Feb. 12-14, **M3 REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York City. 212-688-3504.

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

MARCH

March 1-3, **Building a Songwriting Career**, sponsored by the Songwriters Guild Foundation and the Songwriters Guild of America, Hampton Inn and Suites Hotel, Memphis. 615-329-1782.

March 2-3, **Global Entertainment**

& Media Summit, New Yorker Hotel, New York City. 973-228-4450.

March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

March 8-12, **National Assn. of Recording Merchandisers Featuring the Assn. for Independent Music Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Founda-

tion, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 12, **2002 Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 14, **Heston Hoston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

Good Works

COUNTRY CARES FOR KIDS: Country recording act **Lonestar** is participating for the second straight year in Country Cares for St. Jude Kids seminar Jan. 17-19 in Memphis. The 13th annual weekend event will bring together a variety of country music stars and radio stations to plan fund-raising radiothons for the St. Jude Children's Research Hospital to take place throughout this year. Participants will also tour the hospital's medical facilities. Contact: **Cynthia Grimson** at 615-301-4307.

SPEAR'S DOUBLE CHARITY BILL: **Britney Spears** is participating in two upcoming charity events, starting with a Feb. 3 Super Bowl

Sunday fund-raiser taking place at New York City's Planet Hollywood. The party will be co-hosted by 'N Sync's **Justin Timberlake**, and proceeds will go to the Britney Spears Foundation and the Justin Timberlake Foundation. Guests will be able to watch the Super Bowl and bid on a number of auction items from the likes of **Derek Jeter**, **Tiger Woods**, and **Madonna**. Both Spears' and Timberlake's foundations benefit children through performing-arts opportunities. Contact: **Lisa Kasteler** at 310-205-0618.

Spears will also be featured on the Feb. 9 telecast of the NBA All-Star Read to Achieve Celebration, which will air on NBC, TNT, BET, Nickelodeon, NBA.com TV, and MuchMusic. The event, hosted by **Ahmad Rashad** and **Summer Sanders**, celebrates the value of reading and encourages adults to read with young children. Contact: **Gena Gatewood** at 212-407-8086.

Life Lines

BIRTHS

Boy, **Zachary Jean Robert**, to **Lyne Brien** and **Daniel Robert**, Jan. 10 in Montreal. Father is a sales representative for Universal Music Canada.

MARRIAGES

Jerri Carter to **Stan Moress**, Dec. 21, 2001, in Nashville. Bride is a former personal manager. Groom owns Moress Nanas Hart Entertainment and is a partner in the Consortium.

Stephanie Bentley to **Brian Prout**, Dec. 28, 2001, in Franklin, Tenn. Bride is a singer/songwriter. Groom is the drummer for Diamond Rio.

DEATHS

Irvin Graham, 92, of natural causes, Dec. 1, 2001, in Englewood, N.J. Graham was a songwriter best-known for the hits "You Better Go Now" and "I Believe," as well as the tunes "Twist of the Wrist," "You Should Be Set to Music," and "Very Terrific." His

March 20-24, **32nd Annual Recording Media Forum**, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 609-279-1700.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

APRIL

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to **Jill Pesselnick** at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

Solution to this week's puzzle (page 78)

P	O	M	P		O	N	E	A	M		M	C	S			
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INTERNATIONAL

Taiwan Joint-Venture Sets Model

Success Of Distribution Plan Prompts Further Exploration In Asia

BY TIM CULPAN

TAIPEI, Taiwan—The success of a four-way joint venture in Taiwan is spurring record companies in Asia to explore further shared warehouse and distribution setups in other territories. This move mirrors discussions and activities occurring elsewhere in the world, including in the U.S.

Named REBS after the four joint shareholders—leading indie Rock Records and the local affiliates of EMI, BMG, and Sony—the Taiwan company started operations last September. Leading the company is GM Steven Lee, a 12-year veteran of the warehousing and distribution industry.

Sony Music Asia president Richard Denekamp says that following the success of the REBS initiative in Taiwan, a similar structure is about to be launched by those three majors in South Korea.

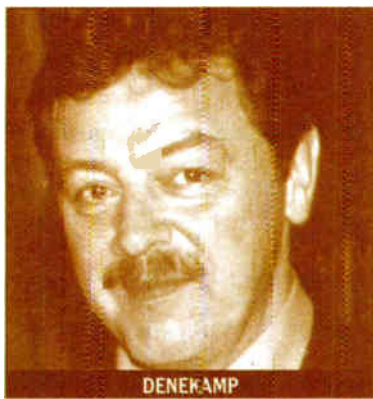
"The reason is quite simple," Denekamp says. "Every record company is feeling the difficulty of shrinking markets and rising piracy, and we simply have to rationalize our cost structure." One way of doing that, he explains, is to join forces in such less-competitive fields as distribution.

"We have scheduled India for April, we have scheduled the Philippines for June or July, and we're talking about Indonesia and Thailand," Denekamp adds. "On top of that, we'll probably start discussions about Singapore and Hong Kong. In almost all [Asian] territories, [Sony] is reviewing whether we can do distribution on a [joint-venture] basis with [EMI and BMG]."

In 1998, BMG, EMI, and Warner set up a joint-venture warehousing and distribution operation in Malaysia called WEB (*Billboard*, Sept. 5, 1998). That followed in the wake of similar ventures between majors in the U.K. and Australia.

The four partners in REBS each hold a 25% stake and have outsourced their warehousing and distribution needs to the new venture. The company has one warehouse situated in the Taipei suburb of Hsintien. Within the first month of operations, it reached a monthly volume of around 1 million units. Local distribution counts for 90% of that volume, while around 10% ships overseas to such markets as Hong Kong and Singapore.

REBS' staff of 50 is drawn from each of the partner companies, which themselves downsized their operations in



DENEKAMP

2001. Rock Records completely closed its warehouse and distribution arm, laying off 50 staffers, some of whom have since joined REBS.

The move toward integrating distribution in Taiwan comes as the local music industry rounds out its worst year on record. Early indicators put the decline in volume during 2001 at as high as 40%, on top of a fall of 20% the previous year. CD and online piracy—coupled with an economic downturn and lackluster music offerings—have combined to force the companies into cutting costs. Figures from the International Federation of the Phonographic Industry say Taiwan's recorded music market was worth \$243.8 million in 2000.

As yet, no other companies have joined the venture since its inception in June, and Lee says it will likely stick to the founding partners for the next two or three years.

"Of course we would welcome other record companies to join us, but it really depends on our efficiency and productivity," Lee explains. "The most important thing for us is to provide a better service at a lower price."

With the new company starting

from scratch and a staff being put together from those of former competitors, Lee says the biggest challenge so far has been to communicate with employees and build up a common culture and method of operations.

Another challenge for the company has been to integrate platforms and bring outlets on board. REBS has managed to successfully meld the systems of the four partners, ranging from physical logistics to the information systems database (orders, accounts, etc). The challenge ahead lies in getting outlets away from paper and fax and on to computers and the Internet. REBS hopes to make that transition worthwhile for retailers by providing feedback and data from their own systems to help outlets plan and predict the market. Lee says, "Shops in Taiwan right now are still very traditional, which can also cause problems of accuracy and efficiency."

So far, no music chain has hooked up to REBS, which is still pitching its services. However, the company is in talks with Ta Chong Records and Asia Records, which is Taiwan's largest wholesaler by volume. Negotiations are also at an advanced stage with leading retail chain Rose Records, which has 30 stores around Taiwan, to upgrade its systems and hook up to the REBS system.

According to Lee, Rose's management has approached the Taiwan government for a grant to help them pay for the cost of the upgrade. Criticizing the government's inaction over piracy, Lee adds that government action in the future will be a big factor in determining the success of REBS.

Additional reporting by Steve McClure in Tokyo.

Japan's 'Invisible Idol' Suzuki To Return?

BY STEVE McCLURE

TOKYO—Teen idol Ami Suzuki appears to be on the verge of a comeback after her disappearance from the Japanese pop ("J-pop") radar screen more than a year ago (*Billboard*, Dec. 8, 2001).

Japanese tabloid newspapers and TV shows recently reported that Suzuki has signed a management deal with powerful Osaka-based production company Yoshimoto Kogyo and that she will be releasing a *sai* debut ("re-debut") single in February. According to these reports, the as-yet-untitled single will be produced—like Suzuki's previous material—by Tetsuya Komuro and released either by R&C Japan (Yoshimoto's record label)

or leading indie label Avex.

The reports are based on information from unnamed sources. R&C Japan president Takeyasu Hashizume declined to comment, while Avex chairman Tom Yoda says the reports of his label's involvement with Suzuki's putative comeback are untrue. And a Sony spokesman insists Suzuki is still signed to that label.

Until last spring, Suzuki was one of J-pop's most visible faces. After finishing first in a nationwide talent contest sponsored by TV Tokyo program *Asayan*, she released her first single, "Love the Island," in July 1998 and soon become a top-selling "idol" star.

However, things began to fall apart with the July 2000 arrest on tax-eval-

U.K.'s Sanctuary Posts Record-Breaking Results

BY GORDON MASSON

LONDON—In a period where most record companies are finding trading conditions difficult, U.K.-based Sanctuary Group recorded outstanding growth, resulting in record results for the year ended Sept. 30, 2001.

Compared with the previous year, Sanctuary's sales rose 86.6% to £82.3 million (\$119 million). Earnings before interest, taxes, depreciation, and amortization increased 89.2% to £15.7 million (\$22.7 million) and pretax profits rose 87.8% to £7.7 million (\$11.15 million).

Andy Taylor, who has been upped from Sanctuary CEO to the post of executive chairman, tells *Billboard*: "Our business is driven by three main growth areas, the biggest being continually signing established niche acts that do a respectable volume. Secondly, [there's been] a territorial expansion and acquisitions—particularly in America, but also in Germany and a little bit into the Far East. And thirdly, the reasonably successful low-risk new-act development strategy with bands like the Strokes, which are on Rough Trade, our joint venture company with [label founder] Geoff Travis."

Sanctuary's acquisitions during the year included London-based Trojan Records, Germany's Modern Music Records, and artist-management firms MM&M and Big FD. The group has also recently

acquired merchandising outfit Bravado International Group for £7.8 million (\$11.3 million). In the past year, Bravado has licensed merchandise for Robbie Williams, Kylie Minogue, Depeche Mode, Craig David, and Eminem, as well as film- and TV-related products for *The Lord of the Rings: The Fellowship of the Ring* and *Buffy the Vampire Slayer*.

Taylor explains, "With in artist services, where we are agents and managers, the logical gap we had was merchandising, which represents a big part of the overall services to artists. So we can now be a manager, an agent, and a merchandiser, and that's all the services that an act wants, other than a music publisher, a record company, and an audiovisual company—and basically, we can do all of those as well."

Sanctuary enjoyed sales of more than £52 million (\$75.3 million) in 2001, up from £23 million (\$33 million) in 2000. "A lot of that was driven by gains in the U.S. market," Taylor says. The group also saw substantial growth in Europe, he adds: "Our total market share in record sales in the

U.K. is up 40%. On total units sold [in the U.K.], we are at 1.3%; in budget we're up to 5% of the market, mid-price 2.6%, and full-price 0.6% of the market.

"In records, our total [global] growth was 124%, of which about 60% is organic growth. American volume has doubled—U.S. sales now represent just under half of our total record sales," Taylor continues. "We were starting from a much lower base in America than we were in the U.K., so there has been a lot more potential to grow. And we've also picked up quite a good range of acts—Megadeth does good volumes in America [and] Widespread Panic does very respectable volumes, as do the likes of Queensrÿche and Halford."

Elsewhere, Sanctuary's sales figures were: artist services, £12.09 million (\$17.5 million), up from £8.17 million (\$11.8 million) in 2000; screen division, £13.78 million (\$19.95 million), compared with £8.25 million (\$11.9 million) one year earlier; and group services, £4.32 million (\$6.26 million), down marginally on 2000's £4.33 million (\$6.27 million).

Taylor assumes his new position following the retirement of Sanctuary chairman David Marshall, who remains a non-executive director.



TAYLOR



Canadian Retailers Rail Against The 'Premature Death' Of Cassettes

BY LARRY LeBLANC

TORONTO—Only a decade ago, cassettes accounted for more than half of all Canadian music sales. Today, less than one in 30 recordings sold is a cassette, and labels and retailers have differing views regarding why the configuration is dying out in Canada.

Waning cassette sales are a worldwide trend; globally, they fell 16.3% in first-half 2001, according to the International Federation of the Phonographic Industry. But Canadian Recording Industry Assn. (CRIA) statistics released Jan. 15 underscore the more dramatic decline of the format in Canada during 2001. In unit terms, shipments of cassettes plunged 51% compared with 2000, from 2.8 million units to 1.4 million. Value at trade prices dropped 60%, from \$17.8 million Canadian (\$11.1 million) to \$7.1 million Canadian (\$4.4 million) in the same period.

SoundScan figures for 2001 confirm that, at retail, cassette sales in Canada plunged from 3.4 million units to 1.9 million units—a 45.6% drop.

At their peak in 1989, cassette-album shipments in Canada reached 36.2 million units, according to CRIA. This, along with shipments of 2.1 million cassette singles, signified a net trade value of \$211 million Canadian (\$132 million).

"This could be the last year for cassettes," says Ken Kozey, purchasing manager at Handleman Co. of Canada, which racks the 166-store Wal-Mart Canada chain and 302-store Zellers department-store chains. "The transition from cassettes to CDs was smooth; cassettes didn't immediately die, but each year, sales decreased."

MANUFACTURED DROP

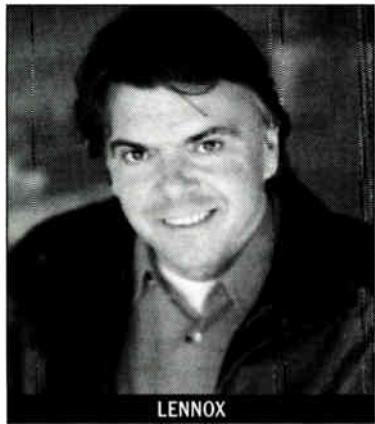
Several large Canadian retailers contend that major labels have quickened the cassette's demise by limiting the number of top new titles being issued on the format. "It's a premature death," insists Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "Most titles [now] don't get released on cassette. If labels don't make it available, we can't sell it."

Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally, says, "Absolutely, it is a manufactured drop. How many cassette titles are being released today?"

Andrew Pollock, VP of marketing at HMV Canada—which has 97 stores nationally—points out, "In our top 10 sellers, four titles have no cassette available. In our top 20, 13 don't have a cassette. I can't help thinking we have exacerbated the decline of the cassette—[that] there's more of a market than we think. With the music industry down in business, cassettes might help bring in a percentage or two of sales."

But Vito Ierullo, president of ROW Entertainment—which operates 98

Records on Wheels stores nationally—claims that "the configuration died by itself. We have cassettes as a special-order item, but even that's died now." Key to that decline is the recent switch by consumers in sec-



LENNOX

ondary markets—notably country and catalog buyers—to CD.

"Every label has its own policy on cassettes," Kozey says. "Sony will ride the cassette out by offering many titles, but some labels' attitude is, 'If you don't order it, it won't break our hearts.'"

Don Oates, Sony Music Canada senior VP of sales, confirms, "We are still releasing new product on cassette, including Creed and Destiny's Child.

However, we receive re-orders on CDs within 24-48 hours and continual re-orders afterwards; with cassette, there's rarely a re-order."

Randy Lennox, president/CEO of Universal Music Canada, agrees. "The cassette life span of a new title is the first two or three weeks after release. Then, saleswise, it falls off a cliff."

Several retailers argue that if manufacturers dropped the wholesale price of a top new title cassette—on premium titles, already generally \$4-\$5 Canadian (\$2.50-\$3.10) below the wholesale price of a similar CD—the format could survive longer. Despite those wholesale pricing differences, though, retail prices for both is generally identical, or the cassette may even be slightly higher. "We're selling cassettes for full rack price," Baker acknowledges. "There are budget and mid-price cassettes, but labels are not pushing them anymore. Neither are we. Budget-priced CDs and mid-price CDs turn over quicker than cassettes."

Label executives counter that cassettes already enjoy a significantly lower wholesale price point. Oates says, "At Sony Music, our wholesale price on cassette is \$7.99 Canadian [\$5] for top product, and our wholesale price on CDs is \$14.99 Canadian [\$9.40]. So there is a substantial price difference."

U.K.'s Big Two Report DVD Sales Boost Holiday Business

BY TOM FERGUSON

LONDON—Driven by public enthusiasm for DVD, sales at both HMV and Virgin Megastores were up substantially during the holiday period, according to figures released within 24 hours of each other Jan. 10-11 by the two U.K.-based global music merchants.

HMV took the honors by registering a double-figure global sales rise in the five weeks ending Jan. 5, compared with the same period last year.

Parent HMV Media Group released figures Jan. 11 showing that HMV Europe—the group's core business—had comparable-store sales growth of 16% during the period, with DVD and computer games performing particularly strongly. Music sales were described as "solid."

HMV North America's comparable-store sales rose 4.8%; in Asia-Pacific, the figure was 1.2%. DVD is cited by HMV as "a major contributor" to that growth.

Overall, HMV Media Group sales were up 13.7%. Group chief executive Alan Giles says the figures "reflect strong trading in all businesses," but he singles out HMV Europe for particular praise. The division, Giles says,

"continues to deliver very strong sales growth and market-share gains in music, DVD, and games." In its financial year to Jan. 5 (36 weeks), HMV Media Group sales are up 10.8%.

Some 24 hours previously, Virgin Entertainment Group (VEG) had also announced that DVD sales were a major factor in pushing its Virgin Megastores holiday business to better-than-expected levels in the six weeks ending Jan. 6. On a global business level, Virgin says comparable-store sales were up 8.8% on the same period in 2000.

In the U.K., its largest market, comparable-store sales across VEG's 93 Megastores and 99 V.Shop outlets rose 12%. (The retailer does not break out the figures separately for the two brands.) A Virgin statement says U.K. sales were strong across all product areas but singles out DVD as a key element.

Virgin's U.S. business had comparable-store sales growth of 8.3%; VEG operates 21 Megastores in the U.S. VEG CEO Simon Wright says, "the U.K. and U.S. sales increases were ahead of target, underlining the strength of the brand and operations in those territories."



NEWSLINE...



The Japanese music market—the world's second-largest—continued its decline last year, according to preliminary shipment data for the calendar year 2001 released by the Recording Industry Assn. of Japan (RIAJ). Shipments of prerecorded music by the RIAJ's 24 member companies were down 11% year-on-year to 385.1 million units, with a wholesale value of 500.2 billion yen (\$3.8 billion), down 7% against the background of Japan's worsening recession. **STEVE McCLURE**

Legitimate record sales in Italy during December 2001—a month that traditionally accounts for 20% of the annual market—were down 20% from the previous year, according to local trade body FIMI and research company ACNielsen. Italian anti-piracy organization FPM estimates that illegal sales were up 400% during the month, with an estimated 1 million counterfeit CDs sold. **MARK WORDEN**

Spanish Civil Guards have arrested 12 people in Madrid in what they claim to be one of their biggest operations against CD piracy. Agents investigating the activation of an alarm at a telephone store discovered the gang burning CDs. Additional searches in central Madrid turned up computers, CD-Rs, and thousands of blank CDs. Police say the gang had operated for two months and had likely placed more than 2 million illegal CDs on the market, with an estimated value of 39 million euros (\$34.8 million). **HOWELL LLEWELLYN**

BMG Music Publishing has inked a nonexclusive deal with telecommunications giant Nokia to license musical compositions for mobile-phone ring tones in the Asia-Pacific. The deal—which does not cover the region's largest markets, Japan and Korea—will focus on material by such popular Asian artists as Andy Lau, Cass Peng, Jacky Cheung, Eric Moo, and Stephanie Sun. "Generally, songwriters in Asia like their songs to be on ring tones," says Jane English, Hong Kong-based VP of BMG Music Publishing Asia Pacific. "In any case, ring tones are an innovative way to market the music; they make the music ubiquitous." **NAZIR HUSAIN**

Swedish hip-hop group Fattaru (Redline Records/Virgin) has been nominated in a total of six categories for the upcoming Grammis Gala awards in Stockholm, just ahead of Cardigans vocalist Nina Persson with her Stockholm Records/Universal solo project *A Camp* (five), Superstudio/Warner artist Titiyo (five), and Majesty/EMI-signed rock band the Plan (four). The event, organized by the International Federation of the Phonographic Industry, will be held Feb. 14 in the city's Globen venue. **KAI R. LOFTHUS**

Executive Turntable

RECORD COMPANIES: Claudio Condé is named chairman of Warner Music Brazil and president of the Latin America Southern region, based in Rio de Janeiro, Brazil. He was president of Sony Music Spain.

Eric Leddel is promoted to VP of marketing for Island/Def Jam and Universal Motown at Universal Music International, based in London. He was VP of international marketing for Universal Music Asia Pacific.

Jens Quindt is promoted to the new post of managing director for Hamburg-based Edel Classics. He was GM.

Marc Johnston is promoted to VP of international marketing at Decca Music Group, based in London. He was director of international marketing.

Paul Moseley is promoted to VP of marketing/artist development at Decca Music Group, based in London. He was senior director of marketing/artist development.

Bob Fisher is named director of repertoire and acquisitions at London-based Audio Book & Music. He

was managing director of reissue label Connoisseur.

MUSIC PUBLISHERS: Andrew Jenkins is promoted to senior VP of BMG Music Publishing International, based in London. Jenkins, who continues to head the company's London office, was VP.

Antti Lehtinen is named GM of Universal Music Publishing's new affiliate in Helsinki. Previously, he played drums in the group Ultra Bra, which disbanded last year.

RELATED FIELDS: Hans Hagman is promoted to VP of music programming for MTV Networks Europe, based in London. He was head of production and programming for MTV's European feed and VH1 European.

Martin Westermann is named executive of the Audio Standard department of Copenhagen-based mechanical rights society Nordisk Copyright Bureau. He was European representative for digital fingerprinting firm Cantamatrix, based in Bellevue, Wash.

Maverick Acts Spice Up Brits Nominations

BY PAUL SEXTON

LONDON—Big names in British rock, pop, and dance dominated the nominations for the 2002 Brit Awards, unveiled Jan. 14 at Abbey Road Studios. But if the initial reaction of some observers was that we had been here before this time last year, there were also some mavericks among the mainstream.

At the launch for the U.K. industry event—to be held Feb. 20 at the Earls Court arena in London—Parlophone act Gorillaz confirmed its status as one of 2001's biggest new

British commodities, earning six nominations, including nods for best British group, best newcomer, and best album (*Gorillaz*). Parlophone labelmate Kylie Minogue capped a spectacular year with four international nominations, while Dido tops an equally impressive 12 months with a similar tally of nominations.

Elsewhere, there was something of a "usual suspects" feel to the proceedings. EMI garnered multiple nominations, headed by Chrysalis' Robbie Williams (four), while Wildstar's Craig David snagged three and Parlophone's Radiohead earned two. One of the big winners in 2000—Independente/Sony's Travis—walked away with three.

DARK-HORSE CONTENDER

But there was an indie outsider among those short-listed for best British male solo artist: dance experimentalist Aphex Twin. Signed to cutting-edge independent Warp, Aphex Twin will contest the coveted title with former Stone Roses frontman Ian Brown (Polydor)—nominated for the second time in three years—alongside two of last year's nominees: David and 2001 winner Williams, as well as the winner of the title in 1991, Elton John (Rocket/Mercury). Aphex Twin's nomination is especially unusual, given that his latest album—*Drukqs*, released in October—was a fleeting chart entry (peaking at No. 22), compared with the heavy-hitting commercial performance of most Brit Award nominees.

Among the international categories, there was further cause for celebration in the independent sector at the triple nomination of Rough Trade's the Strokes (best international group, best newcomer, and best album [*Is This It*]). And the maverick spirit reached the international male solo artist section in the form of Lost Highway/Mercury's Ryan Adams, nominated in an eclectic list alongside Bob Dylan (Columbia), Dr. Dre

(Interscope), Shaggy (MCA), and Wyclef Jean (Columbia).

The female international solo category features Alicia Keys (J), Anastacia (Epic), Minogue (Parlophone), Nelly Furtado (DreamWorks), and the three-time winner of the title, Björk (One Little Indian). Keys, Minogue, and the Strokes are selected in a new category, best international album

(which replaces best soundtrack), with Daft Punk (Labels/Virgin) and Destiny's Child (Columbia). Joining the latter three acts on the short-

list for best international group are Limp Bizkit (Interscope) and R.E.M. (Warner Bros.).

Helping to launch this year's event, nominated acts Mis-Teeq (Inferno/Telstar) and Elbow (V2) played live to the assembled media and guests in Abbey Road's Studio One. Sponsored by MasterCard, the awards show will be broadcast Feb. 21 on the U.K.'s terrestrial ITV1 network, concluding with a performance by Sting, who is this year's recipient of the Outstanding Contribution to Music accolade. Versions of the Brits show will also be screened in approximately 40 countries around the world, including the U.S.



Portugal's Folk Music Rises Again

Fado Enjoys Renaissance, With New Names Gaining Attention In The Genre

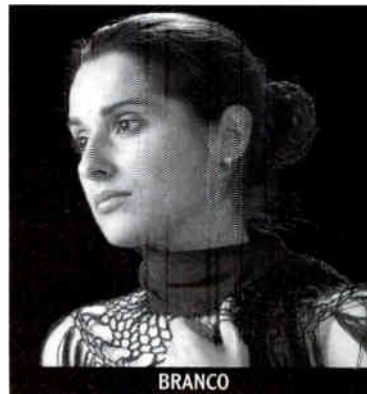
BY TERRY BERNE

MADRID—While Spain's major labels step up their efforts to exploit flamenco as a viable, globally exportable world-music genre (*Billboard*, Dec. 29, 2001), Iberian neighbor Portugal is reporting renewed interest in that country's own distinctive brand of folk, *fado*.

A soulful, bluesy music, *fado* is currently enjoying a veritable renaissance, with recent major-label releases from three of the genre's most important new voices focusing attention on the melancholy but highly melodic style: Cristina Branco, Misia, and Mafalda Arnauth. All represent *fado*'s new direction, maintaining a fine equilibrium between tradition and innovation.

Arnauth's second album, *Esta Voz Que Me Atravessa* (This Voice That Pierces Me) on EMI Portugal and through Virgin internationally, has sold 10,000 copies domestically, according to her manager, Helder Moutinho. A *fado* singer in his own right, Moutinho says, "There's huge interest in *fado* outside Portugal now. We receive requests from festivals and venues all over the world. I've been going to Holland with different singers for different events about three times a year for the last five years."

Indeed, Branco first gained attention outside her native Portugal. She was invited to perform *fado* professionally in the Netherlands, where she recorded several CDs. Released in 1999 on Dutch indie Music & Words, her



BRANCO

first studio album, *Murmurios* (Murmurs), sold some 10,000 units there. That title and its follow-up, *Post-Scriptum* (Postscript)—released on French indie L'empreinte Digitale in 2000—won her France's prestigious Prix Choc de la Musique (a series of awards chosen by editors of leading music magazine *Le Monde de la Musique*). Intrigued, Universal Classics France president Yann Ollivier caught her in performance, which led to a five-year contract with the label. Outside France, her albums are released on Universal's Emarcy imprint.

Sales of Branco's latest set, *Corpo Iluminado* (Luminous Body), are approaching 50,000 in the territories where it has appeared since its May 2001 release, Ollivier says. The album, which will be issued in Brazil and the U.S. this spring, features arrangements and Portuguese (12-string) guitar play-

ing by Branco's husband, Custodio Castelo. Although her singing is influenced as much by jazz and blues as by *fado*, Branco points out that "the Portuguese guitar is one boundary to *fado*'s flexibility. If you want *fado*, you must have the Portuguese guitar."

Misia, whose eponymous first album appeared on EMI in 1991, is one of contemporary *fado*'s pioneers. Her 1995 album, *Tanto Menos, Tanto Mas* (So Much Less, So Much More), won a Grand Prix du Disque from France's prestigious music promotion organization l'Académie Charles Cros, while *Garras dos Sentidos* (Talons of Emotion) on Warner's classical imprint Erato received the Prix Choc de la Musique in 1998 and has sold some 200,000 copies worldwide, according to the label.

Although Misia has been a tireless experimenter, her latest album, *Ritual* (Erato), represents a return to a purer form of *fado*, aided by composer/arranger Carlos Gonçalves, accompanist to *fado*'s most celebrated figure, Amália Rodrigues.

Few other artists dominate a national style as completely as Rodrigues (1920-1999). She has been the principal influence on generations of *fado* singers, and virtually all—not to mention the critical Portuguese public—measure their art by hers. She also remains the best-known *fado* artist internationally, as Philippa Morgan, specialties buyer for HMV U.K. in London, affirms. "There's a lot more of a range in *fado* now," Morgan says, "because there's a lot more out. But we sell more of Amália Rodrigues than other *fado* singers—at least for the moment."

Fado is Portugal's principal global music export. Current international interest has undoubtedly been stoked by two Portuguese-language acts: EMI's Madredeus—which has sold more than 2 million albums worldwide since its debut a little more than a decade ago—and BMG vocalist Cesaria Evora. Although by no means *fado*, the music of Madredeus—whose singer, Teresa Salgueiro, is perhaps Portugal's most recognizable voice—incorporates elements of the style.

"People are looking for something new," Arnauth offers. "The life I live today is what I have to express, not memories of what other people have sung." Explaining the success of *fado* outside Portugal, she says, "Not knowing much about *fado* allows people to accept things with a freer mind."

One of *fado*'s great ironies is that virtually all the internationally acclaimed young singers are female, while in Portugal itself, such male singers as the highly praised contemporary *fadista* Camané (EMI) set the standard and female singers still have a difficult time gaining acceptance. Misia, Dulce Pontes, and Branco are all signed to labels outside Portugal and largely had to find success elsewhere before finding it at home.

Collections Societies Pull The Plug On IMJV Project

Cash, Technology Issues Blight Joint Administration Center Plan

BY LARS BRANDLE

LONDON—The International Music Joint Venture (IMJV), which was designed to function as a joint-administration center for mechanical and performing rights processing in the digital age, was scrapped over the Christmas holidays. With it, the IMJV's Single Service Center in Hoofddorp, the Netherlands, was shuttered, resulting in the loss of up to 15 jobs. Some of those employees will resume roles within the projects' respective member organizations.

IMJV was established as a long-term project in 1998 by ASCAP, the Netherlands' BUMA-STEMRA, and the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS). The partners' aim was to maintain a single, accurate, constantly updated, non-duplicative database in the Netherlands for member societies, with a view to increase membership over time.

Retrospectively, its members perceive the IMJV's objectives as a "bold and pragmatic move." The unit was intended to operate on a nonprofit basis and handle all back-office functions with greater accuracy and lower cost, while leaving licensing and final

payout to the individual societies. All incurred expenses would be charged back to members on a transactional basis. Ultimately, its members—which later included Canada's SOCAN—intended the database to contain information on the majority of the world's copyrighted music. The entire project was planned over a five-year stretch, employing some 200 staffers by July 2002, when it was due to be open for business. Finances of 30 million euros (\$26.8 million) backed the plan.

"Since late last year, there's been quite a lot of rethinking going on," a spokesperson says. "Collecting societies, like most other businesses, are looking hard at dropping income forecasts. So the kind of flexibility that we had to invest in major projects is tightening up for all of us; the partners started looking at how carefully that might affect IMJV."

But cash did not play a solo role in obstructing the venture's vision. An overhaul of its technology strategy became an important issue that proved insurmountable. "We had good cause to think carefully again about such projects which housed such data from various sources outside the home territory of most of those data owners,

and relying heavily on electronic communications, more or less continual electronic communication in terms of network systems," the spokesperson says. The networks plan, apparently, did not fit the strategy.

"We have achieved a great deal together at both a lower cost and a higher standard than had we carried out the work individually," says John Rathbone of the MCPS-PRS Alliance, who took the post as IMJV interim project director last summer following the departure of its CEO IJsbrand Galema, who would be the final director to hold that post. "We will now be using that preparatory work to re-plan the next phase of designing systems for a digital environment," Rathbone adds. "The international cooperation on the early stages of the project has yielded significant benefits and valuable accumulation of knowledge and experience."

