

Billboard

NEWSPAPER

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)



#BXNCCVR ***** 3-DIGIT 982
#98270ADR971NA006# BLBD 825 B02 B0168
001 MAR 03 2

TONY ANDRADE
9711 52ND AVE NE
MARYSVILLE WA 98270-2389

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 9, 2002

Columbia's Kidjo Bares Her 'Black Ivory Soul'

BY JILL PESSELNICK

LOS ANGELES—It's a long story, one filled with pain, emotional confusion, and ultimately, jubilation. West African singer/songwriter Angélique Kidjo just cannot explain the origins of *Black Ivory Soul*—a deeply joyful and always passionate expression of the kinship between African and Brazilian music, which is due in stores March 19 on Columbia—without discussing the history of her native Benin and her first exposure to the horrors of slavery.

The set is her seventh solo album and her first studio project

for Columbia. It can be directly attributed to a day when Kidjo, at the age of 15, first learned about apartheid in South Africa. She recalls being in a rage of such force that she could not speak to her beloved parents for a full day. Still reeling from the knowledge that Benin citizens had been exported for years to Brazil as slaves (who were known among traders as "black ivory"), Kidjo did not know how to fully deal with her emotions.

"My parents were wise enough to let me go on and on," Kidjo says. "When I calmed down, they told me, 'We understand your feelings, but you cannot react like that. It's nobody's fault. It's the past. In the future, your duty as a human being is to make your life and work bring all human beings together.'"

From early on in her career as a musi-

(Continued on page 86)



Grammy Stars & Surprises

'O Brother,' Keys, U2, Train Among Winners

TRAIN

BY GAIL MITCHELL and MELINDA NEWMAN

LOS ANGELES—Music's rich heritage and promising future were the cornerstones of the 44th annual Grammy Awards held Feb. 27 at Los Angeles' Staples Center.

The surprising Cinderella story of the *O Brother, Where Art Thou?* soundtrack—a best-selling roots

music album that did not receive any radio airplay—traveled full-circle with its cache of four wins, including one for album of the year. The *Lost Highway* project's helmer, T-Bone Burnett, also received the honor for producer of the year, non-classical.

O Brother, Where Art Thou?—which, according to SoundScan, has

(Continued on page 83)

Billboard Goes To The Grammys
SEE PAGES 83-85

Congress Sees Napster Case In Antitrust Light

BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers say they are now more concerned about industry antitrust and ownership issues after the Feb. 21 ruling by a judge denying a request by

the Recording Industry Assn. of America (RIAA) and music publishers for a

RAC CONCERTS WRAP-UP: PAGE 4

summary judgment in the copyright-infringement case against Napster.

Judge Marilyn Hall Patel of the U.S. District Court for the Northern District of California ruled instead for a stay or continuance of the case, because she feels Napster's allegations

(Continued on page 68)

Mould Joins United Musicians

BY CHRIS MORRIS

LOS ANGELES—The March 12 release of *Modulate*, Bob Mould's first album in four years, will mark both the bow of the singer/guitarist's own label, Granary Music, and the company's association with United Musicians, the label collective founded by artists Aimee Mann and Michael Penn.

Mann's manager, Michael Hausman—who is also a principal in United Musicians—says Mould and his label are ideal components for the artist-dedicated operation.

"It's really a very specific artist who wants to do this kind of thing," Hausman says. "It's an artist at a certain point of their career who

(Continued on page 87)

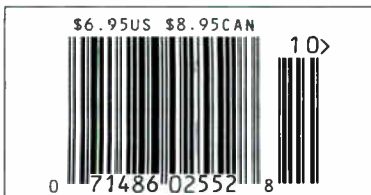


'Pirate Countries' List: Page 4 • WIPO Ratified: Page 10 • Calif. Labor Law Battle Escalates: Page 10 • Jon Spencer Returns: Page 88

TOURING
QUARTERLY
FOLLOWS PAGE 24



ON MARCH 9, 1949, DEAN MARTIN MADE A SPECIAL TRIP TO NEW YORK TO RECORD A NEW SONG, "DREAMY OLD NEW ENGLAND MOON", FOR CAPITOL RECORDS. THE SONG WAS WRITTEN BY PHILADELPHIA COMPOSERS, MORTY BERK, FRANK CAPANO AND MAX C. FREEDMAN, AND IS CURRENTLY INCLUDED IN MARTIN'S C.D. RELEASE, "THE CAPITOL YEARS" WITH PAUL WESTON & HIS ORCHESTRA AND THE MARTINGALES. THE SONG IS PUBLISHED BY CAPANO MUSIC OF GIBBSTOWN, NEW JERSEY



CHER

LIVING PROOF

The follow-up to *Believe*—her 10 million selling album
and the #1 Song of the Year!

New album features “Song For The Lonely”

plus a special bonus track available only on the U.S. version of this album.

See the groundbreaking “Song For The Lonely” video directed by The Orphanage on  Music First

Album out now



Produced by Mark Taylor for Brian Rawling Productions.
Management: Roger Davies and Lindsay Scott for RDWM, B.V./LSM, Inc.

cher.com  wbr.com/cher

World Radio History



Editor in Chief: **TIMOTHY WHITE**

■ EDITORIAL ■

Acting Managing Editor: MICHAEL ELLIS
Bureau Chiefs: Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Senior Editors: Ed Christman (Retail), Linda Deckard (Venues, Nashville), Larry Flick (Talent), Wayne Hoffman (News), Chuck Taylor (Features), Ray Waddell (Concerts, Nashville)
Senior Writer: Chris Morris (L.A.)
Special Correspondent/Music Publishing Editor: Jim Bessman
Art Director: Jeff Nisbet
Associate Editors: Jill Pesselnick (Home Video, L.A.), Brian Garrity (Merchants & Marketing/New Media), Carla Hay (Music & Showbiz), Gail Mitchell (R&B, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus
Staff Writers: Matthew Benz, Rashaun Hall
Assistant Editors: Christopher Walsh (Pro Audio), Chris Woods
Art Assistant: Raymond Carlson
Contributors: Bradley Bamberger, Fred Bronson, Ramiro Burr, Lisa Collins, Steve Graybow, Marci Kenon, Larry LeBlanc, Moira McCormick, David Nathan, Matthew Robinson, Steve Smith, Steve Traiman
Assistant to the Editor in Chief: Allison Farber

■ INTERNATIONAL (London) ■

Editor in Chief: ADAM WHITE
Deputy Editor: Thom Duffy (N.Y.)
International Editor: Tom Ferguson
News Editor: Gordon Masson
Bureau Chiefs: Christie Eliezer (Australasia, Melbourne), Kai R. Lofthus (Nordic, Oslo), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

■ SPECIAL SECTIONS (Los Angeles) ■

Director of Special Sections: GENE SCULATTI
Associate Director: Dalet Brady
Assistant Editor: Katy Kroll
Coordinator: Marin Jorgensen

■ CHARTS & RESEARCH ■

Director of Charts: GEOFF MAYFIELD (L.A.)
Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Marc Zubeck (Video, Classical, Kid Audio, World Music, New Age, Reggae)
Chart Production Manager: Michael Cusson
Associate Chart Production Manager: Alex Vitoulis
Administrative Assistant: Mary DeCroce (Nashville)
Archive Research: 646-654-4633

■ SALES ■

Associate Publisher/Worldwide: IRWIN KORNFELD
Group Advertising Director (East & Telemarketing): Pat Jennings
Advertising Directors: Andy Anderson (Urban), Ian Remmer (West)
New York: Joe Maimone
Los Angeles: Aki Kaneko, Darren Strothers, Michelle Wright
Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo
Advertising Coordinator: Eric Vitoulis
Advertising Assistants: Julie Crider (Nashville), Loreta Genco (L.A.), Rosa Jaquez
Classified/Directories: Jeff Serrette
Associate Publisher/International: GENE SMITH
Advertising Director (Europe): Christine Chinetti
Northern Europe/UK: Frederic Fenucci, +44-207-420-6075
Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax: 612-9440-7788
Japan: Aki Kaneko, 323-525-2299
Latin America/Miami: Marcia Olival, 305-864-7578, Fax: 305-864-3227
Mexico/West Coast Latin: Daisly Ducret, 323-782-6250
Caribbean: Mark Ward, 954-929-5120

■ MARKETING & LICENSING ■

Associate Publisher: HOWARD APPELBAUM
Promotion Director: Peggy Altendorfer
Director of Rights & Clearances: Susan Kaplan
Associate Art Director: Melissa Subatch
Promotion Coordinator: Alexandra Merceron
Director of Conferences & Special Events: Michele Jacangelo
Special Events Coordinator: Phyllis Demo
Sponsorship Coordinator: Cebele Rodriguez
Circulation Director: JEANNE JAMIN
Group Sales Manager: Katia Duchene
Circulation Manager: Anastasia Wahl
Assistant Circulation Manager: Lakesha Artis
Circulation Assistant: Jason Acosta
International Circulation Marketing Director: Ben Eva (London)
Circulation Marketing: Stephanie Beames, Paul Bridgen

■ PRODUCTION ■

Director of Production & Manufacturing: MARIE R. GOMBERT
Advertising Production Manager: Johnny Wallace
Advertising Manufacturing Manager: Lydia Mikulko
Advertising Production Coordinator: Chris Dexter
Editorial Production Director: Terrence C. Sanders
Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings
Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Senior Composition Technician: Susan Chicola
Composition Technicians: Roger Leonard, Maria Maniclic, Leila Sivey
Directories Production Manager: Len Durham (Nashville)
Classified Production Assistant: Gene Williams

■ NEW MEDIA ■

Editorial Director: KEN SCHLAGER
Billboard Bulletin: Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandie (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)
Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Rachel Wilson (Product Manager)

■ ADMINISTRATION ■

Business Manager: JOELLEN SOMMER
Distribution Director: Edward Skiba
Business Development Manager: Barbara Grieninger
Billing: Maria Ruiz
Credit: Shawn Norton
Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES ■

New York 770 Broadway New York, NY 10003 646-654-4400 Edit fax: 646-654-4681 Advertising fax: 646-654-4799	Washington, D.C. 1700 K St. N.W. Suite 306 Washington, DC 20006 202-833-8692 Fax: 202-833-8672	London Endeavour House 189 Shaftesbury Avenue London WC2H 8JF +44 (0) 20 7 420-6003 Fax: +44 (0) 20 7 420-6014
--	--	--

Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 Fax: 323-525-2394/2395	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 Fax: 615-320-0454
--	--

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
 International: 740-382-3322

■ BILLBOARD.COM: <http://www.billboard.com> ■
 1-800-449-1402, info@billboard.com

PRESIDENT: Howard Lander

Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer, Adam White
Director of Research: Michael Ellis

Turkewitz Travels Globe Foiling Pirates

Music Industry Expert Sends New List Of Culprit Nations To U.S. Trade Officials

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), in conjunction with the film, software, and book publishing industries, has filed its semi-annual report with the Office of the U.S. Trade Representative (USTR), outlining the near-catastrophic effects of international piracy not only on U.S. product but to home-country artists and record companies in 64 countries. The International Federation of the Phonographic Industry estimates \$4.2 billion in piracy-displaced sales losses annually to the global music industry.

The RIAA urged the administration to redouble its efforts to stop the theft of U.S. copyrighted materials in foreign markets, including imposing economic sanctions or withdrawing trade benefits when countries fail to take reasonable steps to afford adequate and effective protection. The Feb. 15 submission spells out the RIAA's concerns about growing illegal CD-R replication, the involvement of organized criminal syndicates in the manufacture and international distribution of pirate CDs, and Internet piracy.

LONG-TERM COSTS

The submission underscores the veteran efforts of the RIAA's Neal Turkewitz, executive VP, international, who for 15 years has been the trade group's sole lawyer dealing directly with foreign governments on the matter of copyright protection.

Turkewitz—who in the past year has flown to more than 20 countries (including Russia, Lebanon, Japan, Singapore, Israel, Mexico, Brazil, and China) to meet with copyright and trade officials—says in addition to U.S. losses to piracy, he is con-



TURKEWITZ

cerned that in some countries where pirated domestic product accounts for 80%-90% of the market, "there's going to be no way creators in that country can make a living. And I think I've been helpful in getting government officials to understand how much piracy affects their own culture. Society bears the long-term costs for these failures."

Turkewitz says he went to law school to become a civil-rights litigator but became fascinated by copyright law. He recalls, "When I told my friends I wanted to go into international copyright, they looked at me like I was crazy." Today, he says his proudest accomplishment is being part of the RIAA's effort in the mid-'90s to get Chinese officials in Beijing to shut down CD plants that were exporting

pirated product throughout the world.

Though Turkewitz says he loves his job, he is not optimistic that piracy can be eradicated from the planet. "The best you can do," he says, "is just make it so uncomfortable for pirates [that they have to break down equipment and move their operations]."

He is also convinced that international piracy is now in the hands of organized crime: "No question. There's Middle Eastern groups, Asian groups; they operate in different countries."

The submission asks the USTR to maintain Ukraine's designation as a top-tier pirate-nation Priority Foreign Country (PFC). Ukraine was designated as a PFC last year, and in 2001, USTR withdrew Ukraine's Generalized System of Preferences benefits and imposed \$75 million in economic sanctions. Ukraine has taken some steps to address the problem of pirate CD production and export, but not enough.

It also asked the USTR to elevate Brazil and Pakistan to the next-tier Priority Watch List (PWL) and to keep a number of other countries on the PWL, including the Dominican Republic, Egypt, Indonesia, Lebanon, the Philippines, Russia, and Taiwan, which are all involved in large-scale piracy. It additionally requested that the USTR continue to monitor China and Paraguay's compliance with agreements reached with the United States.

Turkewitz adds he is also pleased with the Feb. 20 news that Honduras became the final country necessary to ratify the World Intellectual Property Organization phonogram treaty (see story, page 10). It creates the first global system of copyright protection for record companies in the digital era, effective May 20.

Four Sold-Out RAC Benefits Make Money, History

BY RAY WADDELL

LOS ANGELES—From a live-entertainment standpoint, Feb. 26 was a historic night in Los Angeles, with four superstar concerts, four different venues, and four competing promoters—all for a common cause. The Concerts for Artist Rights in L.A. (Billboard, Feb. 9) notched an overall gross of some \$2.8 million and are projected to have netted the Recording Artists Coalition (RAC) \$2.5 million.

Perhaps the highest-profile show of the four took place at the Great Western Forum and featured a lineup of the Eagles, Billy Joel, Stevie Nicks, John Fogerty, and Sheryl Crow, as well as surprise appearances by Tom Petty and Dixie Chicks' Natalie Maines. Clear Channel Entertainment (CCE) produced the Forum show with assistance from Nederlander Concerts. Sources say the gross on the Forum show was north of \$1.5 million, with ticket prices ranging from \$40 to \$175.

"It was a spectacular show," Eagles manager Irving Azoff says. "From a music perspective, it way exceeded everybody's expectations."

Eagles member Don Henley addressed the crowd about the goals of the RAC at the beginning of the Forum show. During his set, Joel—the 1994 Billboard Century Award honoree—told the audience that he had had "vampires suck the blood out of me for 25 years. And they were in L.A. I don't want that to happen to nobody else."

The Universal Amphitheater show, produced by House of Blues (HOB) Concerts, sold all of its 6,089 tickets the day they went on sale. It featured a country lineup of Dwight Yoakam, Trisha Yearwood, Emmylou Harris, and Dixie Chicks, with guest appearances by Earl Scruggs and Crow. The show grossed \$474,615 from tickets priced at \$45, \$65, \$85, and \$125.