Rathbone is handling the next phase of the project's development from London. The "single database" remains the central concept of its future plans, though current thinking is understood to be moving toward having the database cloned and held by each partner.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE		
LAST WEEK	(DEMPA PUBLICATIONS INC.) 01/15/02	THIS WEEK	LAST WEEK	(OFFICIAL UK CHARTS CO.) 01/14/02	LAST WEEK	(MEDIA CONTROL) 01/15/02	LAST WEEK	(SNEP/FOP/TITE-LIVE) 01/15/02
SINGLES		SINGLES		SINGLES		SINGLES		
1	KIMI GA SUKI MR. CHILDREN TOY'S FACTORY	1	NEW	1	1	1	1	1
2	AI NO UTA STRAWBERRY FLOWER TOSHIBA/EMI	2	NEW	2	4	2	2	2
3	TRAVELING HIKARU UTADA TOSHIBA/EMI	3	1	3	3	3	3	NEW
NEW	SAMURAI DRIVE HITOMI AVEX TRAX	4	NEW	4	8	4	4	3
4	A SONG IS BORN AYUMI HAMASAKI & KEIKO AVEX TRAX	5	NEW	5	5	5	5	NEW
7	MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETIMA	6	NEW	6	6	6	6	NEW
6	SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR	7	2	7	3	7	7	5
19	MIDNIGHT DEJAVU EGO-WRAPPIN' UNIVERSAL	8	NEW	8	10	8	8	4
NEW	MOVE ON LISA RHYTHM ZONE	9	NEW	9	7	9	9	7
12	SECRET BASE ZONE SONY	10	5	10	24	10	10	8
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		
18	MOON LIGHT KUZU PONY CANYON	11	NEW	13	20	13	15	NEW
22	FUTARI NO AKABOSHI KINMOKUSEI FUN HOUSE/BMG	13	NEW	15	NEW	15	17	21
26	ANOTHER WORLD GACKT NIPPON CROWN	18	NEW	17	43	17	20	25
27	HARU GA KITA YOSHIMI TENDO TEICHIKU	22	NEW	19	30	19	27	NEW
NEW	TSUWANOGAWA ETSUKO SHIMAZU KING	34	44	20	46	20	29	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS		
NEW	LOVE PSYCHEDELICO LOVE PSYCHEDELIC ORCHESTRA VICTOR	1	2	1	1	1	1	1
1	AYUMI HAMASAKI I AM... AVEX TRAX	2	NEW	2	2	2	2	2
2	CHEMISTRY THE WAY WE ARE DEFSTAR	3	NEW	3	4	3	3	3
4	MY LITTLE LOVER SINGLES TOY'S FACTORY	4	9	4	3	4	4	4
NEW	VARIOUS ARTISTS SMOOTH SONY	5	4	5	5	5	5	NEW
5	ENYA THEMES FROM CALMI CUORI APASSIONATI WEA/WARNER MUSIC JAPAN	6	5	6	7	6	6	6
3	AYA MATSUURA FIRST KISS ZETIMA	7	3	7	6	7	7	5
8	EVERY LITTLE THING EVERY BALLAD SONGS AVEX TRAX	8	7	8	5	8	8	7
6	W-INDS 1ST MESSAGE PONY CANYON	9	8	9	9	9	9	RE
7	VARIOUS ARTISTS PETIT BEST 2-3.7.10 ZETIMA	10	NEW	10	20	10	10	8

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SOUNDSCAN) 01/26/02	LAST WEEK	(AFYVE) 01/16/02	LAST WEEK	(ARIA) 01/14/02	LAST WEEK	(FIMI) 01/15/02
SINGLES		SINGLES		SINGLES		SINGLES	
2	ONLY TIME ENYA REPRISE/WARNER	1	1	2	2	1	3
4	STUCK IN A MOMENT YOU CAN'T GET OUT OF UZ INTERSCOPE/UNIVERSAL	2	2	1	1	1	1
6	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	3	5	4	4	4	4
3	I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL	4	NEW	3	3	2	2
10	REVOLUTION STONE TEMPLE PILLOTS ATLANTIC/WARNER	5	3	5	5	8	8
7	RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG	6	10	6	7	5	5
5	KNIVES OUT RADIOHEAD CAPTOL/EMI	7	6	7	NEW	9	9
9	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	8	4	8	10	10	10
NEW	WHERE'S YOUR HEAD AT BASEMENT JAXX XL/BEGGARS GROUP	9	9	9	6	NEW	7
8	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	10	NEW	10	8	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	ALL RISE BLUE POPULAR/EMI	12	19	12	15	11	36
22	PYRAMID SONG RADIOHEAD CAPTOL/EMI	14	NEW	17	21	16	16
19	I WANT LOVE ELTON JOHN ROCKET/MERCURY/UNIVERSAL	16	NEW	21	NEW	14	30
29	YOU ROCK MY WORLD MICHAEL JACKSON EPIC/SONY	17	NEW	28	33	14	34
RE	IT BEGAN IN AFRICA THE CHEMICAL BROTHERS ASTRALWORKS/VIRGIN/EMI	20	NEW	32	36	19	24
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
2	VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL	1	1	4	4	1	1
1	VARIOUS ARTISTS MUCHDANCE 2002 BMG	2	2	2	2	2	4
3	CREED WEATHERED EPIC/SONY	3	3	3	3	3	3
4	NICKELBACK SILVER SIDE UP EMI	4	NEW	4	5	2	2
7	LINKIN PARK HYBRID THEORY WARNER	5	5	5	6	5	5
9	ALICIA KEYS SONGS IN A MINOR J/BMG	6	4	6	8	6	6
6	VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER	7	NEW	7	7	9	9
5	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	8	6	8	9	7	7
8	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	9	9	9	1	10	10
NEW	SHAKIRA LAUNDRY SERVICE EPIC/SONY	10	7	10	NEW	7	7

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) 01/15/02
SINGLES		
1	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
2	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUIE PARLOPHONE
3	15	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
4	4	PAID MY DUES ANASTACIA EPIC
5	3	LA MUSIQUE STAR ACADEMY ISLAND
6	5	TOUTES LES FEMMES DE TA VIE MERCURY
7	6	I BELIEVE BRITNEY SPEARS POLYDOR
8	8	WHAT IF KATE WINSLET LIBERTY/EMI
9	10	FROM SARAH WITH LOVE SARAH CONNOR X-CELL/EPIC
10	9	FALLIN' ALICIA KEYS J/BMG
HOT MOVER SINGLES		
12	NEW	MORE THAN A WOMAN AAJIVAH BLACKGROUND/VIRGIN
13	NEW	MILLESIME PASCAL OBSSO EPIC
18	72	BAD INTENTIONS DOLBY FEEL DRUG-TUMBL & MANDGANY INTERSCOPE/UNIVERSAL
20	NEW	ADDICTED TO BASS NICKELBACK GUT
30	52	HOW YOU REMIND ME NICKELBACK ROADRUNNER
ALBUMS		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	2	ANASTACIA FREAK OF NATURE EPIC
3	4	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER
4	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
5	5	LINKIN PARK HYBRID THEORY WARNER BROS.
6	10	ALICIA KEYS SONGS IN A MINOR J/BMG
7	NEW	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2
8	9	SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC
9	8	BRITNEY SPEARS BRITNEY JIVE
10	6	STING ... ALL THIS TIME A&M/UNIVERSAL

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)			8	2					3	4
CREED Weathered (S)	1					3		5		
ENYA A Day Without Rain (W)	10			7		8				6
ALICIA KEYS Songs in A Minor (B)	8		10			6				9
NICKELBACK Silver Side Up (I/U)	4			10		4				
SOUNDTRACK The Lord of the Rings (Howard Shore) (W)				3			9	8		
ROBBIE WILLIAMS Swing When You're Winning (E)			3	1				4	8	3

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 01/14/02
SINGLES		
1	2	LOPEN OP HET WATER MARCO BORSATO & SITA POLYDOR
2	1	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
3	7	WHAT IF KATE WINSLET LIBERTY/EMI
4	NEW	CLUB BIZARRE BROOKLYN BOUNCE EPIC
5	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
ALBUMS		
1	NEW	BLOF BLAUWE RUIS EMI
2	NEW	SITA HAPPY JIVE/ZOMBA
3	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	1	ANASTACIA FREAK OF NATURE EPIC
5	3	GIGI D'AGOSTINO L'AMOUR TOUJOURS BXR/MEDIA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 01/11/02
SINGLES		
1	1	LIFE E-TYPE STOCKHOLM
2	NEW	OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA
3	5	PAID MY DUES ANASTACIA EPIC
4	2	ROCKA PAI MARKOOLIO VS. THE BOPPERS BONNIER
5	NEW	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUIE PARLOPHONE
ALBUMS		
1	NEW	WEeping WILLOWS INTO THE LIGHT GRAND RECORDINGS/VIRGIN
2	2	ANASTACIA FREAK OF NATURE EPIC
3	NEW	BENNY ANDERSSON BENNY ANDERSSON'S ORKESTER MONO MUSIC/SONY
4	5	LINKIN PARK HYBRID THEORY WARNER BROS.
5	NEW	SOPHIE ZELMANI SING AND DANCE COLUMBIA

DENMARK

THIS WEEK	LAST WEEK	(JIPP/NIELSEN MARKETING RESEARCH) 01/15/02
SINGLES		
1	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA/ICEBERG
2	6	WHAT'S GOING ON ALL-STAR LINE-UP COLUMBIA
3	1	PAID MY DUES ANASTACIA EPIC
4	NEW	AM TO PM CHRISTINA MILLAN DEF SOUL/UNIVERSAL
5	NEW	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
ALBUMS		
1	2	KIM LARSEN & KJUKKEN SANGE FRA GLEMMEBOGEN EMI
2	1	ANASTACIA FREAK OF NATURE EPIC
3	3	ROD STEWART I WISH I KNEW HOW IT WOULD FEEL TO BE FREE LIGHTHOUSE FAMILY POLYDOR
4	4	SAFRI DUO EPISODE II UNIVERSAL
5	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 01/15/02
SINGLES		
1	1	PAID MY DUES ANASTACIA EPIC
2	NEW	RAMP! THE LOGICAL SONG SCOOTER EDEL
3	NEW	LIFE E-TYPE STOCKHOLM/UNIVERSAL
4	NEW	BIMBO LAMBRETTE POLAR
5	NEW	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE
ALBUMS		
1	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	4	BONNIE TYLER GREATEST HITS NORISKE GRAM
3	3	MORTEN ABEL I'LL COME BACK & LOVE YOU FOREVER VIRGIN
4	NEW	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
5	1	ANASTACIA FREAK OF NATURE EPIC

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 01/15/02
SINGLES		
1	5	GET THE PARTY STARTED PINK ARISTA/BMG
2	1	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI
3	NEW	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA
4	4	EVERYWHERE MICHELLE BRANCH WARNER
5	NEW	... ON THE RADIO NELLY FURTADO DREAMWORKS/UNIVERSAL
ALBUMS		
1	2	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
2	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
3	NEW	JENNIFER LOPEZ J.L.O EPIC
4	NEW	THE 12TH MAN THE FINAL DIGIT EMI
5	NEW	CREED WEATHERED EPIC

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 01/15/02
SINGLES		
1	1	WALK ON UZ ISLAND
2	5	OUT OF REACH GABRIELLE POLYDOR
3	NEW	I WISH I KNEW HOW IT WOULD FEEL TO BE FREE LIGHTHOUSE FAMILY POLYDOR
4	NEW	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS/UNIVERSAL
5	NEW	DROWNING BACKSTREET BOYS JIVE/ZOMBA
ALBUMS		
1	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
2	1	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/ZOMBA
3	3	FAITH HILL THERE YOU'LL BE WARNER
4	4	CANTA BAHIA MORANGO DO NORDESTE VIDISCO
5	NEW	DIVINUS SUCESSOS PORTUGUESES ENN GREGORIANO EMI

ARGENTINA

THIS WEEK	LAST WEEK	(ICAPI) 01/09/02
ALBUMS		
1	1	BANDANA BANDANA BMG
2	2	LUIS MIGUEL MIS ROMANCES WEA LATINA
3	3	ALEJANDRO SANZ MTV UNPLUGGED WEA
4	4	DIEGO TORRES UN MUNDO DIFERENTE RCA/BMG
5	5	SHAKIRA SERVICIO DE LAVADERIA/LAUNDRY SERVICE EPIC
6	6	BRITNEY SPEARS BRITNEY JIVE/EMI
7	NEW	GORILLAZ GORILLAZ PARLOPHONE/EMI
8	17	MICK JAGGER GODDESS IN THE DOORWAY VIRGIN
9	10	CHCHI PERALTA PA OTRO LADO UNIVERSAL
10	NEW	SOLEDAD LIBRE EPIC



Edited by Nigel Williamson

Global Music Pulse™

DANISH LEGEND: If there is one name synonymous with Danish rock, it is Kim Larsen. More than three decades ago, he and his then-band Gasolin took a bold step and began to sing in Danish instead of copying English-language artists from the U.S and the U.K. It was a move that saw Larsen score the biggest-selling domestic album in Danish history—in the 1980s with *Midt Om Natten*—and all Danish popular music since owes him a debt. This year finds Larsen and his current group, *Kjukken*, at the top of the album charts once again, with *Sange Fra Glemmebogen* (Forgotten Songs). The EMI set swiftly went double-platinum (100,000 units) and, although it was only released at the end of November, it was the biggest domestic album of 2001. "Larsen's an institution in Denmark. He brought rock to the people in Danish," says Ole Mortensen, director of international exploitation at EMI. He adds that *Sange Fra Glemmebogen* will be released in other Scandinavian territories at the end of January.

says, citing albums by Warlocks and Opaque on Tee Productions/Virgin Records Norway. Nordeng's optimistic outlook for 2002 is based not only on his own work but also on his strong expectations for albums by the likes of Paperboys (Bonnie Amigo Music Norway) and Gatas Parlament (Tee Productions). "The Norwegian hip-hop scene is still in development," he says, "pretty much on the same level as the U.K. at the end of the 1980s and about three to four years behind Sweden."

KAI R. LOFTHUS

KITT OFF: Emerging Irish electro-folk star David Kitt last week represented his country at Eurosonic 2002, one of Europe's leading live-band showcases. The event took place Jan. 11 in Groningen, the Netherlands, and Kitt was chosen as Ireland's representative by the country's national station, Radio 2FM. The event featured 80 acts and was broadcast live on Belgian, Dutch, and Danish radio. Featured artists were selected by 16 different radio stations across Europe backed by the European Broadcasting Union. Kitt, the Dublin-born singer/songwriter whose debut album, *The Big Romance* (Blanco y Negro), hit the Irish top 5 last year and sold well in the U.K., was due to further his international campaign by headlining the Irish showcase at the MIDEM conference in Cannes this week. Kitt's single "You Know What I Want to Know" was recently voted one of the top 30 Irish hits of all time by the nation's public. Kitt is already working on the follow-up to *The Big Romance*.

INDIAN CHILL: Chill-out compilations are an accepted genre in international markets, but with the release of *Karma Club* (Sony Music) comes the first Indian version. Produced by the Birmingham, U.K., production team Partners in Rhyme, the album opens with the innovative "Someday," featuring the combined talents of Indian vocalist Shankar Mahadevan and British-Asian singer Jagdeep Singh. The compilation also features such well-known Asian underground acts as State of Bengal, Indian Ropeman, and Nitin Sawhney, as well as a remix of Frankie Goes to Hollywood's classic, "Relax." The Hindi-English bilingual track "Someday" comes with a promotional video that features some of India's top models attired in a new clothing line by Levi's, the project's sponsor.

NYAY BHUSHAN

APOCALYPTIC SPLIT: Max Lilja has left the Helsinki, Finland-based group Apocalyptica, one of the most successful acts ever to emerge from the country. The group members started out as four classically trained cellists performing unusual covers of Metallica songs. Since then, they have sold more than 1 million units worldwide. But the group's third and latest album, *Cult*, released through Mercury Records in Germany, marked a turning point, as it consisted mostly of self-composed material. Founding member Lilja says his decision has been fully accepted by the rest of the band. "After our recent tour, we were discussing the future and realized we had differing opinions as to what the band should do next," he says. The group's three remaining members are working on the next album and say they are in "no hurry" to recruit a replacement. Asked about his future plans, Lilja says, "I've been writing music, and maybe I will be involved in a new project where I can work further on my own compositions."

JONATHAN MANDER

NICK KELLY

NORWEGIAN RAP: EMI Music Norway's Feb. 4 release of *Morketid* (Dark Age), the sophomore release by local-language hip-hop act *Tungtvann*, marks the start of a potentially great year for Norwegian hip-hop, according to the group's wordsmith Jorgen "Jorg-1" Nordeng. The genre saw only two notable releases last year, he



SPOTLIGHTS

Billboard

NARM

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MERCHANTS & MARKETING

UMVD Marks 3rd Straight Year As Top U.S. Music Distributor

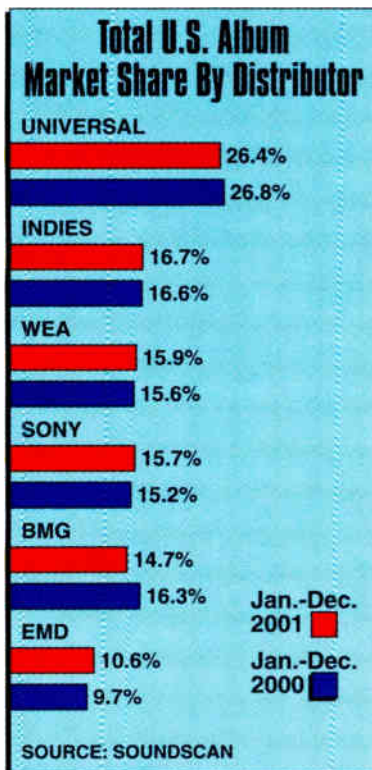
UMVD Leads In Total, Current Album Share

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution (UMVD) notched its third consecutive year as the dominating U.S. music distributor, leading the rest of the pack by about 10 percentage points in both total album market share and current album market share. For the year 2001—which SoundScan counts for the period beginning Jan. 1 and ending Dec. 30—UMVD posted a 26.4% share in the total album market and 27.6% in current album market share.

The market-share rankings were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for R&B albums consist of data collected by SoundScan from the specialized panel used to compile the *Billboard*



and PolyGram merger, but it had been in a downward spiral as its market-share total consistently eroded throughout the 1990s. Last year, though, it arrested the decline and even gained slightly in market share, finishing with 15.9%, as opposed to the 15.6% it had in 2000. In placing third, it had help from its performance in new age and hard rock, where it was the No. 1 distributor in both genres; and in soundtracks, alternative rock, and deep catalog, where it was the No. 2 distributor in those categories.

Sony Music Distribution placed fourth, with 15.7%, up a half-percentage point from the 15.2% it had in 2000. Sony is the No. 1 Latin distributor and the No. 2 jazz distributor.

In gathering 14.7% of market share in 2001, BMG Distribution ranked fifth, falling from the 16.3% share it had in 2000, when it ranked third. BMG—which was the No. 1 singles distributor—also displayed strength in gospel, music video, and in placing albums on The *Billboard* 200, coming in as the No. 2 distributor in each of those categories. Although EMI Music Distribution (EMD) came in last in the rankings, it had the largest market-share gain, going from 9.7% in 2000 to 10.6% last year.

Looking at total album market share of the majors by corporations, Universal Music remains on top, but Sony Music places second with 16.8% when Red Distribution and Sony Music Special Products'

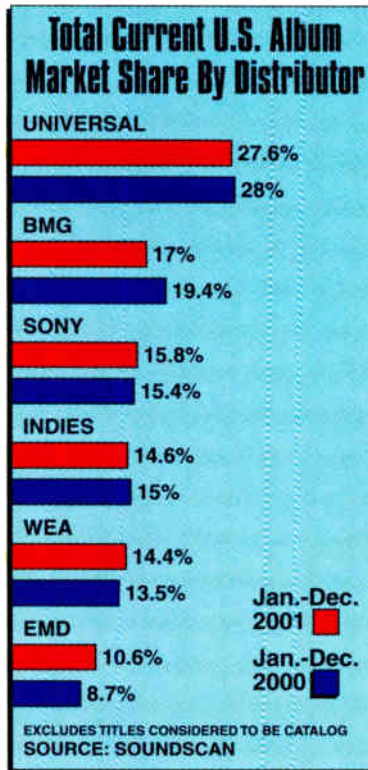
album charts for that genre (see story, page 52).

In calculating current market share, SoundScan counts only album sales occurring within the first 18 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of The *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100.

While UMVD held on to the No. 1 U.S. distributor title for total album market share, its market share of 26.4% for last year is down slightly from 2000's total of 26.8%. In addition to total and current album market share, UMVD was the No. 1 distributor in R&B, country, alternative rock, classical, jazz, rap, and soundtracks. It also came in first in catalog and the deep catalog subset, as well as placing albums in The *Billboard* 200. It ranked second in hard rock and in placing albums on the *Billboard* Heatseekers chart.

Collectively, independent distributors came in second in the rankings with 16.7%, a tick above the 16.6% that sector garnered in 2000. The independents' market share was boosted by their strong showing in gospel, music video, and in placing albums on the Heatseekers chart; they were ranked collectively as the No. 1 distributor in each of those categories. They were also ranked second in classical, rap, Latin, new age, and catalog.

WEA was the traditional market-share leader before the Universal

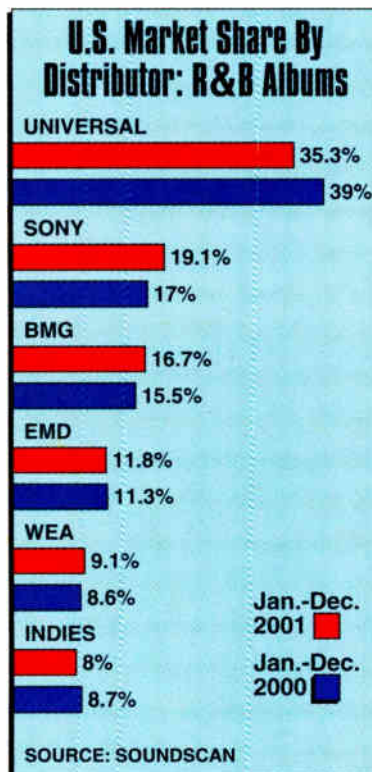
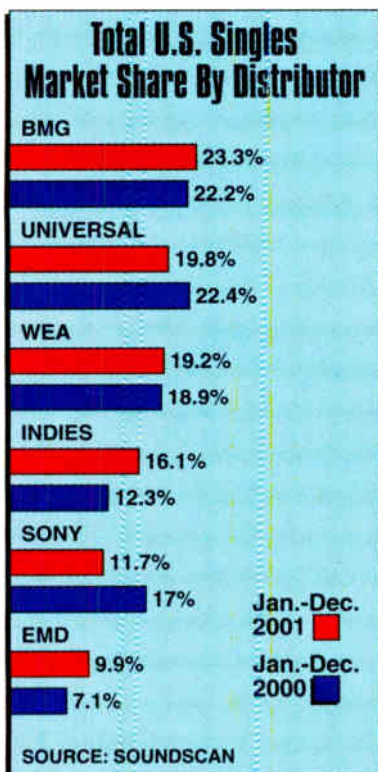


In placing fourth, the independent sector collectively garnered 14.6%, down slightly from the 15% the group gathered in 2000.

WEA may have placed fifth in the rankings, but it gained almost a percentage point in market share, going from 13.5% in 2000 to 14.4% last year. WEA scored three of the top five best-selling titles for the year, including the No. 1 best seller, Linkin Park's *Hybrid Theory*. Enya's *A Day Without Rain* and Staind's *Break the Cycle* were No. 4 and No. 5, respectively.

While it finished sixth in the current album market-share rankings, EMD also posted the biggest gain in the category, going from 8.7% in 2000 to 10.6% last year. Its best-selling titles include the *Now That's What I Call Music!* 7 and *Now That's What I Call Music!* 8 compilations, the Beatles' *I*, Janet Jackson's *All for You*, and Garth Brook's *Scarecrow*.

In viewing current album market share of the majors by corporations, Universal Music, BMG, and Sony Music Entertainment remain ranked, respectively, Nos. 1-3, but the latter's market share totals 16.9% when Red Distribution and Sony Music Special Products' market shares are added. WMG moves up to fourth, with 16.6%, when ADD's market share is added to WEA's score, and the independents drop down to fifth, while EMI Recorded Music stays last, but with an enhanced market-share score of 11.3%, thanks to the addition of Caroline Distribution.

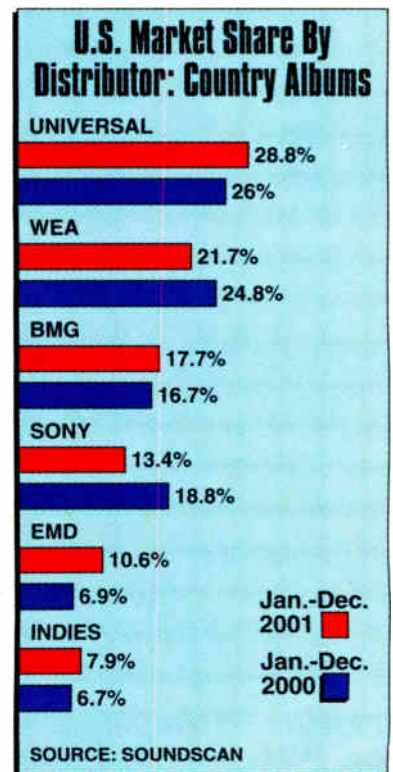


market share are added to its total. Warner Music Group (WMG) places third, with 16.6%; when the Alternative Distribution Alliance (ADD) is added to WEA's total, BMG places fourth; and the independents place fifth. While EMI stays last, its market-share total is 11.4% when Caroline Distribution is added to EMD's total.

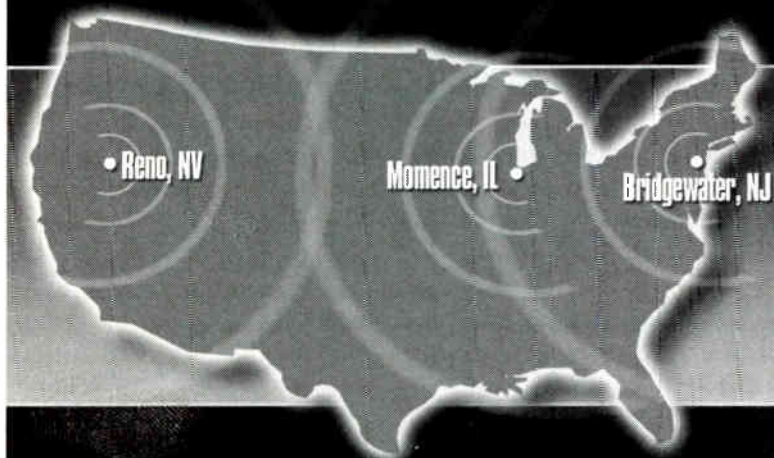
In moving over to current album market share, UMVD copped the top spot with a 27.6% share, down slightly from the 28% it had in 2000. During 2001, UMVD's big albums were Shaggy's *Hotshot*, the *O Brother, Where Art Thou?* soundtrack, Nickelback's *Silver Side Up*, Nelly's *Country Grammar*, Limp Bizkit's *Chocolate Starfish and the Hotdog Flavored Water*, Ja Rule's *Pain Is Love*, and the *Save the Last Dance* soundtrack.

BMG managed to hold on to the No. 2 spot, even though it had the largest market-share loss, going to 17% in 2001 from 19.4% in 2000. In placing second, BMG's biggest sellers in 2001 were 'N Sync's *Celebrity*, Alicia Keys' *Songs in A Minor*, Creed's *Weathered*, Dave Matthews Band's *Everyday*, Britney Spears' *Britney*, and Dido's *No Angel*.

Sony Music—the No. 3 distributor in current album market share—managed to eke out a gain in 2001, finishing with 15.8%, up from the previous year's total of 15.4%. Its big sellers last year were Destiny's Child's *Survivor*, the *Now That's What I Call Music!* 6 compilation, and Jennifer Lopez's *J.Lo*.



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MERCHANTS & MARKETING

BMG Still No. 1 In Singles Distribution

NEW YORK—While BMG Distribution regains its trophy as the No. 1 singles distributor (finishing 2001 with 23.3% market share), the category lost even more luster this year. Sales for the configuration totaled 31.3 million, which is probably the lowest total since the early years post-World War II, when it was first established.

For the year, singles sales were down 40.9%, and only three singles moved units past the 500,000 mark. Mariah Carey's "Loverboy" was the best-selling single, with about 570,000 units; Joe's "Stutter" and Eden's Crush's "Get Over Yourself" also moved more than 500,000 copies.

BMG has been the traditional leader in singles market share through the past decade, but it lost out to Universal Music and Video Distribution (UMVD) in 2000. This year, UMVD finished second, with a 19.8% share, down from the 22.4% the company had in 2000. The No. 3 distributor in singles was WEA, which had a 19.2% share, down from the 18.9% it had last year.

The independent sector collectively garnered a 16.1% market share to finish fourth, apparently taking advantage of the void left by the majors' ongoing desertion of the configuration. The independent total for 2001 was almost a four-percentage point gain from the 12.3% it had last year.

Sony Music Distribution finished fifth, with an 11.7% tally—down from the 17% it had in 2000—while EMI Music Distribution (EMD) placed last with 9.9%, up from the 7.1% it had in the previous year.

In R&B-album distribution, UMVD retains its stranglehold on the No. 1 spot, even though its market-share total slipped almost four percentage points to 35.3%, down from 2000's 39%. Sony again placed second with 19.1%, up from the 17% it had in 2000. BMG, EMD, and WEA all enjoyed market-share gains to finish, respectively, Nos. 3-5 in the rankings (see chart, page 51). BMG's market share increased to 16.7%, up from 15.5%. EMD's went to 11.8%, up from 11.3%, and WEAs went to 9.1%, up from 8.6%. But the independent sector dropped market share to finish last with an 8% slice of the pie, down from 8.7% in 2000.

In country-album distribution, UMVD improved on its industry-leading total, garnering 28.8% in 2001—up from the 26% it had in 2000—and claiming the top spot again. WEA again placed second but lost three percentage points, slipping to 21.7%, down from 24.8%. The No. 3 distributor, BMG, gained a percentage point in market share, finishing with 17.7% last year. Sony lost five percentage points, finishing with 13.4%, down from 18.8%. The No. 5 distributor was EMD, which gathered 10.6%, up from 2000's total of 6.9%. The independent sector collectively earned a 7.9% share, up from 6.7% the previous year, once again finishing last.

Declarations Of Independents™

by Chris Morris



FUNERAL PARADE: Declarations of Independents was deeply saddened to hear that Nauman Scott, co-founder of New Orleans' Black Top Records, died of heart disease in the Big Easy Jan. 8. He was 56.

An attorney by trade, Scott was also a major blues and R&B fan, and in 1980, he started up Black Top with his brother Hammond.

Black Top piled up a formidable catalog, releasing albums by Solomon Burke, Ronnie Earl, Rod Piazza & the Mighty Flyers, Henry Butler, Maria Muldaur, Dave Myers, Roscoe Shelton, Bobby Radcliff, Tommy Ridgley, and Earl King, among others. The label rediscovered some important performers, notably guitarist Robert Ward and singer James "Thunderbird" Davis. Distributed by Rounder and later by Alligator, Black Top sold its catalog to Emusic in 1999.

Nauman Scott was a *rara avis* of the latter-day music industry—a true character. At a confab, you could usually find him planted at the bar, leaning on his gold-headed cane (he lost a leg in a motorcycle accident in his youth) and holding forth, volubly and with charming distemper, about business and blues in a honeyed Crescent City drawl.

He loved the music he released, understood it intimately, and made important contributions to it. We hope a good New Orleans brass band marched him off to the place where angels sing.

INDIE MOVES: Compendia Music Group has named four veteran executives to head its label and distribution arms. Walt Wilson, formerly with Asylum, Capitol Nashville, and MCA Nashville, will serve as VP/GM of the Compendia labels. These comprise Compendia, Compendia Classic—which will focus on new releases and reissues by rock, R&B, and country acts—and Compendia Texas, which will issue albums by Texas artists.

Don Boyer, previously with Monarch and Unison, has been named VP/GM of Intersound Music, an umbrella for Compendia's classical and budget product. Phillip White, a veteran of Intersound and Platinum Entertainment, has joined as VP/GM of Light Records, Compendia's gospel and contemporary Christian enclave. The executives are based in Nashville and report to COO Michael Olsen.

Nate Wolk, most recently with BMG Distribution, has been hired as VP of sales for Compendia Distribution. Wolk is based in Minneapolis and also reports to Olsen.

On another front, Navarre Corp. in New Hope, Minn., has hired two former DNA execs. Jim Colson, ex-VP-

GM at DNA, joins Navarre as VP of business affairs, as expected (*Billboard*, Dec. 1, 2001); he will report to senior VP Steve Pritchitt and be based in Sacramento, Calif. Rick Lawler, previously DNA import product manager, has been hired as product development manager, reporting to product development director Mike Cornette and based in Leonardo, N.J.

FLAG WAVING: Maggie Connell, a former member of Los Angeles punk-era pop-rock band the Heaters, steps out on her own on *The Luxury of Sadness*, a new album on L.A.'s Frigidisk Records.

Active in the late '70s and early '80s, the Heaters were out of step with the spiky music of their contemporaries. "We were so uncool," Connell recalls. "Musically, we were too rooted in the '60s tradition."



CONNELL

The band, which also included Connell's sister Missy, called it quits after a brief stay at Columbia Records. Connell relocated to New York City in 1994 and went through a period of rediscovery.

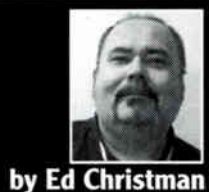
"I developed a body of work and recordings," she says. "I did end up going out and playing by myself for a while. It took on an almost theatrical character—I did characters, like a deceased folk singer. It was a process of growing and getting away from being in thick of making it in the music business."

Almost all the music on *The Luxury of Sadness*—a group of highly personal songs bearing the melodic Heaters stamp—was cut solo in Connell's New York apartment.

"I would tend to record at night, when the traffic isn't as loud," she says. "If you listen closely to the vocals, you can hear a truck going by. I ended up learning the rhythm of the traffic."

This rich-sounding and ardently sung collection is currently available through Frigidisk's Web site (frigidisk.com). The label is seeking distribution: Contact Angela or Jeff McGregor at 323-650-3136.

Retail Track™



by Ed Christman

SAVING COSTS: In more cost-cutting moves, two executives are leaving WEA. According to sources, senior VP of credit **Greg Askey** and Atlanta regional VP **Randy Patrick**, as well as Philadelphia sales manager **Sue Danaher**, will exit.

As part of the latter VP move, WEA is moving from four regional VPs to three, with the Atlanta branch now a sales office headed by sales manager **Jack Klotz**. He will report to Eastern Region VP of sales and marketing **Ray Milanese**, who will now have responsibility for the entire East Coast. The Dallas branch, which previously reported to Patrick in Atlanta, remains headed by sales manager **Lonnie Pleasants** but now reports to Western region VP of sales and marketing **Tony Niemczyk**.

In further fine tuning, the Philadelphia office becomes a marketing office. New York City becomes the Eastern regional headquarters, with Milanese, who was previously based in Philadelphia, now claiming New York City as his home office. The Midwest region, headed by VP of sales and marketing **Denny Schone**, is unchanged. According to sources, as part of these changes, more staffers will leave WEA.

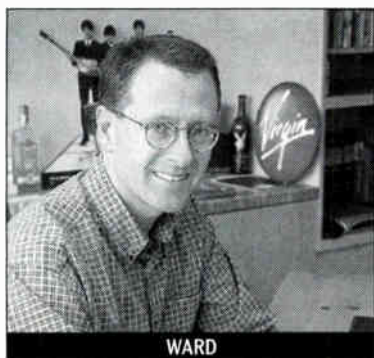
Meanwhile, WEA is in discussions with Warner Home Video (WHV) about sharing some back-room functions, which will still leave WHV with its own sales staff, sources suggest. The first department getting that treatment will apparently be credit. Sources say that WHV VP of credit **Bob Baker** will also assume credit responsibility for WEA. Once upon a time, Baker headed up credit for PolyGram Group Distribution. He is a familiar player to Warner Music Group CEO **Roger Ames** and CFO **Helen Murphy**.

NEW SHERIFF IN TOWN: The Musicland Group has named a replacement for **Dick Odette** (the executive who retired Dec. 31, 2001, and who has dominated the chain's buying department for nearly two decades): **Ron Baime**, who joins the chain as VP of audio merchandising. Baime previously was senior VP of e-commerce for Kohl's department stores; he reports to **Connie Fuhrman**, Musicland's executive VP of merchandising. In another move, Musicland named **Rich Christensen** to the newly created position of business information systems officer; he reports to Musicland president **Kevin Freeland**. Christensen previously was VP of enterprise technology services at parent Best Buy.

45 FLIGHT: The singles configuration continues to be hit by bad news, as

Kmart and Fred Meyers have told the majors that they will no longer carry the format. Kmart had become a factor in singles, so its withdrawal from the configuration will hasten its demise, but some are still fighting to keep it alive. Trans World Entertainment is currently making the rounds to the majors to discuss issues, and one subject it is prodding them on is the single. As always, Arista Records continues to try to do something for the format: It is releasing another round of its "Maximum Hits Singles" titles that includes songs from **Pink**, **OutKast**, **112**, **Dream**, **Next**, and **Run-D.M.C.**, due Jan. 28. Other songs from **OutKast** and **Dido** are expected to be issued as singles at a later date.

VIRGINS PERFORM: The Virgin Entertainment Group (VEG) reported that the North American operation enjoyed a comparable-store sales in-



WARD

crease of 8.2% for the six-week period ending Jan. 6. Total sales for North America were up 10.4%.

The U.S. Megastores—which were hit badly by the economic impact of Sept. 11, especially with the concentration of stores in New York City and other urban tourist locations—recovered strongly to achieve comparable growth of more than 8.2% for the period. Total sales were up 10.4%, with December being the strongest part of that figure, as sales for the month were up 12%.

Virgin had a "great holiday, which was heavily biased toward DVD and video games, and we exploited that," says **Glen Ward**, VEG North America CEO. "Post-holiday trade is not so great, and we wait with baited breath for business to pick up again."

On a worldwide basis, Virgin Megastores enjoyed a comparable-store sales gain of 8.8%. Total sales were up 9%, with the U.K. being the strongest region for the chain (see story, page 46). In a statement, CEO **Simon Wright** said, "The U.K. and U.S. sales increases were ahead of target, underlining the strength of the brand and operations in those territories."

Billboard

Best-Selling Albums of 2001

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

TITLE-ARTIST-LABEL	SALES IN MILLIONS	
1) HYBRID THEORY—Linkin Park—Warner Bros.	4.81	
2) HOTSHOT—Shaggy—MCA	4.52	
3) CELEBRITY—N Sync—Jive/Zomba	4.42	
4) A DAY WITHOUT RAIN—Enya—Reprise/Warner Bros.	4.41	
5) BREAK THE CYCLE—Staind—Flip/Elektra/EEG	4.24	
6) SONGS IN A MINOR—Alicia Keys—J	4.10	
7) SURVIVOR—Destiny's Child—Columbia/CRG	3.72	
8) WEATHERED—Creed—Wind-up	3.58	
9) O BROTHER, WHERE ART THOU?—soundtrack—Mercury (Nashville)	3.46	
10) NOW THAT'S WHAT I CALL MUSIC! 6—various artists—Sony/Zomba/Universal/EMI	3.13	
11) J.L.O.—Jennifer Lopez—Epic	3.04	
12) EVERYDAY—Dave Matthews Band—RCA	2.94	
13) NOW THAT'S WHAT I CALL MUSIC! 7—various artists—EMI/Universal/Sony/Zomba/Virgin	2.94	
14) BRITNEY—Britney Spears—Jive/Zomba	2.92	
15) 1—the Beatles—Apple/Capitol	2.91	
16) 8701—Usher—Arista	2.71	
17) ALL FOR YOU—Janet Jackson—Virgin	2.67	
18) SILVER SIDE UP—Nickelback—Roadrunner/IDJMG	2.63	
19) COUNTRY GRAMMAR—Nelly—Fo' Real/Universal	2.45	
20) NOW THAT'S WHAT I CALL MUSIC! 8—various artists—EMI/Universal/Sony/Zomba/Virgin	2.45	
21) CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER—Limp Bizkit—Flip/Interscope	2.40	
22) NO ANGEL—Dido—Arista	2.33	
23) SCARECROW—Garth Brooks—Capitol (Nashville)	2.26	
24) PAIN IS LOVE—Ja Rule—Murder Inc./Def Jam/IDJMG	2.15	
25) SAVE THE LAST DANCE—soundtrack—Hollywood	2.03	
26) COYOTE UGLY—soundtrack—Curb	2.02	
27) NO NAME FACE—Lifeshove—DreamWorks/Interscope	1.95	
28) DROPS OF JUPITER—Train—Aware/Columbia/CRG	1.92	
29) AALIYAH—Aaliyah—Blackground	1.89	
30) THE BLUEPRINT—Jay-Z—Roc-a-Fella/Def Jam/IDJMG	1.88	
31) RULE 3:36—Ja Rule—Murder Inc./Def Jam/IDJMG	1.86	
32) HUMAN CLAY—Creed—Wind-up	1.85	
33) DEVIL'S NIGHT—D12—Shady/Interscope	1.82	
34) GREATEST HITS—Lenny Kravitz—Virgin	1.81	
35) WHOA, NELLY!—Nelly Furtado—DreamWorks/Interscope	1.81	
36) UNTIL THE END OF TIME—2pac—Amaru/Death Row/Interscope	1.79	
37) BACK FOR THE FIRST TIME—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG	1.71	
38) ESCAPE—Enrique Iglesias—Interscope	1.71	
39) ALL THAT YOU CAN'T LEAVE BEHIND—U2—Interscope	1.70	
40) PART III—112—Bad Boy/Arista	1.69	
41) LATERALUS—Tool—Tool Dissection/Volcano/Zomba	1.67	
42) MOULIN ROUGE—soundtrack—Interscope	1.64	
43) NOW THAT'S WHAT I CALL CHRISTMAS!—various artists—EMI/Zomba/Sony Universal	1.61	
44) NO MORE DRAMA—Mary J. Blige—MCA	1.61	
45) INVINCIBLE—Michael Jackson—Epic	1.56	
46) TAKE OFF YOUR PANTS AND JACKET—Blink-182—MCA	1.56	
47) DOUBLE WIDE—Uncle Kracker—Top Dog/Lava/Atlantic/AG	1.56	
48) ANTHOLOGY—Alien Ant Farm—New Noise/DreamWorks/Interscope	1.53	
49) O-TOWN—O-Town—J	1.52	
50) IT WAS ALL A DREAM—Dream—Bad Boy/Arista	1.50	
51) LOVERS ROCK—Sade—Epic	1.50	
52) MISS E... SO ADDICTIVE—Missy "Misdemeanor" Elliott—the Gold Mind/Elektra/EEG	1.49	
53) SCORPION—Eve—Ruff Ryders/Interscope	1.45	
54) AARON'S PARTY (COME GET IT)—Aaron Carter—Jive/Zomba	1.44	
55) WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1—Jill Scott—Hidden Beach/Epic	1.44	
56) ALL KILLER NO FILLER—Sum 41—Island/IDJMG	1.44	
57) TP-2.COM—R. Kelly—Jive/Zomba	1.44	
58) SET THIS CIRCUS DOWN—Tim McGraw—Curb	1.43	
59) STANKONIA—OutKast—LaFace/Arista	1.43	
60) NOW THAT'S WHAT I CALL MUSIC! 5—various artists—Sony/Zomba/Universal/EMI/CRG	1.43	
61) CHRISTMAS EXTRAORDINAIRE—Mannheim Steamroller—American Gramophone	1.37	
62) TOXICITY—System of a Down—American/Columbia/CRG	1.37	
63) THE GREAT DEPRESSION—DMX—Ruff Ryders/Def Jam/IDJMG	1.36	
64) TOTALLY HITS 2001—various artists—Warner Bros./Elektra/Atlantic/Arista	1.34	
65) JAGGED LITTLE THRILL—Jagged Edge—So So Def/Columbia/CRG	1.29	
66) THE GIFT OF GAME—Crazy Town—Columbia/CRG	1.28	
67) THUGS ARE US—Trick Daddy—Slip-N-Slide/Atlantic/AG	1.27	
68) THA LAST MEAL—Snoop Dogg—No Limit/Priority/Capitol	1.27	
69) GREATEST HITS—Tim McGraw—Curb	1.27	
70) THE SICKNESS—Disturbed—Giant/Warner Bros.	1.26	
71) MISSUNDAZTOOD—Pink—Arista	1.26	
72) SATELLITE—P.O.D.—Atlantic/AG	1.25	
73) PULL MY CHAIN—Toby Keith—DreamWorks (Nashville)/Interscope	1.25	
74) NOW—Maxwell—Columbia/CRG	1.23	
75) WEEZER (2001)—Weezer—Geffen/Interscope	1.23	
76) ECHOES: THE BEST OF PINK FLOYD—Pink Floyd—Capitol	1.22	
77) THE HITS: CHAPTER ONE—Backstreet Boys—Jive/Zomba	1.21	
78) FREE CITY—St. Lunatics—Fo' Reel/Universal	1.21	
79) BEWARE OF DOG—Lil' Bow Wow—So So Def/Columbia/CRG	1.20	
80) THE LIFE—Ginuwine—Epic	1.20	
81) GORILLAZ—Gorillaz—Parlophone/Virgin	1.20	
82) I HOPE YOU DANCE—Lee Ann Womack—MCA (Nashville)	1.20	
83) SOMETHING LIKE HUMAN—Fuel—550 Music/Epic	1.18	
84) LAUNDRY SERVICE—Shakira—Epic	1.17	
85) JUST PUSH PLAY—Aerosmith—Columbia/CRG	1.16	
86) WORD OF MOUF—Ludacris—Disturbing Tha Peace/Def Jam South/IDJMG	1.15	
87) SHREK—soundtrack—DreamWorks/Interscope	1.13	
88) ALIUSWANASEING (I JUST WANT TO SING)—Musiq Soulchild—Def Soul/IDJMG	1.13	
89) WHITE LADDER—David Gray—ATO/RCA	1.08	
90) COME CLEAN—Puddle of Mudd—Flawless/Geffen/Interscope	1.08	
91) MORNING VIEW—Incubus—Immortal/Epic	1.07	
92) MAD SEASON—Matchbox Twenty—Lava/Atlantic/AG	1.05	
93) FLY—Dixie Chicks—Monument/Sony (Nashville)	1.04	
94) 3LW—3LW—Nine Lives/Epic	1.04	
95) ETERNAL—The Isley Brothers Featuring Ronald Isley Aka Mr. Biggs—DreamWorks/Interscope	1.03	
96) BLACK & BLUE—Backstreet Boys—Jive/Zomba	1.03	
97) GREATEST HITS—Kenny Chesney—BNA/RLG	1.02	
98) BREATHE—Faith Hill—Warner Bros. (Nashville)/WRN	1.01	
99) SONGS 4 WORSHIP: SHOUT TO THE LORD—various artists—Integrity/Time Life	1.00	
100) ACOUSTIC SOUL—India.Arie—Motown/Universal	1.00	

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Sites+ Sounds™



by Brian Garrity

RCA TESTING P2P: Despite all the hoopla over digital distribution, the rise of Internet technology isn't just impacting how consumers will acquire and experience music in the future. Big changes are also on the way in everything from how the industry markets and promotes artists, to how music is produced, to how record companies oversee the production process.

Case in point: RCA Records, in a preview of things to come, is internally making use of a new peer-to-peer technology from Boston-based DMOD that enables label executives to keep tabs on albums in development. The software, known as DMOD Workspace, allows users to establish private secure networks for sharing content and information.

Brian Malouf, senior VP of A&R for RCA, predicts that labels will increasingly be attracted to internal peer-to-peer networks like DMOD's, because they increase operational efficiencies



and cut down on travel and production costs. (RCA recently saved more than \$11,000 on a three-week project through use of the technology, he notes.) Instead of mailing physical copies of works in progress to executives in other cities—or having executives on site at a studio—songs tracked and mixed in one location can be digitally uploaded onto the network and securely downloaded for instant review by executives in other locations.

What's more, shared files can be DRM-wrapped to prevent content from being leaked on the Internet. DMOD, a provider of content distribution technology and services, says it is also licensing Workspace to undisclosed labels from three other majors as well.

SINGLES DEBUTING ON AOL: AOL Music has launched a new service called First Listen that allows users of AOL and its affiliate sites—Netscape, AIM Today, ICQ, and CompuServe—streaming access to new songs from participating artists before they are available to radio stations for airplay. Atlantic Records' Brandy was the first artist featured in the service, which debuted Jan. 2. AOL Music says that visitors to its sites streamed the single "What About Us?" more than 750,000 times in one day. Other artists partic-

ipating in the program include Alanis Morissette and Natalie Imbruglia.

SINGER JOINS RIGHTSCOM: Former Reciprocal senior VP of marketing and product strategy Howie Singer has joined Rightscom, a U.K.-based digital commerce strategy consulting firm, as a senior consultant. Singer will head Rightscom's New York City office and will focus on expanding the company's client base in North America. Reciprocal shuttered last year following its failure to raise the necessary funds needed to stay in operation. (*Billboard Bulletin*, Oct. 19, 2001) Prior to his stint at Reciprocal, Singer served as co-founder/CTO of AT&T's a2b music.

RIO MOVING RENTAL FILES: Rioport has developed a technology solution that allows rental downloads to be transferred to portable devices. The technology, which is compatible with Microsoft's digital rights management platform, "paves the way for doing subscriptions on media devices, which we all know is critical for acceptance of that model," according to RioPort CEO Jim Long. Availability in specific devices has not been announced. However, Long says the company expects products featuring the technology to be commercially available later this year.

REAL, WINDOWS GO MOBILE: As legitimate digital music gears up to move beyond the PC, Real Networks and Microsoft are looking to extend their reach into everything ranging from set-top boxes to mobile phones and portable media devices to car stereos.

At this year's Consumer Electronics Show, held in Las Vegas earlier this month, Real Networks announced it is bundling its RealOne Player software and its RealOne Music subscription service with the latest offerings from TiVO, a digital video recording and management hardware and services, and Moxi, a maker of Internet-enabled set-top boxes.

Real also announced deals with chip makers Hitachi, NEC, Philips, and STMicroelectronics.

Meanwhile, Microsoft said manufacturers Panasonic, Apex, Toshiba, and Shinco will roll out DVD players that can read Windows Media files. Panasonic will also support Windows in a broad range of other devices.

Car-stereo manufacturers Pioneer, Kenwood, AIWA, and Blaupunkt also announced that they are launching systems that can recognize Windows Media files.

Licensing Competition Emerging

BY BRIAN GARRITY

NEW YORK—Recent major-label efforts to support competition among digital music service providers—moves designed, in part, to keep at bay congressional and regulatory watchdogs concerned about the antitrust implications of the big five's activities in the online music realm—are closing the content gap between MusicNet and Pressplay and some companies developing rival offerings.

Earlier this month, Listen.com became the first company not owned by a major label to reach "content parity" with MusicNet and Pressplay, when the San Francisco-based online music portal announced licensing deals to distribute content from BMG Entertainment, Sony Music Entertainment, and EMI Recorded Music through its new streaming-only subscription service, Rhapsody. The deals put Rhapsody's content selection on par with the major-label services, which also feature content from three majors. MusicNet has deals with Warner Music Group, BMG, and EMI, while Pressplay has agreements with Universal Music Group, Sony, and EMI.

The Listen pacts are also giving hope to other third-party services in development that they will also be able to secure licenses for subscription

businesses and compete with the majors on equal footing.

Among those who hope to acquire licenses in the near future is Napster. At the Jan. 9 unveiling of a limited public beta of its new commercial file-swap-

Listen.com CEO Sean Ryan says that its deals, as well as the growing confidence of other companies toward their ability to secure content licensing, reflect a general increase in the majors comfort with distributing their artists through third-party subscription offerings. "What we're seeing in general is [the majors] viewing [licensing] as a way to make money, as a way to kick-start their business again—not in huge numbers but enough to make a difference to them."

The BMG and Sony deals with Listen mark the first time either has licensed its catalog to a subscription service outside of MusicNet or Pressplay.

"It is a priority to us to make our music available to fans in as many legal outlets as possible, and legitimate online services such as Rhapsody are very important in that effort," says Fred Ehrlich, Sony's president of new technology and business development.

Digital music executives note that such deals also help the majors deflect congressional and regulatory scrutiny of their own digital music services, and they will ultimately allow MusicNet and Pressplay to enter into cross-licensing agreements. In fact, some executives predict that antitrust pressures coming from Washington, D.C., will allow some third-party services to soon surpass MusicNet and Pressplay in content selection.

Ryan says, "We've always believed a strong independent has the best chance of having all the content by avoiding some of the political issues associated with being controlled by the five majors."



ping technology at the Consumer Electronics Show in Las Vegas, Napster CEO Konrad Hilbers said the company is close to settling the copyright-infringement lawsuit filed against the company by the Recording Industry Assn. of America and expects to have content-licensing deals with the major labels prior to full commercial launch, set for later in the first quarter.

In fact, the company is so confident in its ability to secure major-label content licenses on its own, Hilbers says Napster is abandoning a previously announced agreement to distribute MusicNet. Hilbers says the MusicNet deal does not prohibit Napster from cutting direct deals with the labels—a strategy it is now pursuing.

"The MusicNet deal was very important at its time. It showed that Napster was capable of negotiating and closing deals for major-label content," Hilbers said in a conference call. "But we have not been particularly happy with the indirect relationship with the labels, [nor] some of the clauses in the contract that would have forced us to use certain technology exclusively for the delivery of [major-label] content."

TRAFFIC TICKER

Top Music Info Sites

Traffic In November

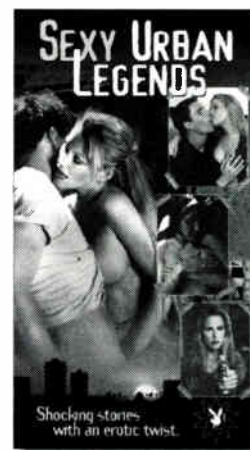
TOTAL VISITORS (in 000s)	
1. mtv.com	1,882
2. lyrics.com	1,747
3. rollingstone.com	1,495
4. mp3.com	1,408
5. getmusic.com	1,143
6. artistdirect.com	891
7. launch.com	743
8. vh1.com	577
9. sonicnet.com	529
10. billboard.com	467
11. bet.com	461
12. click2music.com	448
13. music.lycos.com	295
14. country.com	289
15. pollstar.com	289

AVERAGE MINUTES PER VISITOR PER MONTH	
1. mtv.com	21:37
2. bet.com	17:48
3. sonicnet.com	13:46
4. mp3.com	11:35
5. hob.com	11:03
6. allmusic.com	10:48
7. lyrics.com	8:36
8. vh1.com	7:56
9. pollstar.com	6:58
10. launch.com	6:42
11. country.com	6:38
12. getmusic.com	6:31
13. rollingstone.com	5:53
14. billboard.com	5:13
15. listen.com	5:02

Nielsen//NetRatings

Source: Nielsen//NetRatings, November 2001. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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JANUARY 26 2002 **Billboard TOP KID VIDEO**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 5 Weeks At Number 1		
1	1	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	2001	19.98
2	4	HOLIDAY IN THE SUN DUAL STAR VIDEO/WARNER HOME VIDEO 37442	2001	19.96
3	6	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	2001	14.95
4	2	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	2001	19.98
5	5	HOW THE GRINCH STOLE CHRISTMAS! WARNER HOME VIDEO 65489	1966	14.95
6	3	MICKY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	2001	22.99
7	14	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	2001	12.95
8	12	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
9	7	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	2001	22.95
10	17	BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102	2001	14.99
11	9	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	2001	22.99
12	20	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101	2001	14.99
13	21	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	2001	12.95
14		POWER RANGERS: IN 3-D FOX VIDEO 2001849	2001	14.98
15		BOB THE BUILDER TO THE RESCUE! LYRICK STUDIOS 24100	2001	14.99
16		BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035	2001	14.95
17	11	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743	1969	9.98
18		DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
19	22	SCOOBY DOO: SPOOKIEST TALES TURNER HOME ENTERTAINMENT/WARNER HOME VIDEO 1759	2001	14.95
20	25	POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER FOX VIDEO 2001850	2001	14.98
21		SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
22	8	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	1964	9.98
23		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
24		CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099	1973	14.95
25		BLUE'S CLUES BIG NEWS-THE BABY'S HERE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874913	2001	9.95

JANUARY 26 2002 **Billboard RECREATIONAL SPORTS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 5 Weeks At Number 1		
1	1	2001 WORLD SERIES Q VIDEO 20017	19.95	
3	3	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	14.98	
4	4	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274	19.95	
5	2	WWE: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105	14.95	
10	10	WWE: LITA-IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95	
6	6	WWE: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95	
7	5	NASCAR RACERS: START YOUR ENGINES FOX VIDEO 2000238	5.78	
11	11	WWE: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95	
14	14	WWE: INVASION 2001 SONY MUSIC ENTERTAINMENT 273	19.95	
15	15	WWE: NO MERCY 2001 SONY MUSIC ENTERTAINMENT 54103	19.95	
11	12	WWE: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54101	14.95	
12	8	WWE: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95	
16	16	BALL ABOVE ALL VENTURA DISTRIBUTION 0803	14.98	
13	13	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 REDLINE ENTERTAINMENT 77002	15.95	
14	7	CARL RIPKEN JR.: IRONMAN'S LEGENDARY CAREER Q VIDEO 20021	14.95	
15	9	WWE: BEST OF RAW-VOL. 1 SONY MUSIC ENTERTAINMENT 838	14.95	
17	17	WWE: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 288	19.98	
18		WWE: ROYAL RUMBLE WORLD WRESTLING FEDERATION HOME VIDEO 267	19.95	
19		WWE: NO WAY OUT WORLD WRESTLING FEDERATION HOME VIDEO 268	19.95	
20		WWE: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109	19.98	

JANUARY 26 2002 **Billboard HEALTH & FITNESS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 9 Weeks At Number 1		
1	1	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98	
2	2	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98	
3	4	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98	
4	9	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98	
5	3	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203	14.98	
6	5	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077	9.98	
7	6	TOTAL YOGA LIVING ARTS 1080	9.98	
8	10	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99	
9	8	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840	12.98	
10	7	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98	
11	14	METHOD-ALL IN ONE PARADE VIDEO 906	12.98	
12	11	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98	
13	19	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11948	9.99	
14	12	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231	14.98	
15	15	DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251	14.98	
16	18	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572	12.98	
17		CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99	
18	16	BILLY BLANKS: TAE-BO WORKOUT VENTURA DISTRIBUTION 2274	39.95	
19	13	TAE-BO ADVANCED WORKOUT 2-PACK VENTURA DISTRIBUTION 2435	29.95	
20		FAT BURNING WORKOUT FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11949	9.99	

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

HOME VIDEO

DVD Filter Is Kid-Friendly

BY JILL PESSELNICK
LOS ANGELES—The level of profanity and sexually explicit scenes in many movies has long raised the ire of parents concerned with their children's viewing habits. Now, with the unveiling of ClearPlay's DVD-filtering technology, parents have the option of skipping over or muting potentially objectionable scenes.

The technology is currently accessible at clearplay.com, where it can be downloaded onto most Windows-based PCs with DVD-ROM drives. Parents can choose from approximately 200 PG-13- or R-rated DVD titles whose violent, profane, or sexual content has been identified by ClearPlay editors.

After downloading an individual title's file, users can insert a standard DVD of the title into their DVD-ROM drives and activate the ClearPlay feature. (Computers can also be hooked up to most TV monitors for viewing purposes.) ClearPlay instructs the DVD player to pass over or mute this previously identified content during playback.

The idea for parental control over DVD content has long been of interest to consumers, says Bill Aho, CEO of Los Angeles-based ClearPlay. "Part of the DVD promise was that there would be this kind of parental control," he explains.



"Everybody was asking about it when DVDs were introduced. Technology now exists that can deliver this benefit in a way that is acceptable to the consumer." Along with the original Internet version of ClearPlay, the technology will also be available through set-top consoles by Christmas 2002. Through a deal with the Rogers, Ark.-based Principle Solutions firm—the maker of the profanity-filtering DVD console product TVGuardian (TVG)—ClearPlay will be integrated into DVD consoles. The TVG ClearPlay brand is currently being presented to a range of DVD hardware manufacturers.

Aho admits that ClearPlay has not joined forces with movie companies because it doesn't require permission to use the technology with the studios' products. "We're not a derivative work," he explains. "First, we never touch the DVD. Second, we never alter the content. A third reason is we really don't take any money out of anybody's pocket. We're not a substitute sale. If anything, you could argue that the more successful we are, the better off the studios are, because people will buy more movies."

A 30-day free trial will be indefinitely available at clearplay.com, and the monthly subscription cost is \$9.95. Aho estimates that 500 DVD titles will be available by the end of the year.

JANUARY 26 2002 **Billboard TOP MUSIC VIDEOS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
Compiled from a national sample of retail store and rack reports collected, compiled, and provided by SoundScan.				
		NUMBER 1 6 Weeks At Number 1		
1	1	AMERICA: A TRIBUTE TO HEROES WARNER MUSIC VIDEO 38562	Various Artists	19.99/19.96
2	2	BRITNEY: THE VIDEOS JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
3		GODSMACK LIVE IMAGE ENTERTAINMENT 1373	Godsmack	19.98/24.99
4	3	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 589543	U2	19.98/32.98
5	5	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
6	6	HELL FREEZES OVER GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
7	8	WHEN INCUBUS ATTACKS: VOL. 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	Incubus	14.98/19.98
8	4	FRAT PARTY AT THE PANKAKE FEST WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
9	17	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
10	12	ONE NIGHT ONLY MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
11	11	STILL UPPER LIP LIVE ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
12	7	DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558	Madonna	19.98/24.99
13	10	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639	Three 6 Mafia	14.98/19.98
14	16	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
15	20	GREATEST VIDEO HITS COLLECTION: 1988-2000 VIRGIN MUSIC VIDEO 77912	The Smashing Pumpkins	19.98/19.98
16	9	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98
17	13	ANGEL DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60979	DMX	19.98/24.98
18	14	ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93169	Sting	19.98/24.98
19	22	IN THE FLESH—LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	Roger Waters	12.98/19.98
20		HE TOUCHED ME: VOLUME 1 SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44392	Elvis Presley	29.95 VHS
21	19	THE VIDEOS: 1994-2001 BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
22	18	(LIVE) D(USAGE) 50-LIVE IN PEORIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54085	Mudvayne	14.98/19.98
23	31	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
24		HE TOUCHED ME: VOLUME 2 SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44393	Elvis Presley	29.95 VHS
25	23	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54079	Journey	14.98/19.98
26	15	THE VIDEO HITS-CHAPTER ONE JIVE/ZOMBA VIDEO 41779	Backstreet Boys	19.98/24.98
27	24	BRITNEY IN HAWAII: LIVE & MORE JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
28	25	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Steve Ray Vaughan And Double Trouble	14.95/19.97
29	26	LISTENER SUPPORTED BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
30	29	SALIVAL TODD DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
31	30	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
32	33	THE ESSENTIAL VIDEO COLLECTION COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54084	Billy Joel	14.98/19.98
33	27	ENLARGED TO SHOW DETAIL 2 VOLCANO/ZOMBA VIDEO 32185	311	19.98/24.98
34	36	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 86230	2Pac/Snoop Doggy Dogg	19.98/19.95
35	21	LIVE FROM NEW YORK CITY J RECORDS/BMG VIDEO 20027	O-Town	14.98/19.98
36	32	LIVE BY REQUEST IMAGE ENTERTAINMENT 1447	Bee Gees	19.98/24.99
37	38	RESTLESS XPOSED COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 19879	Xzibit	14.98/19.98
38	35	TOURING BAND 2000 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54010	Pearl Jam	19.95/24.97
39	34	THE DANCE WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
40	28	OFF THE MAP WARNER REPRISE VIDEO 38530	Red Hot Chili Peppers	19.98/24.99

◆ 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 50,000 units for video singles; ◆ 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.

JANUARY 26 2002 **Billboard** TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.				
		3 Weeks At Number 1				
1	1	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	3	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	2001	PG-13	24.99
3	6	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
4	2	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
5	5	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
6	8	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
7	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87581	Animated	2001	NR	19.98
8	4	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
9	9	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
10	10	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
11	16	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
12	14	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
13	19	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
14	17	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
15	18	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
16	12	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
17	21	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
18	15	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
19	22	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
20	24	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
21	23	BEETHOVEN'S 4TH UNIVERSAL STUDIOS HOME VIDEO 87175	Judge Reinhold Julia Sweeney	2001	NR	19.98
22	11	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12860	Barbie	2001	NR	19.98
23	35	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
24		THE BROTHERS COLUMBIA TRISTAR HOME VIDEO 06922	Morris Chestnut D.L. Hughley	2001	R	14.95
25	31	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
26	20	HOW THE GRINCH STOLE CHRISTMAS! ◆ WARNER HOME VIDEO 65409	Animated	1966	NR	14.95
27	33	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	2001	R	22.98
28	34	OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	2001	PG	22.96
29	37	THE MUMMY UNIVERSAL STUDIOS HOME VIDEO 83663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
30	13	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
31		RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	Animated	2001	NR	12.95
32		HAPPY GILMORE ◆ UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
33		PRINCESS OF THIEVES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22283	Animated	2001	NR	19.99
34		SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
35		UNBREAKABLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24046	Bruce Willis Samuel L. Jackson	2000	PG-13	14.99
36		TRAFFIC USA HOME ENTERTAINMENT 60181	Michael Douglas Benicio Del Toro	2000	R	14.98
37		DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
38	39	OFFICE SPACE FOXVIDEO 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
39		CHOCOLAT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24687	Juliette Binoche Johnny Depp	2000	PG-13	19.99
40		WILLOW FOXVIDEO 2002512	Val Kilmer Joanne Whalley	1988	PG	14.98

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JANUARY 26 2002 **Billboard** TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE	
		Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.				
		1 Week At Number 1				
1	NEW	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98	
2	1	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99	
3	2	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98	
4	6	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98	
5	4	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99	
6	3	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 86012	Mike Myers Eddie Murphy	PG	26.99	
7	NEW	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002563	Martin Lawrence Danny Devito	PG-13	26.98	
8	9	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	26.99	
9	5	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99	
10	19	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99	
11	7	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98	
12	13	TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07107	Vivica A. Fox Morris Chestnut	R	27.96	
13	8	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98	
14	10	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002351	Liam Neeson Ewan McGregor	PG	29.98	
15	12	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336754	Angelina Jolie	PG-13	29.99	
16	14	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339214	Robert De Niro Edward Norton	R	29.99	
17	18	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98	
18	NEW	MAD MAX MGM HOME ENTERTAINMENT 1002726	Mel Gibson	R	19.98	
19	17	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98	
20	NEW	GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06257	Leelee Sobieski Diane Lane	PG-13	27.96	
21	11	JURASSIC PARK III (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21469	Sam Neill William H. Macy	PG-13	26.98	
22	16	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98	
23	25	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96	
24	NEW	SPACEBALLS MGM HOME ENTERTAINMENT 908100	Mel Brooks John Candy	PG	14.95	
25	22	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95	

JANUARY 26 2002 **Billboard** TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
		1 Week At Number 1			
1	NEW	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13	
2	1	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G	
3	2	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13	
4	3	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R	
5	NEW	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito	PG-13	
6	4	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13	
7	7	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	
8	NEW	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13	
9	5	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13	
10	9	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13	
11	6	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	
12	8	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	
13	10	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13	
14	11	TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07106	Vivica A. Fox Morris Chestnut	R	
15	13	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	
16	12	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13	
17	14	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG	
18	16	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13	
19	15	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336753	Angelina Jolie	PG-13	
20	20	ALONG CAME A SPIDER PARAMOUNT HOME ENTERTAINMENT 336513	Morgan Freeman Monica Potter	R	

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PROGRAMMING

Despite Rock's Resurgence, Rhythm More Likely To React

PDs Agree That Top 40 Is More Likely To Feature Rhythmic Acts And Approach Rock Records With Caution

BY MARC SCHIFFMAN

Airplay Monitor

NEW YORK—Despite the proven success of Nickelback, Lifehouse, Staind, Creed, and others, most record labels still have to start at square one with a new rock record, particularly at rhythmic-leaning major-market top 40s. But even with the strength and durability of certain rock titles, PDs say it's still rhythmic records that react with their audience.

At ABC's WDRQ Detroit, PD Alex Tear says, "There's no question that rhythmic pop dominates. We went through a phase when guitars were relevant about a year ago. We saw some great numbers and had an excellent winter book and were well-rounded top 40-wise, with a 50/50 balance of pop/alternative and rhythmic. Now I notice the evolution to rhythmic pop."

Susquehanna's WWWQ (Q100) Atlanta has recently evolved from being very conservative on rock titles to an "all the hits" stance. But even operations manager Dylan Sprague says, "The rhythmic records tend to . . . light up phones and cause instant passion. In the top 40 world in general, you're looking for these songs that make someone reach down and turn up the radio, and the rhythmic records tend to do it a little bit sooner. That's the way it has been in the past couple of years."

Any discussion of the difficulty of getting rock records on top 40 inevitably turns to Clear Channel's Kiss stations. While few of those stations sit out rock altogether, they tend to be much faster on rhythm and slow on more passive pop/rock titles. "Being a young-end radio station as we are, we're built on passion," WKST (96 Kiss FM) Pittsburgh PD/music director Michael Hayes says. "It's not that we're not going to play those other records, but we want the ones

that pull real quick phones."

WAKZ Youngstown, Ohio, PD/music director Jerry Mac says, "We're a young-end appealing station that leans rhythmic. If Janet Jackson and Creed have a record in the same week and we have only one slot, we'll likely go with Janet. It doesn't mean we're not going to play Creed—just not as early as some people would like."

'If Janet and Creed have a record in the same week and we have only one slot, we'll likely go with Janet. It doesn't mean we're not going to play Creed—just not as early as some people would like.'

—JERRY MAC,
WAKZ YOUNGSTOWN, OHIO

By no means do all Clear Channel top 40s lean as rhythmic as a WAKZ. KIIS Los Angeles, WHTZ (Z100) New York, and WXKS-FM (Kiss 108) Boston have all historically been supporters of certain pop/rock titles. So has WRVW (the River) Nashville. But as WRVW PD Rich Davis notes, "When you look at all the top 40s out there, there are a lot more that lean pop or pop/rhythm than pop/rock or pop/alternative."

WFKS Jacksonville, Fla., PD/music director Brent McKay says it's easier to cross an R&B record over to top 40 than rock tracks, for a number of reasons. "A Ja Rule can easily cross over to

the mainstream side," McKay says, because rhythmic acts "have been in movies and TV commercials, whereas Nickelback or the Calling maybe don't have that promotional backing." McKay also thinks that rock records aren't afforded the same kind of money at the label because modern isn't as important at top 40 any longer.

PDs agree that top 40 will pick up Ja Rule or another rhythmic record immediately and approach rock records with caution. "We're not the starter kit," Tear says. "A 'DRQ listener doesn't expect us to be ground-breaking." For this reason, Tear says he's happy to let rival WKQI (Q95.5) warm up those songs. Tear, a veteran of rock radio and an avowed fan, says it's a matter of different criteria on top 40. It's frustrating "when a VP of a label gets hold of a great act and wants to build on that act's name," he says, "because the top 40 PD cares less about the band rep and more about the question, 'Can this song instantly gratify my listeners?'"