"It was like four headliners, because each artist brought down

the house," HOB Concerts senior VP Larry Vallon says of the Amphitheater's all-star country lineup. "There was a good Nashville contingent in town, and it was a really nice backstage hang."

Goldenoice, part of the AEG Live firm, produced the Long Beach Arena rock show, with a lineup of No Doubt, the Offspring, and Weezer. That show grossed \$638,050 from a sellout of 12,761.

The Wiltern Theater concert, produced by CCE, hosted Beck, Pearl Jam's Eddie Vedder, and Mike Ness of Social Distortion, plus unbilled appearances by Mike McCready from Pearl Jam and Radiohead's Thom Yorke. The Wiltern show grossed \$110,000 from a sellout crowd of 2,200. "The crowd got what they were looking for—a once-in-a-lifetime experience," says Jim Guerinot, manager of Beck and No Doubt.

Speaking before the concerts, Henley said of the box-office take: "We're going to raise a significant amount of money, and we're going to pay some outstanding bills with it. This is an awareness-raising exercise, but the money that we're going to generate is not insignificant."

The money will go toward existing debt incurred by the RAC. "We have bills to pay dating all the way back to May 2000 from lobbying and lawyering that was going on with the work-for-hire issue," Henley says. "We've had people working for us on a pro-bono basis and a pay-later basis."

Some of the funds are also earmarked for fighting the music industry's exemption from California's seven-year statute. "We have a lobby group in Sacramento [Calif.] that we've hired, and they've been running a tab since January, so to speak. But there will be enough left over for future work," Henley adds he expects more RAC concerts "as time goes along."

Additional reporting by Melinda Newman in Los Angeles.










Sir George Martin Presents

In his pivotal role as the fifth Beatle and with an unprecedented 30 #1 hit singles to his credit, Sir George Martin is the most influential and prolific record producer in the history of recorded music.

For the "Sir George Martin Presents" series, the legendary producer has chosen vibrant, vital recordings from the rich archives of the Royal Philharmonic Orchestra, and assembled them into six volumes of essential listening, complete with personally annotated liner notes.

With the use of your computer, the enhanced CD will allow you to experience exclusive video commentary from Sir George as he discusses his favorite composers, their music and the effect these important pieces have had on his life and career.

 <p>Sir George Martin Presents</p>	 <p>Sir George Martin Presents</p>	 <p>Sir George Martin Presents</p>			
<p>Holst, Vaughan Williams</p>	<p>Tchaikovsky</p>	<p>The Impressionists Debussy & Ravel</p>			
 <p>Sir George Martin</p>	<p>Highlights from: Holst: "The Planets" Vaughan Williams: Suite on a Theme by Thomas Tallis PLUS Delius: La Colinda from "Koanga"</p>	 <p>Sir George Martin</p>	<p>Highlights from: Romeo & Juliet Overture Serenade for Strings Violin Concerto</p>	 <p>Sir George Martin</p>	<p>Highlights from: Debussy: -Prelude to the afternoon of a flower -Clair de lune -The girl with the flaxen hair Ravel: -Daphnis & Chloe Suite No. 2 -Pavane for a dead girl</p>
 <p>Sir George Martin Presents</p>	 <p>Sir George Martin Presents</p>	 <p>Sir George Martin Presents</p>			
<p>Beethoven</p>	<p>Mozart</p>	<p>Bach & the Baroque</p>			
 <p>Sir George Martin</p>	<p>Highlights from: Symphony No. 5 Piano Concerto No. 5, "Empireur" Symphony No. 6, "Pastoral"</p>	 <p>Sir George Martin</p>	<p>Highlights from: Piano Concerto No. 21 Horn Concerto No. 3 Symphony No. 41, "Jupiter"</p>	 <p>Sir George Martin</p>	<p>Highlights from: Bach: Brandenburg Concerto No. 3 Pachelbel: Canon in D Vivaldi: "The Four Seasons"</p>

Check out georgemartin.com

and win a collectors edition personally autographed copy of the SGM Series!

Street Date: April 9th



COMPENDIA
MUSIC GROUP
www.compendiamusic.com

more.imo

more awards

Golden Globe Award Winner!

Best Television Series, Comedy and Best Actress in a Television Series, Comedy: Sarah Jessica Parker

Emmy Award Winner!

Outstanding Comedy Series (A first for a comedy series on cable!)



more support

Featuring National Advertising and Promotion Campaigns!

more awareness

"Sex and the City" is great fun."

The Philadelphia Inquirer

★★★★
HBO's gem is as bright and bold as ever."

Boston Herald

"Wildly entertaining, cleverly written."

The Hollywood Reporter

"One of the savviest and sauciest comedies on television."

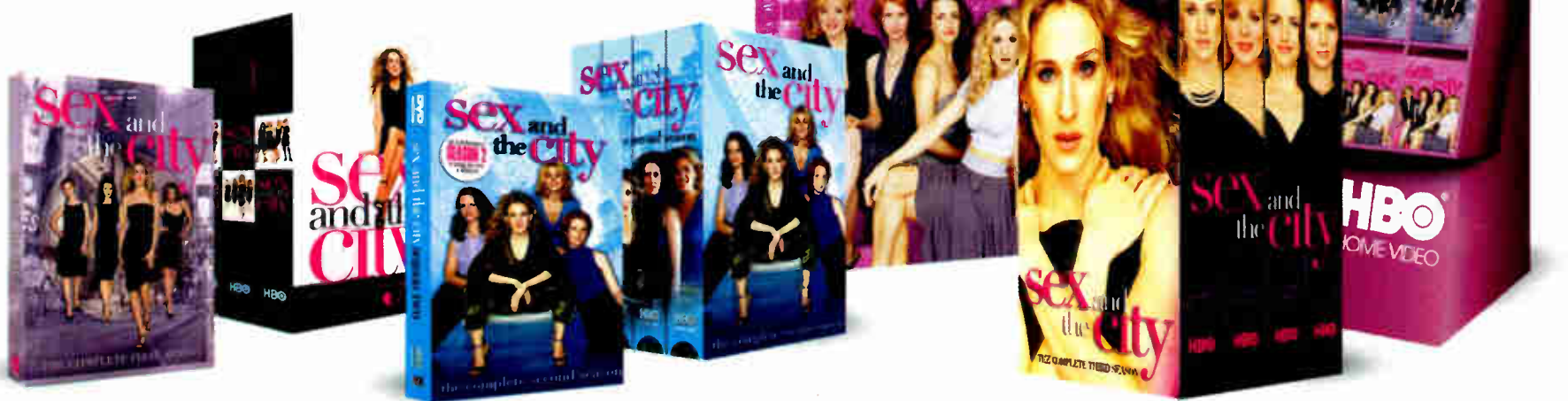
Chicago Tribune

"One of the best shows on television."

New York Post



more variety



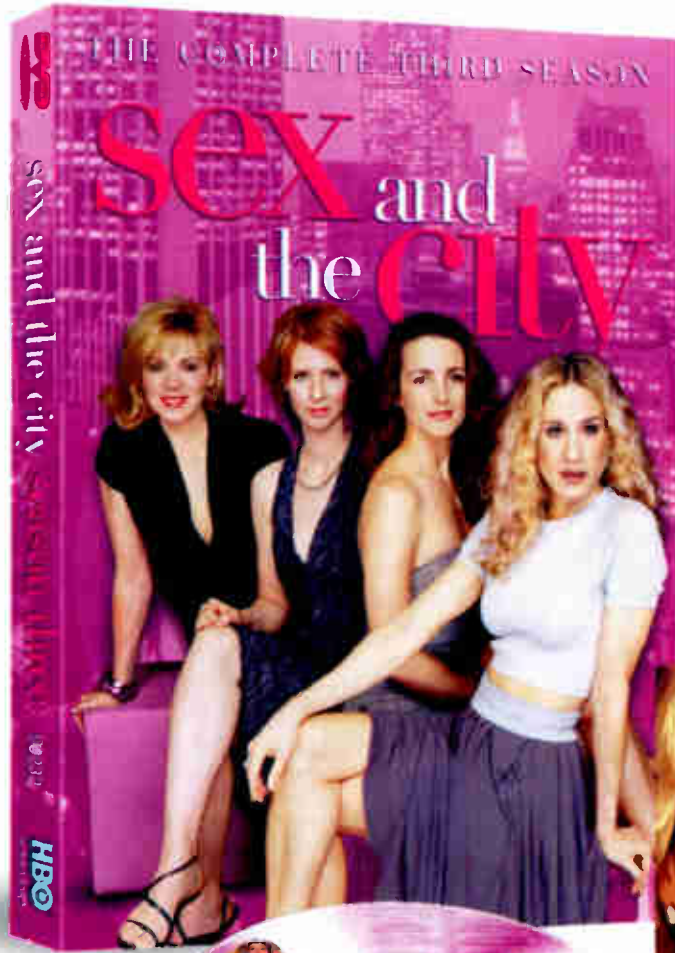
more sales

Why just score with '3' when you can score with all 3!

Sales of **The Complete First Season** soared +162% immediately following the release of **The Complete Second Season** on DVD and VHS.*

*Source: Videocan

More, more.



◀ dvd

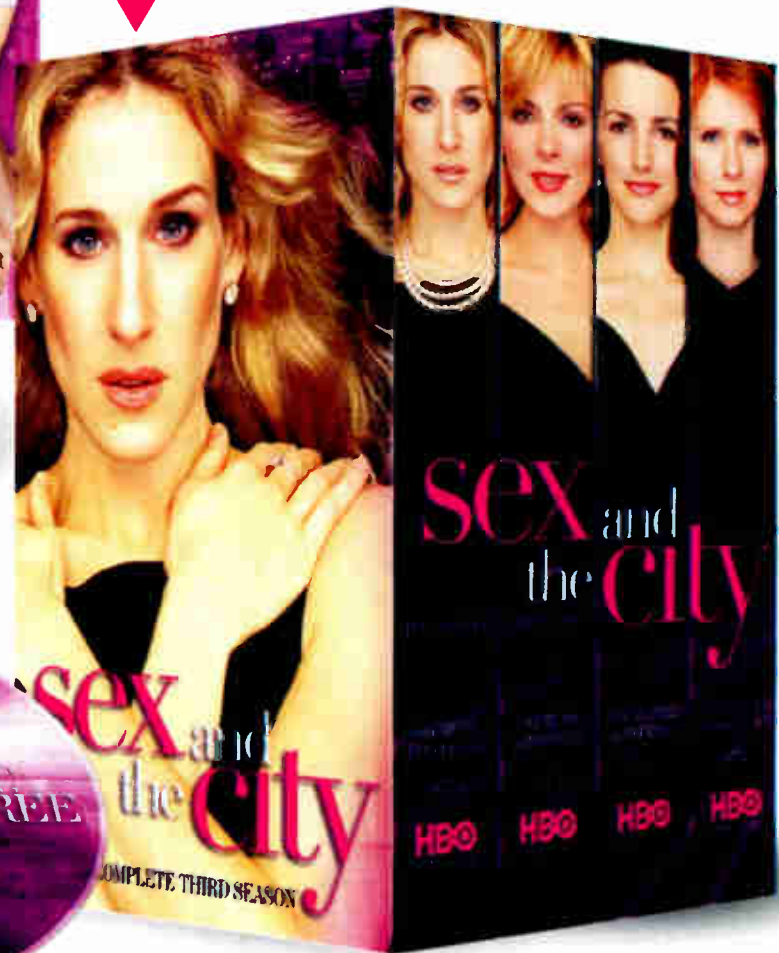
18 uncut half-hour episodes on 3 discs.
Fashionably packaged to match seasons 1 and 2.
Cat.# 99232 ■ \$49.99SRP ■ (MAP \$39.99)

DVD bonus features, including:

- 4 audio commentaries by executive producer, writer and director Michael Patrick King
- Episodic previews
- Cast and filmmaker biographies

vhs

18 uncut half-hour episodes, on 4 cassettes with slipcase.
Cat. #99233 ■ \$49.92SRP ■ (MAP \$39.99)



but no more waiting

Sex and the City: The Complete Third Season

is timed to coincide with the premiere of Season 5 on HBO! That means more publicity, more awareness and more demand!

Merchandiser Order Due Date: 4/2/02 ■ Order Due Date: 4/16/02 ■ Street Date: 5/21/02

HBO
HOME VIDEO

© 2002 Home Box Office, a Division of Time Warner Entertainment Company, L.P. All rights reserved. HBO® and Sex and the City® are service marks of Time Warner Entertainment Company, L.P.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
JENNIFER LOPEZ	J To Tha L-O! The Remixes	72
BLUES		
PEGGY SCOTT-ADAMS	Hot & Sassy	74
CONTEMPORARY CHRISTIAN		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	74
COUNTRY		
ALAN JACKSON	Drive	74
ELECTRONIC		
THE CHEMICAL BROTHERS	Come With Us	72
GOSPEL		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	74
HEATSEEKERS		
JOHN MAYER	Room For Squares	75
INDEPENDENT		
DEFAULT	The Fallout	75
INTERNET		
BARRY MANILOW	Ultimate Manilow	76
LATIN		
MARC ANTHONY	Libre	38
POP CATALOG		
CREED	Human Clay	76
R&B/HIP-HOP		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	30
REGGAE		
BOB MARLEY AND THE WAILERS	One Love	74
SOUNDTRACK		
O BROTHER, WHERE ART THOU?		74
WORLD MUSIC		
SOUNDTRACK	Black Hawk Down	74

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
JENNIFER LOPEZ FEATURING JA RULE	Ain't It Funny	81
ADULT CONTEMPORARY		
ENRIQUE IGLESIAS	Hero	79
ADULT TOP 40		
THE CALLING	Wherever You Will Go	77
COUNTRY		
JO DEE MESSINA WITH TIM MCGRAW	Bring On The Rain	34
DANCE/CLUB PLAY		
DIDO	Take My Hand (Remixes)	11
DANCE/MAXI-SINGLES SALES		
MAXWELL	Lifetime	11
HOT LATIN TRACK		
CHARLIE ZAA	Flor Sin Retono	37
HOT R&B/HIP-HOP		
TWEET	Oops (Oh My)	77
RAP		
MR. CHEEKS	Lights, Camera, Action!	77
ROCK/MAINSTREAM		
PUDDLE OF MUDD	Blurry	79
ROCK/MODERN		
PUDDLE OF MUDD	Blurry	79
TOP 40 TRACKS		
NICKELBACK	How You Remind Me	79

Videos

TITLE	PAGE
TOP VHS SALES	
ATLANTIS: THE LOST EMPIRE	66
DVD SALES	
PETER PAN (SPECIAL EDITION)	66
HEALTH & FITNESS	
THE CRUNCH: TAE BOXING WORKOUTS	66
KID VIDEO	
DISNEY'S AMERICAN LEGENDS	65
MUSIC VIDEO SALES	
BRITNEY SPEARS: LIVE FROM LAS VEGAS	65
RECREATIONAL SPORTS	
DO YOU BELIEVE IN MIRACLES?	65
RENTALS	
HEARTS IN ATLANTIS	66

Unpublished

ARTIST	ALBUM
CLASSICAL	
YO-YO MA	Yo-Yo Ma Plays The Music Of John Williams
CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
PAT METHENY GROUP	Speaking Of Now
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop
NEW AGE	
ENYA	A Day Without Rain

Top of the News

10 The World Intellectual Property Organization's Performances and Phonograms Treaty serves to protect labels' repertoire on the Internet.