WAKZ's Mac says the rock records may be the victims of their own success: There's so much good music coming out that there's simply not enough room on the station for everything. "There's a lot better rock product now than there has been in a while. Certainly No Doubt comes from a rock background, and when I'm programming that song, I'm looking to make sure they're not playing next to a Creed record because of their rock background."

So why not just open up more rock slots? Because, Mac says, "for a station such as mine that's rhythmic-leaning, you don't want to lose what your target has been all along, and for us to all of a sudden throw on a ton of rock product would probably not be the best thing, since that's not what the station's about."

Not one PD interviewed for this

story denied that rock music has some value on their list, but all emphasized that since not all rock songs react, labels have to come up with other means to leverage a rock song onto the air. WDRQ's Tear wants to see exposure at multimedia outlets like MTV.

For McKay, there need to be strong pop elements in the rock songs he commits to. He says he's "less open to a rock record that holds on to its grunge roots."

Even WDCG (G105) Raleigh, N.C., PD Chris Edge—whose Clear Channel station leans rock—has his limits. "The main thing is that it's got to lyrically sound like something a woman in my demo is going to connect with," he says. "If they're singing about something that's totally 'guy,' I'll wait on it."

And while pop/rock records have a reputation for being callout monsters, even if they don't react immediately, not every PD agrees. Edge says Creed's "Higher" taught him his first and lasting lesson in rock's ability to react in research. "The first time I

heard that song, it felt like a pretty hard-sounding record, but when I started seeing callout, it was No. 1 with everybody. From that point on, I've never been afraid to pop on a record that may be a little darker or rock harder than others."

PDs have divergent views on the role rock music will be taking in the next year at top 40. WDRQ's Tear sees songs like the current Kylie Minogue as indicating a move further away from rock. "The Real McCoys and Black Boxes are going to start popping out here and there," he says, "which may put more of a holding pattern on the penetration of alternative pop."

Q100's Sprague sees the possibility of rock growing more into a stronger position on top 40 in the coming year. He thinks that as more hip-hop elements make their way into rock, "maybe we'll start to see the same sort of passions for those songs, because we'll be deeper into the cycle."

Marc Schiffman is managing editor of Top 40 Airplay Monitor.



Thumbs Up. Movie critic Leonard Maltin recently stopped by the studios of WPLJ New York to give the Scott & Todd morning show his take on the best and worst of 2001. Pictured, from left, are hosts Scott Shannon and Todd Pettengill, Maltin, and morning co-host Patty Steele.

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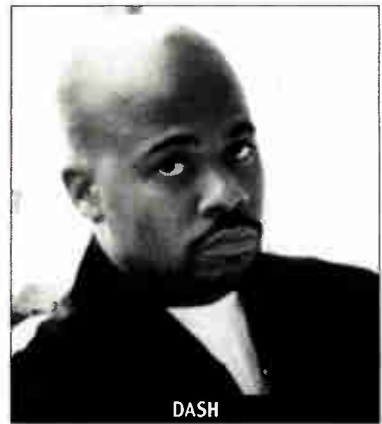
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Music & Showbiz™



by Carla Hay

DASHING TO THE TOP: To say that Damon Dash is not a typical record-company chief would be an understatement.



DASH

Although he is best-known in the music business as the CEO of Roc-a-Fella Records (which he co-owns with Jay-Z and Kareem "Biggs" Burke), Dash has already branched out into producing and acting in movies, overseeing Roc-a-Fella Films, and starting the Roc-a-Wear fashion line. However, unlike most of his record-company peers, Dash has now added feature-film director to his list of accomplishments.

Dash reveals to *Billboard* that he is the director of *Paper Soldiers*, an urban comedy due out next year from Universal Pictures. The film will star Michael Rapaport, Stacey Dash, Capone-N-Noreaga, Beanie Sigel, Jay-Z, and Angie Martinez.

"A lot of urban flicks don't paint the right picture of hip-hop culture," Dash says. "I want to make urban films more valid, instead of the public seeing films from executives who know nothing about the culture."

Dash's other film credits include being a producer of *Backstage*, the documentary chronicling Jay-Z's

1999 Hard Knock Life tour; an acting role in 2000's *Highlander: Endgame*; and producing *Paid in Full*, a drama due in theaters later this year that stars Wood Harris, Mekhi Phifer, and Cam'ron.

The Roc-a-Fella executive also produced and has a starring role in the just-released film *State Property*, which stars Roc-a-Fella artists Memphis Bleek, Jay-Z, and Sigel (*Billboard*, Dec. 1, 2001). The soundtrack to *State Property* will be released Jan. 29 on Roc-a-Fella; Dash says that the label will release most of the soundtracks to films that he is producing.

He notes that his interest in "getting involved in everything from the script to wardrobe" was one of the reasons why he has become a film director. "That way," he adds, "I can keep the integrity in my vision."

And why the movie-star aspirations? "I've been told I have a very powerful personality," Dash says with a laugh. "Ultimately, a lot of people in hip-hop want to be actors. I take the art of acting seriously."

Dash also predicts that the movement of hip-hop stars crossing over into films will continue to grow: "They have millions of fans who like them, so the studios know they've already got a large audience that wants to see these artists. Hip-hop is becoming so powerful in our culture that it's only natural that the industry wants to capitalize on it."

IN BRIEF: Speaking of hip-hop artists in film, DMX is set to star with Jet Li in the action flick *Cradle to the Grave* for Warner Bros. Pictures... LL Cool J will star in the romantic comedy *Deliver Us From Eva* (USA Films) and the thriller *Mindhunters* (Dimension Films). The latter film co-stars Val Kilmer and Christian Slater.

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4 R. KELLY, THE WORLD'S GREATEST	4 GARTH BROOKS, WRAPPED UP IN YOU	4 JA RULE, ALWAYS ON TIME	4 MARY J. BLIGE, FAMILY AFFAIR
5 ALICIA KEYS, A WOMAN'S WORTH	5 MARTINA MCBRIDE, BLESSED	5 THE CALLING, WHEREVER YOU WILL GO	5 NICKELBACK, HOW YOU REMIND ME
6 B2K, UH HUH	6 TRACE ADKINS, I'M TRYIN'	6 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN	6 ALL STAR TRIBUTE, WHAT'S GOING ON
7 OUTKAST, THE WHOLE WORLD	7 CHELY WRIGHT, JEZEBEL	7 JENNIFER LOPEZ, AIN'T IT FUNNY	7 SHAKIRA, WHENEVER, WHEREVER
8 MASTER P, OOOHHHWE	8 SARA EVANS, SAINTS & ANGELS	8 R. KELLY, THE WORLD'S GREATEST	8 ALICIA KEYS, A WOMAN'S WORTH
9 BUSTA RHYMES, BREAK YA NECK	9 DAVID BALL, RIDING WITH PRIVATE MALONE	9 KID ROCK, FOREVER	9 THE CALLING, WHEREVER YOU WILL GO
10 JERMAINE OUPRI, WELCOME TO ATLANTA	10 TOBY KEITH, I WANNA TALK ABOUT ME	10 MYSTIKAL, BOUNCIN' BACK	10 DAVE MATTHEWS BAND, EVERYDAY
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12 DUNGEON FAMILY, TRAINS D.F. EXPRESS	12 STEVE HOLY, GOOD MORNING BEAUTIFUL	12 DAVE MATTHEWS BAND, EVERYDAY	12 JEWEL, STANDING STILL
13 JAGGED EDGE, GOODBYE	13 KENNY CHESNEY, YOUNG	13 USHER, U GOT IT BAD	13 MICK JAGGER, GOD GAVE ME EVERYTHING
14 USHER, U GOT IT BAD	14 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY	14 ALIEN ANT FARM, MOVIES	14 JENNIFER LOPEZ, AIN'T IT FUNNY
15 GLENN LEWIS, DON'T YOU FORGET IT	15 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT	15 ALICIA KEYS, A WOMAN'S WORTH	15 TRAIN, SOMETHING MORE
16 LUDACRIS, ROLL OUT (MY BUSINESS)	16 TRACY BYRD, JUST LET ME BE IN LOVE	16 'N SYNC, GIRLFRIEND	16 FIVE FOR FIGHTING, SUPERMAN
17 MR. CHEEKS, LIGHTS, CAMERA, ACTION	17 TRISHA YEARWOOD, INSIDE OUT	17 FAT JOE, WE THUGGIN	17 PAUL MCCARTNEY, FREEDOM
18 MYSTIKAL, BOUNCIN' BACK	18 NICKEL CREEK, THE LIGHTHOUSE S TALE	18 LUDACRIS, ROLL OUT (MY BUSINESS)	18 TRAVIS, SIOE
19 MISSY ELLIOTT, TAKE AWAY	19 RASCAL FLATTS, I'M MOVIN' ON	19 HOOBASTANK, CRAWLING IN THE DARK	19 DEFAULT, WASTING MY TIME
20 IMX, FIRST TIME	20 MONTGOMERY GENTRY, COLD ONE COMIN' ON	20 OUTKAST, THE WHOLE WORLD	20 RYAN ADAMS, NEW YORK, NEW YORK
21 COREY, HUSH LIL' LADY	21 CYNDI THOMSON, I ALWAYS LIKED THAT BEST	21 DEFAULT, WASTING MY TIME	21 USHER, U GOT IT BAD
22 JUVENILE, FROM HER MAMA (MAMA GOT A...)	22 KEITH URBAN, WHERE THE BLACKTOP ENDS	22 FABOLOUS, YOUNG N (HOLLA BACK)	22 COLOPLAY, TROUBLE
23 JOE, LET'S STAY HOME TONIGHT	23 BRAD PAYSLEY, WRAPPED AROUND	23 P.O.D., YOUTH OF THE NATION	23 INCUBUS, I WISH YOU WERE HERE
24 FAT JOE, WE THUGGIN	24 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW	24 JIMMY EAT WORLD, THE MIDDLE	24 JOHN MELLENCAMP, PEACEFUL WORLD
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26 SHARISSA, ANY OTHER NIGHT	26 CHRIS CAGLE, LAREDDO	26 MR. CHEEKS, LIGHTS, CAMERA, ACTION	26 BON JOVI, IT'S MY LIFE
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NEW ONS	NEW ONS	NEW ONS	NEW ONS
AALIYAH, MORE THAN A WOMAN	TOBY KEITH, MY LIST	BLINK-182, FIRST DATE	AALIYAH, MORE THAN A WOMAN
CEE-LO, CLOSET FREAK	AUDSON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR A WHILE	AALIYAH, MORE THAN A WOMAN	KYLIE MINOQUE, CAN'T GET YOU OUT OF MY HEAD
JENNIFER LOPEZ, AIN'T IT FUNNY	PATTY LOVELLESS & TRAVIS TRITT, OUT OF CONTROL, RAGING FIRE	GARBAGE, BREAKING UP THE GIRL	BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
CASY MONEY MILLIONAIRES, UNDISPUTED		ALANIS MORISSETTE, HANDS CLEAN	RUFUS WAINWRIGHT, ACROSS THE UNIVERSE
KNOCTURNAL, KNOC		JENNIFER LOPEZ, AIN'T IT FUNNY	
WEST COAST BAD BOYZ, POP LOCKIN', II			
ROYCE DA 5'9", ROCK CITY			

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 26, 2002

muchmusic.usa	MTV 2	MTV	Paper Jam Music Video
Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	5 hours weekly 223 225 Washington St, Newark, NJ 07102
INCUBUS, NICE TO KNOW YOU (NEW) NICKELBACK, TOO BAD (NEW)	NEW BLINK-182, FIRST DATE SYSTEM OF A DOWN, TOXICITY INCUBUS, NICE TO KNOW YOU WU-TANG CLAN, UZI (PINKY RING) ALANIS MORISSETTE, HANDS CLEAN	ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE BACKSTREET BOYS, DROWNING GORILLAZ, ROCK THE HOUSE ENRIQUE IGLESIAS, HERO NELLY FURTADO, TURN OFF THE LIGHT JAMIROQUAI, YOU GIVE ME SOMETHING LA ELV, EL DUELO SHAKIRA, SUERTE LENNY KRAVITZ, DIG IN NO DOUBT, HEY BABY LINKIN PARK, IN THE END JESSICA SIMPSON, A LITTLE BIT THE CORRS, WOULD YOU BE HAPPIER THE BOUNCING SOULS, GONE CREED, MY SACRIFICE SUM 41, FAT LIP GARBAGE, CHERRY LIPS 'N SYNC, GIRLFRIEND BRITNEY SPEARS, OVERPROTECTED BLINK-182, STAY TOGETHER FOR THE KIDS	NO DOUBT, HEY BABY KID ROCK, FOREVER JEWEL, STANDING STILL COLOPLAY, TROUBLE MICK JAGGER, GOD GAVE ME EVERYTHING MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY AEROSMITH, SUNSHINE PINK, GET THE PARTY STARTED P.J. HARVEY, THIS IS LOVE STEREDPHONICS, HAVE A NICE DAY GARBAGE, ANDROGYNY STARSAILOR, GOOD SOULS BLINK-182, STAY TOGETHER FOR THE KIDS ELTON JOHN, I WANT LOVE DAVE MATTHEWS BAND, EVERYDAY ALICIA KEYS, A WOMAN'S WORTH CAKE, LOVE YOU MADLY LAURA DAWN, I WOULD CREED, MY SACRIFICE
[OVEN FRESH] BLINK-182, FIRST DATE BRANDY, WHAT ABOUT US? GARBAGE, BREAKING UP THE GIRL GOLDFRAPP, PILOTS JIMMY EAT WORLD, THE MIDDLE KYLIE MINOQUE, CAN'T GET YOU OUT OF MY HEAD LIFEHOUSE, BREATHING PHANTOM PLANET, CALIFORNIA ROYCE DA 5'9", ROCK CITY MARILYN MANSON, NEVER GONNA STOP	MUCHMUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5	URBAN X-PRESSIONS 2 hours weekly 3800 Main St, Philadelphia, PA 19127	CMC CALIFORNIA MUSIC CHANNEL 15 hours weekly 10227 E 14th St, Oakland, CA 94603
CITY HIGH, CAMEL (NEW) SLOAN, THE OTHER WOMAN (NEW) THE MASTER FADERS, RING-A-DING (NEW) MR. CHEEKS, LIGHTS, CAMERA, ACTION! (NEW) BLISS, STILL IN LOVE (NEW) LENNY KRAVITZ, STILLNESS OF HEART (NEW) RAYVON, 2 WAY (NEW) ALANIS MORISSETTE, HANDS CLEAN BLINK-182, FIRST DATE PINK, GET THE PARTY STARTED DAVID USHER, BLACK BLACK HEART CREED, MY SACRIFICE USHER, U GOT IT BAD BACKSTREET BOYS, DROWNING ENRIQUE IGLESIAS, HERO SWOLLEN MEMBERS, FUEL INJECTED KYLIE MINOQUE, CAN'T GET YOU OUT OF MY HEAD JANET, SON OF A GUN BARENAKED LADIES, THANKS IT WAS FUN LENNY KRAVITZ, DIG IN	CHANNEL [V] Continuous programming 85, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong	ANGIE STONE, BROTHA BUSTA RHYMES, BREAK YA NECK KEKE WYATT, USED TO LOVE BUBBA SPARXXX, LOVELY AALIYAH, ROCK THE BOAT JA RULE, ALWAYS ON TIME METHOD MAN & REDMAN, PART II JADAKISS & BUBBA SPARXXX, THEY AIN'T READY KODI G RAP, MY LIFE NAS, GOT UR SELF A LIL' J, IT'S THE WEEKEND CHRISTINA MILIAN, GET AWAY CYPRESS HILL, LOWRIIDER JONELL & METHOD MAN, ROUND AND ROUND FABOLOUS, YOUNG N (HOLLA BACK)	JA RULE, ALWAYS ON TIME O-TOWN, WE FIT TOGETHER THE CALLING, WHEREVER YOU WILL GO NO DOUBT, HEY BABY BUBBA RHYMES, BREAK YA NECK AALIYAH, ROCK THE BOAT PINK, GET THE PARTY STARTED LINKIN PARK, IN THE END LUDACRIS, ROLL OUT (MY BUSINESS) LIL BOW WOW, THANK YOU USHER, U GOT IT BAD OUTKAST, THE WHOLE WORLD BUBBA SPARXXX, LOVELY CREED, MY SACRIFICE

NEWSLINE...

Gaylord Entertainment's WSM-AM Nashville, the longtime radio home of the Grand Ole Opry, will remain a heritage country station, says Gaylord CEO Colin Reed. The station had faced protests after it reportedly considered changing its format to sports or news/talk... Ozzy Osbourne and his family will be the subject of a new MTV reality series, *The Osbournes*, which premieres March 5... The second annual BET Awards show is set to take place June 25 at the Kodak Theater in Los Angeles. Clear Channel has named John Gehron regional VP/market manager for Chicago. He was previously senior VP of programming for Infinity. Compiled by Carla Hay in New York City.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



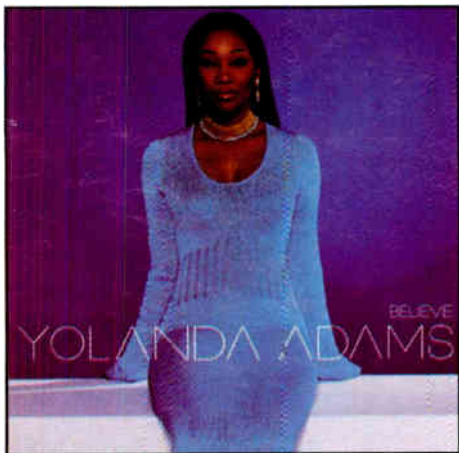
by Geoff Mayfield

HIGH NOTES: With 138,000 units sold, Creed ties a SoundScan-era record by holding at No. 1 for each of an album's first eight weeks, a feat shared by two 2000 titles: 'N Sync's *No Strings Attached* and Eminem's *The Marshall Mathers LP*. Creed, though, won't be able to extend that streak, because the new Alan Jackson album is primed to deliver the first good news of 2002, which has seen sales lag behind those of 2001 in the corresponding first two weeks.

The country vet, whose previous best week was 318,000—set by *The Greatest Hits Collection* in 1995's Christmas frame—is on course for a career high. Based on early sales, RCA Label Group estimates Jackson's *Drive* will start in the range of 300,000-400,000 units. First-day sales suggest the set could actually top 500,000 in its opening week, but that potential is limited by an initial shipment of 675,000 units.

WHEN A STAR SHINES BRIGHTER: It doesn't always happen, but it's the moment you hope for when you attend an awards show or watch one on TV. Yes, veteran acts will be honored while younger stars receive recognition, but these nights truly become special when an artist whose career has grown outside the pop mainstream gets a chance to find a larger audience on that stage.

Ricky Martin sparked just such magic at the 1999 Grammys, while Grammy telecasts in the early '80s built career-elevating platforms for the likes of Amy Grant, Herbie Hancock, and Wynton Marsalis. This year's American Music Awards (AMAs), which aired Jan. 9 on ABC, offered that special opportunity for discovery when Christian artist Yolanda Adams grabbed the spotlight with a captivating performance



and her gracious acceptance of the AMA's inaugural Contemporary Inspirational trophy. Consequently, her latest album grabs The Billboard 200 Greatest Gainer, bounding 80-46 on a 19% swell. Last week, Adams' *Believe* showed a 44% drop from its previous total, and, aside from a Christmas-week bump, had posted sales

declines in three of the four chart weeks after it bowed at No. 43 in the Dec. 22, 2001, issue.

MORE WINNERS: Yolanda Adams had the largest unit increase among those who played the AMAs, but the biggest percentage gain belongs to country's Brooks & Dunn, who played the show and won an award (157-105, up 23.5%). Michael Jackson, who received the Artist of the Century Award but did not perform, garners a 51% gain and a re-entry at No. 115 for *Greatest Hits: HIStory, Volume I*, but his *Invincible* drifts ahead three rungs (No. 24) despite a 17% slide.

Other AMA gainers on the big chart: Shaggy (196-143, up 17.6%), Tim McGraw (105-72, up 8.5%), and Trick Pony (38-32 on Top Country Albums, up 13.6%). Luther Vandross, who won an AMA and sang two George Harrison songs as part of a tribute to artists who died in 2001, jumps 190-167, even though he didn't perform material from the album. And, in a week when album sales are down 17% from the prior week, eight albums by those who either won or performed on the AMAs move to higher chart ranks despite declines, the most conspicuous being the twice-honored Alicia Keys, who returns to the top 10 with a drop of less than 5% (13-8).

But awards-show exposure is not a panacea. Britney Spears is one of four AMA performers whose album drops to a lower rung, while co-host/performer Sean "P. Diddy" Combs fades even further, falling off Top R&B Albums after re-entering last week. In the wake of his AMA exposure, Combs' latest sells fewer than 3,000 units, reflecting a 64% decline, which is an even steeper drop than the 49% slide it saw in the week before the show.

The AMAs had a 9.9 rating with a 16 share.

THAT OLDER AWARDS SHOW: Once upon a time, the announcement of Grammy nominations did little to stir sales. In recent years, those nods carry more clout, with Macy Gray, Diana Krall, and Jill Scott providing text-book examples of artists whose followings grow in the wake of Grammy consideration. With seven nods in 2002, India.Arie seems destined to join that pack, re-entering The Billboard 200 last week at No. 139 and soaring on to No. 121, down a mere 3%.

Others that seem to rise from nominated status to higher chart waters include the *O Brother, Where Art Thou?* soundtrack (18-13, up 3%), U2 (58-39, down 7%), Patty Loveless (56-52 on Top Country Albums, up 3%), the Hank Williams' *Timeless* tribute (56-52 on Country, up 3%), Yolanda Adams (9-5 on Top Gospel Albums, up 23.6%), and the *O Brother* offshoot, *Down From the Mountain* (Top Soundtracks re-entry, No. 22, up 7.6%).

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

FAMILY AFFAIR: Rookie R&B boy band B2K re-takes the lead on the Hot R&B/Hip-Hop Singles Sales chart while holding the top spot on Hot 100 Singles Sales with its first single,



"Uh Huh" (Epic). This is the song's second week at No. 1 on the R&B/Hip-Hop sales list—it was No. 1 on that chart the week after Christmas—and the third consecutive week it has led the all-stores Hot 100 Singles Sales. "Huh" nearly doubles its sales at R&B core to 6,000 pieces while taking a more modest 14% jump overall, scanning 19,000 pieces. As a result, it jumps 45-22 on the Hot R&B/Hip-Hop Singles & Tracks chart and 86-80 on The Billboard Hot 100, racking up Greatest Gainer/Sales honors on both charts.

Incidentally, another R&B boy band, IMX—formerly known as Immature—also earns a Greatest Gainer award. This one is on the Hot R&B/Hip-Hop Albums chart, as the band climbs 74-42 with its eponymous album. Not coincidentally, both groups are managed by Chris Stokes, who served as executive producer on both IMX and B2K's self-titled debuts. Stokes is also the uncle of B2K member Razz B., while B2K member J-Boog and IMXer Batman are cousins, which shows that keeping it in the family can be profitable.

LOVE OVER EASY: Although Steve Holy isn't a newcomer to Hot Country Singles & Tracks, he revels in the chart's top 5 for the first time with "Good Morning Beautiful," a tender ballad that advances 4-2. Previously, Holy charted three singles that peaked inside the chart's top 30.

Up 452 detections, "Beautiful" elbows George Strait's "Run," which gets pushed back to No. 3 despite a gain of 197 spins. "Beautiful" bags the fattest increase in the top five and the third-biggest gain on the chart.

The Holy song poses a threat to Alan Jackson's five-week grip at No. 1 with "Where Were You (When the World Stopped Turn-

ing)," as it trails "Where" by only 164 plays. While it seems like a gap that can easily be closed with a similar week of gains, the No. 1 battle next issue is still very much up in the air. Jackson's single, which dips 67 spins, could regain lost ground from radio promotions and a national radio special linked to the Jan. 15 release of his album *Drive*. RCA Label Group has also partnered in select radio markets with Chevrolet for truck giveaways to promote the album.

Although the title track from *Drive* is tentatively scheduled for a Jan. 22 radio release, "Designated Drinker," a duet with Strait, vies for attention, with spins at 50 monitored stations (54-48). Many country stations are likely to hop on the "Drinker" wagon due to its event nature, similar to Strait and Jackson's "Murder on Music Row" pairing. That album track rose to No. 38 two years ago.

ONE MORE TIME: Jennifer Lopez and Ja Rule have hooked up yet again to re-work a track from Lopez's *J.Lo* album. Their "Ain't It Funny" climbs 39-16 on The Billboard Hot 100 as the Greatest Gainer/Airplay with an audience increase of 18 million listeners. As was the case with their former No. 1, "I'm Real," the "Funny" remix is distinctively different from the version on her album.

Billboard announced a policy on mixes of this kind in the Dec. 1, 2001, issue, stating that such versions would not be merged as one song commencing with tracks released in 2002. Since "Funny" was sent to radio at the tail end of 2001 it is not subject to this rule, and the audience for both versions has been combined. At the moment, airplay is roughly 80/20 in favor of the Ja Rule version. A new video featuring Ja Rule was shot and will hit the air Jan. 22.

FAITH FULL: Faith Evans, who recently had her eighth top 10 single on Hot R&B/Hip-Hop Singles & Tracks with "You Gets No Love" (No. 32), adds two more songs to her résumé, bringing her total of charting titles to 24. She bows at No. 73 with an album cut, "Alone in This World," and is a featured artist on DMX's "I Miss You," which enters at No. 69. The widow of the Notorious B.I.G. pays homage to her late husband on "World," as she sings over a sample of his "Who Shot Ya." "I Miss You" is the second pairing of DMX & Evans, who also teamed on the rapper's "How's It Going Down," which peaked at No. 19 in October 1998.

Evans' current single, "I Love You," advances 36-28, giving her four concurrent titles on Hot R&B/Hip-Hop Singles & Tracks, the most on that chart by any female artist since Eve had five in the Feb. 12, 2000, issue.

Billboard THE BILLBOARD 200

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				👑 NUMBER 1 👑									
1	1	1	8	CREED ▲ ⁵	Weathered	1	49	55	60	8	CRAIG DAVID ●	Born To Do It	11
2	2	2	4	LINKIN PARK ▲ ⁶	[Hybrid Theory]	2	50	41	103	5	JOSH GROBAN	Josh Groban	41
3	3	4	16	LUDACRIS ▲	Word Of Mouf	3	51	50	40	13	ANDREA BOCELLI ▲	Cieli Di Toscana	11
4	4	5	16	NICKELBACK ▲ ³	Silver Side Up	2	52	39	32	15	BACKSTREET BOYS	The Hits — Chapter One	4
5	9	9	4	NAS ▲	Stillmatic	5	53	49	51	21	JENNIFER LOPEZ ▲ ³	J.Lo	1
6	8	10	3	PINK ▲	M!ssundaztood	6	54	57	54	10	STING	... All This Time	32
7	7	8	10	JA RULE ▲ ²	Pain Is Love	1	55	60	66	17	DIANA KRALL ●	The Look Of Love	9
8	13	16	4	ALICIA KEYS ▲ ⁴	Songs In A Minor	1	56	46	36	5	'N SYNC ▲ ³	Celebrity	1
9	5	3	3	VARIOUS ARTISTS ▲ ³	Now 8	2	57	48	42	12	DMX ▲	The Great Depression	1
10	6	7	10	ENYA ▲ ⁶	A Day Without Rain	2	58	53	56	25	NELLY FURTADO ▲ ²	Whoa, Nelly!	24
11	10	11	3	NO DOUBT	Rock Steady	9	59	44	41	11	VARIOUS ARTISTS ▲	Totally Hits 2001	3
12	11	6	23	USHER ▲ ³	8701	4	60	63	67	4	MASTER P	Game Face	60
13	18	24	33	SOUNDTRACK ▲ ⁴	O Brother, Where Art Thou?	11	61	56	50	2	AALIYAH ▲	Aaliyah	1
14	12	13	9	SHAKIRA ▲	Laundry Service	3	62	47	39	4	WU-TANG CLAN	Iron Flag	32
15	15	17	11	ENRIQUE IGLESIAS ▲	Escape	2	63	67	82	14	THE STROKES	Is This It	63
16	16	19	18	P.O.D. ▲	Satellite	6	64	94	144	47	VARIOUS ARTISTS ▲	Songs 4 Worship — Shout To The Lord	51
17	21	14	9	GARTH BROOKS ▲ ³	Scarecrow	1	65	51	43	6	LIMP BIZKIT	New Old Songs (Re-Mix)	26
18	19	21	8	OUTKAST	Big Boi & Dre Present... OutKast	18	66	61	81	7	SOUNDTRACK	Ali	61
19	17	18	10	PINK FLOYD ▲ ³	Echoes — The Best Of Pink Floyd	2	67	66	77	8	SARAH BRIGHTMAN	Classics	66
20	14	12	10	BRITNEY SPEARS ▲ ⁴	Britney	1	68	45	47	45	ALIEN ANT FARM ▲	ANThology	11
21	22	20	8	KID ROCK ▲	Cocky	7	69	64	58	11	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13
22	20	23	20	PUDDLE OF MUDD ▲	Come Clean	10	70	79	118	30	SOUNDTRACK ▲	Moulin Rouge	3
23	26	22	9	JEWEL ▲	This Way	9	71	70	61	9	ROB ZOMBIE	The Sinister Urge	8
24	27	25	11	MICHAEL JACKSON ▲	Invincible	1	72	105	105	3	TIM MCGRAW ▲	Set This Circus Down	2
25	NEW	1	1	🔥 HOT SHOT DEBUT 🔥			25	73	75	93	NATE DOGG	Music & Me	32
				SOUNDTRACK	I Am Sam	25	74	90	95	4	DAVE MATTHEWS BAND ▲ ³	Everyday	1
26	25	27	4	MYSTIKAL	Tarantula	25	75	65	59	16	JAY-Z ▲	The Blueprint	1
27	24	26	7	BUSTA RHYMES ●	Genesis	7	76	89	107	10	FAITH EVANS ●	Faithfully	14
28	30	28	12	INCUBUS ▲	Morning View	2	77	95	143	9	KEKE WYATT	Soul Sista	60
29	33	38	20	MARY J. BLIGE ▲	No More Drama	2	78	73	78	3	JANET ▲ ²	All For You	1
30	23	15	4	LIL BOW WOW	Doggy Bag	11	79	118	—	21	SOUNDTRACK ●	The Fast And The Furious	7
31	32	30	10	SYSTEM OF A DOWN ▲	Toxicity	1	80	78	69	10	DISTURBED ▲ ²	The Sickness	29
32	29	49	8	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29	81	123	171	3	SOUNDTRACK	Orange County: The Soundtrack	81
33	34	31	34	STAINED ▲ ⁴	Break The Cycle	1	82	69	57	3	DESTINY'S CHILD ▲ ⁴	Survivor	1
34	31	33	4	JAY-Z	MTV Unplugged	31	83	93	119	3	WARREN G	The Return Of The Regulator	83
35	40	44	20	TOBY KEITH ▲	Pull My Chain	9	84	88	111	10	ANGIE STONE	Mahogany Soul	22
36	37	46	3	MOBB DEEP	Infamy	22	85	62	62	34	SUM 41 ▲	All Killer No Filler	13
37	72	88	8	HOOBASTANK	Hoobastank	37	86	74	92	8	ICE CUBE	Greatest Hits	54
38	42	53	35	SOUNDTRACK ▲	Shrek	28	🔥 HEATSEEKER IMPACT 🔥				DEFAULT	The Fallout	87
39	58	74	63	U2 ▲ ³	All That You Can't Leave Behind	3	87	121	127	10	SOUNDTRACK ▲ ³	Coyote Ugly	10
40	54	90	9	ROD STEWART	The Very Best Of Rod Stewart	40	88	96	104	74	MARTINA MCBRIDE ●	Greatest Hits	5
41	28	29	9	MADONNA ▲	GHV2: Greatest Hits Volume 2	7	89	81	91	11	THE SMASHING PUMPKINS ●	{Rotten Apples} Greatest Hits	31
42	38	48	3	SOUNDTRACK	How High	38	90	77	75	8	LENNY KRAVITZ ▲	Lenny	12
43	36	34	4	VARIOUS ARTISTS	Ryde Or Die Vol. III: In The "R" We Trust	34	91	104	76	11	SOUNDTRACK	Jimmy Neutron Boy Genius	84
44	59	70	11	THE CALLING ●	Camino Palmero	44	92	84	96	4	GORILLAZ ▲	Gorillaz	14
45	43	52	3	JOE	Better Days	32	93	83	72	2	THE BEATLES ▲ ⁸	1	1
46	80	84	4	💰 GREATEST GAINER 💰				94	68	73	GREEN DAY ●	International Superhits!	40
				YOLANDA ADAMS	Believe	43	95	71	64	9	COLDPLAY ▲	Parachutes	51
47	52	55	4	VARIOUS ARTISTS	The Source Presents Hip Hop Hits — Volume 5	47	96	113	117	57	FAT JOE	J.O.S.E.: Jealous Ones Still Envy	37
48	35	37	8	VARIOUS ARTISTS ●	America: A Tribute To Heroes	17	97	85	89	4	JIMMY EAT WORLD	Jimmy Eat World	54