JOSH CLAYTON-FELT

Artists & Music

11 Executive Turntable: Benny Pough is promoted to senior VP of promotion for MCA Records.

14 Laura Baker pays tribute to her late brother, Josh Clayton-Felt.

14 The Beat: Silverchair plans its return on indie label Eleven.

16 Continental Drift: Martha Redbone's *Home of the Brave* is not just another neo-soul record.

17 The Classical Score: Sony Classical and Legacy team for a new line of Essential Classics.

18 Higher Ground: National Religious Broadcasters president/COO Wayne Pederson resigns.

18 In The Spirit: Donald Lawrence & the Tri City Singers hit the road in support of their forthcoming EMI Gospel effort.

23 Touring: Amphitheater operators debate adding more seats.

24 Boxscore: The Elton John/Billy Joel headliner grosses \$23.8 million in three cities.

24A Reviews & Previews: The Chieftains, the *Disney's Return to Never Land* soundtrack, and Natalie Imbruglia take the spotlight.

27 R&B: Glenn Lewis references soul legends on his Epic project.

28 Words & Deeds: Lil' Romeo gets 'animated' for Disney.

31 Beat Box: Unsigned acts Love, Joy & Faith and Scott Michael are both in search of a label home.

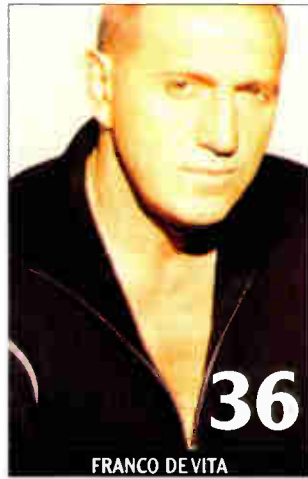
33 Nashville Scene: Billy Ray Cyrus juggles multiple careers.

36 Franco De Vita makes his Universal bow with a different kind of greatest-hits collection.

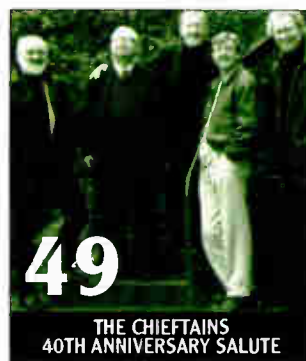
36 Latin Notas: Alejandro Marcovich readies debut releases from his Discos Termita label.

39 Jazz Notes: Branford Marsalis launches a new label with Rounder.

40 Songwriters & Publishers: Brill Building songwriter Beverly



FRANCO DE VITA



49

THE CHIEFTAINS 40TH ANNIVERSARY SALUTE

Ross tries her hand at musical theater with *City of Light*.

41 Studio Monitor: Master Sound Astoria is reopening as KAS Music & Sound.

International

43 Edel Music AG settles debts by cutting costs and scaling down its operation.

46 Hits of the World: Shakira's "Whenever, Wherever" tops eight international singles charts.

47 Global Music Pulse: Shel Shapiro returns after an extended hiatus with *Shel* for Farita/S4 Sony.

Merchants & Marketing

61 Virgin Megastore sets up shop in Boston.

62 Declarations of Independents: The Assn. for Independent Music has prepared a full slate of panels and discussions for this year's convention.

63 Retail Track: Universal Music and Video Distribution battles CD burning with the release of its second encrypted disc.

64 Sites & Sounds: Apple aims to make its mark on the digital distribution of music with its new iPod.

Programming

69 Music & Showbiz: *Scratch* documentary focuses on DJ culture.

Features

10 Market Watch

49 A 40th-anniversary salute to Irish legends the Chieftains.

60 Update/Good Works: Diana Krall is to perform a benefit concert for a Vancouver hospital and a regional Leukemia/Bone Marrow Transplantation Program.

67 Classifieds

71 Between the Bullets: Sales of Janet Jackson's *All for You* jump 50% after her HBO special airs.

88 Jon Spencer Blues Explosion teams with producer Steve Jordan for Matador's *Plastic Fang*.

89 Billboard.com: What's online this week.

90 The Billboard BackBeat



88

JON SPENCER BLUES EXPLOSION

At a Glance

77 Chart Artist Index
82 Chart Song Index



Chart Beat™ by Fred Bronson

BREAKING THE RULES: A "Funny" thing happened on the way to The Billboard Hot 100. **Ja Rule** has become the fifth artist in the rock era to succeed himself at No. 1. He is the first artist to do so since August 1997, when **Puff Daddy** had two consecutive chart-toppers. The only other artists to accomplish this since 1955 are **Elvis Presley**, **the Beatles**, and **Boyz II Men**.

This latest doubling up on pole position happened because "Ain't It Funny" (Epic) by **Jennifer Lopez** featuring Ja Rule knocks out "Always on Time" (Murder Inc./Def Jam) by Ja Rule featuring **Ashanti**. With the latter song slipping to No. 2, Ja Rule pulls off another chart feat by capturing the top two positions on the Hot 100. Once again, the last person to do that was Puff Daddy. For four weeks in August 1997, he was No. 1 and No. 2 with "I'll Be Missing You" and "Mo Money Mo Problems" (the latter as a featured act with **Mase** on a single credited to the **Notorious B.I.G.**).

Although the **Bee Gees** never had two No. 1 hits in a row as artists, they did hold down the the top two spots for five weeks in the spring of 1978 with "Night Fever" and "Stayin' Alive."

As impressive as all of this is, it's unlikely anyone will ever surpass the achievement of the Beatles in 1964. The Mop Tops held down the top two spots for 10 consecutive weeks. For three of those weeks, they were Nos. 1, 2, and 3. For another week, they were also No. 4. And during the week of April 4, 1964, the Beatles owned the top five.

With the advance of "Ain't It Funny" to No. 1, Lopez and Ja Rule both have three No. 1 hits apiece. Lopez accumulated her trio of chart-toppers in slightly less than three years. Ja Rule has had three No. 1 hits in seven months. The last artist to have three No. 1 hits in a seven-month period was **Monica**. "The Boy Is Mine" (recorded with **Brandy**), "The First Night," and "Angel of Mine" topped the Hot 100 between August 1998 and February 1999.

Ja Rule's chart feats could soon be eclipsed by his singing partner on "Always on Time." **Ashanti** has accomplished what few before her have done—her first three chart entries are all in the top 30 this issue. She is not only No. 2 with "Always on Time," but she is No. 15 with **Fat Joe** on "What's Luv?" (Terror Squad/Atlantic) and No. 29 with her own single, "Foolish" (Murder Inc./Def Jam). With "What's Luv?" and "Foolish" bulleted, Ashanti could soon have a hat trick of titles in the top 10.

That still wouldn't be a record, thanks again to the Beatles. The A-sides of their first three chart entries held down the top three positions the week of March 14, 1964. "I Want to Hold Your Hand" was on top, followed by "She Loves You" and "Please Please Me." With "My Bonnie (Lies Over the Ocean)" at No. 26 that same week, the Beatles' first four chart entries were all in the top 30 at the same time.

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



CMT ROCKS! WE'RE NOT KIDDING.

**CROSS
ROADS**

#1 WITH VIEWERS P 18-24 & M 18-34*

PREMIERE EPISODE OF CMT'S NEW SERIES

CMT CROSSROADS teams country music stars with today's biggest Rock stars, Pop mavens and R&B musicians 'jamming' together, swapping stories, and sharing a common love of music.



country music television

* Source: Nielsen coverage ratings among ad-supported cable networks, 8-9pm, 2/17/02.

WIPO Treaty To Come Into Force Without EU Backing

BY GORDON MASSON
and KAI R. LOFTHUS

LONDON—The first global legal framework for record companies to protect repertoire on the Internet will come into force May 20, after Honduras became the crucial 30th nation to rat-

ify the World Intellectual Property Organization's (WIPO) Performances and Phonograms Treaty (WPPT).

The WPPT was one of two treaties initiated in 1996 by the United Nations' Geneva, Switzerland-based WIPO to provide guidelines to the music industry and its commercial partners for operating within the digital arena. Both the WPPT and the other 1996 treaty, the WIPO Copyright Treaty—which comes into force March 6—are ratified by the U.S. But several major markets, including the European Union, have yet to ratify the treaties.

Welcomed by the International Federation of the Phonographic Industry, the WPPT has also received backing from artist management and online music services, though doubts remain regarding whether it can be properly enforced.

In essence, the WPPT modernizes the Rome Convention of 1961 and grants record companies exclusive worldwide rights to reproduce and distribute repertoire via the Internet, while also assigning labels legal backing to use such technical measures as encryption to curb unauthorized exploitation of CDs.

IFPI London-based chairman/CEO Jay Berman explained in a statement, "[The WPPT] provides essential tools for

the record industry to do business [online] and strengthens our industry's protection from piracy on the Internet."

The WPPT's coming of age has also been welcomed by those representing



MYERS

pen by the end of this year."

Sounding a note of caution, Parker says, "The problem is that a lot of the countries that originally signed up to the treaty [there were more than 60] may not ratify it at the end of the day. Also, not all of the countries in the world will ratify it anyway, and it will always be possible to find a country that isn't covered by the WIPO treaty and set up infringing sites there."

Paul Myers, founder and CEO of peer-to-peer music file sharing service Wipit, says, "The key to this whole issue is how well it is policed. In my view, until every world territory is included, this is not 100% effective."

Urging better enforcement to back up legislation, Myers says, "Unless there is an internationally approved task force that goes in, closes down, and ceases operations before an operation gets too popular, rights owners will

always be far too far behind the curve to really get any major gains. Legislation is one angle, but the entertainment industry must compete head-on and start building value for the consumer again from the ground up. By offering services and pricing options that are both out of touch with consumer requirements and as exciting as a sight-seeing tour for the blind in Luxembourg in the rain, only half the problem is addressed with legislation."

Parker adds, "The point about all of this stuff is that the law is still developing, and we're still a long way from finding out how the ultimate scheme is going to work. But the theory is that if everybody has more or less the same law, and in particular [recognizes the] rights of performers and copyright owners, that will enable people to take advantage of the Internet and drive more business that way."

In The News

- The Copyright Arbitration Royalty Panel (CARP), in its recommendations to the Library of Congress, has called for direct payment of non-subscription Webcast digital royalties to recording artists. This means that artists or their agents will receive their statutory 50% split of royalties from monies upfront rather than having them applied to their label royalty accounts. Most artists have unrecovered balances, which means they might never have seen the monies. The royalties will stem from licenses of non-subscription, "streamed" digital public performance of sound recordings by Webcasters and commercial broadcasters' digital simulcasts. The CARP decided Webcasters and commercial broadcasters should pay 0.14 cents per performance for stand-alone streaming digital Webcasts and 0.07 cents per song for digitally simulcast AM or FM broadcasts.

- Silverline Records has signed a long-term licensing deal with Sanctuary Records to release DVD-Audio titles. The deal gives Silverline—the first label to release a DVD-A disc—exclusive license rights to produce DVD-A discs based on 140 past and future Sanctuary albums. Beginning in April, Silverline will release several titles each month from such acts as Joey Ramone, Bob Marley, Widespread Panic, Styx, and Lynyrd Skynyrd.

- Paul McCartney's Drivin' USA tour will begin April 1 at the Oakland (Calif.) Arena and include 27 shows, including multiples in some markets. Clear Channel Entertainment (CCE) will produce all dates except those in Washington, D.C.; Dallas; and Tampa, Fla., which will be produced by AEG Live. The Los Angeles stop on the tour will be co-produced by CCE and AEG Live. On-sales are expected to be announced in the coming days, and sources say a second leg is also being considered.

- Clear Channel Communications' fourth-quarter net loss nearly doubled to \$365.6 million, or 61 cents per share, as revenue fell 7.8% to \$1.86 billion. It expects to take a non-cash charge of \$15 billion-\$25 billion because of a new accounting standard requiring it to write down good will and other intangible assets that have declined in value. The same rule is forcing AOL Time Warner to take a \$40 billion-\$60 billion charge (*Billboard*, Jan. 19).

New Lobby Against Pro-Artist Labor Bill

BY BILL HOLLAND
and MELINDA NEWMAN

WASHINGTON, D.C.—The California Music Coalition (CMC), a new lobbying organization composed of 29 major labels, 14 state indie labels, and other auxiliary music-related California service companies—but not any artist members—has formed to oppose California State Senate Bill 1246, which would amend the state's personal-service contract statute.

The Recording Industry Assn. of America (RIAA), which has been lobbying against the change, is a member of the CMC and is helping fund the organization, as well as soliciting members to join.

Under the state labor code, recording artists are the only employees who can be held to personal-service contracts for more than seven years. Bill 1246 aims to repeal the subsection of the California statute that allows labels to sue artists who leave owing undelivered albums.

CMC's members contend that repeal of the subsection would have "unintended consequences" and increase California labels' risk in investing in artists, thereby leading to decreased record company investment in new artists and the potential loss of industry jobs in the state.

A number of CMC's members, including Concord Records head Glen

Barros and Ark 21 founder Miles Copeland, act as representatives for the group. "If this bill passes," Barros says, "my ability to discover, represent, and promote new talent would be reduced. This [bill] benefits a few people who have already made the grade [but works] to the detriment of small businesses like ours."

RIAA president/CEO Hilary Rosen decries what she called media attempts to polarize labels and artists. "It's more like a family feud," Rosen says. "We're not here to attack anybody." The RIAA spent more than \$60,000 on lobbying fees and political contributions in California in fourth-quarter 2001 (*Billboard*, Feb. 11).

Recording Artists Coalition co-founder Don Henley, who supports Bill 1246, called the formation of the CMC "overkill" and "an idle threat," adding "they were doing business very successfully in the state of California for over 40 years before they got this [statute subsection in] 1987."

Barros tells *Billboard* that Rosen "contacted me about this issue. There's no question that there are many, many problems with record contracts being unfair to artists, but I think the artists are jumping on the wrong bandwagon here." Concord is owned by Act III Communications, Norman Lear's Los Angeles-based multimedia company.



Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	113,038,000	100,553,000	(-11.0%)
Albums	107,249,000	98,126,000	(-8.5%)
Singles	5,789,000	2,247,000	(-58.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	98,868,000	92,291,000	(-6.7%)
Cassette	8,173,000	5,601,000	(-31.5%)
Other	208,000	234,000	(+12.5%)

OVERALL UNIT SALES

This Week	12,193,000	This Week 2001	14,745,000
Last Week	14,801,000	Change 2000	(-17.3%)
Change	(-17.6%)		

ALBUM SALES

This Week	11,895,000	This Week 2001	13,839,000
Last Week	14,470,000	Change 2000	(-14.0%)
Change	(-17.8%)		

SINGLES SALES

This Week	298,000	This Week 2001	906,000
Last Week	331,000	Change 2000	(-67.1%)
Change	(-10.0%)		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	60,421,000	52,021,000	(-13.9%)
Independent	14,510,000	12,734,000	(-12.2%)
Mass Merchant	28,602,000	30,029,000	(+5.0%)
Nontraditional	3,716,000	3,340,000	(-10.1%)

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	65,912,000	58,869,000	(-11.1%)
Catalog	41,347,000	39,257,000	(-5.1%)
Deep Catalog	28,407,000	27,279,000	(-4.0%)

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

ROUNDED FIGURES

FOR WEEK ENDING 2/24/02

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

Second Chance Spells Success For Rimes' 'Moonlight'

BY STEVE GRAYBOW

NEW YORK—It has been more than a year since LeAnn Rimes' "Can't Fight the Moonlight" failed to ignite interest at top 40 radio during its initial run on The Billboard Hot 100. But due to an aggressive radio campaign, the song is now poised to become Rimes' biggest hit at that format to date.

In August 2000, the soundtrack to the film *Coyote Ugly*—which featured four new Diane Warren-penned songs sung by Rimes—was released on Curb Records. The following month, "Can't Fight the Moonlight" was released as a commercial single. It spent a respectable 20 weeks on The Billboard Hot 100, peaking at No. 71 in its second chart week, based on airplay drawn largely from country and adult contemporary radio. "Can't Fight the Moonlight" peaked at No. 61 on the *Billboard* Hot Country Singles & Tracks chart in the last week of November 2000 and at No. 15 on the Adult Contemporary chart two weeks later.

That would have been the end of the song's story, if not for *Coyote Ugly's* subsequent success as a video rental and cable-TV feature. "The single had not connected with top 40 radio, but the soundtrack was selling 15,000-20,000 copies a week," Curb VP of pro-

motion Bob Catania recalls. "Meanwhile, the Graham Stack dance remix of the song had hit No. 1 in 12 international countries, and several key top 40 stations—including KHTT Tulsa [Okla.] and WAEB Allentown [Pa.]—were enjoying success with the song."

During this time, Rimes was engaged in multiple court battles, including a suit against her father—who was also her former co-manager and producer—that was finally settled this week (see Nashville Scene, page 34) and another to free herself from a contract she signed with Curb when she was only 12 years old. (The singer is now 19.) This latter conflict was rendered moot when, in November 2001, Rimes withdrew her suit against Curb and renegotiated her contract with the label (*Billboard*, Dec. 3, 2001).

While Rimes and Curb were in the midst of their skirmishes, the label was positioning "Can't Fight the Moonlight" as the song to cross Rimes over from country into pop. Previously, the singer had seven songs reach the Hot 100, but only 1997's "How Do I Live" charted on the Top 40 Tracks chart; the rest charted largely due to airplay at country radio.

Catania recalls, "'Can't Fight the Moonlight' had international success,



CATANIA

airplay at a few key top 40 stations, it was written by a writer with a proven track record, and the soundtrack was selling. It had all the elements of a major success story, prompting me to take it back to top 40."

But Catania encountered resistance from top 40 radio when he presented programmers with the song: "It is hard to return to radio with something that is perceived to have been a failure. Plus, LeAnn was still considered a country artist, even though the song was not a hit at country radio." ("Can't Fight the Moonlight" never rose above No. 61 on the country charts.)

"This was a song that took a while

to connect with its audience," songwriter Warren admits. "I kept hearing people say that kids wouldn't relate to the concept of 'moonlight,' that it was too mature an idea for the song's audience. Well, obviously 14-year-old girls, who were the soundtrack's target audience, do relate."

"Can't Fight the Moonlight" re-entered The Billboard Hot 100 at No. 97 in December 2001 and took only 10 weeks to hit the top 20 in its second run. It is No. 11 this issue. "We probably have 99% of the stations we are going to get locked down by now," says Catania, who hopes to push the song into the top 10 of the Hot 100. The track also entered both the Adult Contemporary and Adult Top 40 Tracks charts for the first time when Curb began reworking it.

Former president of music for Disney Motion Pictures Kathy Nelson (now president of film music for Universal Pictures), a key player in assembling the *Coyote Ugly* soundtrack, says Rimes was originally contracted to sing only one song, "Please Remember."

Nelson recalls, "She had heard that song and loved it, so it was easy to get her to record it. I suggested LeAnn sing all four of the songs Diane wrote for the movie, because she was looking to break into the pop world. A soundtrack was an easy way for her to do pop songs without making a big commotion about LeAnn Rimes the country singer recording a pop album."

With Rimes' increased contribution, the ending of the movie was quickly rewritten to allow the singer to make an appearance. She sang "Can't Fight the Moonlight" in a pivotal final scene, thus enabling viewers to associate the singer with the future radio hit.

KHTT Tulsa PD Carly Rush says, "We just felt it was a song that sounded good on the radio. It is uptempo, it is fun, and it fits perfectly between an urban and a rock song." KHTT played the original version from September 2000 until February this year, before switching to Stack's dance remix "just to freshen things up," Rush says, adding: "It is a perfect song to connect with female listeners."

Word Restructures, Woos Landis

BY DEBORAH EVANS PRICE

NASHVILLE—After months of speculation, Atlantic Records Christian division VP/GM Barry Landis has moved to Word Entertainment as president of the Word Label Group. Mark Lusk, previously VP of marketing and artist development at Atlantic, also moves to Word, where he will take the same title.

"I've been working on this for a long time," Word Entertainment president Malcolm Mimms tells *Billboard*. "This has been my goal. We had our hands tied during the nine months we were on the block. So this is me implementing changes [that] I've been wanting to implement during that entire period. I'm utterly delighted. I've talked to a lot of people, and Barry's the guy."

Landis is well-known for successfully taking such Christian acts as Plus One to the general market. "Many things attract me to him," Mimms says about Landis, "[such as] his reputation in the industry, the incredible success he's had in doing things outside the box at Atlantic Christian, and the existing relationships he's got with the rest of Warner Bros. Records and the rest of the WEA family."

Landis will report to Mimms, who will report to Warner Bros. Nashville president Jim Ed Norman and Warner Bros. Records chairman/CEO Tom Whalley. Warner Music Group purchased Word Entertainment from Gaylord Entertainment late last year (*Billboard*, Dec. 8, 2001) for \$84.1

million. Word Entertainment includes Word Records, Squint Entertainment, Word Music Publishing, and Word Distribution.

Since its sale, Word has undergone several waves of layoffs and restructuring. Last month, the Los Angeles music-publishing office closed. Everland Entertainment and its special products division were consolidated into other departments within Word.



Ten employees lost their jobs, including Word Label Group president Loren Balman, executive director of special markets Chris Smith, and senior director of A&R, special markets Bubba Smith.

With these latest changes, six more employees exited, including Squint Entertainment VP/GM Hugh Robertson, Word Records VP/GM Elisa Elder, creative services VP/GM Chuck Nelson, Word Records senior VP of A&R Judith Hibbard (formerly Voltz), and executive assistant Mari O'Neill. Shawn McSpadden has

been upped to VP of creative.

Mimms says the goal with the restructuring was to create a new business model. "Barry is president of the labels. We've taken out the two GMs. It's a different model as to how record labels work. Instead of the old model—where you've got two totally separate staffs, not talking to each other, each running a separate label—Barry will be president of the Word Label Group. He will have imprints and a fully staffed organization that will work all of those imprints. There'll be specialists on staff that will deal with different genres of music. I think it's a cleaner, more efficient model."

As for the fate of Squint—the indie label launched by veteran artist/producer Steve Taylor that Word absorbed last year—Mimms notes, "Squint is still very, very much alive. We have an incredible release schedule this year. There will be marketing, radio, and sales people devoted to Squint." Its roster includes multi-format success story Sixpence None the Richer and new acts Souljahz, 38th Parallel, and Adore.

At press time, there was no official statement on the fate of Atlantic's Christian division. But it will likely be shuttered, as Word takes over sales and marketing functions for Atlantic acts P.O.D. and Plus One. Both groups were already signed to deals with Atlantic's New York office. Both will continue to have their product worked to the Christian retail market through Word, which will handle marketing and distribution of Atlantic Christian product.

Executive Turntable



POUGH



MACKAY



MILLS

RECORD COMPANIES: Benny Pough is promoted to senior VP of promotion for MCA Records in Santa Monica, Calif. He was VP of R&B promotion.

Tom Mackay is promoted to VP of A&R for Republic/Universal Records in New York. He was senior director of A&R.

Mitch Mills is promoted to VP of promotion for Artemis Records in New York. He was Northeast regional representative.

Motown Records names James Wilson senior national director of promotions in Dallas, Dan Smalls Northeast regional manager in New York, Travis Nuckles Southeast regional promotion manager in Atlanta, and Jay Scott mid-Atlantic and Ohio valley regional promotion manager in Washington, D.C. They were, respectively, a promotion director for Interscope Records, Northeast and mid-Atlantic regional representative for urban/crossover promotions for Priority Records, Southeast regional representative for Arista Records, and an executive assistant at Arista Records.

Kevin Monahan is promoted to

senior director of international press and promotion for Elektra Records in New York. He was director of international press and promotion.

Elias Chios is promoted to senior director of alternative radio promotion and video promotion for Roadrunner Records in New York. He was Northeast regional representative.

ArtistDirect Records names Junius Thomas Southwest urban promotion manager in Dallas, Denise Young Southeast urban promotion manager in Atlanta, Dewayne Holmes Midwest urban promotion manager in Chicago, and Dwight Willacy Northeast/mid-Atlantic urban promotion manager in New York. They were, respectively, Southwest regional representative for Priority Records, Southeast regional promotion manager for Warner Bros. Records, owner of Jaguar Entertainment, and Northeast/mid-Atlantic promotion rep for Motown Records.

Leslie Hermsdorfer is named marketing manager at Putumayo World Music in New York. She was a management associate at ANLU Productions.

Billboard advertising opportunities

SPECIALS

**CLOSING
MARCH 5**

**Dance & Electronica I
Disc Replication**

call today!

RAP/HIP-HOP I

Our Rap/Hip-Hop I Spotlight celebrates the genre's continued development with a look at the artists and music currently impacting the industry. We highlight upcoming releases, retail and marketing news and report on rap and hip-hop overseas. Bonus distribution to radio and retail!

**issue date: april 6
ad close: march 12**

Andy Anderson 646.654.4692 • aanderson@billboard.com

MUSIC FASHION & STYLE-SPRING

Billboard explores the dynamic relationship between music and fashion, and the way these industries benefit each other. We look at what's hot in men's and women's apparel, who's wearing who, emerging trends, celebrity fashion lines, and much more. Reserve your ad today!

**issue date: april 6
ad close: march 12**

Pat Rod Jennings 646-654-4614 • pjennings@billboard.com

MOONSHINE MUSIC 10TH ANNIV.

We salute Moonshine Music on their 10th year in the music business with a very special tribute. We tell the story of the Moonshine empire, and review its artists, albums, tours and executives over the years. Join Billboard in celebrating this milestone achievement. Call now!

**issue date: april 13
ad close: march 19**

Michelle Wright 323.525.2302 • mwright@billboard.com

UPCOMING SPECIALS

MUSIC & MONEY I - Issue Date: Apr 20 • Ad Close: Mar 26

METALBLADE - Issue Date: Apr 20 • Ad Close: Mar 26

EUROPEAN QUARTERLY I - Issue Date: Apr 27 • Ad Close: Apr 2

INDEPENDENT MUSIC - Issue Date: May 4 • Ad Close: Apr 9

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

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

CANADA

Billboard spotlights Canada with an in-depth overview of the nation's bustling music scene. We'll delve into the latest news in Canadian artists, labels, radio, retail, touring, music media and more in this exciting regional exclusive. Reserve your ad today!

**issue date: april 13
ad close: march 19**

Andy Anderson 646-654-4692 • aanderson@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC

Luis Fonsi's 'Secret,' 'Feeling' Universal Latino Artist Cuts Spanish And English Sets

BY LEILA COBO

MIAMI—Take a good look at Luis Fonsi, for he may very well be the new face of Latin pop. Born in Puerto Rico but raised in Orlando, Fla., Fonsi is a bilingual product of Latin parents and American upbringing. He's at ease with two lifestyles, two kinds of music, two languages, and two cultures. His first demo, recorded when he was 18 years old, featured one Luis Miguel song and one Brian McKnight song.

So it's fitting that after two Spanish-language albums with Universal, Fonsi, who sings in a naturally soulful high tenor, says he is set to make his crossover to English in unique fashion, releasing an album in each language within the space of a few months.

Amor Secreto (Secret Love), due March 12 on Universal Latino, will be an all-Spanish album that serves as a prelude to *Fight the Feeling*, an all-English disc due July 2 on MCA. In what Universal

and MCA execs hope will be an act of synchronicity, *Fight the Feeling's* first single, "Secret," will go to radio simultaneously with the Spanish version, which will be the second single from the Spanish album.

While both discs will share some songs—mostly translated from English to Spanish—the remainder of the material will be unique to each production. Fonsi, who is credited as the executive producer on both discs, not only translated all the lyrics into Spanish (together with songwriter Claudia Brant) but also sang all backup vocals and handled his own vocal production.

"He's a priority at the same level as Paulina [Rubio] and Enrique [Iglesias]," says Universal Music Latino president John Echevarría, referring to Universal's top Latin acts.



FONSI

Fonsi's challenge is daunting. Unlike other Latin acts that have attempted crossovers—namely Shakira, Ricky Martin, and Marc Anthony—he is not a huge star in the Latin market. His debut album, *Comenzaré* (I'll Begin)—released in 1998 in Colombia, Venezuela, and the U.S.—sold 150,000 copies, most of them in Puerto Rico. The follow-up, *Eterno* (Eternal), released to the entire region, sold 250,000 copies.

His first two albums were traditional Latin pop/ballad discs. This time around, he's returned to producer Rudy Pérez, who worked on *Eterno*, to produce his Spanish ballads. Among them is first single "Quisiera Poder Olvidarme de Ti," which is No. 10 on the *Billboard* Hot Latin Tracks chart this issue.

"For us, it was about finding an artist who not only had a Latino base but could go into the English market," MCA marketing director Tina Simpkin says. "For the English market, he's a perfect fit. He's going to appeal to a very aggressive, teen female fan."

While approximately half of *Amor Secreto* is made up of Fonsi's Latin-market signature, "slash your wrist" love songs, the English language has a decidedly more uptempo feel and a more urban flavor. If some of Fonsi's new material is reminiscent of 'N Sync and Backstreet Boys, it's no coincidence. As a high-school student in Orlando, Fonsi was friends with 'N Sync member Joey Fatone (they're still close) and sang with him in a doo-wop group.

"I've always tried to set [myself] apart as an artist [by doing] a little bit of both worlds," Fonsi says, talking over lunch in Miami Beach. "I can do the conservative, romantic stuff, but then again I can do something uptempo, edgy, with big chords. That's the way my concerts are."

Artemis' Beth Nielsen Chapman's Talent Goes 'Deeper Still'

BY PHYLLIS STARK

NASHVILLE—Beth Nielsen Chapman is unrivaled in her talent for creating beautiful, moving songs out of sadness and personal tragedy. "Sand and Water," for example, which was written after the 1994 death of her husband from cancer, inspired Elton John to perform it as a tribute to Princess Diana during his 1997 tour.

So in listening to Chapman's new album, *Deeper Still*, it's easy to assume she was moved to write songs like "Angels by My Side" and "There's a Light" because of her recent bout with breast cancer. Amazingly, though, Chapman was diagnosed a few days after the album was completed in August 2000.

"My whole year ended up being about getting well instead of putting a record out," she says. But the album's songs "actually brought me a lot of comfort when I was going through chemotherapy and all these difficult, difficult things."

Deeper Still, due March 26, is Chapman's first collection of new material in nearly five years. It's also her debut for Artemis Records. After about 10 years with Reprise, Chapman felt she needed a change. "The approach I'm taking with this record," she says, "is that it's a little bit more like a partnership."