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	97	86	11	FABOLOUS ●	Ghetto Fabulous	4	149	143	159	14	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3
				DESERT STORM/ELEKTRA 82679*/EEG (12.98/18.98)							DREAMWORKS 450291/INTERSCOPE (12.98/18.98)		
100	76	63	24	VARIOUS ARTISTS ▲ ³	Now 7	1	150	172	178	66	SARA EVANS ▲	Born To Fly	55
				EMI/UNIVERSAL/SONY/20MBA 10749/VIRGIN (12.98/18.98)							RCA (NASHVILLE) 67964/RLG (11.98/17.98)		
101	82	65	7	VARIOUS ARTISTS ▲	The Concert For New York City	27	151	159	155	10	THIRD DAY	Come Together	31
				COLUMBIA 86270/CRG (21.98 EQ CD)							ESSENTIAL 10668/20MBA (11.98/17.98)		
102	87	108	20	SOUNDTRACK ●	The Princess Diaries	41	152	137	146	8	DUNGEON FAMILY	Even In Darkness	42
				WALT DISNEY 860731 (18.98 CD)							ARISTA 14693* (12.98/18.98)		
103	138	—	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Eee-O 11: The Best Of The Rat Pack	103	153	151	147	6	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2
				CAPITOL 36452 (12.98/17.98)							THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)		
104	111	83	10	GEORGE STRAIT ●	The Road Less Traveled	9	154	173	177	27	TANTRIC ●	Tantric	71
				MCA NASHVILLE 170220 (11.98/18.98)							MAVERICK 47978/WARNER BROS. (17.98 CD) ●		
105	157	175	39	BROOKS & DUNN ●	Steers & Stripes	4	155	133	98	12	DAVE MATTHEWS BAND ▲	Live In Chicago 12.19.98	6
				ARISTA NASHVILLE 67003/RLG (12.98/18.98)							BAMA RAGS 69317/RCA (21.98 CD)		
106	91	126	6	MACK 10	Bang Or Ball	48	156	145	130	41	GINUWINE ▲	The Life	3
				CASH MONEY 860968*/UNIVERSAL (12.98/18.98)							EPIC 69622* (12.98 EQ/18.98)		
107	98	114	8	TIMBALAND & MAGOO	Indecent Proposal	29	157	154	150	10	BRIAN MCKNIGHT ●	Superhero	7
				BLACKGROUND 10946* (12.98/18.98)							MOTOWN 014743/UNIVERSAL (12.98/18.98)		
108	114	106	4	TRAIN ▲ ²	Drops Of Jupiter	6	158	167	197	4	PETE YORN	Music For The Morning After	139
				AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)							CDLUMBIA 62216*/CRG (17.98 EQ/12.98) ●		
109	106	102	8	JILL SCOTT	Experience: Jill Scott 826+	38	159	134	199	14	VARIOUS ARTISTS	Pulse	43
				HIDDEN BEACH 86150/EPIC (14.98/19.98)							RAZOR & TIE 89041 (12.98/18.98)		
110	147	—	2	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	The Rat Pack Live At The Sands	110	160	170	162	15	TENACIOUS D	Tenacious D	33
				CAPITOL 36615 (12.98/17.98)							EPIC 86234 (18.98 EQ CD)		
111	99	71	14	CHARLOTTE CHURCH ●	Enchantment	15	161	144	131	34	CITY HIGH ●	City High	34
				COLUMBIA 89710/CRG (12.98 EQ/18.98)							BODGA BASEMENT 490890/INTERSCOPE (12.98/18.98)		
112	NEW	—	1	HANK WILLIAMS JR.	Almeria Club	112	162	NEW	—	—	SOUNDTRACK	The Royal Tenenbaums	162
				CORB 78725 (17.98/17.98)							HOLLYWOOD 162347 (18.98 CD)		
113	119	112	8	BEE GEES	Their Greatest Hits—The Record	49	163	156	148	65	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
				POLYDOR/UTV 589400/UNIVERSAL (17.98/24.98)							FLIP 490759*/INTERSCOPE (12.98/18.98)		
114	127	115	2	VARIOUS ARTISTS	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	164	152	165	7	8BALL	Almost Famous	47
				EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)							JCOR 860964/INTERSCOPE (12.98/18.98)		
115	RE-ENTRY	—	3	MICHAEL JACKSON	Greatest Hits: HiStory—Volume 1	85	165	132	184	10	DILATED PEOPLES	Expansion Team	36
				EPIC 65250 (18.98 EQ CD)							ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)		
116	108	133	6	LENNY KRAVITZ ▲ ³	Greatest Hits	2	166	129	113	11	SOUNDTRACK ●	Harry Potter And The Sorcerer's Stone	48
				VIRGIN 50316 (12.98/18.98)							WARNER SUNSET/INDNÉSUCH/ATLANTIC 83491/AG (12.98/18.98)		
117	116	124	4	LIFEHOUSE ▲ ²	No Name Face	6	167	190	—	10	MR. CHEEKS	John P. Kelly	32
				DREAMWORKS 450231/INTERSCOPE (12.98/18.98) ●							UNIVERSAL 014928 (12.98/18.98)		
118	103	87	13	OZZY OSBOURNE ●	Down To Earth	4	168	RE-ENTRY	42	—	JO DEE MESSINA ●	Burn	19
				EPIC 63580 (12.98 EQ/18.98)							CORB 77977 (11.98/17.98)		
119	92	80	31	BLINK-182 ▲	Take Off Your Pants And Jacket	1	169	180	—	—	KIDZ BOP KIDS	Kidz Bop	76
				MCA 112027 (12.98/18.98)							RAZOR & TIE 89042 (11.98/16.98)		
120	198	—	4	STEVE HOLY	Blue Moon	120	170	164	145	13	ELTON JOHN ●	Songs From The West Coast	15
				REPRISE 48075/WARNER BROS. (18.98 CD)							ROCKET 607730/UNIVERSAL (12.98/18.98)		
121	139	—	35	INDIA.ARIE ▲	Acoustic Soul	10	172	130	109	7	ADEMA	Adema	27
				MOTOWN 013770*/UNIVERSAL (12.98/18.98)							ARISTA 14496 (11.98/17.98)		
122	166	—	2	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	122	173	193	182	29	SMASH MOUTH	Smash Mouth	48
				ISLAND 586631/IDJMG (14.98 CD)							INTERSCOPE 493047 (12.98/18.98)		
123	110	94	6	MARIAH CAREY	Greatest Hits	52	174	148	137	14	LONESTAR ●	I'm Already There	9
				COLUMBIA 85960/CRG (17.98 EQ/22.98)							BNA 67011/RLG (12.98/18.98)		
124	126	136	15	BOB DYLAN ●	Love And Theft	5	175	142	122	16	BUBBA SPARXXX ●	Dark Days, Bright Nights	3
				COLUMBIA 85975*/CRG (18.98 EQ CD)							BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)		
125	117	101	24	JAGGED EDGE ▲	Jagged Little Thrill	3	176	183	169	124	MICHELLE BRANCH ●	The Spirit Room	64
				SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)							MAVERICK 47985/WARNER BROS. (17.98 CD)		
126	124	129	2	FIVE FOR FIGHTING ●	America Town	54	177	141	123	51	DIXIE CHICKS ▲ ⁹	Fly	1
				AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) ●							MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)		
127	140	179	12	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29	178	165	157	68	O-TOWN ▲	O-Town	5
				VIRGIN 11119 (18.98 CD)							J 20000 (12.98/18.98)		
128	102	99	9	BARENAKED LADIES ●	Disc One: All Their Greatest Hits (1991-2001)	38	179	199	—	3	KENNY CHESNEY ▲ ²	Greatest Hits	13
				REPRISE 48075/WARNER BROS. (18.98 CD)							BNA 67976/RLG (12.98/18.98)		
129	150	156	16	MICHAEL W. SMITH ●	Worship	20	180	86	35	1	JOHN MAYER	Room For Squares	179
				EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)							AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) ●		
130	109	135	4	SOUNDTRACK	Vanilla Sky	109	181	161	—	5	VARIOUS ARTISTS ▲ ⁸	Now That's What I Call Christmas!	3
				REPRISE 48109/WARNER BROS. (18.98 CD)							EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)		
131	182	—	5	MERCYME	Almost There	131	182	RE-ENTRY	61	—	G. DEP	Child Of The Ghetto	106
				INO/WORD 85725/EPIC (16.98 EQ CD) ●							BAD BOY 73042*/ARISTA (11.98/17.98) ●		
132	125	138	7	DAVID GRAY ▲	White Ladder	35	183	RE-ENTRY	3	—	DONNIE MCCLURKIN ▲	Live In London And More...	69
				ATO 69351/RCA (11.98/17.98) ●							VERITY 43150/ZOMBA (11.98/17.98) ●		
133	100	79	9	SEVENDUST	Animosity	28	184	158	142	3	ELVIS PRESLEY	50 Greatest Love Songs	150
				TVT 5870 (10.98/17.98)							RCA 68026 (23.98/29.98)		
134	101	68	7	AARON CARTER ▲	Oh Aaron	7	185	160	183	8	WEEZER ▲	Weezer	4
				JIVE 41768/ZOMBA (12.98/18.98)							GEFFEN 493045*/INTERSCOPE (12.98/18.98)		
135	115	110	6	CYPRESS HILL	Stoned Raiders	64	186	174	153	10	UGK	Dirty Money	18
				COLUMBIA 85740*/CRG (12.98 EQ/18.98)							JIVE 41673/ZOMBA (11.98/17.98)		
136	149	196	40	JAHEIM ●	[Ghetto Love]	9	187	179	161	31	JOHN MELLENCAMP	Cuttin' Heads	15
				DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)							COLUMBIA 85098/CRG (18.98 EQ CD)		
137	107	100	13	VARIOUS ARTISTS ●	God Bless America	1	188	RE-ENTRY	26	—	TOOL ▲	Lateralus	1
				COLUMBIA 863300/CRG 17.98 EQ/13.98)							TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)		
138	131	120	8	NELLY ▲ ⁸	Country Grammar	1	189	RE-ENTRY	9	—	LUTHER VANDROSS ▲	Luther Vandross	6
				FD REEL 157743*/UNIVERSAL (12.98/18.98)							J 20007 (12.98/18.98)		
139	120	116	6	MARC ANTHONY ●	Libre	57	190	153	141	12	RYAN ADAMS	Gold	59
				COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)							LOST HIGHWAY 170235/IDJMG (18.98 CD)		
140	155	151	60	TIM MCGRAW ▲ ²	Greatest Hits	4	191	177	168	9	REBA MCENTIRE ●	Greatest Hits Volume III — I'm A Survivor	18
				CORB 77978 (12.98/18.98)							MCA NASHVILLE 170202 (11.98/18.98)		
141	122	134	31	MAXWELL ▲	Now	1	192	163	132	8	SOUNDTRACK	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
				COLUMBIA 67136*/CRG (12.98 EQ/18.98)							HYPNOTIZE MINDS/LOUIE/COLUMBIA 1972/CRG (12.98 EQ/18.98)		
142	RE-ENTRY	50	—	SADE ▲ ³	Lovers Rock	3	193	RE-ENTRY	14	—	MICK JAGGER	Goddess In The Doorway	39
				EPIC 85185 (12.98 EQ/18.98)							VIRGIN 11288 (18.98 CD)		
143	196	200	75	SHAGGY ▲ ⁶	Hotshot	1	194	185	164	10	DAVID BALL	Amigo	120
				MCA 112096* (12.98/18.98)							DUALTONE 01109/RAZOR & TIE (11.98/17.98)		
144	128	128	11	JERMAINE DUPRI	Instructions	15	195	RE-ENTRY	18	—	TONY BENNETT	Playin' With My Friends: Bennett Sings The Blues	50
				SO SO DEF/COLUMBIA 85630*/CRG (12.98 EQ/18.98)							RPM/COLUMBIA 85833/CRG (18.98 EQ CD)		
145	189	—	43	RASCAL FLATTS ●	Rascal Flatts	122	196	188	188	15			

JANUARY 26 2002 **Billboard TOP BLUES ALBUMS**™

Table with columns: This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title. Top entry: STEVIE RAY VAUGHAN AND DOUBLE TROUBLE, Live At Montreux 1982 & 1985.

JANUARY 26 2002 **Billboard TOP REGGAE ALBUMS**™

Table with columns: This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title. Top entry: BOB MARLEY AND THE WAILERS, One Love: The Very Best Of Bob Marley And The Wailers.

JANUARY 26 2002 **Billboard TOP WORLD ALBUMS**™

Table with columns: This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title. Top entry: GIPSY KINGS, Somos Gitanos.

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

JANUARY 26 2002 **Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS**™

Table with columns: This Week, Last Week, 2 Wks. Ago, Artist, Imprint & Number/Distributing Label, Title. Top entry: P.O.D., Satellite.

JANUARY 26 2002 **Billboard TOP GOSPEL ALBUMS**™

Table with columns: This Week, Last Week, 2 Wks. Ago, Artist, Imprint & Number/Distributing Label, Title. Top entry: YOLANDA ADAMS, Believe.

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

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Billboard HEATSEEKERS®

LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1/GREATEST GAINER	1 Week At Number 1	25	20	30	6	REMY ZERO ELEKTRA 62678/EEG (17.98 CD)	The Golden Hum
1	7	5	STEVE HOLY CURB 77972 (11.98/17.98)	Blue Moon	26	23	16	23	TOYA ARISTA 14697 (11.98/17.98)	Toya
2	5	8	MERCYME IND/WORLD 85725/EPIC (16.98 EQ CD)	Almost There	27	22	25	8	LUPILLO RIVERA Δ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas
3	6	11	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	28	31	48	16	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
4		1	HOT SHOT DEBUT	Love Is Here	29	18	17	46	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	Good Charlotte
			STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here	30	29	34	9	SHELBY LYNNE ISLAND 588436/DJMG (12.98/18.98)	Love, Shelby
5	4	4	PETE YORN COLUMBIA 622167/CRG (7.98 EQ/12.98)	Music For The Morning After	31	42	—	2	THE AVALANCHES MODULAR 31177/LONDON-SIRE (11.98 CD)	Since I Left You
6	8	10	JOHN MAYER AWARE/COLUMBIA 852937/CRG (7.98 EQ/11.98)	Room For Squares	32		1		WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
7	3	7	G. DEP BAD BOY 730427/ARISTA (11.98/17.98)	Child Of The Ghetto	33	21	14	35	NEW FOUND GLORY DRIVE-THRU 112338/MCA (12.98/18.98)	New Found Glory
8	10	6	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	34	33	49	9	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD)	Rooty
9	2	3	SCENE 23 143 31178/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show	35	30	33	7	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing
10	9	21	ZOEGIRL SPARROW 51628 (16.98 CD)	Life	36	49	—	2	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD)	Agætis Byrjun
11	13	20	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	37	38	38	14	ALEJANDRO FERNANDEZ Δ SONY DISCOS 84637 (10.98 EQ/16.98)	Origenes
12		1	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis	38		1		ILL NINO ROADRUNNER 818497/DJMG (14.98 CD)	Revolution/Revolucion
13	27	32	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales	39	50	—	7	STEVE TYRELL COLUMBIA 36006/CRG (12.98 EQ/18.98)	Standard Time
14		1	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin	40	28	31	39	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	Before The Storm
15	26	29	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5	41		2		DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
16	14	15	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	42	40	44	10	PETER WHITE COLUMBIA 85212/CRG (18.98 EQ CD)	Glow
17	15	18	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	43	39	40	31	TAMMY COCHRAN EPIC (NASHVILLE) 89736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
18	11	19	CARLOS VIVES EMI LATIN 25956 (19.98/15.98)	Dejame Entrar	44		1		EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends
19	19	26	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House	45	32	—	43	PAULINA RUBIO ● UNIVERSAL LATIN 543319 (10.98/16.98)	Paulina
20	17	13	SOIL J 20022 (7.98/11.98)	Scars	46	44	—	2	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)	White Blood Cells
21	16	24	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged	47	35	23	15	SONIC FLOOD IND/WORLD 88012/EPIC (11.98 EQ/17.98)	Resonate
22	37	—	ZERO 7 PALM 5007 (11.98 CD)	Simple Things	48	45	—	7	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (21.98 CD)	Party Time 2002
23	25	27	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes	49		1		MUSHROOMHEAD FILTHY HANDS 016436/UNIVERSAL (12.98 CD)	XX
24	24	22	NICOLE C. MULLEN WORD 88822/EPIC (11.98 EQ/17.98)	Talk About It	50		1		EL PODER DEL NORTE DISA 302046 (18.98/13.98)	El Autentiko Y Unico En Vivo

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Billboard TOP INDEPENDENT ALBUMS™

Billboard's Top Independent Albums chart is based on sales of independent albums only. It is not a sub-chart of the Top 100. For more information, visit www.billboard.com.
SoundScan™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1	1 Week At Number 1	25	18	18	3*	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm
1	2	3	15	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	26	44	—	3	REGINA BELLE PEAK 8505/CONCORD (16.98 CD)	This Is Regina
2	1	2	9	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	27	37	29	7	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most
3	6	7	34	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	28	28	41	3	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD) #	White Blood Cells
4	4	6	4	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	29	29	35	12	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (21.98 CD) #	Party Time 2002
5	3	4	27	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street	30	31	26	11	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record
6	5	5	9	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	31	19	31	12	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke
7	8	8	9	PRINCE NPG 700047/REDLINE (18.98 CD)	The Rainbow Children	32	26	24	7	THE GET UP KIDS HEROES & VILLAINS 357/VAGRANT (16.98 CD) #	Eudora
8	11	36	5	IMX TUG 35009/NEW LINE (12.98/17.98)	IMx	33	33	43	16	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
9		1		HOT SHOT DEBUT	Po' Like Dis	34	25	22	23	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way
				PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	35	41	37	15	CAROLE KING ROCKINGALE 8146/KOCH (18.98 CD)	Love Makes The World
10		1		LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) #	Big Ballin	36		1		SOUNDTRACK NEW STAFF 1140/TYSCOT (10.98/16.98)	Tae-Bo Inspirational: Walk By Faith...Not By Sight
11	23	12	4	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	37		1		LOVAGE 75 ARK 13652*/TOMMY BOY (16.98 CD)	Music To Make Love To Your Old Lady By
12	13	25	6	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01	38	7	1	12	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire
13	9	9	13	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	39	27	17	23	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6
14	12	14	1	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	40		1		BLESSED ULTIMATE 102 (12.98 CD)	Journey For The Heart
15	20	15	10	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	41		1		VARIOUS ARTISTS NARM 50007 (11.98 CD)	Get The Blues!
16	22	30	19	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	42		1		NORTH MISSISSIPPI ALLSTARS TONE-CD01 75118/ARTEMIS (17.98 CD) #	51 Phantom
17	14	11	14	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/18.98)	Put Yo Hood Up	43		1		ST. JOHN'S CHILDRENS CHOIR MADACY KIDS 158/MADACY (4.98/5.98) #	God Bless The U.S.A.: Kids Sing Songs For America
18	16	10	4	INSANE CLOWN POSSE PSYCHOPATHIC 3090 (17.98 CD)	Forgotten Freshness Volume 3	44	43	44	8	THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)	Dance Mix NYC
19		1		WALTER BEASLEY SHANACHIE 5086 (18.98 CD) #	Rendezvous	45		1		ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	The Very Best Of Love: Elvis
20	15	13	14	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	46	45	39	9	FUGAZI DISCHORD 130* (11.98 CD) #	The Argument
21	10	16	10	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	47	46	—	3	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
22	24	32	12	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD) #	Rooty	48	42	—	13	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98)	Disturbed
23	21	21	10	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD) #	The Politics Of Dancing	49	48	42	18	JOHN HIATT VANGUARD 79593 (16.98 CD)	The Tiki Bar Is Open
24	30	38	10	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD) #	Agætis Byrjun	50	35	—	11	LOS TEMERARIOS PONDWISA 6129 (10.98/17.98) #	Baladas Rancheras

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. ▲ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Astenski 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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	JOSH GROBAN 143 48154/WARNER BROS. #	Josh Groban 2 Weeks At Number 1	50
2	4	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	13
3	1	ROD STEWART WARNER BROS. 78328	The Very Best Of Rod Stewart	40
4	2	SOUNDTRACK ● REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	32
5	3	ENYA ▲ REPRISE 47426/WARNER BROS.	A Day Without Rain	10
6	5	PINK FLOYD ▲ CAPITOL 36111	Echoes – The Best Of Pink Floyd	19
7	8	GEORGE HARRISON ▲ APPLE 30474/CAPITOL	All Things Must Pass	–
8	6	VARIOUS ARTISTS ● INTERSCOPE 493188	America: A Tribute To Heroes	48
9	12	DIANA KRALL ● VERVE 549846/VG	The Look Of Love	55
10	7	CREED ▲ WIND-UP 13075	Weathered	1
11	13	U2 ▲ INTERSCOPE 524653	All That You Can't Leave Behind	39
12	13	ALICIA KEYS ▲ J 20002	Songs In A Minor	8
13	9	NO DOUBT INTERSCOPE 493158*	Rock Steady	11
14	20	SOUNDTRACK ▲ INTERSCOPE 493035	Moulin Rouge	70
15	16	BOB DYLAN ● COLUMBIA 85975*/CRG	Love And Theft	124
16	18	THE STROKES RCA 68101*	Is This It	63
17	11	ANDREA BOCELLI ▲ PHILIPS 589341	Cieli Di Toscana	51
18	14	SOUNDTRACK V2 27119	I Am Sam	25
19	14	NICKELBACK ▲ ROADRUNNER 618485/DJMG	Silver Side Up	4
20	22	STING A&M 493169/INTERSCOPE	... All This Time	5
21	19	PINK ▲ ARISTA 14718	M!ssundaztood	6
22	17	LINKIN PARK ▲ WARNER BROS. 47755	[Hybrid Theory]	2
23	15	SHAKIRA ▲ EPIC 63900	Laundry Service	14
24	21	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE	Shrek	38
25	21	MADONNA ▲ MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	41

JANUARY 26 2002

Billboard **TOP SOUNDTRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069 20 Weeks At Number 1
2	NEW	I AM SAM	V2 27119
3	2	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
4	3	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	4	HOW HIGH	DEF JAM 586628*/DJMG
6	5	ALI	INTERSCOPE 493172
7	6	MOULIN ROUGE ▲	INTERSCOPE 493035
8	11	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJMG
9	12	ORANGE COUNTY: THE SOUNDTRACK	COLUMBIA 85933/CRG
10	9	COYOTE UGLY ▲	CURB 78703
11	7	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
12	8	THE PRINCESS DIARIES ●	WALT DISNEY 860731
13	14	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
14	10	VANILLA SKY	REPRISE 48109/WARNER BROS.
15	21	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
16	13	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
17	16	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
18	15	NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
19	18	TRAINING DAY	PRIORITY 50213*/CAPITOL
20	17	THE WASH	AFTERMATH/ODG6STYLE 4931/INTERSCOPE
21	19	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
22	24	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
23	20	A KNIGHT'S TALE	COLUMBIA 85648/CRG
24	22	ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
25	23	PEARL HARBOR ●	HOLLYWOOD 48113/WARNER BROS.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JANUARY 26 2002

Billboard **TOP POP CATALOG**™

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	CREED ▲ WIND-UP 13053* (11.98/18.98)	Human Clay 4 Weeks At Number 1
2	3	2	ENYA ▲ REPRISE 48835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
3	4	6	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334 (10.98/15.98)	Greatest Hits
4	2	3	PINK FLOYD ▲ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
5	5	5	CREED ▲ WIND-UP 13049 (11.98/18.98) #	My Own Prison
6	6	9	GEORGE HARRISON ▲ APPLE 30474/CAPITOL (24.98 CD)	All Things Must Pass
7	33	35	MICHAEL JACKSON ▲ EPIC 66073 (12.98 EQ/18.98)	Thriller GREATEST GAINER
8	8	11	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
9	10	19	KID ROCK ▲ TOP DDD/LAVA/ATLANTIC 83119*/AG (12.98/18.98) #	Devil Without A Cause
10	7	13	METALLICA ▲ ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
11	12	22	JAMES TAYLOR ▲ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
12	9	14	SUBLIME ▲ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
13	14	18	U2 ▲ ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
14	18	33	CAROLE KING ▲ EPIC 65950 (7.98 EQ/11.98)	Tapestry
15	13	15	ANDREA BOCELLI ▲ PHILIPS 539207 (12.98/18.98) #	Romanza
16	16	20	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
17	22	30	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
18	11	8	THE BEATLES ▲ APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
19	21	26	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 538003 (12.98/18.98)	Come On Over
20	23	39	DEF LEPPARD ▲ MERCURY 528718/DJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
21	20	31	FRANK SINATRA ▲ REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years
22	25	24	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WVRN (12.98/18.98)	Breathe
23	28	23	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) #	Wide Open Spaces
24	36	–	ABBA ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold – Greatest Hits
25	–	–	SADE ▲ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	19	25	DIDO ▲ ARISTA 19025 (12.98/18.98) #	No Angel
27	29	38	AEROSMITH ▲ COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
28	26	17	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) #	System Of A Down
29	30	27	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
30	27	–	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986–1996
31	17	32	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)	Greatest Hits
32	44	–	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	Legend
33	37	–	WILLIE NELSON ▲ COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)
34	24	16	GEORGE HARRISON ▲ CAPITOL 11578 (11.98/17.98)	The Best Of George Harrison
35	31	–	JOURNEY ▲ COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
36	35	–	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
37	34	37	AC/DC ▲ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
38	39	49	ELTON JOHN ▲ ROCKET/ISLAND 512532/DJMG (6.98/11.98)	Greatest Hits
39	–	–	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
40	32	44	PINK FLOYD ▲ CAPITOL 29750 (17.98 CD)	Wish You Were Here
41	15	21	LEE GREENWOOD ▲ CAPITOL (NASHVILLE) 96568 (11.98 CD)	American Patriot
42	43	–	DIANA KRALL ▲ VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes
43	41	29	THE BEATLES ▲ APPLE 46443/CAPITOL (11.98/18.98)	The Beatles
44	47	–	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
45	–	–	WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
46	49	–	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
47	NEW	1	LUTHER VANDROSS ▲ LEGACY/VL 66068/EPIC (10.98 EQ/17.98)	Greatest Hits HOT SHOT DEBUT
48	46	–	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
49	38	–	THE BEACH BOYS ▲ CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
50	42	43	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase # indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: H100 67, 86; HA 67; RA 32; RBH 34
 2Pac: PCA 50; RBC 2, 6, 9, 22
 3 Doors Down: A40 14; T40 30
 311: MO 27
 4Him: CC 40
 Bball: B200 164; RBA 48; RA 72; RBH 76

—A—
 Aaliyah: B200 61; RBA 25; RBC 10; H100 19; HA 19; RA 6, 27; RBH 6, 30; T40 40
 Abba: PCA 24
 AC/DC: PCA 37
 Acoustic Alchemy: CJ 7
 Ryan Adams: B200 189; A40 19
 Yolanda Adams: B200 46; CC 2, 23; GA 1, 5; RBA 12; RBC 20; RBH 79
 Adema: B200 171; MO 22; RO 26
 Trace Adkins: CA 29; CS 7; H100 54; HA 53
 Aerosmith: PCA 27
 Afro Celt Sound System: WM 7
 Pepe Aguilar: LA 49; RMA 20; LT 25; RMS 8, 40
 Christina Aguilera: LA 73; HSS 25
 Ley Alejandro: LPS 25
 Aleks Syntek: LPS 37
 Alex Bueno: TSS 35
 Alien Ant Farm: B200 68; MO 20; RO 37
 Gary Allan: CA 38; CS 44
 Allure: HSS 58; RS 43
 Alma Matrix: DC 42
 Herb Alpert: CJ 17
 Amanda Perez: HSS 65
 Amber: DS 2; HSS 37
 Jessica Andrews: CA 42; CS 57
 Angelina: H100 97
 Los Angeles Azules: LA 13; RMA 5
 Los Angeles De Charly: LA 28; RMA 11; LT 45; RMS 23
 Anointed: GA 27
 Marc Anthony: B200 139; LA 1; PCA 44; TSA 1; LPS 24; LT 7; TSS 1
 Louis Armstrong: JZ 16
 Ashanti: H100 3; HA 3; HSS 68; RA 1, 50; RBH 1, 54; RP 14; RS 24; T40 10
 Aesop Rock: RS 39
 Audio Adrenaline: CC 18
 The Avalanches: EA 11; HS 31
 Avalon: CC 35
 Avant: H100 62; HA 61; RA 16; RBH 16; RS 60
 Ramon Ayala Y Sus Bravos Del Norte: LA 61
 Steve Azar: CS 29
 Azul Azul: LA 63

—B—
 B2K: H100 80; HSS 1; RBH 22; RS 1
 Babyface: RBA 70; RS 57
 Backstreet Boys: B200 52; AC 9; H100 84
 Bad Religion: MO 39
 Baha Men: WM 6
 David Ball: B200 193; CA 19; CS 17; H100 73; HA 73
 Banda El Recodo: LT 21, 26; RMS 5, 7, 20
 Banda Sonora: DC 12
 Biju Banton: RE 12
 Barenaked Ladies: B200 128
 Cecilia Bartoli: CL 9
 Basement Jaxx: EA 12; HS 34; IND 22; DC 4; DS 5; HSS 45
 Basstoy: DC 19
 The Beach Boys: PCA 49
 Bear Witness: HSS 53; RP 12; RS 21
 Walter Beasley: CJ 3; HS 32; IND 19
 The Beatles: B200 94; PCA 18, 43
 Bee Gees: B200 113
 Beenie Man: RE 13
 Lou Bega: HSS 67
 Belle & Sebastian: HSS 56
 Regina Belle: IND 26; RBA 74; RA 65; RBH 70
 Tony Bennett: B200 194; CX 9; JZ 2, 24
 Bent: DC 27
 Bigga Figgaz: RS 41
 Big Noyd: H100 99; RA 59; RBH 59; RP 20; RS 30
 Bjork: EA 4
 Clint Black: CA 22; CS 39
 Blackhawk: CS 38
 Blessed: CC 36; GA 9; IND 40
 Mary J. Blige: B200 29; RBA 19; RBC 5; H100 6, 36; HA 8, 33; HSS 10; RA 21, 26; RBH 20, 27; RS 7; T40 7, 33
 The Blind Boys Of Alabama: GA 24
 Blink-182: B200 119; MO 21
 Andrea Bocelli: B200 51; CL 3; CX 1, 11; INT 17; PCA 15
 Bond: CX 8
 Boobakaw And Tha Wild Younginz: RS 53
 Chris Botti: CJ 5
 Bounty Killer: A40 28; H100 12; HA 13; T40 5
 Boyz II Men: B200 197; RBA 95
 Brandy: H100 42; HA 39; RA 14; RBH 14
 Michelle Branch: B200 175; A40 30; T40 31
 Rick Braun: CJ 25
 Brian: HSS 41; RP 11; RS 17
 Jim Brickman: NA 2, 12; AC 10
 Sarah Brightman: B200 67; CX 2, 7; DS 21
 Brooks & Dunn: B200 105; CA 8; CCA 6; PCA 39; CS 10, 18; H100 56; HA 54
 Garth Brooks: B200 17; CA 2; CCA 11; CS 5, 47; H100 51; HA 49
 Tim "Bishop" Brown & The Miracle Mass Choir: GA 26
 B-Tribe: NA 10
 Alex Bugnon: CJ 11
 Los Bukis: LA 42; RMA 18
 R.L. Burnside: BL 9
 Bush: RO 35
 Busta Rhymes: B200 27; RBA 8; H100 26; HA 26; RA 12; RBH 12; RS 42
 Tracy Byrd: CA 41; CS 12; H100 68; HA 68

—C—
 Caedmon's Call: CC 20
 Shirley Caesar: GA 6
 Chris Cagle: CA 30; HS 11; CS 20
 The Calling: B200 44; A40 1; H100 9; HA 9; T40 6
 Cameo: HSS 49
 Jaime Camil: LPS 18; LT 17; TSS 25
 Blu Cantrell: HSS 18; RS 19
 Mariah Carey: B200 123; RBA 86; HSS 12, 49; RS 18
 Larry Carlton: CJ 6
 Rodney Carrington: CA 57
 Kurt Carr Singers: CC 33; GA 8
 Aaron Carter: B200 134
 Cash: H100 17; HA 18; RA 47; RBH 50; T40 11
 Case & Computa: HSS 55; RP 9; RS 15
 Johnny Cash: CCA 5; PCA 36
 Kevin Cealillo: HSS 52
 Manu Chao: LA 27; LPA 15
 Steven Curtis Chapman: B200 198; CC 9
 Charlie Cruz: TSS 8
 The Chemical Brothers: DC 17
 Eagle-Eye Cherry: A40 24
 Enigma: B200 127
 Kim English: DC 2
 Enya: B200 10; INT 5; NA 1; PCA 2; A40 7; AC 2; H100 35; HA 43; HSS 9; T40 28
 Faith Evans: B200 76; RBA 20; H100 77, 87; HA 75; RA 25, 30, 68, 70; RBH 28, 33, 69, 73
 Rev. Clay Evans And The AARC Mass Choir: GA 13
 Sara Evans: B200 150; CA 13; CS 16
 Eve: H100 23; HA 22; RA 35, 54; RBH 37, 55; T40 20
 Cesaria Evora: WM 13

—E—
 Eastern Michigan Gospel Choir: GA 32
 Elephant Man: RE 2
 Missy "Misdemeanor" Elliott: B200 153; RBA 54; DC 45; H100 49, 53; HA 48, 55; RA 13, 42; RBH 13, 43; RS 58; T40 35
 Richard Elliot: CJ 13
 Emerson Drive: CS 27
 Engelina: HSS 51
 Enigma: B200 127
 Kim English: DC 2
 Enya: B200 10; INT 5; NA 1; PCA 2; A40 7; AC 2; H100 35; HA 43; HSS 9; T40 28
 Faith Evans: B200 76; RBA 20; H100 77, 87; HA 75; RA 25, 30, 68, 70; RBH 28, 33, 69, 73
 Rev. Clay Evans And The AARC Mass Choir: GA 13
 Sara Evans: B200 150; CA 13; CS 16
 Eve: H100 23; HA 22; RA 35, 54; RBH 37, 55; T40 20
 Cesaria Evora: WM 13

—F—
 Fabolous: B200 99; RBA 45; H100 46; HA 46; RA 20; RBH 17; RP 18; RS 28
 Fat Joe: B200 97; RBA 34; H100 15; HA 15; HSS 72; RA 5; RBH 5; RP 19; RS 29; T40 34
 Alejandro Fernandez: HS 37; LA 7; LPA 3; LPS 8;

Corey C: RP 17; RS 27
 Conchi Cortes: TSS 16
 Course Of Nature: RO 27
 CoverVersions.com: HSS 74
 Mia Cox: DC 11
 El Coyote Y Su Banda Tierra Santa: LT 49; RMS 24
 Beverly Crawford: GA 39
 Creed: B200 1; INT 10; PCA 1, 5; A40 5; H100 5; HA 5; MO 3; RO 1; T40 8
 Creedence Clearwater Revival: PCA 48
 Crimewave: HSS 46; RBH 100; RP 6; RS 11
 Cristian: LA 21; LPA 11; LPS 9; LT 12
 Celia Cruz: TSA 16; TSS 30
 The Crystal Method: EA 16
 Cuisillos De Arturo Macias: LT 47; RMS 22
 Brian Culbertson: CJ 14
 Custom: MO 30; RO 32
 Cypress Hill: B200 135; RBA 66