The album, which Chapman produced, includes vocal turns with John Hiatt, jazz singer Andy Bey, Bonnie Raitt, John Prine, Emmylou Harris, and Vince Gill, and songwriting collaborations with Tommy Sims, Annie Roboff, and Colorado poet Joe Henry, among others. Sims and Roboff also co-produced tracks with Chapman.

The album's quietly lovely masterpiece, "Feathers Bones and Shells," was inspired by her late husband. Backed by a piano and cello, she sings "I try to believe wherever you

are/There's a sky and a sea of blue/And someone you trust whose sheltering arms/Have finally comforted you."

Chapman says that song is "almost like a final letting go to that sense of holding on. It's not like I'm completely over it or I forget that wonderful love that we shared. It's just like another step forward into the present and what's ahead of me."

The 11 tracks on her new album feature a range of tempos and moods, including the bouncy first single "World of Hurt," just shipped to AC and triple-A radio. Candy O'Terry, assistant PD at AC WMJX Boston, appreciates the autobiographical quality of Chapman's work. "Beth's lyrics are supreme, thoughtful, and caring," she says. "There is always a story there, and that is exactly the kind of song AC women love."

Artemis executive VP Michael Krumper says, "One of the biggest goals is just to get the word out about this amazing artist. She's had a good amount of AC success and enormous success with people covering her songs." Despite 22 years as an artist, Chapman is still best-known as the writer of hits recorded by others, particularly Faith Hill's "This Kiss."

Chapman, whose tour to support *Deeper Still* begins March 18 in Alexandria, Va., is managed by Herb Jordan at Beverly Hills, Calif.-based Jordan East Entertainment and booked by Keith Case and Associates in Nashville. Her songs are published by BNC Songs (ASCAP), which is administered by Almo Music.

The experience of having survived cancer, along with being in a fulfilling new relationship, has been creatively inspiring for Chapman. "I have the next two albums written," she says. "They're actually songs that have a deep sense of joy—most of them—and resilience, because that's what I've been practicing."



CHAPMAN

CENTURY WEST BMW UNIVERSAL CITY

4245 Lankershim Universal City

www.centurywestbmw.com

E-mail: Info@centurywestbmw.com

800-447-8871



"Where the stars buy their cars."

2001 740iL WAS \$71,070
\$57,888
(VIN# DP18421)

2001 530iA WAS \$46,920
\$42,888
(VIN# CF13444)

2001 525iA WAS \$42,020
\$38,888
(VIN# GF59689)

2001 525iA WAS \$43,295
\$38,888
(VIN# GX20538)

2001 330Ci WAS \$41,160
\$35,888
(VIN# JU33955)

2000 325Ci WAS \$35,360
\$31,888
(VIN# JW47077)

2000 323Ci WAS \$36,635
\$27,888
(VIN# JN88446)

2000 323i WAS \$31,870
\$24,888
(VIN# CD56871)



Hours:
9am - 9pm M-F
9am - 7pm Sat
10am - 7pm Sun



All prices + sales tax. Drive off's include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 03/09/02

Year End Demo Sale. 5.9% APR. On approved credit with 20% down. All cars are Exec Demo. All prices Plus Tax, Lic, and Doc Fees.

Sibling Carries On Clayton-Felt Legacy

DreamWorks Issues Former School Of Fish Frontman's Final Recording

BY LARRY FLICK

NEW YORK—Laura Baker is notably effusive and upbeat when she discusses her late brother, Josh Clayton-Felt—a gifted young singer/songwriter who tragically died two years ago of a cancer-related illness at the age of 32.

Instead of surrendering to grief, she's opted to process her emotions by devoting herself to bringing his music to the public. In doing so, she says she's making peace with his passing, while also strengthening and extending the impact of his creative life.

"Music was so important to Josh," she says. "It was one of the primary ways in which he communicated—and he did so beautifully. It has been such a joy and privilege to bring his music to the world. I'm working toward building his legacy."

Baker, who now acts as the manager of Clayton-Felt's estate, has begun building that legacy with *Spirit Touches Ground*. The artist completed the set—which was issued on DreamWorks Feb. 12—a week before being diagnosed with choriocarcinoma, a rare and invasive form of cancer. On Jan. 19, 2000, one month later, he died.

SUBCONSCIOUS MESSAGE?

"It was so quick," Baker says. "While none of us was ready for that, there's grace and gratitude to be found in the fact that he didn't suffer a long and painful illness."

Actually, the poetic, undeniably otherworldly lyrical tone of *Spirit Touches Ground* has lead Baker to speculate if Clayton-Felt subconsciously knew that he was nearing the end of this time on earth.

"Some of the songs have a tone, a feel that hints that on some unconscious level that he knew that something inside his body was changing or that his time was becoming increasingly limited," she says.

Shortly after Clayton-Felt's passing, Baker and her husband, Stephen Baker—DreamWorks' head of marketing and creative services—set out to find a label home for the set. After some contemplation, DreamWorks became the logical choice.

"This is a label where fresh and unique recordings are warmly embraced," Stephen Baker says. "We knew that this label would handle this record with the dignity it deserves. It was a logical fit beyond the obvious family connection."

Since its release, *Spirit Touches Ground* has enjoyed widespread support. In addition to a spree of critical praise, the project has benefited from the efforts of retailers who are committed to assisting in elevating its visibility.

"This is a phenomenal piece of work," says James Lonten, manager of a Borders Books & Music

in New York. "There's a remarkable story behind this record, and that adds to its draw. But I believe that we'd be talking about this record in equally large terms regardless of the fact that he died at such a young age."

Allison German, manager of the indie outlet Risk Discs in Columbus, Ohio, agrees, adding that "it's hard not to listen to this record and feel terribly sad. You listen to these songs and wonder what he might've done next. In the end, this will be one of those albums that will have an air of mystery around it because of the young age at which he died."



CLAYTON-FELT

In addition to support at retail, Clayton-Felt's story has been told on VH1 and *Good Morning America*.

"It makes me sad to believe that someone has to die in order to get their story out there," Laura Baker says. "But I'm grateful that people are responding so well to Josh's music and his story."

The Internet has been a key factor in spreading the word about the project. Laura Baker maintains a well-stocked Web site in Clayton-Felt's name (joshclaytonfelt.com), which offers updated information on the set's progress. It's also being used as an information center for fans interested in participating in street-promotion efforts—which include requesting cuts from the album at local radio stations and passing around promotional items like stickers and CD samplers.

"It's so exciting to see people rally to the cause so passionately," Laura Baker says.

SPIRIT IN EARLY STAGES

Clayton-Felt's early career can be traced to Los Angeles, where he moved after dropping out of Brown University to form the band School of Fish with Michael Ward (now of the Wallflowers). The band was signed by Capitol Records, and its debut album boasting the rock-radio hit "Three Strange Days" sold nearly 500,000 copies, according to the label. The band released a second CD, *Human Cannonball*, before

Clayton-Felt signed with A&M to begin recording as a solo artist.

With *Inarticulate Nature Boy* (1995), he revealed a knack for combining thought-provoking words with rhythmic pop melodies. Clayton-Felt supported the set by opening for Tori Amos on her 1996 U.S. tour. He followed the tour by recording the potential follow-up CD, *Center of Six*. In the end, the disc was among the many casualties of the PolyGram merger.

While he awaited the fate of *Center of Six*, the artist issued *Josh Clayton . . . Felt Like Making a Live Record*, drawn from his tour with Amos, and *Beautiful Nowhere*, based on early demo recordings. He sold these via his Web site.

In 1999, Universal Music acquired A&M and dropped many of its artists, including Clayton-Felt. Despite the letdown, he refused to be beaten. Instead, he went back into the studio and resumed working on tunes, opting to strip down his material and let the words and melodies resonate. A week after he finished recording, he entered the hospital and was diagnosed with cancer.

The people closest to Clayton-Felt were impressed and moved by his optimism as he faced intensive treatment. "Josh's pure approach to music, his love of how it felt to play music, mirrored his vision of daily life," says Steve Scully, a drummer in the band that worked with Clayton-Felt in Boston from the fall of 1998 to the spring of 1999, helping to refine the material that would become *Spirit Touches Ground*. "There was always a smile on his face. He was always able to look at the bright side of things. He loved to laugh and was never afraid to laugh at himself."

News of Clayton-Felt's passing came as a shock to fans who'd been monitoring his Web site for a *Center of Six* release date. They immediately began posting messages to express their grief. One wrote: "From the first time I heard Josh's voice, I felt him. Through the beauty and honesty of his music, I feel he is an old friend. Be assured he will live on in his music; I will pass it down to my son and he to his."

Fans also pledged support for a grass-roots campaign to launch the new album. A Washington, D.C., devotee wrote: "I have placed a link on my Web site to Josh's in hopes of educating and informing folks about Josh and his living legacy."

That's the energy that keeps the spirit of Clayton-Felt alive. "I've learned so much about how a person lives on beyond physical form," Laura Baker says. "I'm grateful that Josh will never really leave me. His spirit and his music will be with me forever."



by Melinda Newman

BACK IN THE SADDLE: Daniel Johns is only 22, but he's getting ready to answer those questions once more: Can he and his band **Silverchair** make a comeback . . . again?

"I don't really pay attention to any of that bullshit," Johns says. "People were asking that when I was 18. This is our third comeback. I think we're going to be like **Kiss** and just increase the amount of makeup as we go on."

The Australian trio—which also includes bassist **Chris Joannou** and drummer **Ben Gillies**—has wrapped recording of its fourth full-length album, *Diorama*. The project will come out on indie label Eleven in Australia in April. Atlantic, who has signed the band for North, South, and Central America—and who is about to secure Silverchair for Europe—will release the project in North America July 9. The group's previous three efforts, including its 1995 debut, the double-platinum *Frogstomp*, were released through Sony worldwide.

In an unlikely pairing, Silverchair turned to **Van Dyke Parks**, best-known for his collaborations with



SILVERCHAIR

Brian Wilson, to provide arrangements for several tunes.

"I showed demos to a lot of people and told them the instrumentation I wanted to use and the mood I wanted to convey, and our manager suggested Van Dyke," Johns says. Parks helped Johns create "waterfalls and still ponds of music," he adds. "Van Dyke is really funny. He's just [got] a really positive energy."

"After All These Years," a beautifully orchestrated, lush ballad is particularly reminiscent of Wilson, but Johns says he's no copycat. "I assure you, I was unaware what **the Beach Boys** sounded like until the album was truly over. But after we worked with Van Dyke, I wanted to explore what [Wilson had] done in the past."

Johns says being in that "holding pattern" between finishing the album and starting promotion is always a hard time for him. "You sort of chew on your fingernails, won-

dering what we're going to do for the next few years, especially [until] you have a scheduled release date."

First single "The Greatest View" will go to radio in the U.S. in May. The track was released in Australia in late January. Johns says, "We just finished doing the Big Day Out [festival tour] in Australia, and it was really good to see people react in such a positive way to the song when we played it."

GUITAR MEN (AND WOMEN): U2 was a triple winner at the 2002 Orville H. Gibson Guitar Awards, which were handed out at the Knitting Factory in Los Angeles Feb. 26. The group nabbed best guitar band honors, best rock guitarist for **the Edge**, and best bassist for **Adam Clayton**. Other winners included **Dave Matthews** (best male acoustic guitarist), **India. Arie** (best female acoustic artist), **Brad Paisley** (best male country guitarist), **Gillian Welch** (best female country guitarist), **Keb' Mo'** (best blues guitarist), **Acoustic Alchemy's Greg Carmichael** and **Miles Gilderdale** (who shared the best jazz guitarist honor), and **Pete Yorn** (Les Paul Horizon Award for most promising emerging guitarist). **Scotty Moore** and **Earl Scruggs** were presented with Lifetime Achievement Awards. Winners are voted upon by the music media.

STUFF: **Backstreet Boys** have parted ways with their management company, the Firm. However, the group's **Nick Carter**, who has a solo record coming out on Jive later this year, is still represented by the Firm . . . The annual Rainforest Benefit Concert will be held April 13 at New York's Carnegie Hall. The event, which is organized by **Trudie Styler** and her husband, **Sting**, will include performances by **Elton John**, **James Taylor**, and **Ravi Shankar**, who will perform a piece he wrote in memory of **George Harrison** . . . **Everclear's Art Alexakis** kicks off a 16-date solo tour March 21 in Detroit. He will perform solo material and Everclear songs . . . ArtistDirect has inked a licensing agreement with the U.K.'s XL Recordings to release the next three **Badly Drawn Boy** albums Stateside. First up will be the soundtrack to *About a Boy*, set for release April 23 . . . Riverhead Books, a division of Penguin Putnam, will release a work based on the personal journals of **Kurt Cobain** later this year. The material will be culled from 23 notebooks left behind by the Nirvana frontman, who died in 1994.

Newsted Returns With Echobrain On His Chophouse Imprint

BY WES ORSHOSKI

NEW YORK—Aspiring teenage drummer attends a Super Bowl party thrown by a friend of a friend. Also in attendance is the bass player of Metallica, Jason Newsted. At half-time, the teen jumps on a drum set, gets funky, and ends up so impressing the metal giant that they leave the party together to jam down the street at Newsted's home studio.

Within months, this teen (Brian Sagrafena) has introduced Newsted to his buddy (Dylan Donkin), a teenage singer/songwriter/guitarist, and all three are now jamming on a semi-regular basis at Newsted's place. Fast forward seven years, and Newsted has quit Metallica and is devoting his full energy to the band he has formed with the two of them.

Sounds more like a teen-age metalhead's daydream than reality, doesn't it? Nevertheless, such is the genesis of Newsted's new alt-rock trio, Echobrain, which issues its eponymous debut March 5 via a partnership between the bassist's new Chophouse imprint and Encinitas, Calif.-based SurfDog Records.

"It's unbelievable, I know," Donkin says, noting that the band didn't form as fluidly as it may sound.

Though Metallica and Echobrain co-existed for several years, during much of that time, the latter didn't even have a name and was more a series of jam sessions than a serious side project for Newsted—though the three did record each session and even cut their entire debut before the bassist exited Metallica early last year.

But, surprisingly, Donkin, now 24,

says that when Newsted made that exit, Echobrain's future didn't look any rosier—well, not instantly, anyway: "When he left Metallica, he was just really down and depressed for a long time, for months actually. For months, we'd hang out but we wouldn't play music, we would just do other stuff.

"So, after that, we figured, 'Well, we did that album. People will hear it some day, and that's cool.' We didn't think that we'd be getting back together. For all we knew, he was gonna move to Montana, and that was going to be it. But, over the next few months, he slowly got the bug."

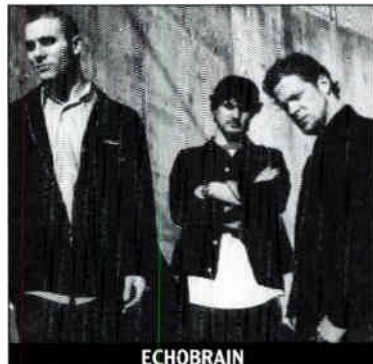
Since then, Newsted, 38, has been rejuvenated. After 15 years in Metallica, he says Echobrain has him feeling like a teenager again. "Oh, man. It's rebirth, absolutely."

In Donkin, Newsted says he found "an 18-year-old John Lennon. It was like discovering—if you were a scout for whatever your team happens to be, the Knicks or whoever—a kid in eighth grade that's nine feet tall who can dunk flat-footed."