—D—
 D12: HSS 61; RS 74
 Da Entourage: HSS 19; RBH 88; RP 3; RS 5
 Daft Punk: EA 5; DC 5
 Dakota Moon: A40 35
 Bobby D'Ambrosio: DC 47
 Dana: DC 19
 Charlie Daniels: CCA 19
 The Charlie Daniels Band: CA 51; CCA 15; IND 30; CS 51
 Darlyn Y Los Herederos: TSS 38
 James Darren: JZ 10
 Darude: EA 14; HS 40; IND 25; DC 10
 Dashboard Confessional: HS 41; IND 27
 Craig David: B200 49; RBA 35; H100 20; HA 21; RA 55; RBH 57; T40 12
 Miles Davis: JZ 9, 17, 23; PCA 29
 De La Soul: IND 4; RBA 84; RBH 95
 Default: B200 87; IND 1; H100 74; HA 74; MO 7; RO 5
 Def Leppard: PCA 20
 Deterium: DC 31
 Denise: DC 24
 Dennis Da Menace: RBA 94; HSS 36; RP 8; RS 14
 Kevin Denney: CS 31
 John Denver: CCA 14
 Depeche Mode: DC 3; DS 4; HSS 43
 Daisy Dern: CS 43
 Destiny's Child: B200 82; RBA 64; AC 23; DC 25; DS 14, 24; H100 55; HA 56; HSS 71; RBH 87; RS 54; T40 27
 Louie DeVito: EA 7; IND 13
 Diamond Rio: CA 40; AC 13
 Neil Diamond: B200 148
 Dido: PCA 26; AC 5; DC 26
 Joe Diffie: CA 64; CS 15; H100 72; HA 72
 Dilated Peoples: B200 165; RBA 57
 Celine Dion: PCA 17; AC 24
 Disturbed: B200 80; RO 16
 Dixie Chicks: B200 176; CA 16; CCA 3; PCA 23; CS 14, 59; H100 66; HA 66
 DJ Disciple: DC 11
 DJ Tiesto: DC 29
 DJ Encore: HSS 51
 DJ Escape: EA 18; HS 48; IND 29
 DJ Quik: RA 63; RBH 67
 DJ Skribble: EA 8; HS 19; IND 14
 DMX: B200 57; RBA 30; RBC 21; RA 68; RBH 69
 Placido Domingo: CX 9
 Dr. Dre: RBC 18; RA 36, 63, 66; RBH 39, 67, 71
 Dream: DS 15; HSS 30; RS 61
 Dream Street: IND 5
 Drowning Pool: MO 38; RO 28
 Ricardo "RikRok" Ducent: HSS 41; RP 11; RS 17
 Huey Dunbar: TSS 37
 Dungeon Family: B200 152; RBA 44; RA 75; RBH 80
 Jemaine Dupri: B200 144; RBA 49; H100 57; HA 57; RA 22; RBH 23
 Bob Dylan: B200 124; INT 15

—H—
 Merle Haggard: CA 55
 Hilary Hahn: CL 8
 Hazt The Rippra: HSS 6; RBH 61; RP 2; RS 3
 Andricka Hall: DC 48
 Fred Hammond: GA 25
 John Hammond: BL 14
 Herbie Hancock: CJ 19
 George Harrison: INT 7; PCA 6, 34
 Lisa Hartman Black: CS 39
 Tramaine Hawkins: GA 38
 Don Henley: CS 32
 Ty Herndon: CS 45
 John Hiatt: IND 49
 Elder Jimmy Hicks And The Voices Of Integrity: GA 15
 Faith Hill: CCA 2, 24; PCA 22; AC 8; CS 56
 The Hilliard Ensemble: CL 4
 The Hit Crew: IND 20
 Billie Holiday: JZ 8
 Dave Hollister: HSS 6; RA 67; RBH 61, 72; RP 2; RS 3
 Steve Holy: B200 120; CA 10; HS 1; CS 2; H100 30; HA 28
 Hoobastank: B200 37; MO 8; RO 15
 Whitney Houston: HSS 17; RS 40
 Rebecca Lynn Howard: AC 10
 Los Huracanes del Norte: LA 36; RMA 15

—I—
 Ice Cube: B200 86; RBA 28
 Enrique Iglesias: B200 15; A40 12; AC 1; H100 10; HA 11; LPS 4; LT 6; T40 9; TSS 11
 Ill Nino: HS 38; RO 30
 Iman: LA 57; RMS 25
 Natalie Imbruglia: A40 36
 IMx: IND 8; RBA 42
 Incendio: NA 15
 Incubus: B200 28; PCA 8; A40 37; H100 69; HA 69; MO 5, 16; RO 13, 18
 India: TSA 13

—J—
 Alan Jackson: CA 26; CCA 10; CS 1, 4, 48; H100 28; HA 27
 Janet Jackson: B200 78; RBA 51; DC 45; H100 53; HA 55; HSS 29; RA 42; RBH 43; RS 36, 58; T40 35
 Michael Jackson: B200 24, 115; PCA 7; RBA 5, 78; RBC 1; H100 14; HA 14; RA 2; RBH 2
 Jadakiss: RBA 97; RA 69; RBH 68
 Jagged Edge: B200 125; RBA 46; DS 6; H100 76, 93; HSS 24; RA 29, 43, 48; RBH 31, 41, 48; RS 20
 Mick Jagger: B200 192; RO 29
 Jaguares: LPS 35
 Jaheim: B200 136; RBA 27; RA 37; RBH 40
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 14
 T.D. Jakes: GA 40
 Boney James: CJ 1; RBA 73; RA 67; RBH 72
 Etta James: BL 13; JZ 6
 Jamiroquai: EA 23; DC 41
 Tim Janis: CX 13
 Ja Rule: B200 7; RBA 3; DC 21; H100 3, 16, 17, 39; HA 3, 17, 18, 41; HSS 68; RA 1, 17, 47; RBH 1, 21, 50; RP 14; RS 24; T40 10, 11, 22
 Jay-Z: B200 34, 75; RBA 21, 32; RBC 4, 7; H100 71, 94; HA 71; HSS 42; RA 28, 49, 73; RBH 29, 51, 77; RS 50, 65
 Jewel: B200 23; A40 4; AC 20; H100 27; HA 29; T40 18
 Jose Alfredo Jimenez: LA 31, 64; RMA 13
 Jimmy Eat World: B200 98; MO 13
 Jodeci: RBC 13
 Joe: B200 45; RBA 18; H100 70; HA 70; RA 23; RBH 24; RS 56
 Billy Joel: B200 196
 Elton John: B200 170; PCA 38; AC 16
 Carolyn Dawn Johnson: CA 45; CS 30
 Jack Johnson: HS 13
 Jonell: H100 75; HSS 2; RA 53; RBH 25; RP 1; RS 2
 George Jones: CA 53; CS 47
 Roy Jones, Jr.: HSS 6; RBH 61; RP 2; RS 3
 Richard Joo: CL 1
 Montell Jordan: RA 51; RBH 53
 Journey: PCA 35
 Sammy Davis Jr: B200 103, 110
 Juan Diego Florez: CL 7
 Juanes: LPS 23; LT 46
 The Judds: CCA 23
 Jump 5: CC 14; HS 15; HSS 34
 Juvenile: RBA 76; RBC 25; H100 85; RA 33; RBH 36; RS 75
 Jyve V: LPS 15; LT 32; TSS 13

—K—
 Israel Kamakawiwo'Ole: IND 33; WM 2
 K-Ci & JoJo: HSS 66; RS 67
 Anthony Kearns: WM 8
 John P. Kee: GA 21, 22
 Robert Earl Keen: CA 67
 Toby Keith: B200 35; CA 3; CCA 12, 16; CS 8, 28; H100 50; HA 47
 Kelis: DC 15
 R. Kelly: RBA 72; RBC 23; H100 15, 48; HA 15, 50; HSS 42, 72; RA 5, 34; RBH 5, 35; RP 19; RS 29, 50; T40 34, 36
 Alicia Keys: B200 8; INT 12; RBA 7; A40 18; AC 30; H100 8, 31; HA 7, 30; RA 4; RBH 4; T40 21, 24
 Kid Rock: B200 21; PCA 9; RO 38
 Kidz Bop Kids: B200 169
 Killer Mike: H100 25; HA 24; RA 9; RBH 9
 Carole King: IND 35; PCA 14
 King Africa: LA 46
 B.B. King: BL 2, 8
 Kings Of Tomorrow: DC 22
 KITTIE: IND 6
 Jennifer Knapp: CC 12
 Knoc-Turn'Al: RA 36; RBH 39
 Koda: DC 43; DS 7; HSS 48
 Kosheen: DS 25
 Dave Koz: CJ 15
 Diana Krall: B200 55; INT 9; JZ 1; PCA 42; AC 22
 Alison Krauss: B200 195; CA 20; CCA 25
 Lemmy Kilmister: B200 91, 116; A40 9; H100 61; HA 62; RO 33; T40 29
 Kurupt Seed: RP 13; RS 23

—L—
 La' Chat: IND 31
 Tracy Lawrence: CA 69
 Melissa Leon: LPS 22; LT 38
 Gerald Levert: RBA 63
 Glenn Lewis: H100 63; HA 63; RA 18; RBH 18; RS 49
 La Ley: LA 16; LPA 8; LPS 21; LT 44; TSS 29
 The LFT Church Choir: GA 34
 Libera: CL 15
 Liberation: LA 23; RMA 9; LT 13; RMS 2
 Lifehouse: B200 117; A40 8, 23; H100 45; HA 44

Lil Blacky: HS 14; IND 10; RBA 50
 Lil Bow Wow: B200 30; RBA 9; H100 93; RA 48, 71; RBH 48, 75
 Lil' J: HSS 15; RBH 74; RS 5
 Lil Jon & The East Side Boyz: IND 17; RBH 89
 Lil' Kim: HSS 33; RS 68
 Lil' Romeo: RBA 89; H100 96; HSS 3; RBH 52; RS 4
 Lil' Smoke: HSS 21; RBH 96; RP 5; RS 9
 Lil Sun: RBA 93
 Limit-2: TSA 8; LPS 40; LT 30; TSS 4
 Limp Bizkit: B200 65, 163
 La Linea: TSS 18
 Linkin Park: B200 2; INT 22; H100 11; HA 10; MO 2; RO 4; T40 13
 Lit: MO 23
 Lito & Polaco: LA 33; LPA 18
 Live Element: DC 18
 LL Cool J: HSS 70; RA 58; RBH 58; RP 22; RS 32
 LMNT: HSS 60
 Lonestar: B200 173; CA 15; CCA 22; A40 34; AC 4; CS 58; H100 92
 Jennifer Lopez: B200 53; RBA 67; DC 21; H100 16, 39; HA 17, 41; RA 17; RBH 21; T40 22
 Lords Of Acid: DS 12
 Lovage: IND 37
 Patty Loveless: CA 52
 Lyle Lovett: CA 46
 Ludacris: B200 3; RBA 2; H100 22, 57; HA 20, 57; HSS 70; RA 7, 22, 58; RBH 8, 23, 58, 92; RP 22; RS 32, 44, 63; T40 32
 Shelby Lynne: HS 30; AC 26

-M-

Mack 10: B200 106; RBA 24
 Madonna: B200 41; INT 25; PCA 16; DC 14; DS 8, 11, 18; HSS 54, 59
 Magoos: RBH 91
 Cheb Mami: DS 10
 Barry Manilow: IND 11; AC 27
 Mannheim Steamroller: CC 34; IND 38; NA 3, 11
 Marilyn Manson: MO 36; RO 34
 Bob Marley: PCA 32; RBC 14; RE 1, 9, 15
 Damian "Jr. Gong" Marley: RE 4
 Dean Martin: B200 103, 110
 Ricky Martin: LA 75
 Rogelio Martinez: RMS 37
 Mary Mary: CC 13; GA 3
 Master Joe: LA 35; LPA 19
 Master P: B200 60; RBA 13; H100 91; RA 45; RBH 47
 Masters At Work: DC 24
 matchbox twenty: A40 32; AC 3
 Keiko Matsui: CJ 10
 Dave Matthews Band: B200 74, 155; A40 15, 16; T40 39
 Maxwell: B200 141; RBA 40; DS 1; HSS 28; RA 24; RBH 26; RS 33
 John Mayer: B200 179; HS 6
 Yo-Yo Ma: CL 2, 6
 Martina McBride: B200 89; CA 6; CS 13; H100 65; HA 64
 Paul McCartney: B200 200; AC 25; HSS 31
 Delbert McClinton: BL 6
 Nicole J. McCloud: DS 16
 Donnie McClurkin: B200 182; CC 8; GA 2; RBA 53
 Brian McComas: CS 54
 Reba McEntire: B200 190; CA 18; CS 55; H100 98
 Tim McGraw: B200 72, 140; CA 4, 11; CCA 20; CS 9, 11; H100 52, 59; HA 51, 59
 Mark McGuinn: CS 36
 Brian McKnight: B200 157; RBA 71; H100 95; RA 41; RBH 44; RS 69
 Julie McKnight: DC 22
 John Mellencamp: B200 186; A40 13; AC 28
 Roy D. Mercer: CA 62, 75
 Natalie Merchant: B200 147
 MercyMe: B200 131; CC 6; HS 2
 Jo Dee Messina: B200 168; CA 14; CS 9; H100 52; HA 51
 Metallica: PCA 10
 Method Man: H100 75, 81; HSS 2, 63; RA 31, 53; RBH 25, 32; RP 1, 23; RS 2, 34
 Edgar Meyer: CL 6
 M.F. Doom: RS 39, 46
 Micro: DC 50
 Luis Miguel: LA 2; LPA 1; LPS 1; LT 2; TSS 5
 Christina Milian: HSS 4; RS 13
 Mimi: RA 63; RBH 67
 Kylie Minogue: DC 9; H100 64; HA 65; T40 26
 Minott: RP 13; RS 23
 Ismael Miranda: TSS 33
 Mobb Deep: B200 36; RBA 11; H100 67, 99; HA 67; RA 32, 59; RBH 34, 59; RP 20; RS 30
 Monchy Y Alexandra: TSS 23
 Jane Monheit: JZ 7, 20
 Ricardo Montaner: LA 55; LPS 16; LT 35
 Montgomery Gentry: CA 36
 Jessie Morales: LA 50, 53; LT 50; RMS 39
 Craig Morgan: CS 49
 Alanis Morissette: A40 26; T40 38
 La Mosca Tse Tse: LPS 26; TSS 21, 34
 Brandy Moss-Scott: HSS 26; RBH 99; RS 10
 Mpress: DC 40; HSS 47
 Mr. Cheeks: B200 167; RBA 41; H100 34; HA 32; HSS 75; RA 8; RBH 7; RP 24; RS 35
 Ms. Toi: RBH 82

Nicole C. Mullen: CC 19; HS 24
 Anne Murray: CA 61; CCA 21
 Keith Murray: HSS 70; RA 58; RBH 58; RP 22; RS 32
 Mushroomhead: HS 49
 Musiq Soulchild: RBA 88
 Mystikal: B200 26; RBA 6; H100 40; HA 37; RA 11; RBH 10; RP 16; RS 26

-N-

Nappy Roots: RBH 98
 Nas: B200 5; RBA 1; RBC 16; H100 89; HSS 57; RA 38, 61, 62; RBH 38, 65, 66; RP 10; RS 16
 Nate Dogg: B200 73; RBA 16; RBH 90
 Ultra Nate: DC 33
 Natural: HSS 40
 NB Ridaz: H100 97
 Frankie Negron: TSA 18; LT 43; TSS 7, 12
 Nelly: B200 138; RBA 83; DS 6; H100 24; HA 25; HSS 24; RA 43, 52; RBH 41, 56; RS 20; T40 19
 Willie Nelson: CCA 4, 8, 17; PCA 33, 45; CS 53
 The Neptunes: RBH 85
 New Found Glory: HS 33
 New Creation Of God: GA 23
 New Life Community Choir: GA 22
 New Order: EA 10; DS 22
 Next: RA 37; RBH 40
 Nickel Creek: CA 23; HS 8; IND 3
 Nickelback: B200 4; INT 19; A40 2; H100 2; HA 2; HSS 5; MO 6, 17; RO 2, 7; T40 1
 Stevie Nicks: AC 21
 Nivea: HSS 62
 No Doubt: B200 11; INT 13; A40 28; H100 12; HA 13; T40 5
 North Mississippi Allstars: IND 42
 The Notorious B.I.G.: RBC 15, 19; RS 48, 51
 'N Sync: B200 56; H100 18; HA 16; RA 15; RBH 15; T40 23

-O-

Paul Oakenfold: EA 20
 Mark O'Connor: CL 6, 11
 The Offspring: H100 78; MO 10; RO 9
 The O'Jays: RBA 91
 Jamie O'Neal: CA 35; HS 17; CS 34
 Yoko Ono: DC 32
 Greg O'Quin 'N Joyful Noyze: GA 20
 Original P: RBA 80; HSS 44; RP 7; RS 12
 Oro Solido: TSS 22
 Ozzy Osbourne: B200 118; RO 12, 23
 Ospina: DC 48
 O-Town: B200 177; AC 7
 OutKast: B200 18; RBA 4; H100 25; HA 24; RA 9; RBH 9
 Outlawz: IND 21
 Ozomatli: LA 60

-P-

Petey Pablo: B200 69; RBA 37; RA 64; RBH 64
 Joe Pace & The Colorado Mass Choir: GA 30
 Lashun Pace: GA 37
 Lindsay Pagano: HSS 22
 Palomo: LA 43; RMA 19; LT 5; RMS 1
 Charlie Parker: JZ 18
 Brad Paisley: CA 33; CS 6; H100 44; HA 42
 Patrick Summers: CL 10
 Laura Pausini: LA 11; LPA 6; LPS 11; LT 19; TSS 31
 P. Diddy: DC 45; H100 53; HA 55; RA 42, 72; RBH 43, 76, 85; RS 58; T40 35
 Carlton Pearson And The Azusa Mass Choir: GA 18
 Perion: HSS 6; RBH 61; RP 2; RS 3
 Pet Shop Boys: DS 9
 Tom Petty And The Heartbreakers: PCA 31
 Phillips, Craig And Dean: CC 39
 Pieces Of A Dream: CJ 21
 Pink: B200 6; INT 21; A40 31; DC 1; DS 23; H100 4; HA 4; T40 2
 Pink Floyd: B200 19; INT 6; PCA 4, 40
 Alexandre Pires: LA 22; LPA 12; LPS 6; LT 9
 Play: HSS 23
 El Poder Del Norte: HS 50; LA 10; RMA 3; LT 31; RMS 12, 38
 P.O.D.: B200 16; CC 1; H100 58; HA 58; MO 4, 11; RO 6, 20
 Point Of Grace: CC 29
 Poison: PCA 30
 Christoph Poppen: CL 4
 Po' White Trash And The Trailer Park Symphony: HS 12; IND 9; RBA 47; RS 71
 Elvis Presley: B200 183; CA 63; CC 30; IND 45; HSS 20
 Pretty Willie: HSS 35; RS 55
 Prince: IND 7
 The Product G&B: DC 13
 Prophet Jones: RBA 55; RA 57; RBH 63
 Puddle Of Mudd: B200 22; A40 38; H100 47, 90; HA 45; MO 1; RO 3, 11
 Puerto Rican Power: LT 41; TSS 6
 Puppah Nas-T: DC 24

-Q-

Queen: PCA 46
 A.B. Quintanilla Y Los Kumbia Kings: LA 17; LPA 9; LT 36; RMS 18

-R-

Rabanes: TSS 40
 Radical For Christ: GA 25
 Raekwon: RA 74; RBH 81
 Rani: DC 31
 Shabba Ranks: RE 14
 Rascal Flatts: B200 145; CA 12; HS 3; CS 19
 Peter Rauhofer: DS 9
 Raven Maize: DC 46
 The Rawlwo Boys: HSS 21; RBH 96; RP 5; RS 9
 Rayvon: HSS 41, 64; RP 11; RS 17
 Los Razos: LA 68
 Redman: H100 81; HSS 63; RA 31; RBH 32; RP 23; RS 34
 Relient K: CC 32
 Remy Zero: HS 25
 Res: DC 49
 Rhythm Masters: DC 16
 The Ridder: EA 22; IND 44
 Los Rieleros Del Norte: LT 37; RMS 17
 LeAnn Rimes: CA 43, 56; A40 27; AC 18, 19; DS 20; H100 43; HA 52; HSS 8, 50; T40 25
 Ripshop: RS 66
 Juan Rivera: RMS 29
 Lupillo Rivera: HS 27; LA 5, 29; RMA 1, 12; LT 39; RMS 13, 19, 32
 RL: HSS 33; RS 68
 Dawn Robinson: HSS 38; RS 45
 Daniel Rodriguez: HSS 16
 Kenny Rogers: CS 40
 Tito Rojas: TSS 39
 Paulina Rubio: HS 45; LA 8; LPA 4; LPS 20; LT 42; TSS 32
 Tim Rushlow: CS 52

-S-

Sade: B200 142; PCA 25; RBA 69; RBC 8; DS 3; HSS 39; RS 72
 Alessandro Safina: WM 5
 Safri Duo: DC 30
 Michael Salgado: LA 52
 Saliva: RO 31, 40
 San Francisco Opera Chorus And Orchestra: CL 10
 Adan Chalino Sanchez: RMS 33
 Poncho Sanchez: JZ 19
 Carlos Santana: DC 13
 Gilberto Santa Rosa: TSA 9; LPS 28; LT 11; TSS 2
 Alejandro Sanz: HS 21; LA 4; LPA 2; LPS 7; LT 10; TSS 19
 Savage Garden: AC 17
 Scene 23: HS 9
 Scienc Of Life: RS 46
 S Club 7: AC 12
 Jill Scott: B200 109; RBA 29, 82; RA 44; RBH 46
 Peggy Scott-Adams: BL 10
 Earl Scruggs And Friends: CA 50; HS 44
 Joan Sebastian: HS 28; IND 16; LA 6, 58; RMA 2; LT 28; RMS 11
 La Secta Allstar: LPS 30; TSS 26
 Bob Seger & The Silver Bullet Band: PCA 3
 Selena: LA 56
 Erick Sermon: RBA 58
 Sevendust: B200 133; IND 2; MO 25; RO 19
 Shaggy: B200 143; RBA 98; HSS 41, 64; RP 11; RS 17
 Shakira: B200 14; INT 23; LA 25; LPA 14; H100 7; HA 6; LPS 3, 27; LT 4; T40 4; TSS 15, 17
 Shalim: LPS 32
 Sharissa: RA 60; RBH 60
 SheDaisy: CA 65
 Blake Shelton: CA 31; CS 21
 Sherm: RS 41
 Mark Shimmon: DC 44
 Beanie Sigel: RA 46; RBH 49
 Sigur Ros: HS 36; IND 24
 Carly Simon: DC 45; H100 53; HA 55; RA 42; RBH 43; RS 58; T40 35
 Frank Sinatra: B200 103, 110; PCA 21
 Ricky Skaggs: CA 68
 Skip: RBA 92; RP 17; RS 27
 Sleepy Brown: RBH 92; RS 63
 Slug: RS 39
 Richard Smallwood With Vision: GA 16
 Smash Mouth: B200 172; DC 39
 The Smashing Pumpkins: B200 90
 Esther Smith: GA 28
 Michael W. Smith: B200 129; CC 5
 Snoop Dogg: IND 34; RBA 87; HSS 33; RA 66; RBH 71; RS 68
 Soil: HS 20
 Marco Antonio Solis: LA 39, 65; LPS 14, 29; LT 24; RMS 27
 Soluna: DC 23
 Sonicflood: CC 27; HS 47
 Bubba Sparxxx: B200 174; RBA 79; RA 69; RBH 68, 84; RS 47
 Britney Spears: B200 20; DC 6; DS 19; RS 64
 SPM: RBA 90
 Spyro Gyra: CJ 22
 St. Germain: CJ 9
 Staind: B200 33; A40 11; H100 38, 88; HA 36; MO 14, 19; RO 8, 10
 Derrick Starks & Today's Generation: GA 11
 Starsailor: B200 146; HS 4; MO 40
 Tommy Shane Steiner: CS 25
 Stereophonics: A40 29
 Ray Stevens: CS 50

Rod Stewart: B200 40; INT 3
 Sting: B200 54; INT 20; DS 10
 St. John's Childrens Choir: IND 43
 Angie Stone: B200 84; RBA 26; H100 60; HA 60; RA 19; RBH 19; RS 38
 Stone Temple Pilots: HSS 32
 George Strait: B200 104; CA 7, 48; CS 3, 48; H100 37; HA 31
 Strik nine: HSS 14; RBH 94; RP 4; RS 8
 The Strokes: B200 63; INT 16; MO 12
 Sublime: PCA 12
 Sugar Ray: A40 17, 40
 Sum 41: B200 85; MO 28
 Keith Sweat: RBC 24
 System Of A Down: B200 31; PCA 28; H100 82; MO 9, 34; RO 17

-T-

Tamia: HSS 73; RS 52
 Olga Tanon: LA 70; TSA 7; LPS 12, 31; LT 18; TSS 9
 Tantric: B200 154; MO 24; RO 21
 James Taylor: PCA 11
 Paul Taylor: CJ 8
 Kiri Te Kanawa: CL 14
 Los Temerarios: IND 50; LA 18; RMA 7; LT 40; RMS 21
 The Temptations: RBA 81
 Tenacious D: B200 160
 Tha Eastsidaz: IND 34
 Thalia: LA 40; RMA 16
 Third Day: B200 151; CC 7, 25
 Third Degree: DC 44
 Carl Thomas: RA 74; RBH 81
 Cyndi Thomson: B200 199; CA 21; CS 23
 Three Mo' Tenors: CX 14
 Thursday: IND 47
 Los Tigres Del Norte: LA 26; RMA 10; LT 27; RMS 9, 35
 Timbaland & Magoo: B200 107; RBA 31
 Timbaland: RBH 91
 Tina Ann: DC 37
 Aaron Tippin: CA 74; CS 4; H100 32; HA 35; HSS 7
 TobyMac: CC 16; HS 16
 T.O.K.: RE 10
 Too Short: RBA 59
 Tool: B200 187; MO 18; RO 14
 T.O.R.O.: HSS 21; RBH 96; RP 5; RS 9
 Peter Tosh: RE 8
 Tower Of Power: CJ 18
 Toya: HS 26; H100 29; HA 38; HSS 11; RS 22; T40 17
 Train: B200 108; A40 6, 22; AC 15; H100 41; HA 40
 Trammel Starks: NA 13
 Transmatic: A40 33
 Randy Travis: CA 70; HSS 27
 Travis: A40 20
 Faith Trent: DC 8
 Trick Pony: CA 32; CS 46
 Los Tri-o: LA 54; LPS 34
 Travis Tritt: CA 24, 73; CS 41; H100 83
 Los Tucanes De Tijuana: LT 23; RMS 6
 Trik Turner: MO 37
 Shania Twain: CCA 1; PCA 19
 Tweet: H100 49; HA 48; RA 13, 39; RBH 13, 42, 91
 Ronan Tynan: WM 8
 Steve Tyrell: HS 39; JZ 5
 Tyrese: RBA 100; H100 100
 Moses Tyson, Jr.: GA 12

-U-

U2: B200 39; INT 11; PCA 13; A40 10; H100 79; T40 37
 UB40: RE 3
 UGK: B200 185; RBA 43
 Uncle Kracker: AC 11
 Union Station: B200 195; CA 20
 Urban Knights: CJ 24
 Usher: B200 12; RBA 30; H100 1; HA 1; RA 3, 40; RBH 3, 45; T40 3
 La Uva: LPS 39

-V-

El Vacion De La Manana: LA 47; TSA 5
 Jaci Velasquez: LA 30; LPA 16; LPS 5; LT 8
 Luther Vandross: B200 188; PCA 47; RBA 56; RBC 3; DC 35; RBH 86
 Paul Van Dyk: EA 13; HS 35; IND 23
 Vangelis: CL 5
 Sergio Vargas: TSS 14
 Phil Vassar: CA 58; CS 22
 Jimmie Vaughan: BL 5
 Stevie Ray Vaughan And Double Trouble: BL 1, 11
 Eddie Vedder: MO 31
 Alicia Villarreal: LA 34; RMA 14
 V.I.P. Music & Arts Seminar Mass Choir: GA 21
 Virtue: GA 17
 Vita: H100 99; RA 59; RBH 59; RP 20; RS 30, 53
 Carlos Vives: HS 18; LA 3; TSA 2; LPS 2; LT 3; TSS 3

-W-

The Waitlers: PCA 32; RBC 14; RE 1, 9, 15
 John Waite: AC 29
 Hezekiah Walker: GA 34
 Andre Ward: CJ 12
 Crystal Waters: DC 20; DS 17
 Russell Watson: CX 6

Weebee: H100 91; RA 45; RBH 47
 Weezer: B200 184; MO 35
 Westbound Soljaz: HSS 44; RP 7; RS 12
 Barry White: RBC 11
 White White: CJ 4; HS 42
 White Stripes: HS 46; IND 28
 Hank Williams Jr.: B200 112; CA 9; CCA 9
 Doug Williams: GA 19
 Lee Williams And The Spiritual QCs: GA 31
 Melvin Williams: GA 19
 Mark Willis: CA 71; CS 34
 Vanessa Williams: CX 9
 CeCe Winans: CC 15; GA 4
 George Winston: NA 6
 Lee Ann Womack: CA 27; AC 6; CS 24, 53
 The Word: BL 15
 Chely Wright: CA 39; CS 35
 Finbar Wright: WM 8
 Wu-Tang Clan: B200 62; RBA 23; RBH 93; RP 21; RS 31
 Keke Wyatt: B200 77; RBA 15; H100 62; HA 61; RA 16; RBH 16; RS 59

-Y-

Yanni: NA 5, 7, 9
 Trisha Yearwood: CA 34; CS 32
 Yes: CX 10
 Pete Yorn: B200 158; HS 5
 Neil Young: RO 36

-Z-

Charlie Zaa: LA 14; LPA 7; LPS 10; LT 14; TSS 28
 Zero 7: EA 9; HS 22
 Zoegirl: CC 11; HS 10
 Rob Zombie: B200 71; MO 33; RO 24, 39

-SOUNDTRACKS-

All: B200 66; RBA 33; STX 6
 Almost Famous: STX 24
 Amelie: WM 4
 A Beautiful Mind: CX 4
 Coyote Ugly: B200 88; CA 5; STX 10
 Crouching Tiger, Hidden Dragon: CX 15
 Down From The Mountain: CA 25; STX 22
 The Fast And The Furious: B200 79; RBA 65; STX 8
 The Fast And The Furious: More Fast And Furious: B200 122; STX 13
 Finding Forrester: JZ 13
 Harry Potter And The Sorcerer's Stone: B200 166; STX 16
 How High: B200 42; RBA 14; STX 5
 I Am Sam: B200 25; INT 18; STX 3
 Jimmy Neutron Boy Genius: B200 92; STX 11
 Kingdom Come: GA 29
 A Knight's Tale: STX 23
 Lara Croft: Tomb Raider: EA 19
 The Lord Of The Rings: The Fellowship Of The Ring: B200 32; INT 4; STX 3
 Moulin Rouge: B200 70; INT 14; STX 7
 Not Another Teen Movie: STX 18
 O Brother, Where Art Thou?: B200 13; CA 1; INT 2; STX 1
 Orange County: The Soundtrack: B200 81; STX 9
 Pearl Harbor: STX 25
 The Princess Diaries: B200 102; STX 12
 The Royal Tenenbaums: B200 162; STX 15
 Save The Last Dance: STX 21
 Shrek: B200 38; INT 24; STX 4
 Songcatcher: CA 66
 Swordfish: The Album (Soundtrack): EA 20
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 7; IND 36
 Three 6 Mafia & Hypnotize Minds Presents: Choices - The Album: B200 191; RBA 61; STX 17
 Training Day: RBA 96; STX 19
 Vanilla Sky: B200 130; STX 14
 The Wash: RBA 75; STX 20
 Woman On Top: WM 11

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'BLURRY' by Puddle Of Mudd, 'IN THE END' by Linkin Park, 'MY SACRIFICE' by Creed, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'HERO' by Enrique Iglesias, 'ONLY TIME' by Enya, 'IF YOU'RE GONE' by Matchbox Twenty, etc.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 81 modern rock stations, 81 adult contemporary stations and 81 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'MY SACRIFICE' by Creed, 'HOW YOU REMIND ME' by Nickelback, 'BLURRY' by Puddle Of Mudd, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'WHEREVER YOU WILL GO' by The Calling, 'HOW YOU REMIND ME' by Nickelback, 'SUPERMAN (IT'S NOT EASY)' by Five For Fighting, etc.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 81 modern rock stations, 81 adult contemporary stations and 81 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'HOW YOU REMIND ME' by Linkin Park, 'GET THE PARTY STARTED' by Pink, 'U GOT IT BAD' by Usher, etc.

THE CHIEFTAINS 40TH ANNIVERSARY



Billboard salutes The Chieftains on their 40th year in the music industry. We pay tribute to these musical legends with an in-depth look at this group's career. We'll highlight their past, present, and future with biographical information on each member, a look at their latest album, and an exclusive Q&A with The Chieftains' Paddy Maloney.

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JANUARY 26 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	U Got It Bad	USHER (ARISTA)	26	27	8	Break Ya Neck	BUSTA RHYMES (J)	51	55	4	Bring On The Rain	JU JUE (COLUMBIA) WITH TIM MCGRAW (ICURBI)
2	2	21	How You Remind Me	NICKELBACK (ROADRUNNER)	27	26	10	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)	52	56	4	Can't Fight The Moonlight	LEANN RIMES (ICURBI)
3	3	10	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF. JAM/IDJMG)	28	31	9	Good Morning Beautiful	STEVE HOLY (ICURBI)	53	48	15	I'm Tryin'	TRACE ADKINS (CAPITOL (NASHVILLE))
4	5	14	Get The Party Started	PINK (ARISTA)	29	29	11	Standing Still	JEWEL (ATLANTIC)	54	58	6	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)
5	6	14	My Sacrifice	CREED (WIND-UP)	30	25	30	Fallin'	ALICIA KEYS (J)	55	45	10	Son Of A Gun	JANE'N (VIRGIN)
6	7	14	Whenever, Wherever	SHAKIRA (EPIC)	31	34	14	Run	GEORGE STRAIT (MCA NASHVILLE)	56	41	18	Emotion	DESSA (COLUMBIA)
7	8	12	A Woman's Worth	ALICIA KEYS (J)	32	35	12	Lights, Camera, Action!	MR. CHEESE (ARISTA)	57	59	5	Welcome To Atlanta	THE JAMALS (COLUMBIA)
8	4	27	Family Affair	MARY J. BLIGE (MCA)	33	42	7	No More Drama	MARY J. BLIGE (MCA)	58	53	13	Alive	P.O.D. (ATLANTIC)
9	11	15	Wherever You Will Go	THE CALLING (RCA)	34	22	24	Turn Off The Light	HELLIEN (MCA)	59	61	3	The Cowboy In Me	TIM MCGRAW (ICURBI)
10	12	12	In The End	LINKIN PARK (WARNER BROS.)	35	36	14	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	60	57	7	Brotha	ANGIE STINE (J)
11	9	18	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	36	28	42	It's Been Awhile	STANLEY CUP (MCA)	61	63	4	Nothing In This World	KEKE YVAITZ FEAT. AVANT (MCA)
12	10	22	Differences	ENRIQUE IGLESIAS (EPIC)	37	44	7	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	62	52	10	Dig In	LENNY KRAVITZ (VIRGIN)
13	16	8	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	38	33	24	I Do!!	TOYA (ARISTA)	63	64	5	Don't You Forget It	LENNY KRAVITZ (VIRGIN)
14	15	11	Butterflies	MICHAEL JACKSON (EPIC)	39	—	1	What About Us?	TOYA (ARISTA)	64	65	3	Blessed	MARIVONA MCBRIDE (RCA (NASHVILLE))
15	17	13	We Huggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	40	37	46	Drops Of Jupiter (Tell Me)	BRANDY (ATLANTIC)	65	—	1	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)
16	13	19	Gone	NSYNC (JIVE)	41	30	30	I'm Real	JENNIFER LOPEZ FEAT. JARULE (EPIC)	66	70	2	Some Days You Gotta Dance	DIANE CAROL (MCA)
17	40	5	Ain't It Funny	JENNIFER LOPEZ FEAT. JARULE (EPIC)	42	46	10	Wrapped Around	BRAD PAISLEY (ARISTA NASHVILLE)	67	—	1	Hey Luv (Anything)	MOB D (MCA)
18	14	22	Livin' It Up	JARULE FEAT. CASE (MURDER INC./DEF. JAM/IDJMG)	43	39	29	Only Time	ENYA (REPRISE)	68	69	2	Just Let Me Be In Love	TRACY BYRD (RCA (NASHVILLE))
19	18	21	Rock The Boat	AALIYAH (BLACKGROUND)	44	43	31	Hanging By A Moment	LIFEHOUSE (DRENA/WORKS)	69	68	19	Wish You Were Here	INCUBUS (IMMORTAL/EPIC)
20	21	9	Roll Out (My Business)	FAT JOE (MCA)	45	51	6	Blurry	FUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	70	71	1	Let's Stay Home Tonight	JOE (JIVE)
21	23	8	7 Days	FRANK SINATRA (WILDSTAR/ATLANTIC)	46	54	6	Young'n (Holla Back)	FABULOUS (DESPERADO/ELKTRAE/EG)	71	—	1	Jigga	JAY Z (RCA A FELLA/DEF. JAM/IDJMG)
22	20	16	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	47	38	18	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS (NASHVILLE))	72	72	2	In Another World	JOE (JIVE)
23	19	22	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWA/COLUMBIA)	48	47	7	Take Away	THE GOLDMID (ELKTRAE/EG)	73	60	14	Riding With Private Malone	AMIE BALL (DUATONE)
24	32	6	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	49	50	14	Wrapped Up In You	GARTH BROOKS (CAPITOL (NASHVILLE))	74	—	3	Wasting My Time	DEFAULT (TVT)
25	24	13	#1	NELLY (PRIORITY/CAPITOL)	50	49	5	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	75	—	1	I Love You	FAITH EVANS (BAD BOY/ARISTA)

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JANUARY 26 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	Uh Huh	BRANDY MISS SCOTT (JIVE/AT&T)	26	33	20	Bye-Bye Baby	BRANDY MISS SCOTT (HEAVENLY TUNES)	51	71	2	I See Right Through To You	DJ ENCORE FEATURING ELSAUNA (MCA)
2	2	5	Round And Round	JONNELL & METHOD MAN (DEF SOUL/DEF. JAM/IDJMG)	27	27	11	America Will Always Stand	RANDY TRAVIS (RELENTLESS NASHVILLE)	52	60	1	My First Love	KEVIN CEBALLO (UNIVERSAL)
3	4	5	Hush Lil' Lady	CORRY FEAT. LIL ROMED (INDONTIME/MOTOWN)	28	30	13	Lifetime	MAXWELL (COLUMBIA)	53	75	5	Can I Get That	BLIAN (MCA)
4	3	16	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	29	25	22	Someone To Call My Lover	JANET (VIRGIN)	54	51	41	Don't Tell Me	MADONNA (MAYERICK/WARNER BROS.)
5	5	7	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	30	22	28	This Is Me	DREAM (BAD BOY/ARISTA)	55	37	11	Ground Zero (In Our Hearts You Will Remain)	CASH & COMPUTA (SELECT)
6	17	3	That Was Then	ROY JONES, JR. (BODY HEAD)	31	34	9	Freedom	PAUL MCCARTNEY (MCA/CAPITOL)	56	—	7	I'm Waking Up To Us	BELLE & SEBASTIAN (JEPSTEER/MATADOR)
7	7	15	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	32	19	7	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	57	61	7	Got Ur Self A...	MAS (MCA)
8	10	7	Can't Fight The Moonlight	LEANN RIMES (ICURBI)	33	29	12	Do U Wanna Roll (Dolittle Theme)	F.L. (MCA)	58	52	24	Enjoy Yourself	SHAGGY (MCA)
9	6	8	Only Time	ENYA (REPRISE)	34	41	10	God Bless The U.S.A.	JUMP 5 (SPARROW)	59	57	24	What It Feels Like For A Girl	MADONNA (MAYERICK/WARNER BROS.)
10	11	24	Family Affair	MARY J. BLIGE (MCA)	35	32	4	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	60	49	8	Juliet	LMNT (ATLANTIC)
11	13	14	I Do!!	TOYA (ARISTA)	36	50	18	Buster	DENNIS DA MENACE (1ST AVENUE)	61	46	30	Purple Hills	DIZ (SHADY/INTERSCOPE)
12	12	5	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	37	42	14	Yes	AMBER (TOMMY BOY)	62	36	28	Don't Mess With The Radio	RIVEA (JIVE)
13	8	14	God Bless The USA	LEE GREENWOOD (ICURBI)	38	45	8	Envious	DAVID ROBINSON (LEFTSIDE/D)	63	73	5	Part II	METHOD MAN & REDMAN (DEF. JAM/IDJMG)
14	18	14	Dansin Wit Wolvez	STRIK 9INE (JADE/ECMD)	39	—	29	By Your Side	SADE (EPIC)	64	—	24	Angel	SHAGGY FEAT. RAYVON (MCA)
15	15	8	It's The Weekend	LIL J (HOLLYWOOD)	40	28	17	Put Your Arms Around Me	NATURAL (TRANS CONTINENTAL/MADACY)	65	—	1	Never	AMANDA PEREZ (POWERHOUSE/UNIVERSAL)
16	16	5	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	41	48	5	2-Way	RAYVON (BIG YARD/MCA)	66	62	10	Tell Me It's Real	K CI & JOJO (MCA)
17	9	27	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	42	35	44	Fiesta	R. KELLY FEAT. JAY Z (JIVE)	67	53	6	Mambo No. 5 (A Little Bit Of...)/Tricky Tricky	LOU BEGA (RCA)
18	14	22	Hit 'Em Up Style (Dops!)	BLU CANTRELL (RED ZONE/ARISTA)	43	47	5	Freelove	DEPECHE MODE (MUTE/REPRISE)	68	64	9	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF. JAM/IDJMG)
19	—	1	Bunny Hop	DA ENTOURAGE (RED BOY)	44	54	15	Jump Up In The Air	ORIGINAL P (WESTBOUND)	69	—	9	We Are Family	VARIOUS ARTISTS (TOMMY BOY)
20	20	13	America The Beautiful	ELVIS PRESLEY (RCA)	45	74	2	Where's Your Head At	BASEMENT JAXX (KLASTRALWORKS)	70	67	11	Fatty Girl	LUDACRIS, LL COOL J & KEITH MURRAY (MCA/UNIVERSAL)
21	31	9	Ain't Nobody (We Got It Locked!)	THE RAWLDOYS (HOUSE OF FIRE)	46	39	10	Think Big	CRIMEWAVE (CRIMEWAVE)	71	55	28	Bootylicious	DESTINY S CHILD (COLUMBIA)
22	21	20	Everything U R	LINDRAY PAGANO (WARNER BROS.)	47	44	17	Maybe	MFRSS (BIG WARTERIS)	72	—	10	We Huggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
23	23	18	Us Against The World	PLAY (COLUMBIA)	48	43	9	Trust Your Love	KODA (SOUNDAY/DRPHEUS)	73	—	17	Stranger In My House	TRAVIS (MCA)
24	24	24	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	49	40	27	Loverboy	MARIAH CAREY FEAT. CAMEO (VIRGIN)	74	56	12	Because I Got High	CULTURE JAZZ (JNS.COM) (COVERUP/ISSIONS.COM)
25	26	8	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	50	38	13	God Bless America	LEANN RIMES (ICURBI)	75	—	6	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)

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Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes 'NUMBER 1' and 'GREATEST GAINER / AIRPLAY' callouts.

Chart rules and disclaimers: Songs with the greatest airplay and/or sales... RIAA certification... SoundScan... © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo Reel, ASCAP) H100 24; RBH 56
7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 20; RBH 57

-A-

AGUANTALO AHI (Not Listed) LT 30
AINT'N'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Inv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Music Sales, ASCAP/EMI April, Rhino, BMI), HL, H100 16; RBH 21
AINT'N' NOBODY (WE GOT IT LOCKED) (Cross The Water, ASCAP) RBH 96

ALIVE (Soujah, ASCAP/Famous, ASCAP), HL, H100 58
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 21
ALL Y'ALL (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-Ooh, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP), HL/WBM, RBH 91
ALONE IN THIS WORLD (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Gloria's Boy, ASCAP/Hot Heat, ASCAP/Jack Knight, ASCAP/Big Poppa, ASCAP/Nash Mack, ASCAP/WB, ASCAP/Music Sales, ASCAP), HL/WBM, RBH 73

ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Inv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 3; RBH 1
ANY OTHER NIGHT (Lienad, BMI) RBH 60
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, ASCAP/Ensign, BMI) RBH 40
AWNAW (Success Story, BMI/Full Circle, ASCAP) RBH 98

-B-

BABY PHAT (Daisy Age, ASCAP/T-Girl, ASCAP/Rugged Jointz, ASCAP/EMI Full Keel, ASCAP/MoFunk, BMI/Kuwa, ASCAP/Fresh Ideas, ASCAP/EMI Longitude, BMI/Fat Brothers, BMI), HL, RBH 95
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 39
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Holohart, ASCAP/Sony/ATV Cross Keys, ASCAP/EMI April, ASCAP), HL, CS 47
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 13; H100 65
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 47
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 40; RBH 10

BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mumbo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/H100 Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 26; RBH 12
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 9; H100 52
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 60; RBH 19
BUNNY HOP (Red-N-Dirty, BMI) RBH 88
BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP), HL, H100 99; RBH 59
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 14; RBH 2
BYE-BYE BABY (Heavenly Tunes, BMI) RBH 99

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 21
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 86
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 43
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP), HL, H100 64
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 23; RBH 37
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 7
CHOP SUEY (Sony/ATV Tunes, ASCAP/Dvevil, ASCAP), HL, H100 82
COMO DUELE (D'Nico Int'l, BMI) LT 2
COMO PUDIESTE (Edimonia/Fonomatic, ASCAP/LGA, BMI) LT 26
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 8
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 90
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 11; H100 59
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 63

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP), HL, H100 86
DANSIN WIT WOLVEZ (AMRX27, ASCAP) RBH 94
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 38
DEFY YOU (Underachiever, BMI) H100 78
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 3
DE RAMA EN RAMA (TN Ediciones, BMI) LT 27
DESIGNATED DRINKER (EMI April, ASCAP/Tri-angels,

BMI), HL, CS 48
DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 29
DIDDY (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), HL/WBM, RBH 85
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 13; RBH 11
DIG IN (Miss Bessie, ASCAP), CLM, H100 61
DIME (Kike Santander, BMI) LT 17
DOES MY RING BURN YOUR FINGER (Tinkie Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP) CS 24
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 63; RBH 18
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 41
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 84
EL DUELO (Universal Musica, ASCAP/Warner-Tamerlane, BMI) LT 44

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 39
EMOTION (Gibb Brothers, BMI), HL, H100 55; RBH 87
EN LA MISMA CAMA (Edimonsa, ASCAP) LT 13
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 15
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 65

FADE (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 88
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 31
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mumbo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 6; RBH 27
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illitotic, 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), HL, RBH 58
FLOR SIN RETONO (Peer Int'l, BMI) LT 14
FOOLISH (Desmone, BMI/DJ Inv, BMI) RBH 54
FROM HER MAMA (MAMA GOT A)** (Money Mack, BMI) H100 85; RBH 36

GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 4
GETTIN' BACK TO YOU (Little Tomadoes, BMI/Little Ponchos, BMI/Brad Davis, BMI) CS 43
GHOST SHOWERS (Starks, BMI/Warner-Tamerlane, BMI/Browder And Darnell, BMI/WB, ASCAP/Cold Chillin', ASCAP/Martey Mart, ASCAP), WBM, RBH 97
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unihappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 94; RBH 51
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI), WBM, CS 42
GOD, FAMILY AND COUNTRY (Sony/ATV Tree, BMI/Triples Shoes, BMI/Craig Morris, ASCAP/T Max, BMI/Peermusic, BMI), HL, CS 49
GONE (Tenman Tunes, ASCAP/Zomba, ASCAP/WaleRo, BMI/South Hudson, BMI), WBM, H100 18; RBH 15
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM, H100 76; RBH 31
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP), WBM, CS 2; H100 30
GOT UR SELF-A... (Ill Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 89; RBH 38

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 45
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 45
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Cu, ASCAP), HL, RBH 46
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 10
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 6
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 12
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 67; RBH 34
HOMELAND (Curb Magnasong, BMI/Red Quill, BMI/Moraine, ASCAP/House Of Trout, ASCAP), HL, CS 40
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 2
HUELO A SOLEDAD (AG, ASCAP) LT 20
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 96; RBH 52

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 64
I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 23
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 20
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP) CS 54
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 33

I DO! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 29
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistissippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 29
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Songs Of Otis Barker, ASCAP), HL/WBM, CS 30
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 90
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL, H100 77; RBH 28
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, H100 98
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP) RBH 69
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 19
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuif-Rose, BMI), HL/WBM, CS 34
I'M REAL (Slavery, BMI/DJ Inv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 11
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 7; H100 54
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 15; H100 27
INOCENTE POBRE AMIGO (BMG Songs, ASCAP) LT 16
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 32
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 11
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 27
IT'S BEEN AWHILE (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 38
IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KPM, PRS), HL, RBH 74
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 8; H100 50

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourternity, BMI), HL, CS 35
JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 71; RBH 29
JUST LET ME BE IN LOVE (Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 12; H100 68
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 46

KARMA (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI), WBM, CS 57

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 11
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 70; RBH 24
LIFETIME (Sony/ATV Tunes, ASCAP/Muszwell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 26
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 34; RBH 7
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Inv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 17; RBH 50
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 10; H100 56
LOOKIN' AT YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mumbo, ASCAP/Colorscape, BMI/Publishing Designee, BMI/Hollymost, ASCAP/My Kids, ASCAP/Famous, ASCAP/High Priest, ASCAP), HL/WBM, RBH 82
LOVELY (Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL, RBH 84
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, H100 83
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 95; RBH 44
LOVE, WILL (THE PACKAGE) (Scream, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Tall Tale, ASCAP) CS 52

MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 53
ME VOLVI A ACORDAR DE TI (Oceano/Fonomatic, ASCAP) LT 45
MIENTEME (Clear Heart, BMI/Ensign, BMI) LT 18
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 41
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilibious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), WBM, RBH 30
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 28
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 5

NADA (Peer Int'l, BMI) LT 46
NEVER BE THE SAME AGAIN (Starks, BMI/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI/Warner-Tamerlane, BMI), WBM, RBH 81
NEVER GIVE UP (EMI April, ASCAP/Flyte Tyme,

ASCAP/New Perspective, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), HL, RBH 79
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 5
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 36; RBH 20
NO SE VIVIR SIN TI (Arpa, BMI) LT 22
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 58
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 62; RBH 16

THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 44
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, RBH 66
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 18
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 70
OOHHHWHEE (One Up, BMI) H100 91; RBH 47
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 42
OSAMA-YO' MAMA (Ray Stevens, BMI) CS 50

PARA BIEN O PARA MAL (WB, ASCAP) LT 48
PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/EACAP, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP), HL/WBM, H100 81; RBH 32
PENA DE AMOR (J.N. ASCAP) LT 41
PEOPLE TALKING (Lil Lu Lu, BMI/EMI Blackwood, BMI), WBM, RBH 77
PEQUEÑA AMANTE (Edimonsa, ASCAP) LT 31
POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy T's, ASCAP/WB, ASCAP/Dustelli, BMI) LT 43
EL PRIMER TONTO (Edimusa, ASCAP) LT 28
PROMESAS (Flamingo, BMI) LT 23
PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Turn'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mumbo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 67
PUT YO HOOD UP (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI), HL, RBH 89

QUE SERA DE TI (BMG-Careers, BMI) LT 38

RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 35
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 17; H100 73
ROCK THE BOAT (Herbilibious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH 6
ROCK THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP) RBH 49
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 22; RBH 8
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 75; RBH 25
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 3; H100 37
RUNAWAY (Marco A. Cardenas, ASCAP/Blunted Thoughts, ASCAP/Lil Dos, ASCAP/For Upstairs, ASCAP) H100 97

SAINTS & ANGELS (House Of Fame, ASCAP) CS 16
SALADO (BMG Edim, ASCAP) LT 25
SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, RBH 92
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 62
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 24
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cat IV, ASCAP), HL/WBM, CS 36
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 36
SI TU SUPERAS (San Angel, ASCAP/Fonomatic, ASCAP) LT 40
SOLO A TU LADO QUIERO VIVIR (Who's Hits, BMI/Glennidge, BMI) LT 32
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRB1, ASCAP), HL, CS 14; H100 66
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 72
SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 53; RBH 43
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 78
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 27
THE STAR SPANGLED BANNER (Public Domain), WBM, CS 56
STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP), HL, RBH 76
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 83
STUCK IN A MOMENT YOU CAN'T GET OUT OF (Universal-PolyGram International, ASCAP), WBM, H100 79
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 4
SUFRIENDO A SOLAS (Not Listed) LT 39
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 21
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP) CS 55

TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 49; RBH 13
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April,

ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 75
TAL VEZ, QUIZA (SACM Latin, ASCAP) LT 42
TAN FACIL QUE HUBIERA SIDO (Not Listed) LT 34
TANTITA PENA (Warner-Tamerlane, BMI) LT 1
TE HE PROMETIDO (EMI April, ASCAP) LT 50
TE QUIERO MUCHO (Not Listed) LT 49
THANK YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, H100 93; RBH 48
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 31
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 22
THAT WAS THEN (Ten Count, BMI/HTR, BMI/Iermoe A Hunter, BMI/Mike City, BMI) RBH 61
THEY AIN'T READY (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/200 Miles From Civilization, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 68
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furocious, ASCAP/YesYesYall, BMI) RBH 100
THIS AIN'T NO RAG, IT'S A FLAG (CDB, BMI/Woolley Swamp, BMI), WBM, CS 51
THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP) CS 60
TRANS OF EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Top, ASCAP) RBH 80
TRAVELIN' SOLDIER (Not Listed) CS 59
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 33
TUS CARTAS (Ramex, ASCAP) LT 47

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 45
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC), HL, H100 1; RBH 3
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsideairtel, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL, H100 80; RBH 22
U, ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/DJ Inv, BMI/Mtume, BMI) RBH 55
UNA MUJER COMO TU (Copyright Control) LT 37
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 9
UZI (PINKY RING) (Wu-Tang, BMI/Careers-BMG, BMI/Diggs Family, BMI/Shoodoff, ASCAP) RBH 93

VAS A SUFRIR (Edimonsa, ASCAP) LT 33
VOLVERE JUNTO A TI (WB, ASCAP) LT 19

THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Turn'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 71
WASTING MY TIME (EMI April, ASCAP), HL, H100 74
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 57; RBH 23
WE TUGGIN'! (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 15; RBH 5
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Ttarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jenkins III, BMI), HL, H100 42; RBH 14
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI), HL, H100 100
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 25
WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, H100 7
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Keltie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP), WBM, CS 37
WHERE THE PARTY AT (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), HL, RBH 41
WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuf-Rose, BMI/Milene, ASCAP), HL, CS 4; H100 32
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 9
WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 1; H100 28
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL/WBM, H100 25; RBH 9
WISH YOU WERE HERE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 69
WITH ME (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 92
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, H100 8; RBH 4
THE WORLD'S GREATEST (Zomba, BMI/R.Kelly, BMI), WBM, H100 48; RBH 35
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 6; H100 44
WRAPPED UP IN YOU (Warner-Tamerlane, BMI/Sell The Cow, BMI), WBM, CS 5; H100 51

YO QUERIA (Curci, ASCAP) LT 12
YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Michaelangelo Saulsberry, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Willcoil, BMI), HL, H100 87; RBH 33
YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Triumph, ASCAP/Sydney's

Peggy Lee's Class-Action Suit Settled

BY CHRIS MORRIS

LOS ANGELES—A Los Angeles Superior Court judge has approved a settlement of singer Peggy Lee's class-action lawsuit against Universal Music Group (UMG), MCA Records, Decca Records, and Universal Studios, clearing the way for the payment of \$4.75 million in royalties to Lee and other former Decca artists.

Lee filed her action in December 1999, alleging breach of contract, fraud, and breach of fiduciary duty (*Billboard*, Jan. 8, 2000). The pop vocalist, who was signed to Decca from 1952 to 1956, claimed that she and other unnamed acts signed to the label from 1950 to 1960 had been underpaid—by approximately \$5 million collectively—from 1995 to 1999. (In 1966, Decca merged with MCA Records, which is now part of UMG.)

Lee alleged that Decca calculated her royalties on the basis of "artificial prices," that royalties were reduced on free goods, that Decca failed to report all sales of cut-out product, and that Universal did not issue royalty statements in the year prior to the filing of the action.

On Jan. 14, Judge Victoria Gerrard Chaney approved what she termed a "fair and reasonable" settlement stipulation executed Dec. 18, 2001, by attorneys for Universal—which did not admit to any wrongdoing in the case—and Lee.

Of the \$4.75 million settlement amount, at least \$2 million is earmarked for claims that UMG did not pay royalties when due, \$1 million for claims that royalties were improperly calculated, and \$500,000 for claims that UMG took unauthorized packaging deductions.

Under the terms of the agreement, the settlement will be paid out of an escrow account to Lee and others in the class action, comprising artists who recorded for Decca prior to 1962. The estates of Bing Crosby and Buddy Holly, which are engaged in separate royalty-related cases with UMG, are not covered in the settlement.

Members of the class action must be notified of the settlement by March 8, and the court is to receive a list of names and addresses of the artists by March 15. If they intend to opt out of the settlement, class members must notify the court by April 23.

In addition to mandating the payment of the monetary settlement, the agreement amends the affected artists' contracts to address royalties on CD sales. No special provisions are made in the settlement for the online distribution of the recordings.

FOR THE RECORD

Contrary to a story in the Jan. 19 issue of *Billboard* ("Botwin Is Columbia's New Prez"), the A&R department will report directly to new Columbia Records Group president Will Botwin, as will all other departments other than promotion.



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Celine Dion

Continued from page 1

Canadian Juno Awards, two Oscars—one for her signature hit “My Heart Will Go On” from *Titanic* in 1998—and worldwide sales approaching 130 million, Dion insisted that it was time to vanish from the public eye for at least two years to rest, focus on family, and take a break from the business that had consumed her for almost two decades.

Since then, Dion, 33, has concentrated on the role she now considers the most important in her life: motherhood, with the birth of her first child, René-Charles, Jan. 25, 2001. She has performed publicly only a handful of times, including Sept. 21, 2001, when she sang a stirring live rendition of “God Bless America” at the *America: A Tribute to Heroes* telethon honoring victims of the Sept. 11 terrorist attacks, and Sept. 28 for Montreal’s companion fund-raiser, *A Show for Life*. In fact, this is the first interview Dion has granted since her colossal farewell millennium concert Dec. 31, 1999, in Montreal.

But this spring, she will attend to her other baby—show business—with the worldwide release March 25 (March 26 in the U.S.) of *A New Day Has Come*, her eighth English-language album, on Epic/Columbia Records.

It is a project free of commercial gimmicks. There are no superstar duets, high-profile remakes, or '80s samples. You will not hear Dion scat alongside the rapper du jour. Simply, the set showcases a relaxed songstress in magnificent voice, interpreting ballads steeped in love that are both grand and understated, alongside several uptempo, lighthearted pop tracks and a couple of songs sans production fireworks intended for the sheer display of her vocal gifts.

A HELPING HAND

“I want this album to be soothing,” Dion suggests. “If people need a partner, a helping hand, to cry, to dance, whatever it is, I want it to be like a little shoulder to lean on. As we all know, the world is going through a lot.”

Husband René Angelil, who has steered Dion’s business affairs as her manager for 20 years, adds, “Celine felt great singing this album. Our baby was always in the next room while she was recording, so she had a good feeling about the experience. To me, she has never sounded better; the quality of her voice is at its best.”

Tommy Mottola, chairman/CEO of Sony Music Entertainment, also notes a spirit of rejuvenation. “I sense that Celine is more comfortable with her success and herself, which has given her a new freedom in her voice,” he says. “I certainly consider her one of the greatest singers of all time and a consummate musician—that voice is an instrument—and this album offers such a wide range of listening options to her fans. Its

potential is unlimited.”

Sony is planning a global marketing campaign of unparalleled proportions to support the record, including a tidal wave of TV, print, and online exposure. At the top of the list is an hour-long network TV music special, scheduled to air the week of the album’s release. (It will be licensed to all territories.)

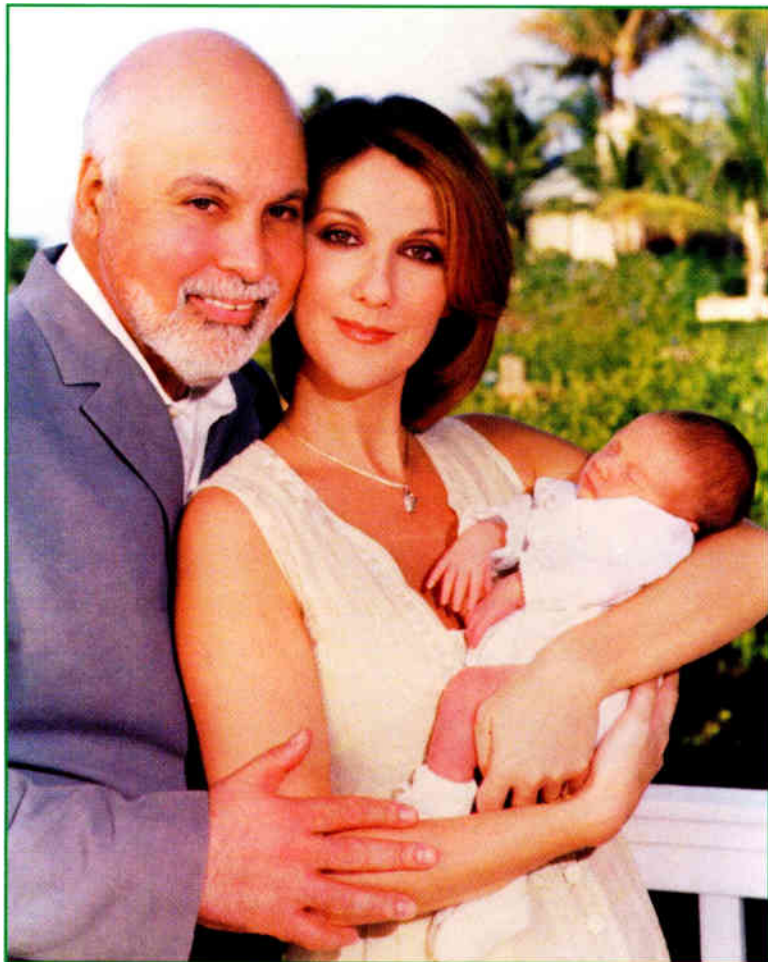
‘MY BIG RETURN’

Dion will begin promotion in Europe, followed by stops in the U.S. and England; trips to Australia, Japan, South America, and Asia are pending.

“This is my big return, for sure,” Dion says. “Every time I do something, it is entirely my whole self or

Dion was at home in Montreal when she saw the events of Sept. 11 unfold on TV. Through tears, she describes the anguish she felt that day: “I was watching this thing and thinking, ‘It’s not happening for real.’ I honestly thought it was the end of the world. René-Charles was sleeping, and I rushed upstairs to his room and took him in my arms and said to my husband, ‘How can we bring children into this world?’ Thank God my baby is not aware of what’s going on.”

Dion struggled over an appropriate image for the cover of the album, feeling that a portrait reflecting her good fortune was in poor taste: “What am I supposed to proj-



Celine Dion’s long-held wish to have a baby with husband René Angelil came true Jan. 25, 2001, when she gave birth to René-Charles. The 1-year-old remains her first priority, and she intends to take him along for the ride during promotion for her upcoming release, *A New Day Has Come*. “I’m not going to bring René-Charles as a trophy, but I won’t hide my child either,” she says. “I don’t want him so well-protected that he doesn’t see the world. It is my greatest challenge to raise him as normally as possible.” This picture of the family was taken February 2001 in Florida.

not at all. Of course I hope the album is going to be as successful for the record company as the one before. I’m certainly not going to give any less; if anything, I have more to give, because I have something new to talk about.”

On one hand, the set’s title, *A New Day Has Come*, acknowledges this new chapter in Dion’s life and in her career. But she was also deeply affected by the events of Sept. 11 and wants the words to serve as a reminder of the tragedy as well.

“It represents my child, because I gave life, and that is beautiful,” Dion says. “Obviously, it also marks my return with a new album. But a new day has also come in the lives of other people because something bad has happened, because we’ve lost lives, because there’s a scar on our world now.”

ect to the lens?” she asks. “I’m happy and strong, but I couldn’t commit myself to smile, as if to say, ‘Who cares? She’s happy, she has a child.’ At the same time, I felt very weak and small with everything that’s happened in the world . . . and yet I didn’t want to look down and be miserable, because we need something positive, to be able to look forward . . .”

Dion suggested to Sony that the album cover not include her picture. However, after much discussion, in late December, noted New York City photographer Melvin Sokolsky shot a montage of Dion where several different angles of her face will convey various emotions.

Otherwise, Dion says that making *A New Day Has Come* was a joy. Angelil, Dion, and the Sony family began fielding songs at the begin-

ning of 2001, and on Aug. 28, she started recording vocal tracks for nearly two dozen songs at Montreal’s Piccolo Studios.

Because of Dion’s unwillingness to either leave her baby or tow him around the world at only 7 months old, the album’s collaborators flew to her, a move that few artists have the clout to demand. All but one of the producers brought on board has worked with the singer before: David Foster (“The Power of Love,” “Because You Loved Me,” “All by Myself,” among many), Walter Afanasieff (“My Heart Will Go On,” “Beauty and the Beast,” also among many), Kristian Lundin and Andreas Carlsson (“That’s the Way It Is”), Christopher Neil (“Where Does My Heart Beat Now”), Guy Roche (“If You Asked Me To,” “Water From the Moon”), Robert John “Mutt” Lange (“If Walls Could Talk”), Ric Wake (“Love Can Move Mountains”), and Humberto Gatica (“Pour que tu m’aimes encore”).

The new man in town is Anders Bagge, a top Swedish songwriter and producer who has worked with the likes of Jennifer Lopez, Sheryl Crow, Jessica Simpson, Gwen Stefani, and Enrique Iglesias.

Dion sounds at ease and eminently confident throughout the set, whether soaring through the quintessential skyscraping ballad “Surrender”; romping across the playful, positive “I’m Alive,” “Coulda Woulda Shoulda,” and dancefloor rocket “Sorry for Love”; or gently singing the album’s finale, “Nature Boy,” a song originally recorded by Nat “King” Cole that features a jazzy Dion accompanied only by piano. She also covers “At Last,” a gospel-tinged number first recorded by Glenn Miller in 1941.

A TIME TO ENJOY

“I didn’t feel the pressure to try and outdo anything,” Dion says of her time in the studio. “I proved myself before, so now I can enjoy. I was relaxed, I just let go. It was such a pleasure. I love these songs: They touch me, I’m happy, let me sing to you my joys and emotions. I’ve never felt more powerful.”

Executives at Sony Music are counting on Dion’s fans around the world to concur. Her two previous studio albums, *Falling Into You* and *Let’s Talk About Love*, each moved more than 30 million copies around the world and 10.5 million and 9 million units, respectively, in the U.S. A 1998 holiday set, *These Are Special Times*, has sold 4 million copies in the U.S., while the 1999 greatest-hits collection *All the Way . . . A Decade of Song*, which contained seven new songs, has topped sales of 17 million globally.

Even during her break, Sony called upon Dion’s big-ticket allure, releasing at year-end 2000 *The Collector’s Series Volume One*, a hodgepodge of years-old album tracks and foreign-language recordings. It was declared platinum in the U.S. this month, without a whisper of promotion.

“We’re planning everything and the kitchen sink to spread
(Continued on next page)

‘A New Day Has Come’: A Track Listing

A New Day Has Come is Celine Dion’s eighth English-language album since 1991, and it showcases her traditional themes of love and hope. There are the ballads—some larger than life, others subtle and romantic—as well as a number of playful pop romps and a pair of standards that simply showcase her vocal gifts. Following are highlights from the Epic/Columbia release.

“**A New Day Has Come**”: The sparkling title track is among the most delicate, understated songs Dion has recorded. Against a finespun sweep of strings and piano, she sings of a great presence coming into her life, turning weakness to strength. “For me, this represents the birth of my child,” she says. “I waited so long for my miracle to come. Nothing can ever come close to that. But it can mean different things for anyone who has to find strength again. I think it’s very positive.” Produced by Walter Afanasieff.

“**I’m Alive**”: From the team that wrote “That’s the Way It Is,” this is one of the lighter, brighter moments on the set, with a beat that beckons with tribal urgency. “It’s cute, it’s fun, it’s fresh,” Dion offers. “You don’t have to listen to the lyric to enjoy it. ‘I’m alive,’ that’s enough.”

“**Nature Boy**”: Just a piano and Dion mark this mature composition first made famous by Nat “King” Cole. “This is the one I had the most kick out of in the studio,” Dion says. “I could hear the pedal of the piano and the touch of the keys while I was singing. We were following each other. It’s the real thing.” Strings and other instruments were added to plump up the mix in post-production, but then stripped back off to maintain the song’s simplicity and purity. “This was such my pleasure.”