The bassist says he left Metallica for various reasons, some private, others health-related. (During hundreds of two-hour-plus shows, he has done serious damage to his neck.) He likens being in Metallica to having three different wives and says that the band's ongoing legal affairs—most notably its battle with Napster—began to prevent it from devoting its full focus on its music.

During his final years in Metallica, Newsted's jamming with Donkin, Sagrafena, and others helped keep his performances fresh, especially when

having to deliver "Enter Sandman" or the like for the 30,000th time. And, ultimately, Echobrain caused his Metallica bandmates to question his loyalties and level of commitment.



ECHOBRAIN

"I never put anything before Metallica," Newsted says. "I mean, I would cancel family outings, I'd cancel meetings with my mother—and she lives halfway across the country—nothing would come before Metallica . . . So when I was questioned, like, 'Oh, if you're going to do this Echobrain thing, then maybe you're not going to have as much time for Metallica,' it's like, 'Look, I've been doing 12 projects a year for 10 years, and have I been late yet, guys? No, I'm always waiting for

you, so, what the fuck?' Ya know what I mean? There's nothing to that. So that kind of bothered me just as a man."

With the Bay Area-based Echobrain—which is managed by Encinitas-based David Kaplan and whose songs are published through ASCAP—Newsted has returned by choice to the grass-roots level of the music business. All the band's music was recorded in his home studio, the Chophouse. He's personally copyrighted all of the material the band has ever recorded. He even sent out the first 2,000 advances of *Echobrain* (distributed by Universal) himself, making the entire process reminiscent of his early days in thrash metal act Flotsam & Jetsam. "I insisted that I touch every one of those CDs myself," he says, "and that this not get out of my control too early."

Booked by the William Morris Agency in Los Angeles, Echobrain is embarking on its first U.S. tour in late March. To beef up its sound, the band (which has shot a video for "Keep Me Alive" and already has 15 songs ready for its next album) is bringing two extra players.

But don't expect the tour to be accompanied by a big radio push. "We're just putting it out and letting the band earn its way onto the radio," says

Niels Schroeter, VP of the seven-person, Encinitas-based SurfDog, primarily a management firm that handles Brian Setzer and others. "We're trying to let this thing grow organically before we shove it down people's throats."

The album's opener, "Colder World," is already getting airplay on Detroit's WRIF and South Belmar, N.J.-based WRAT. The song is an apropos introduction to Echobrain's brand of alt-rock, which is sure to surprise many a headbanger, as it owes more to Radiohead and Pink Floyd than Sabbath.

"I was thrilled," WRAT PD Carl Craft says, noting that he's gotten mixed reactions from Metallica fans. "I thought it was really creative and hooky, and I think it took a lot of balls."

Newsted explains, "In our thing, you got me, the metal guy; Dylan, the rock/classic rock/somewhat folk/California '60s and funk thing going on; and Brian's full-on jazz/funk thing. It's not three rock guys making a rock record. That's why it sounds so colorful—the push and pull."

"Hopefully, people will like it," says Donkin. "There's a lot of people that I'm sure will not like it, because it's not the heavy, heavy thrash kind of metal that Jason's known for. So it's gonna be interesting."



THIS REMARKABLE COLLECTION OF INTERVIEWS IS AN UNPRECEDENTED TROVE OF INTIMATE FIRST PERSON INSIGHTS INTO THE GREATEST GROUP IN THE ANNALS OF ROCK.

The Beatles Reader

A must for any Beatles or music fan. Billboard's remarkable collection of world-exclusive, in-depth interviews from 1992 through 2001 with the late George Harrison as well as Paul McCartney and Ringo Starr, as each offered memories of the legendary John Lennon and the indelible music the Fab Four created together and as solo artists.

DON'T MISS OUT. ORDER YOUR COPY TODAY!

AVAILABLE FOR A LIMITED TIME ONLY

FOR JUST \$9.95 (plus shipping)

To order your copy visit: www.orderbillboard.com or email jacosta@billboard.com

.... I can only dearly thank Enrico for all that he has included in this CD, for his musical culture and his great technique. I shall listen, again and again, with much joy this brilliant endeavor. (E. MORRICONE)

Enrico Marc Joey
PIERANUNZI JOHNSON BARON
play **MORRICONE**

ENRICO PIERANUNZI piano
MARC JOHNSON double bass
JOEY BARON drums

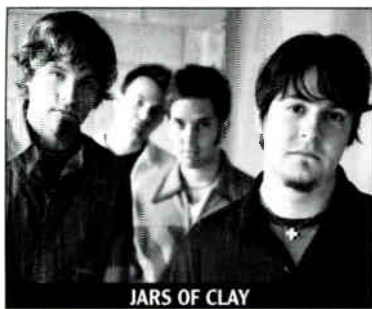
Click&hear.
www.CamJazz.com

Essential's Jars Of Clay Revisit Passion Of Debut

BY DEBORAH EVANS PRICE

NASHVILLE—The members of Jars of Clay have left their artistic fingerprints all over each aspect of their new Essential Records release, *The Eleventh Hour* (March 5).

The set marks a return to the creative well that fueled the band's successful 1995 eponymous debut. That album spawned the group's signature hit, "Flood," and propelled it to



JARS OF CLAY

critical and commercial success in both the Christian and mainstream music fields. The two following albums—1997's *Much Afraid* and 1999's *If I Left the Zoo*—were critically praised but not as commercially successful.

Vocalist Dan Haseltine says the band is back on track with *The Eleventh Hour*: "There's more clarity of thought. There's a passion and honesty that hasn't been heard since the first record."

Jars of Clay hits the mark with a thoughtful collection of songs that cover a broad range of topics from co-dependency to the brevity of life. "Fly" will be the first cut released to mainstream modern rock and hot-AC stations through Essential's sister label Jive. (Both are under the Zomba umbrella. Essential is part of Zomba's Christian arm, Provident Music Group.)

"It's a true story," Haseltine says of "Fly." "A friend of ours was good friends with a couple, and the wife had cancer. They spent the entire six months of their marriage in the hospital. He stayed by her bedside constantly, and then she died. This song deals with the questions she was asking before she died."

In addition to the new tunes fans will hear on *The Eleventh Hour*, Jars of Clay have contributed the song "The Widowing Field" to the new Mel Gibson film *We Were Soldiers*. Haseltine also wrote the score for the film *Hometown Legend*, directed by James Anderson. The band's music has steadily received prime exposure from the film community. Its songs have been featured in several films including *Hard Rain*, *Jack Frost*, *The Long Kiss Goodnight*, *The Chamber*, and *The Prince of Egypt*.

The Eleventh Hour will get excellent exposure via a special pay-per-view concert set to air March 3. The concert was filmed in Nashville and is being handled by Spring Communications. According to Essential Records senior director of marketing Nina Williams, the program has the potential to be seen by 40 million households, and the radio and TV promotion surrounding the event is expected to generate 70 million impressions.

Essential has engaged Christian retailers via a pre-sale campaign that is already seeing brisk orders for *The Eleventh Hour*. Consumers who reserve their copy of the new album before street date will receive a special premium—a CD-Rom titled *10:30: The Making of the Eleventh Hour*, which includes behind-the-scenes video produced by the band.

Jars of Clay is booked by David Levine at the William Morris Agency in Los Angeles and managed by Rendy Lovelady of Nashville-based RLM Management. The members are BMI-affiliated writers who are signed to Brentwood-Benson Publishing.



by Larry Flick

SOUL SISTAH: In this business, it's often all about who you're compared to. Before hearing a note of diva-in-waiting **Martha Redbone's** stunning self-made disc, *Home of the Brave*, we were inundated with stylistic points of reference. "She's kinda like an earth-bound **Macy Gray**," one pundit said, while another favorably compared her to **India.Arie**.

The bottom line? Redbone doesn't sound even a little like either artist. She sounds like herself; an R&B singer/tunesmith



with an undeniable affection and affinity for classic soul sounds. She also has a remarkable flair for crafting pleasantly sticky, completely original jams. It's a rare treat to encounter an artist so confident in her vision and not susceptible to the narrowcasting ways of Svengali producers or the A&R execs who hire them. In short, Martha Redbone is an artist in the truest sense of the word.

She's a little more humble in her self-assessment.

"I don't mind comparisons, because I believe that we're all working toward the same thing," Redbone says. "It's nice to be singled out, of course. But, in the end, we are all trying to put the melody back into soul music. That's a movement that needs every possible voice and songwriter. I'm proud to be part of that."

Home of the Brave is more than merely another "neo-soul" recording, though. It's a sharply drawn, wonderfully human collection of material. Redbone doesn't assume an overly arty pose. Instead, she seems to revel in playing the everywoman, rendering each song emotionally accessible and believable. It's easy to embrace them, because the listener can interpret every word as truth.

"I use my songs as a form of therapy," she says. "My songs come from different things or moments in time. I'll hear a phrase or a funny line that sticks in my mind; from there it will lead into a story

based on experiences I've had or those of other people in my life."

Do her friends mind hearing their personal lives unfold in Redbone's music?

"Not at all," she says with a smile. "They love hearing themselves in my music. It makes them feel like they're part of something very important to me."

And *Home of the Brave* is exactly that. Described by the New York-based artist as her life's blood, the set unfolds like a live gig, as she vamps, purrs, and belts amid a series of tightly woven arrangements that contrast raw soul with pop gloss.

Throughout the recording—which she produced with longtime collaborator **Aaron Whitby**—Redbone is supported by such cream-of-the-crop musicians as **Alan "AB" Burroughs** (who has played with **Miles Davis**) and **Jonathan Maron (Maxwell)**, among others. Since it started circulating roughly two months ago, an ardent fan base has begun to form.

"There's a real vibe happening around this record," Redbone says. "People keep coming back to the gigs. That's the best evidence that we might be onto something good."

Indeed. Fans are tapping into such tasty bits as the strummy, rock-etched "Liar," the retro-funk-flavored "Vineyard," and the cheeky, pop-splashed "Boyfriend," on which the artist tells the tale of a woman who discovers her man's bisexual tendencies. The centerpiece tune, however, is "Underdog," a gentle R&B/pop hybrid on which she builds from ain't-the-world-tough verses into a chorus that bursts with anthemic energy. It's the kind of song on which multi-platinum careers are built.

"That song is so true to my heart," she says. "It encompasses all that I am. It's honest to the bone. I am the underdog. That can be a difficult way of life, but it makes you stronger. If you can keep from getting bitter, it can make success all the sweeter."

With that, there's nothing more to say, other than it's time for a smart major-label exec to snap Redbone up. And to leave the comparisons to the wanna-bes. This woman is a true original; the kind of artist who sets trends, as opposed to following them.

For more information on Redbone, contact **Vera Sheps** at 212-566-6060, ext. 104, or at twosheps@twosheps.com. Also, be sure to investigate the artist's Web site, martharedbone.com.

VP RECORDS

IMPORT AND EXPORT



CAPLETON
STILL BLAZIN'

THE LARGEST
DISTRIBUTOR OF
REGGAE
MUSIC



CALL TOLL FREE TO PLACE ORDERS
1.800.441.4041
FAX: 718.658.3573

02.26.02

(LP & CD) VP1625

MAIN BRANCH: 89-05 138TH STREET,
JAMAICA, NY 11435 TEL: (718) 291-7058

VP FLORIDA: 8022 S.W. 21ST STREET
MIRAMAR, FLORIDA 33623 • TEL: (954) 966-4744 FAX: (954) 966-8766

ROCKAMERICA Music Video

for bars, stores, restaurants & public places

1-800-666-ROCK
212-625-1900

DANCE URBAN ROCK LATIN
TOP 40 COUNTRY REMIXES

26,000 music videos in database

www.rockamericamusic.com

Raffi Returns After Six Years With 'Let's Play'

BY MOIRA McCORMICK

CHICAGO—With *Let's Play* (Rounder, March 5), Raffi—one of the most popular children's music artists—ends a six-year hiatus from recording. The set also marks his 25th career anniversary.

Let's Play features 16 tracks, combining such Raffi originals as the title track with such children's classics as "Eensy Weensy Spider" and pop covers (the Beatles' "Yellow



RAFFI

Submarine"). Guest performers include famed primate researcher and conservationist Jane Goodall, who contributes chimpanzee calls to Raffi's high-spirited Goodall tribute, "Jane Jane." *Let's Play* was produced by longtime Raffi collaborator Michael Creber.

Rounder GM Paul Foley says the set "will be a No. 1 priority" for the label until the end of 2002. A wide-ranging marketing campaign, aimed at parent-targeted publications, children's specialty retailers, and mass merchants is in place. He adds, "Ever since 1996, when we released Raffi's box set, *The Singable Songs Collection*, customers—and teachers—have been waiting for a new album, asking us, 'Is it this year?'"

Raffi-philies were served an appetizer last October with the all-star Rounder Kids tribute album *Country Goes Raffi*, featuring 13 prominent country music acts (among them Alison Krauss, Raul Malo, Marty Stuart, and Kathy Mattea) covering Raffi tunes. Raffi—whose work is administered by Homeland Publishing—contributed new song "Blue White Planet" to the set.

Even though he hadn't recorded much during the past six years, Raffi (who is self-managed through his label, Troubadour Records) was hardly inactive. An environmental activist and longtime, fiercely dedicated crusader for children's rights, Raffi spent much of the past few years launching the Troubadour Institute for Child Honoring, headquartered at his homebase of Mayne Island, British Columbia.

He began cutting *Let's Play* last April, working "pretty intensely" until December. The title, a sunny, '40s-jazz-inflected jam, Raffi says, is "an invitation to play in your mind, as well as in the natural world."

Among the new songs are the bluesy, finger-snapping "Roots and Shoots," which, according to Raffi, was written as the theme for Jane Goodall's Roots & Shoots organization. Also, the gently bouncy, mandolin-flecked "Arbutus Baby" celebrates a native tree found on Mayne Island. (On the cover of *Let's Play*, Raffi is seen through the leaves of the tree.)

Foley says the set will be pushed with a \$2 instant coupon at Target stores, among other retail plans. It will also be placed at Borders Books & Music listening stations for several months.

Beyond retail, Foley says to expect concert dates this year from Raffi, who is booked by Bob Zievers of Los Angeles-based Agency for the Performing Arts.

Kenny Curtis, PD of XM Kids, the children's channel of the XM Satellite Radio network, says *Let's Play* is "vintage Raffi, and then some; it runs the gamut of styles. He's a core artist for us—we program him throughout the day, not just in [pre-school-targeted] day parts."