“**Surrender**”: The album’s bombastic, heart-pounding, signature Celine Dion ballad, produced by David Foster. “It’s big, my gosh,” Dion says with a laugh. “I always need one of these.” She sings of forbidden love amid a firestorm of utterly volcanic instrumentation.

“**Goodbye’s the Hardest Word**”: A devastatingly emotional ballad about the death of one’s mother. Dion first heard the Robert John “Mutt” Lange song three years ago and turned it down. “Now, being a mother, I found the strength to sing it,” she says, “but it was hard.” Its lesson: “Never wait too long to tell someone how you feel.”

“**Sorry for Love**”: Written with a host of Swedish heavyweights, including Anders Bagge, with New Yorker Kara DioGuardi, who has penned hits for Kylie Minogue and Enrique Iglesias. A bull’s-eye dancefloor throwdown that has no parallel in Dion’s catalog, complete with a 12-second anthemic note that puts the “d” in diva. “I usually go for the heart, but not this time. I want them to dance,” Dion says. An unquestionable single.

“**At Last**”: “I can see beginning my show and looking into everyone’s eyes and singing this song: ‘I’m happy to be back, and life is like a song,’” Dion says. “This is my hello.” Glenn Miller originated the song in 1941; Etta James, among others, also recorded it. Simple, garnished with fiddle, and a vocal that sounds like it was captured from the church rafters.

CHUCK TAYLOR

Celine Dion

Continued from preceding page

the word about this album," Epic U.S. VP of marketing Randy Irwin says. "It comes down to one word: visibility. We intend to make sure that the pipeline goes absolutely everywhere."

Polly Anthony, president of the Epic Records Group, emphasizes, "She's the jewel in our crown, for God's sake. I was saying that when she was selling 500,000 albums, and now she is vocally stronger than ever. There's a new confidence about her and a different kind of fierceness about her. Our hopes are always to eclipse from where we last came, and we've got a tremendous global campaign to get the word out."

Irwin emphasizes that Dion is one of few artists whose global fan base allows for simultaneous promotion in all territories—and the company will use that to its advantage. A press conference is scheduled for the day of U.S. release in New York City, where the album will be showcased and Dion will conduct interviews with a convergence of invited international print and broadcast press. She will also make an in-store appearance that day at one of the city's major record retailers.

COVER STORY

Cover stories in *TV Guide* and *Redbook* are confirmed, and appearances on at least one network morning show and a host of nighttime talk and news shows are in the works. When Dion travels to Europe, she will tape a separate TV special for the French market and will again meet with as much press from across the continent as time allows.

And that's in just the first 60 days after release. Rick Dobbis, president of Sony Music International, says, "We're trying to deal with the world as evenly as we can. Celine can't go everywhere, but we are creating tools that can be used all over. Setting up a major project like this is never easy, but we're trying to give as many people access as we can in a timely way."

This time, Dion's baby—now 1 year old—will accompany his mom and dad around the world. "I understand I have a career, but I didn't put a child on this earth to say, 'I wanted you, but now I have to sing, so you wait for mommy; that's the way it is,'" she says. "He's going with me everywhere, but instead of spending two days in Los Angeles doing 12 interviews a day, we'll spend four days doing six a day. It'll be just as good; we'll just have to organize ourselves a little differently."

Sony also intends to step up Dion's online presence with a revamped Web site, after only recently securing the domain celinedion.com. The destination vastly improves upon her previous official site, with a more comprehensive roster of Dion's past accomplishments, song and video clips, a photo gallery, and merchandising.

"We want to give her fan base something new every day to keep

them coming back," Irwin says. This includes contests and interactive chats with Dion. Tie-ins with online service providers are also likely.

As has become tradition, different versions of the album will be released in various territories; unique track listings are likely for North America/Europe, Japan, France, and Latin America.

A first single, which is still under discussion, will be released worldwide in the first week of February. The label's radio platform remains true to past releases: "It seems that our best approach in readdressing radio is to just deliver great music and remind radio that their listen-

ers love Celine." Epic VP of promotions Hilary Shaev says. "So many times we've heard, 'We can't play a ballad,' or 'We're rocking right now,' or 'We're playing R&B.' We'd like to think that after so many years of 'I told you so,' they know that there are huge fans out there."

AN AC STAPLE

Top 40 radio has evolved away from pop with a heavier slant toward rock and urban/rap since Dion went on break, and that may remain a tough nut for the label to crack. But certainly at adult contemporary radio, Dion personifies the word "staple." She has scored 26 hits in

10 years at the format—10 of them No. 1s—and most recently hit the top 15 with "God Bless America."

"I'm a happy guy," says Jim Ryan, operations manager for AC WLTW New York and AC brand manager for Clear Channel. "It's wonderful to have Celine back again. Obviously, her semi-retirement was a time for her to start a family, but to leave when she was so hot was smart—a lot of other artists could learn from that. Trust me, on Feb. 1, Celine's new record is going right into high rotation."

On the retail side, Paul Marabito, a buyer for Compact Disc World in South Plainfield, N.J., says, "The

industry could really use a bump right now, and I think Celine is the one to do it," though he cautions that "the focus in the industry has changed a lot in the last three years. How Sony puts it together and markets it could be significant."

What if *New Day* is a commercial disappointment? Dion considers her words carefully. "I'll do whatever I have to do. We'll make a big billboard with my big face on it to get everybody's attention. But I never expect too much. Let this album find its life. If it's a small life, it's still a quality life. Let's trust the people who have been following me who have liked what I have done. If they want to travel with this one, then let's do it together."

One primary difference this time around, however, is that Dion will also ask fans to travel to her. She will not tour in support of *A New Day Has Come*. Instead, in March 2003, she begins a three-year commitment to appear five nights a week at the Caesars Palace Coliseum in Las Vegas, a three-tier, 4,000-seat arena designed and currently being built just for her show.

The 90-minute set will be modeled after the dazzling *O*, a sister show to *Cirque du Soleil*. Dion and Angelil saw the production in Las Vegas and so loved it that they called upon its producer, Franco Dragone, to create a new spectacle for her that casts *O*'s high-tech circus and performance troupe concept around Dion's music.

A VISUAL EXPERIENCE

"I'll sing the songs people want to hear again, plus the album, and some surprises," Dion says. "But the big difference is that it will be a visual show, like theater. *O* changed my life, and I said to René, 'There is no way I can come back onstage and not do something like this.' Every song can now become a visual experience, which I think puts it all on a higher scale. And it will be fun for me, something new."

It also allows Dion to balance career with the role of mother that she so cherishes. "Can you imagine? My son is going to be at home, I'll leave in the afternoon around 5, do my show five nights a week, come in and kiss my kid, and sleep in my own bed." She grins. "No travel. Oh, yeah. Oh, *yeah*." Rehearsals for the show begin in October.

Dion reveals that she and Angelil hope to have a second child by the time her contract with Caesars ends in March 2006. (Angelil maintains a clean bill of health following radiation treatments for cancer in 1999.) In fact, she reels off her vision for much of the rest of the decade: "What I want now is three years in Vegas, another break, we try to have another child, we enjoy life. If the opportunity comes to do a really great movie, I would like that. By then, I'm almost 40 years old."

After that, "maybe we do some intimate shows here and there, something unplugged, something light," Dion continues. "Along the way, we'll have some good times together, the fans and I. Hopefully, there will be many more new days to come."

'Heroes' Telethon: 'It Was A Responsibility'

MONTREAL—When Celine Dion was invited to sing "God Bless America" for the *America: A Tribute to Heroes* telethon Sept. 21, she didn't hesitate to step out of her two-year self-imposed retirement from the music business. But she admits that the night of the show was an unsettling experience for the new mom.

"I absolutely didn't want to go," Dion admits from her home in Montreal. "But when something like Sept. 11 happens, you don't have a choice . . . it was a responsibility, and you just do it."

Just days before the air date, the show's producer, Joel Gallen, phoned her manager/husband René Angelil and requested Dion's participation in the telethon, which was running commercial-free on 35 TV networks and 8,000 radio stations in the U.S.

"They could have asked any American artist, but they asked Celine," Angelil says. "We were all touched by what happened, so there was really no question that we wanted to be part of it."

At first, it was agreed that Dion would record a studio version of "God Bless America," then video footage would be shot of her singing the song at a studio in Montreal that would be broadcast during the Friday-night special, along with performances by the likes of Bruce Springsteen, Neil Young, Sheryl Crow, Billy Joel, and Dixie Chicks—a total of 20 artists.

Producer David Foster wrote a dramatic new arrangement for the Irving Berlin standard on Tuesday, Sept. 18, and gathered musicians on Wednesday in Los Angeles, where the instrumental track was recorded. On Thursday, Dion recorded the vocal track in a session at Piccolo Studios in Montreal, where she was also working on material for her upcoming album, *A New Day Has Come*. A video crew had been hired to shoot her lip-synching the track that night, and the tape would be in the hands of the producers Friday morning for the broadcast that evening.

But then an unexpected telephone call came. "Joel told me that Celine had to perform the song in either

New York, Los Angeles, or London, that she had to be there; a decision had been made that no tapes would be shown—they wanted everybody to sing live," Angelil says. "I'm saying to myself, 'They're right. What can I say? I won't try to argue with them. But,' as I told them, 'now I have to convince Celine.'"

"Maybe this sounds stupid," Dion says, "but it was the first time I was going to leave René-Charles [the couple's then-7-month-old child]. That was my world, holding him in my arms. I was crying, because I thought something bad was going to happen in New York. I did not want to leave."

It didn't help that the couple's pediatrician advised Dion to wear a gas mask and to shower before she touched her baby after the concert. She says, "Everything was just so dramatic."

At 5 p.m., Dion and Angelil boarded a plane for the 90-minute flight from Montreal to New York City. She entered the candlelit studio stage and, as one of the last performers of the night, sang the passionate, soaring version of "God Bless America," with Foster on piano and a gospel choir assembled behind her. She recalls, "I sang it just like we'd recorded it, but I was so tired emotionally. I was out of voice, out of strength, but I did it."

As soon as the telecast was complete, the couple high-tailed it to the airport and flew straight back to Montreal, arriving at home after 1 a.m. Dion says, "I tell you, I would have walked back home to get to my child."

In all, the telecast reached 60 million viewers in America, and it ultimately raised some \$150 million in pledges for the United Way to aid victims of the tragedy.

"Every time I talk about this, I get tears in my eyes because the whole world, a part of us, got lost and scarred," Dion says. "I realize that we have to move on, but this thing is there with us all. Every time you step on a plane, for a moment, you think, 'This is serious.' But we can't stop living. We have to go forward."

CHUCK TAYLOR



DION

Sales

Continued from page 1

and since the labels mostly refuse to release hit songs on the format, that group is turning to the Internet to download pirated copies of those tunes or asking friends to burn the more costly albums that contain them. With both album and singles sales down last year, total units sales in the U.S. declined 5.25% to 794.1 million, down from 838.2 million in 2000.

In looking at album sales by configuration, CD album sales increased last year, but by less than 1%. For the year, the industry scanned 712 million units, up 0.8% from the 706.3 million units SoundScan counted in 2000. On the other hand, the cassette's decline appears to be a reason why overall album sales declined last year, as titles released in the format experienced a precipitous drop to 49.4 million units, down 36% from the 77.2 million units scanned in 2000. Other album sales totaled 1.4 million units, down 15.2% from the 1.6 million units garnered by that category in the previous year. Of the 1.4 million units counted in the other category, 1.2 million units were vinyl, 114,000 units were either DVD-Audio or Super Audio CD, and 25,000 were MiniDiscs.

Another way of viewing album sales is that the CD comprised 93.3% of the configuration's sales last year, while cassettes were 6.5% and other formats were 0.2%. In 2000, those percentages were 90%, 9.8%, and 0.2%, respectively.

MORE NO. 1 TITLES, FEWER COPIES

Last year, 100 titles topped the 1 million mark, up from the 88 that accomplished that feat in 2000. But while there were more 1 million sellers, the No. 1 album for 2001—Linkin Park's *Hybrid Theory*, which sold 4.8 million units—would have only been No. 8 the previous year, as there were seven albums then that topped the 5 million mark. In fact, the top 10 sellers last year moved 40 million units, down a steep 33% from the 60 million units the top 10 sold in 2000.

In general, current albums sales—sales that are counted within the first 18 months of a title's release (12 months for jazz and classical), except for albums that remain in the top half of The Billboard 200—were soft last year, as the category suffered a 5.7% decline, finishing the year with scans of 485.9 million units, as compared with 515.3 million units in 2000. Current album sales had been growing from 1997-2000, peaking in 1999 when they comprised 66.4% of all album sales; last year, they comprised 63.7%. Meanwhile, The Billboard 200 scanned 320.3 million units, or 42% of all album sales.

Catalog albums enjoyed a 2.6% increase, accumulating scans of 276.9 million units, up from the 269.8 million units SoundScan counted in the previous year. Catalog albums accounted for 36.3% of all album sales, up from the 34.4% they comprised in 2000.

Deep catalog albums—titles that have been available for three or more

years and are no longer in the top half of The Billboard 200—saw sales increase 1.9% over the previous year and overall accounted for 24.9% of all album sales in 2001. New catalog album sales—tracked from a record's 18th month of availability (or its 12th, if it was a jazz or classical title) through the three-year cutoff—enjoyed the most growth within the catalog category, realizing an increase of 4.3% of sales to 86.7 million units, up from the 2000 scan total of 83.2 million units. Last year, newer catalog album sales accounted for 11.4% of all album sales.

Breaking out album sales by where they were sold, chains (four or more stores) suffered a 5.4% decrease in album sales, having scanned 406.9 million units last year—vs. 430.4 million units in 2000—and losing market share, as that sector closed out the year with 53.3% of total U.S. album sales, as opposed to 54.8% in 2000.

Independent merchants suffered an even larger decrease in sales and market share in 2001, in which the sector scanned 102.5 million units. This was a 10.4% drop from the previous year's total of 114.3 million units, while their market share dipped to 13.4%, down from 2000's share of 14.6%.

In the meantime, mass merchants

racked up a 3.4% increase in sales in 2001, with SoundScan attributing 230.4 million units to that sector, as opposed to 222.8 million units in 2000. That increase propelled the mass-merchant sector to a market-share total of 30.2% for 2001, vs. 28.4% in the previous year.

Likewise, non-traditional accounts—i.e., online retail, televised 800-numbers, and concert sales—also enjoyed an increase, rising from 17.6 million units in 2000 to 23 million units last year, which translates into a 30.6% increase, while market share increased to 3% last year from 2.2% in 2000.

R&B DECLINES, NEW AGE RISES

In genre sales, R&B album sales, which includes overlap from rap albums, totaled 195.5 million units last year, a decline of 0.8% from the 197.1 million units the genre garnered in 2000. But rap album sales were down a whopping 15.4% to 89.3 million units. (In 2000, the genre had accumulated sales of 105.5 million units.) Despite the decline, R&B still accounts for 25.6% of all album sales, the largest category SoundScan tracked, although that company doesn't break out album sales for the broad categories of pop and rock. (In tracking genre sales,

titles may appear in more than one genre, resulting in double counting. In addition to rap and R&B, alternative rock and hard rock are affected by double counting, as are classical and soundtracks.)

Alternative rock albums sales held almost steady at 131.5 million last year, vs. 131.1 million the year before, but as a percentage of album sales, the genre increased to 17.2%, up from 16.7% in 2000. But metal album sales fell 2% to 88.1 million units from 2000's total of 89.9 million units. The genre's percentage of album sales, however, increased slightly to 11.6%, up from 11.5% in the previous year.

Last year, country music arrested a decline it had been suffering during the past few years by scanning 67.2 million units, up slightly from the 67.1 million units it accumulated in 2000. But the genre scanned 69.3 million units in 1999 and 72.6 million units in 1998. As a percentage of album sales, country accounted for 8.8% of all album units scanned in 2001.

But classical continues to decline, as last year it scanned 15.8 million units, down 3.7% from the 16.4 million units the genre moved in 2000. As a percentage of all album sales, it accounts for almost 2.1%.

Other genres suffering a sales decline in 2001 were Latin and gospel.

The former scanned 20.3 million units in sales, down 7.3% from the 21.9 million units counted in 2000, while the latter scanned 7.7 million units, down 9.4% from the 8.5 million units scanned in 2000. Last year, Latin albums accounted for 2.7% of all album sales, gospel for 1%.

Soundtracks enjoyed a comeback in 2001, moving 40.5 million units, up 16.7% from the 34.7 million units scanned in 2000. But the category, which accounted for 5.3% of all album sales last year, was still well below 1998's total, when the *Titanic* soundtrack swelled the category's scans to 61.5 million units. Similarly, jazz enjoyed an upswing of 6%, as album sales increased to 19.5 million units (up from 2000's total of 18.4 million units), and it accounts for 2.6% of total album sales.

However, new age enjoyed the largest sales increase of any genre, as SoundScan counted 11.6 million units for the category, a whopping 84.1% increase from the previous year's total of 6.3 million units. Enya's *A Day Without Rain* is believed to account for the majority of that increase, but even without the 4.4 million units that album scanned, the genre still saw an increase of 14.3%. As a percentage of total sales, new age's 11.6 million units is equal to 1.5%.

Indies

Continued from page 1

blues romps with Schuyler's gentle ballads and includes a performance by pal Don Schlitz on the closing cut "Oscar." The duo also reprises the John Conlee hit "Years After You."

In recording *12 Course Dinner*, "all pretense was gone. No one had input on the creative process other than Fred and myself," says Schuyler, who is currently senior VP of the Nashville office of Balmur Corus Music and previously served as RCA's senior VP of A&R. "We didn't have any grand design about having to sell 850,000 records, getting a band, and dressing in clothes that made us feel like idiots."

12 Course Dinner is currently available on Knobloch's Web site, jfredknobloch.com, while the duo explores other distribution options. "We thought it would serve two purposes," Knobloch says of recording the album. "We could have something to sell at gigs. But basically, [we wanted] to do good versions of these songs that were maybe a little bit beyond the demo stage. Somebody might get a copy of it and cut some of the stuff."

Like Knobloch and Schuyler, Yates has weathered the standard record-company machinery and is releasing his own album independently. An accomplished songwriter whose credits include George Jones' "Choices" and "I Don't Need Your Rockin' Chair," Yates previously recorded for Almo Sounds and (most recently) was signed to Columbia.

"When I left [Columbia], I knew exactly what I wanted to do," says Yates, who is releasing *If I Could Go Back* on his M.O.D. Records, which stands for My Own Damn record label (Nashville Scene, *Billboard*, Dec. 15, 2001). The



album is a combination of such country tearjerkers as "A Better Place" and frisky uptempos like "Daddy Had a Cardiac and Mama Got a Cadillac."

Yates is selling the record via his Web site (billyyates.com) and key independent retailers, such as Ernest Tubb Records in Nashville. He has serviced opening cut "Too Country and Proud of It" to country radio, is making promotion calls himself, and says he is following advice that Jim Reeves' widow, Mary, gave him when he first moved to town: "Do everything you can do on your own, until you don't have time to do it anymore."

Yates admits being a one-man show is a tough gig, as he's currently doing everything from mailing CDs to acting as his own manager. He is enjoying the freedom and the challenges, but says he'd readily talk to another major label. "Those are the things you learn from," he says of his previous label affiliations. "I'm prouder of who I am today because of those deals. I'm a better person for surviving and not

becoming jaded. I love this business."

Warner got a taste of life on a major after former Atlantic Records Nashville chief Barry Coburn signed the Vermont native to that label. After Atlantic folded its Nashville division, Warner opted to release an album on his own, instead of seeking another major-label deal. With aid from investors, he launched the B-Venturous label (distributed through Relentless/Nashville), issued a single and video ("I Wanna Do That Love Thing"), and is preparing to launch his debut album in May.

"By being on Atlantic, I was invited to the table, and the menu looked really great," says Warner, whose album was co-produced by Harold Shedd and Troy Lancaster. "I don't know if I will ever get the main course or not, but the appetizers are a lot of fun, and they sure are tasting good right now."

One of the key things that appealed to Warner about releasing his own record was the ability to make music his own way. "The thing I enjoy the most about it is freedom," he says.

[Being] involved with a major label gave me a platform in which to work from... but I feel like sometimes they sign the meat, but they throw it away and only put out the bone."

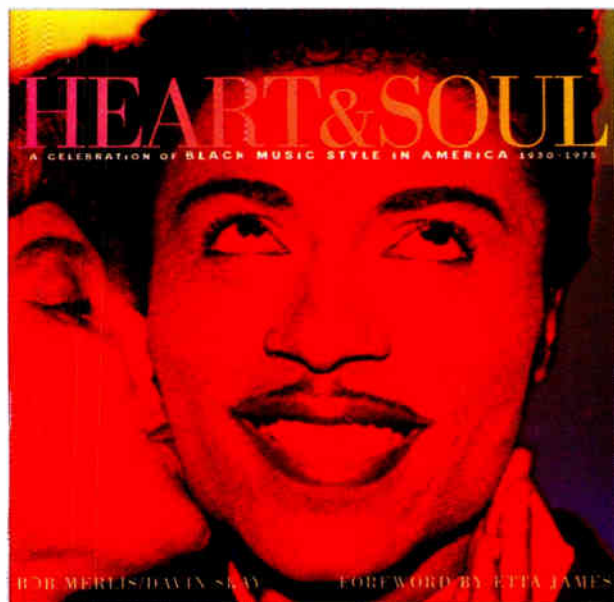
Warner says he enjoys making music without going through the committee process at major labels. "Sometimes the noise of those powers were so loud that it awakened me from my dream that I had," he says. "I had to get back to that. I don't know how the dream will end, but I'm sure I'm enjoying the ride."

Instead of operating as a one-man show, Warner has a team that includes record promoters Diane Richie, Jerry Duncan, and Debbie Gibson-Palmer; veteran publicist Mike Hyland's company, Full Court Press; and Chuck Thompson and Juanita Lee handling management. He's also preparing for the Country Boys Rockin' tour, which will include other as-yet-unannounced independent country acts.

In addition to artistic freedom, releasing your own record can have other rewards. "When you go through the grist mill of a major label, you have to sell a mighty amount of records to come back to even," Schuyler says. "Fred and I spent under \$5,000 making this record, which means at \$15 a pop, we've got to sell about 310 copies to break even, not 310,000."

"There's no excuse to not do your own record now," Knobloch says. "Technologically speaking, it's easy to do, and it's not a big investment in dollars as it used to be."

Ultimately, the goal for all these artists is to get their music heard. "Maybe this will be the great beatnik country generation," Knobloch predicts. "We'll wind up where you have a whole bunch of stuff happening underground, until it bubbles through, the pavement cracks, and we are out running the streets again."



'Heart & Soul' Explores Flowering Of Black Music

From the decline of the big band sound to the emergence of black pride, Sly, Superfly, and funk, Bob Meris and Davin Seay's *Heart & Soul* celebrates the nearly half-century of vibrant, flamboyant, and extravagant flowering in African American culture that enriched the entire world. This new book from Billboard Books/Watson Guptill, explores the roots of black music and style, and tells the story of its golden age between 1930 and 1975.

Heart & Soul is a musical history told in legends, facts, and rumors every bit as colorful as the images that illustrate the book. The story is filled with characters such as O.V. Wright, a singer deemed "too ugly to tour"; Frankie Lymon, who received a hot dog as payment for some of the greatest R&B songs of all time; LaVerné Baker, a.k.a. "Little Miss Sharecropper"; Billie Holiday (shooting dice with the boys on the bus); Solomon Burke, R&B immortal and doctor of mortuary sciences; soul ghoul Screamin' Jay Hawkins (locked in his coffin by the Drifters); and many other talented and unique entertainers.

Illustrated with more than 400 photographs, publicity shots, posters, advertisements, program and magazine covers, album art, sheet music, and record labels in full color, and with a foreword by Etta James, *Heart & Soul* is a story of people who made history by being themselves and made the world a richer, wilder, and definitely cooler place for the rest of us.

Heart & Soul is available wherever books are sold. For author interviews, contact Lee Wiggins at 646-654-5455 or lwiggins@watsonguptill.com. To excerpt, contact Sheila Emery at 646-654-5463 or semery@watsonguptill.com.

u p c o m i n g e v e n t s

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriot Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING TUESDAY: Country legend Willie Nelson is out on the road in support of his new Lost Highway album *The Great Divide*, which features collaborations with Matchbox Twenty's Rob Thomas, Kid Rock, Sheryl Crow, and more. Billboard.com checks in with the 68-year-old Nelson during a three-night stand at New York's Irving Plaza for a review that will appear exclusively on the site.

Also, visit Billboard.com for CD reviews of Japanese one-man-band Cornelius' *Point (Matador)*; pianist Mose Allison's *The Mose Chronicles - Live in London Vol. 2* (Blue Note); and indie rock outfit Granfaloon Bus' *Exploded View* (Future Farmer).

News contact: Jonathan Cohen • jacohen@billboard.com



Licensing

Hispanic Broadcasting Corp. To Simulcast Latin Awards

Billboard and Hispanic Broadcasting Corp. (HBC) have entered into a multi-year deal making HBC the official radio network of the Billboard Latin Music Awards show.



The show, which caps the three-day Billboard Latin Music Conference and is telecast on Telemundo, will be simulcast on stations in the HBC Entertainment Network.

HBC's coverage of the Billboard Latin Music Awards will kick off with an exciting week of programming, including a two-hour special on the award-show finalists, live broadcasts from conference events, a red-carpet pre-show special, and more.

The Billboard Latin Music Conference, presented by Heineken, will be held May 7-9 at the Eden Roc Hotel in Miami Beach. The Latin Music Awards show will take place May 9 at the Jackie Gleason Theater of the Performing Arts in Miami Beach. For more information, visit www.billboard.com/events/latin.

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Jack (And Ace) Of All Trades

Following a recent gig at the Hard Rock Hotel in Las Vegas, Aerosmith frontman Steven Tyler took to the blackjack tables for a little R&R. He is pictured here with actress Tara Reid.



Child-Like Enthusiasm

Songwriter/producer/music publisher Desmond Child recently opened his new Los Angeles office with a holiday party. His Deston Songs is now officially bi-coastal, with locations in New York, Nashville, Miami, and L.A. Child, left, is pictured with his company partners, David Simone and Winston Simone, at the event.



Great Scott!

Jill Scott recently made a stop by *Sesame Street*, now the longest-running children's show on TV, where she sang "We Are All Earthlings" with some of her favorite characters. Scott's segment will air Feb. 4 on PBS, launching the series' 33rd season. "When my mother first brought me to New York, I wanted to find *Sesame Street*," Scott says with a wide grin. "I am so impressed by this whole fantasy-come-true. My friends will be so 'geeked' to see me."

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

On Target: David Fritz



While most in the music business are gunning for No. 1 with a bullet, David Fritz prefers to shoot them. As an avid collector of assault weapons, the music attorney and co-president (with Roy Weisman) of New York City-based Medalist Entertainment knows as much about target practice as he does about target marketing.

"A lot of my friends think I must be psychotic as hell, but it's invigorating to shoot," Fritz—pictured here with a toy specimen—says with a wave of his uzi, which weighs in at a daunting 10 pounds. "I like working out hard. I used to own a race car, I like to parachute, I'm into Brazilian jujitsu, and this. It's just a great stress release."

"I'm a patriotic guy," Fritz adds. "My interest really centers on American military rifles." He stresses that his love for the sport extends only to target shooting: "I don't kill animals. This isn't about hunting to put a head on the wall." In addition, his three kids have never seen any of the weapons, which are stored in a well-hidden safe.

Fritz's interest in guns stems from a boyhood love for the TV western *Bonanza*. "I thought I was Lil' Joe on the Ponderosa," he

says. "We had horses, they had horses—you know?" At 13, the family, including his grandmother, piled into the station wagon and visited a shooting range in eastern Long Island, N.Y., where he fired his first gun.

Then, several years ago, after shooting an AK-47 at another range, he was hit with the fever. "I had to have my own gun," he says.

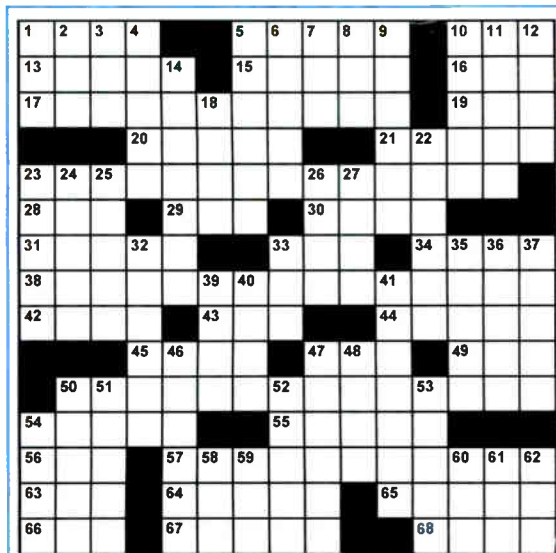
In the gun shop, "I was totally nervous, like there was something wrong with me. There were all these guys dressed like Elmer Fudd buying hunting guns—and me."

His first firearm was an AR-15, which is a civilian version of the well-known M-16 rifle. Since, he has purchased four more: the uzi—his favorite—an AR-7 rifle designed for Air Force fighter pilots, a 12-gauge pump shotgun, and a Ruger PC9, commonly used by SWAT teams. His next target: a tommy gun, like those used by mobsters in movies.

As to how his wife handles the unorthodox hobby, Fritz says, "On some bizzare level, I think she's happy that I have this skill set," he begins. But with a glance down at the gun, he shrugs and adds, "Still, I guess she'd rather I collected stamps."

CHUCK TAYLOR

I'm a patriotic guy. My interest really centers on American military rifles.



'MERCURY FALLING'

by Matt Gaffney

Across

- 1 Elgar's famous march "___ and Circumstance"
5 When a concert may end
10 Rappers, for short
13 "___ Forgettin'" (Michael McDonald hit)
15 Krall of jazz
16 They sang "The Sun Always Shines on TV"
17 His "Frankenstein" appeared on the "Wayne's World 2" soundtrack
19 18-wheeler
20 Chickens do it
21 Gives it a whirl
23 American song written by English composer James Sanderson
28 "___ gratia artis" (MGM's motto)
29 Kuepper and Vedder
30 Soccer achievement
31 Clear up the windshield
33 Taste, musically
34 Light tan color
38 Young MC's 1989 debut album
42 Went in a hurry
43 Celine's agreement
44 "Just ___ like one of us" (Joan Osborne line)
45 Bagpiper, maybe
47 Part of RSVP
49 Zydeco's Queen ___
50 Tom Jones's first single
54 "Instant Karma" word
55 Bird of prey's claw
56 Natalie's pop
57 #4 song for J. Geils Band in 1982
63 George's spokesman
64 Airy B-52's tune off "Cosmic Thing"
65 Attractive women, to Wayne and Garth
66 "Legalize It" subject
67 Like the "Thriller" video
68 Eponymous German debut album of 1983

Down

- 1 "American ___"
2 Gave the green light
3 Actress Tilly
4 ___ Jam
5 They sing poems of praise
6 Beethoven's ___ (1824 Vienna debut)
7 David Lee Roth album "___ 'Em and Smile"
8 "I'd like to buy ___" ("Wheel of Fortune" request)
9 Vandellas lead
10 Donny's sister
11 Sir Mix-A-Lot album "___ Boot Knocka"
12 Doesn't stay up
14 Music teacher's prize student
18 Guitar material
22 Teddy and Jeannie C.
23 Biblical form of "to have"
24 "Closer than my peeps you ___ me, baby" (Shaggy line from "Angel")
25 Shalamar's "This ___ the Lover in You"
26 Brit's cry of astonishment
27 Last name in Irish pop
32 "This ___ the bag"
33 Klezmer master Mellui
35 954
36 ___ Janeiro
37 Prepare to open, as a locked door
39 Little River Band's "___ Change"
40 Baseball number
41 Sale offering
46 Crevices
47 Very stylish
48 Eric of Monty Python
50 Singer who married Xavier Cugat
51 Command to the band
52 "No I won't shed ___" (Ben E. King lyric)
53 Company Dick Cheney might be in trouble for meeting with
54 "The Power" electronic band
58 Fox sitcom of the early 1990s
59 Pollution-fighting govt. arm
60 Woodcutter's need
61 Boyz II ___
62 Conductor ___ - Pekka Salonen

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

by Mark Parisi



IT WASN'T SO MUCH THAT ED'S CELL PHONE RANG DURING THE SUNDAY SERMON, IT WAS THAT HIS RING TONE WAS "HIGHWAY TO HELL"

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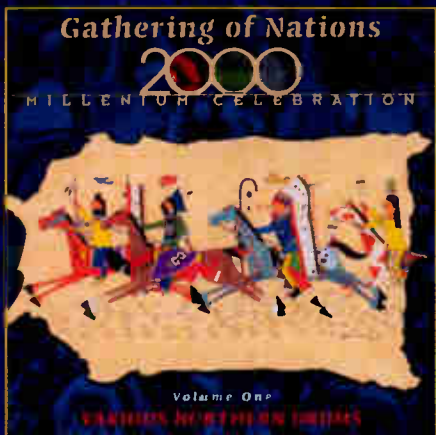
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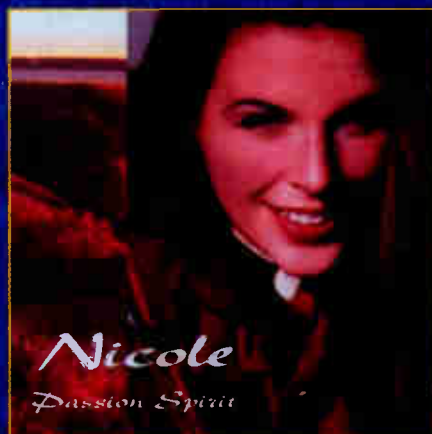
BRULÉ STAR PEOPLE



NEW AGE

The Lakota refer to themselves as The Star People and this powerful new instrumental recording captures all of the thunder that makes legends come alive.
(NV 133)

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NEW AGE

Making her debut with this beautiful collection, Nicole has become a musical pioneer by marrying the classical flute with the native american new age genre.
(NV 131)

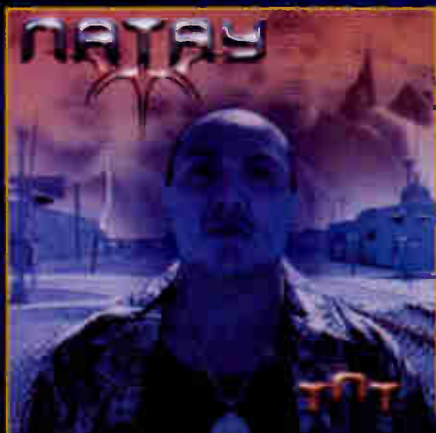
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