The Classical Score™



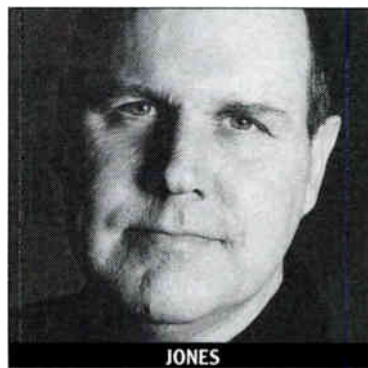
by Steve Smith

A NEW LEGACY: On Jan. 29, Sony Classical's popular Essential Classics line of budget-priced reissues got an unexpected face lift. Twenty new releases—some replacing longstanding items from the Essential Classics line, others new to the catalog—featured staple repertoire performed by such artists as violinist **Issac Stern**, pianists **Rudolf Serkin** and **Emil Gilels**, conductors **George Szell** and **Eugene Ormandy**, and top orchestras including those in Philadelphia and Cleveland, in eye-catching packages with minimalist design and bold primary colors. Most newsworthy, however, was the fine print on the back covers: The new line of Essential Classics marks the initial effort of a new partnership between

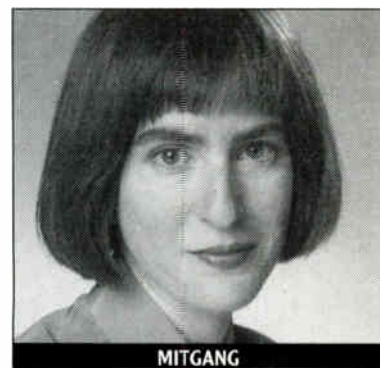
than it has thus far, hidden away in the classical sections—especially with those sections being somewhat marginalized in stores these days."

In March, Legacy will roll out its second classical music initiative, introducing a new product line, "Classics for You," originally developed by Sony Germany. The midline series repackages staples of the Sony Classical catalog—performances by such recognizable names as **Yo-Yo Ma**, **Emmanuel Ax**, and **Murray Perahia**—behind elegant covers of striking nature photography.

The most ambitious of Legacy's initial efforts will be launched in June. The "Immortals" series will consist of personality-driven, two-CD compilations



JONES



MITGANG

Sony Classical and Legacy, the much-acclaimed catalog division of the Sony Music Group.

From comprehensive boxed sets devoted to jazz trumpeter **Miles Davis** and bluesman **Robert Johnson** to remastered landmarks by country legends **Johnny Cash** and **Willie Nelson** and such thematically branded compilation series as "Ken Burns Jazz" (created in tandem with Universal's Verve Records), Legacy has built a sterling reputation for its treatment of the crown jewels from Sony's popular music labels, including Columbia and Epic. After partnering with Sony Classical to release the "Broadway Masterworks" series, Legacy was invited to bring its packaging and marketing savvy to a classical catalog filled with riches, many that are yet to be mined.

"It's just logical to have a single division within the Sony Music Group working on all catalog titles," Legacy senior VP **Jeff Jones** says. "It will allow the Sony Classical people to focus on their soundtracks, developing artists, and new projects and not to spend as much time thinking about catalog."

Working together with Sony Classical senior VP of A&R **Laura Mitgang**, Jones seeks to attract new consumers to the well-established Essential Classics brand by creating a more contemporary look and repositioning the line in pop music departments at retail. Mitgang says, "Our hope is that with placement on the pop floor and Legacy's expertise in packaging, classical music will reach a greater public

that focus on a single, significant composer or performer. Much like earlier Legacy best-of sets devoted to **Bob Dylan** and **Cash**, the goal is to provide a representative overview of the artist's career, embellished with striking graphics, new liner notes, and testimonials from well-known contemporary performers. The initial launch will include anthologies dedicated to **Stravinsky**, **Gershwin**, and **Glenn Gould**.

"These artists all have a great story to tell," Jones says. "We're going to try to market them as if they're Robert Johnson or Johnny Cash or Bob Dylan, with the same emphasis on positioning at retail and publicity. It's our job and our duty to make sure that new people become aware of why these artists are great, and I think that if you look at those artists with a kind of pop-music sensibility and marketing approach, we can bring new people into the tent without alienating the people who are already there."

While Legacy is targeting its initial classical lines toward neophytes, Jones and Mitgang are eager to assure core classical consumers that they will not be overlooked. "We're starting our planning with things that we feel are going to have the most popular success," Mitgang confirms. "But as Legacy has done with the other [Sony] labels, we're hoping to tap into deep catalog. In our Columbia 'Broadway Masterworks' collaboration, we've released both extremely popular shows and slightly lesser-known ones, and we will continue along that line."

SOHO GRAND HOTEL

310 WEST BROADWAY, NEW YORK, NY 10013

212.965.3000 800.965.3000

FAX 212.965.3200

WWW.SOHOGRAND.COM

Higher Ground™

by Deborah Evans Price



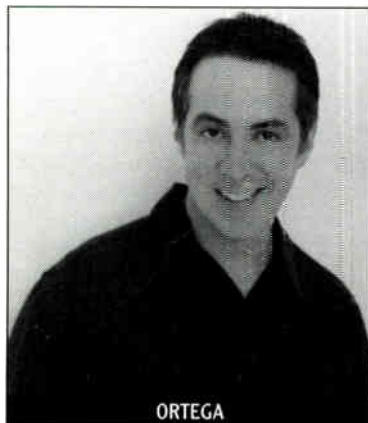
NRB WRAP UP: The National Religious Broadcasters' (NRB) 59th annual convention recently held in Nashville enjoyed a record attendance of nearly 6,000. **Nicole C. Mullen, Michael W. Smith, the Gaither Vocal Band, Twila Paris, Beverly Crawford, and Jars of Clay** were among the acts that performed during the event, which also featured a videotaped message from President **George W. Bush**, as well as a speech by U.S. Attorney General **John Ashcroft**.

The major news from the convention erupted when president/COO **Wayne Pederson** resigned after coming under fire for comments he made in January in the *Minneapolis Star-Tribune*, saying that religious broadcasters were sometimes "typecast" because of their outspoken conservative political views. His comments upset many in the organization, and the board offered him the opportunity to resign. During the convention, the board voted to accept his resignation. Pederson was elected last fall and was to be formally installed during the opening general session. He would have succeeded longtime president **E. Brandt Gustafson**, who died of pancreatic cancer last May. NRB's executive committee is now looking at options for an interim president/COO.

During NRB's annual business meeting, **Glenn R. Plummer** was elected chairman/CEO. Plummer, chairman of the Detroit-based Christian Television Network, is the first African-American elected to that post. The NRB Annual Awards session recognized several of the nation's top broadcasters. Focus on the Family founder **James Dobson** received the Board of Directors Award. **Joni Eareckson Tada** received the William Ward Ayer Distinguished Service Award. El Paso, Texas, station KSCE was named TV station of the year, and Dallas' KCBI was named radio station of the year. **Bishop T.D. Jakes** received the Chairman's Award; the President's Award was issued to PaxNet Television's **Bud Paxon**. Gustafson's widow, **Mary**, accepted NRB's highest accolade, the Hall of Fame Award, for her late husband. **Bill Bright**, founder of Campus Crusade for Christ, also received the Hall of Fame Award.

SOOTHING 'STORM': Christian music consumers looking for an album that combines the best in contemporary sounds, along with a few time-honored classics, need look no further than **Fernando Ortega's Storm** (Word). The collection features some of the Californian singer/songwriter's most compelling new material, as well as three beautiful old hymns brought

to life once again by Ortega's evocative vocals and **John Andrew Schreiner's** tasteful production.



ORTEGA

"It may be a little bit more uptempo a record than I normally make," Ortega says. "I think people are going to be surprised with this album. Because of the name of it, they are going to expect it to be something different, and then they'll be pleasantly surprised. Even from the cover, people would expect it to be dark. For an album called *Storm*, it's much more upbeat and talks about all the dark things but brings it around to the light."

On *Storm*, Ortega revives the classic hymns "Jesus Paid It All," "Let All Mortal Flesh Keep Silence," and "Come Ye Sinners, Poor and Needy," duet with labelmate **Amy Grant**.

One of the most poignant songs is "This Time Next Year." Ortega wrote the song while watching his father deal with kidney disease. "In the middle of all this sadness that we had, my nephew was born, and Dad was happy," he says. "It was like the Lord answered us with this little boy . . . So this was a song to encourage him [that] this time next year there [would] be stories to tell. I kept trying to find a way to say it without being too sentimental and sappy." Ortega's father has since had a kidney transplant. "He's doing incredibly well. He's a new man. We thought we were going to lose him."

Ortega is joined by an impressive cast of musicians on *Storm*, including renowned bassist **Leland Sklar** and mandolinist **Chris Thile** of **Nickel Creek**. "There is no limitation as to what Chris can do with his fingers," Ortega says. "He's amazing."

Ortega is hitting the road this spring and looking forward to sharing his new songs with an audience, though he says the message is still the same. "The themes to my songs are pretty constant. I sing about everyday life and about the sovereignty of God and how his goodness finds expression in our lives. I think that's all you need to hear, really."

Integrity Launches Seminars

BY DEBORAH EVANS PRICE

NASHVILLE—As the praise and worship music genre continues to grow, Integrity Music is launching Seminars4Worship, which will target worship leaders, pastors, and others who lead worship in their local churches.

Eight seminars are planned for 2002. Four, titled "Equipping Leaders for Worship," will feature teaching by Dr. Jack Hayford, founder of Church on the Way in Van Nuys, Calif. The other four seminars, called "Essential Tools for Worshipping Churches," will be led by the Rev. Pete Sanchez, Integrity founder Michael Coleman, and Integrity VP Robert Brenner.

Some of the community's most well-respected worship leaders will lead worship during the seminars, including Paul Baloche, Tommy Walker, Lenny LeBlanc, Israel Houghton, Ten Shekel Shirt, John Chisum, Bob Fitts, Paul Wilbur, Alicia Williamson, and Integrity executive VP/creative director Don Moen. Each event will include two evening concerts that will be open to the public.



LeBlanc tells *Billboard*, "The Integrity Seminars4Worship offer not only great insights and tools to incorporate into your worship setting but also enable you to meet other worship leaders who share the same experiences—not to mention several evening events with some of Integrity's most passionate worship leaders and songwriters."

According to Bob Rist, senior VP of Integrity's Church Resource division, this new brand will expand on the Integrity Music worship seminars the company launched in 1999. "Since the introduction of the Integrity Music worship seminars, we have been working to refine and craft an educational experience where church leaders receive essential tools for leading their congregations in worship," Rist comments. "The Seminars4Worship brand gives us the ability to grow beyond what we have done in the past and include other ministries and talents in these ground-breaking seminars."

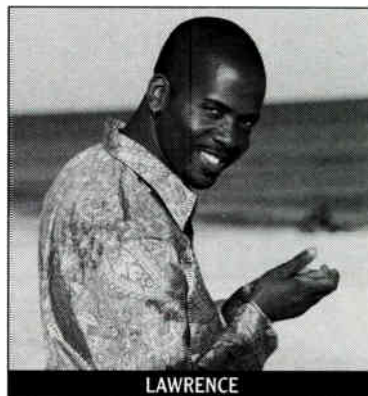
The seminars will be held in such markets as Chicago, Houston, and Atlanta. To promote them, Integrity has enlisted San Francisco-based Call to Worship Ministries to lead a media and advertising campaign targeting 80,000 North American church leaders. It will include direct mail, print advertising, Christian radio, and direct-to-church telephone marketing.

In The Spirit™

by Lisa Collins



FROM THE HEART: EMI Gospel is rewiring up for the March 26 release of *Go Get Your Life Back* from **Donald Lawrence & the Tri City Singers** with a promotional tour dubbed the Pastor & the Psalmist. Taking its cue from a



LAWRENCE

growing marketing trend among gospel record companies that taps directly into the church to reach core consumers, the tour—kicking off March 10 and winding down the first week in April—will take in five key churches in such major markets as New York; Washington, D.C.; Atlanta; Chicago; and Los Angeles.

Each participating pastor will speak on the theme "Seasons," which is also the name of the lead single from *Go Get Your Life Back*. Lawrence and members of his choir will perform that song and other tracks with each church choir. Not surprisingly, Lawrence describes the music of the choir as "a ministry for the 21st-century church."

"Some [artists] were put here to go outside of the church with their music," Lawrence says. "However, our mission is to bless those in the body first, then go to those outside the four walls of the church. Charity begins at home, and there are so many hurting people in the church." Hence the theme of the album, which means to Lawrence, "Don't let the enemy steal your love for life."

The single "Seasons" features guest vocals from **Walter Hawkins**, while the high-octane, upbeat "The Best Is Yet to Come" features **Ann Nesby**. "As a child, I always loved incredible vocalists . . . not just those with a lot of ability, riffs, and tricks," Lawrence recalls. "Don't get me wrong—I love those too, but I love singers with a lot of heart. You'll hear that on this album."

Aside from the promo tour, Lawrence and his Tri City Singers will also headline a major kickoff concert April 7 at Bishop **T.D. Jakes'** 25,000-member Potter's House Church in Dallas, as well as their first-ever tour April 18 in Augusta, Ga., which will hit 26 cities. (In addition to Lawrence and his choir,

the tour is tentatively scheduled to feature **Kim Burrell** and **Tonex**.)

Also slated to drop from EMI Gospel March 26 is *The Praise Collection*, a compilation of most-loved tracks from **Lamar Campbell's** first two releases.

AND THE WINNERS ARE . . . With **Vickie Winans, Kirk Franklin, Bobby Jones**, and WBSL New York announcer **Bishop Sam Williams** serving as co-hosts, the inaugural Kmart Gospel Insider Awards was officially launched Feb. 15 in Los Angeles. Taped for future broadcast, the star-studded program features performances by **Tramaine Hawkins, Evelyn Turrentine-Agee, the Williams Brothers, and Kurt Carr**.

Carr and Franklin pocketed two awards each, topping the list of winners. Carr capped the gospel album of the year, contemporary and artist of the year, male categories, both for his album *Awesome Wonder*. Franklin earned top honors as best gospel producer for his *Kingdom Come* soundtrack and shared the best gospel video honor with **Mary Mary** for the song "Thank You." Other winners included **the Chicago Mass Choir** (choir of the year for *Calling on You*) and **Yolanda Adams** (artist of the year, female for *Experience*).

Adams also picked up top honors at the recent NAACP Image Awards in the category of outstanding gospel artist, contemporary for her current CD, *Believe* (Elektra Records), while **Shirley Caesar** was named outstanding gospel artist, traditional (for *Hymns*, Word Music Group).

FIRST THINGS FIRST CONFAB: In Atlanta, members of the gospel industry converged on Hopewell Baptist Church for *Gospel Today* magazine's inaugural installment of the Keeping First Things First Praise and Worship Conference. Attendees of the three-day meet featuring seminars, a new-artist showcase, and awards dinner included **Donald Lawrence, Bobbie Jones, Vickie Winans, Donnie McClurkin, Destiny's Child** member **Michelle Williams, Kirk Franklin, Milton Biggum, Shirley Murdock, Yolanda Adams, Kurt Carr, and Albertina Walker**. Newly signed EMI Gospel artist **Smokie Norful**, whose heart-wrenching performance of "I Need You Now," the lead single from his debut CD (due May 21) quickly became a conference highlight. Another high point was the mass recording session held during the convention featuring **Bruce Parham, Lecresia Campbell, Beverly Crawford, Desmond Pringle, Bishop Paul Morton, and Kim Burrell** (who recently joined Elektra's artist lineup). The release date for the Verity Records project has not yet been determined.

DOVE AWARDS

AN EXPANDED ARTISTS & MUSIC SECTION

Christian Music Soars On The Wings Of A Dove

Variety Is The Spice Of Life-Affirming Music, As Lyric-Based Genre Permeates All Styles

BY DEBORAH EVANS PRICE

NASHVILLE—As the rest of the music industry has struggled with sluggish sales, the contemporary Christian/gospel community celebrated a banner year in 2001, with album sales up 13.5% above the previous year. It's an impressive story and one that the Gospel Music Association is anxious to share with the rest of the world.

The Dove Awards show is the GMA's premier vehicle for spreading that good news. Held each April, concluding the industry's annual Gospel Music Week convention, the program showcases the diversity of talent that drives those impressive sales statistics. This year's show, slated for April 25, will once again spotlight the top names in Christian and gospel music.

Prominent names on this year's list of nominees are Steven Curtis Chapman, Nicole C. Mullen, Toby McKeehan and Rebecca St. James, with eight Dove nominations each, and Michael W. Smith, who received seven nods.

"We try to create a show that is diverse, that will have some type of an appeal to anybody who watches it," says GMA president Frank Breeden. "The challenge to us is to build a show that is representative and is viewed as a quality show."

Others in the industry appreciate GMA's efforts. "I think Frank Breeden has done a real good job of maximizing our story," Provident Music Group chairman Jim Van Hook says of the GMA's efforts. He acknowledges how difficult it is to create a show that reflects such a diverse community and adds, "I think it probably does lean toward representing the hot acts, [such as] Third Day and Michael W. Smith—the top of the stack and definitely on the young side—but I think, in some cases, we may have been guilty of pushing a little more into something we wanted to see grow. So we started more of a platform of exposure rather than a reflection of success. But that also depends on which year you are talking about."

This year, Third Day has six nominations, including group of the year, rock recorded song for "Come Together" and artist of the year.

Lead vocalist Mac Powell (who also received a solo nomination in the male vocalist category) thinks the diversity of music in the Christian market is one of the genre's strengths and that the Doves showcase the variety of styles. "The

gories this year, including group, pop/contemporary song for "Blue Skies" and pop/contemporary album for *Free to Fly*.

New artists are an integral part of any format, and Breeden sees the Doves as a prime avenue for exposing new talent. "It's really hard to say how much of a role it plays in breaking a new artist, but I do know that, because the show is connected to our annual convention, April is a very heavy release month. Key radio, retail, concert promoters and industry executives are here."

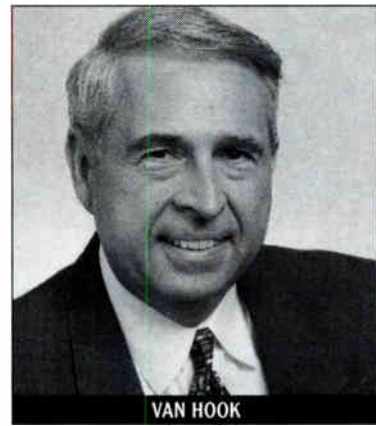
Former Word Labels president Loren Balman agrees. "When an artist walks away with a Dove, it cements and stabilizes their position with the primary influencers," he says. "Almost as much happens in the context of that room as it does on the broadcast. Radio, the promoters and retail—every primary [gatekeeper] in the industry is there."



Doves are a good reflection, because you have so many different artists from different Christian forms of music," the Georgia rocker says. "There's black gospel, Southern gospel, rock, R&B and hip-hop. So it is diverse. It's the only music that is categorized by its lyrical content. Therefore, it's a great thing to showcase the variety of Christian music. Any kind of music you listen to, there's a Christian version of it. It's uplifting and encouraging. I



BREEDEN



VAN HOOK

think the Dove Awards do a good job of showcasing that."

Shelley Breen, a member of the Dove Award-winning female foursome Point of Grace, agrees with Powell's assessment. "It's a pretty good representation of core Christian artists," she says. "They do a good job of giving the new talent time and putting people on who everybody wants to hear, the favorites, and also bringing in Southern Gospel or urban and stuff like that. They do a good job of peppering it with different things so it doesn't get boring, and I do think it's a good representation." Point of Grace is nominated in four cate-

"I have found that, if an artist wins an award, it helps them because it gives them a credential," Breeden says. "It gives them a real push. We do track sales before and after the show for a few weeks and find that it can make a dramatic difference for someone who is not known. It can also make a noticeable difference to artists who are already established, especially if they are involved in some part of the show that is memorable, whether it be a performance or an ad-lib moment."

Third Day has won multiple Dove Awards, including the 2001 (Continued on page 20)

The Gospel Truth

Spiritual Music Lifts Hearts, Minds And Sales

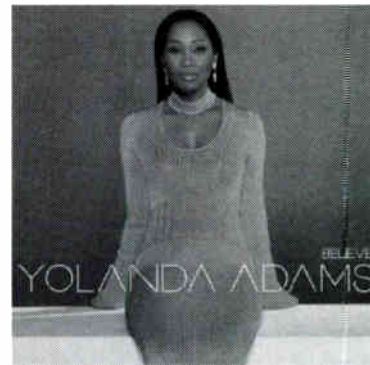
BY LISA COLLINS

LOS ANGELES—The residual successes of artists like Donnie McClurkin, Kurt Carr and Yolanda Adams (whose blockbuster albums were initially released in 2000) fueled gospel sales through 2001, infusing what was a lackluster year for hit projects with enough staying power to keep the industry on course during what—coupled with the events of Sept. 11—proved to be a challenging year. However, gospel's challenges weren't all related to Sept. 11. Tommy Boy Gospel's long-publicized troubles began well before terrorists hijacked four jets, as did

Standard, the Georgia Mass Choir (via its Savoy Records subsidiary), Dorothy Norwood and the Pilgrim Jubilees. Ironically, four of the five releases had initially been scheduled for release in 2001.

"Everybody understands what happened last September, and we, like other labels, pulled back for a minute to assess the economy," observes Milton Biggum, executive director of Savoy Records. "From a spiritual perspective, this is the gospel industry's time. People are seeking our message, but, at the same time, business is business. We are affected from a business perspective and will make adjustments as it relates to the economy."

"After the industry slowed," Mannery continues, "we decided it



the sale of Word Records; a major restructuring for Atlanta-based AIR Records; a scaling back of releases from the Jackson, Miss.-based Malaco Savoy Group; and Gospo Centric Records tabling all of its heavy hitters—with the exception of Tramaine Hawkins—while shoring up its distribution.

"Gospel's landscape is changing," reports Crystal Rose Records CEO Brian Spears. "Sure, we're seeing an increase in sales, but how you get your records to the consumers is changing. Radio is changing. Last year, it seemed EMI Gospel and Verity Records were the only two labels doing business as usual. Almost everyone else was in transition—either downsizing, being sold, emerging or revamping."

BEST IS YET TO COME

Fact is, after what appears to have been a year of regrouping, gospel is priming for its biggest year ever, with a slate of releases from such top stars as Fred Hammond; John P. Kee; Bishop T.D. Jakes; Mary, Mary; the Mississippi Mass Choir; the Georgia Mass Choir; Commissioned; Trin-I-Tee 5:7; Dottie Peoples; the Tri City Singers and Kirk Franklin.

Jerry Mannery, who heads the gospel division for Malaco Records, is prepping for the label's biggest year, with releases from the Mississippi Mass Choir, Men of



really wasn't the season. Now, it's like we're going from famine to feast. Most of our artists have done a song to speak to that tragedy, so it has had an impact on the creative side."

Though retailers like God's World owner Larry Robinson cite the absence of major promotional dollars that accompany big releases, sales were up last year due to that creativity.

"A lot of people seemed to turn back toward the church and looked to gospel," Robinson reports, "particularly songs dedicated to Sept. 11 victims like Jeff Majors' 'Psalms 23.' I went through about 1,100 pieces. Now, with new albums from Kirk Franklin, which features the cut '9-11'; T.D. Jakes; Mary, Mary and a lot of the bigger names, we're expecting a big year."

While Yolanda Adams led off the charge with the December 2001 release of *Believe*, Kirk Franklin is expected to shift the first quarter into overdrive with his Feb. 19 release, appropriately titled *The Rebirth of Kirk Franklin*.

Clearly, Franklin has a lot riding on this album. So, too, does his label. But, just as clearly, he is marching to the beat of a different (Continued on page 22)

Christian

Continued from page 19

honor for artist of the year. Powell says he's seen the benefits firsthand. "Honestly, I think it perhaps broadened people's perspective on us—people who saw Third Day in the past and thought, 'They are a rock band, so that's the band my kids listen to.' From the recognition of the Doves, I think some eyes were opened," he says. "[They say] 'Maybe their music is for me, too, not just for teenagers.' It attracted some people who have never listened to us before and assumed they wouldn't like our music because we are a rock band."

STRONGER THAN EVER

One thing all agree on—and the statistics confirm—is that there is an increasing number of consumers purchasing Christian music. Mainstream retailers are seeing the most substantial growth, with a 15% increase. Christian Booksellers Assn. (CBA) retailers were also up 4.1%.

"People want to hear something with a positive message—now more than ever, considering the times we are living in and what has taken place this year in our country," says Breen. "They want the

encouragement and hope and peace that people can find in the message that we bring, all of us artists and our music."

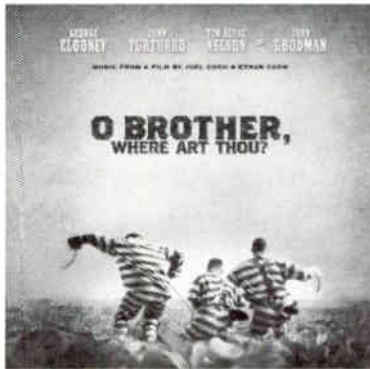
In the weeks following Sept. 11, sales rose substantially. According



to SoundScan, in the three weeks following the tragedy, there were weekly increases of 26%, 23% and 20% in Christian music sales over the same time period last year.

"I think it's interesting, too, that the growth was taking place before Sept. 11," says Van Hook. "Anyone who thinks that Sept. 11 caused Christian music to have a great year is not seeing the whole picture. I heard of some small spikes that took place for a couple of weeks after Sept. 11; that was true in books and Bibles as well, but we were experiencing growth before that."

Though everyone is happy to see statistics citing album sales rising by 13.5%, some are concerned that the top 10 best-selling albums list includes titles such as *O Brother, Where Art Thou?* Mannheim Steam-

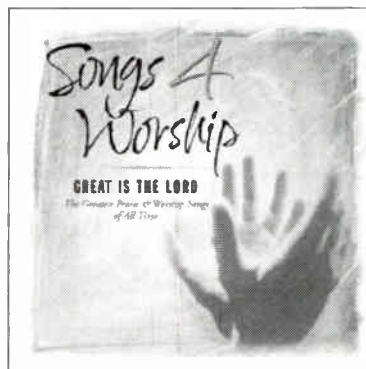


roller's *Christmas Extraordinaire* and such compilations as the Time Life/Integrity *Songs 4 Worship* series, alongside such core Christian artists as Michael W. Smith.

"I do have one slight concern," admits Van Hook, "and that's whether or not we are comparing apples to apples. What is a Christian artist? And I'm not talking about their own personal statement or integrity; I'm talking about categorically."

Breeden says he understands that concern. "Anyone who looks at our market sees compilations,

soundtracks and what we call the one-offs as part of our business. It's not going to be novel this year," he says. "Let's face it, the last three or four years our best-selling artists have been LeAnn Rimes, Charlotte



Church and this year *O Brother*. Legitimately, those albums are Christian albums because they are defined by lyrical content. There will be some double counting. We are not so naive to think that's how you grow a ministry, but that's an important part of our sales."

Beyond that, Breeden says sales are also growing for the acts that remain the backbone of the Christian industry. "We do, very carefully, look at the sales of what we call the core artists," he says. "We look at things like the average number of units sold. Is it getting better? The

answer is yes.

"We are satisfied that two things are happening: One is artists are breaking faster, so they are reaching gold status quicker than ever before—which is good, because we also are investing more money in breaking artists, so we need to be breaking them faster. We are also seeing a higher average sales unit each year in the studio releases than in the past. So, fewer titles are grabbing more market share in our industry. The same can be said for the top 10. Last year, the top 10 were responsible for 12.04% of our sales; this year they were responsible for 16.35%."

There's no denying that, during the last few years, the Christian music industry has been experiencing positive growth, and it can all be attributed to the music. "People are looking for something that they can hold on to, and there is great power in music to make you feel a certain way," says Breen. "I think that the power and message we have in Christian music is the most powerful message of all, and I think if you put the truth out there, people are going to respond."

"There is a quest for spirituality out there," Balman says. "People are looking for something more substantive than just another love song."

FOR YOUR CONSIDERATION
2002 DOVE AWARD NOMINATIONS



Selah



GROUP OF THE YEAR : SELAH
INSPIRATIONAL ALBUM : "PRESS ON"

SONG OF THE YEAR : "PRESS ON"

INSPIRATIONAL RECORDED SONG :
"WONDERFUL, MERCIFUL SAVIOUR"

TRADITIONAL GOSPEL RECORDED SONG :
"HOLD ON"

NATALIE
GRANT

FEMALE VOCALIST OF THE YEAR



CURB
RECORDS
curb.com

THANKS TO ALL WHO'VE TOUCHED OR BEEN
TOUCHED BY SELAH AND NATALIE GRANT'S MUSIC



A BIRD IN THE HAND...
is priceless

CONGRATULATIONS
TO ALL OUR DOVE AWARD
NOMINEES AND WINNERS

NICOLE C. MULLEN
GEOFF MOORE
JAMIE ROWE AND DAVID BACH
REVEREND SHIRLEY CAESAR
REGIE HAMM
JERRY SALLEY
MICHAEL O'BRIEN
MANNHEIM STEAMROLLER
BLEACH
SUPERTONES

SESAC

NASHVILLE • NEW YORK • LOS ANGELES • LONDON • WWW.SESAC.COM

Gospel

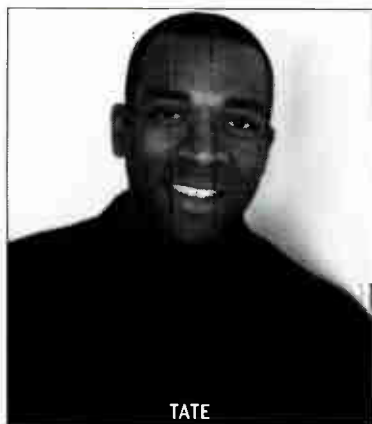
Continued from page 19

drummer. Referring to the new album, Franklin says, "I believe, at some point, you have to make the spiritual decision of who called you, why did He call you, and who holds your destiny. I love gospel, but [not] the gospel business."

Already, Donnie McClurkin, who led in industry sales last year—and is on track to release a follow-up record later this year—says the pressure is on. "People are looking for me to repeat or surpass the success of this record, and I'm feeling the heat. But I am more committed to the premise that we can't have gospel music without God and to keeping God first."

Ironically enough, the statement and his latest album reflect a growing trend back to basics that, according to Verity GM Tara Griggs-Magee, was already well under way. "While market indicators and preachers felt like the urban movement was the big thing, we were kind of crossing the line with the whole commercial explosion," says Griggs-Magee. "I've seen, over the last two years, that the market is going back to basics. We were getting away from the

heart of gospel, where people were really moved by the music. Now the market is speaking loudly, and what they really desire is music that touches people hearts...particularly when they are going through hard times."



TATE

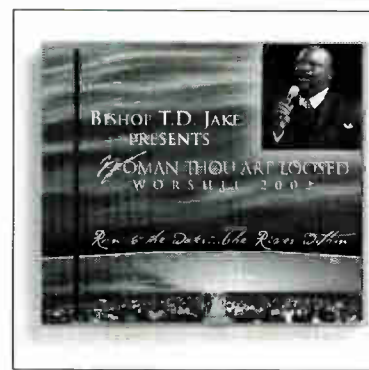
EMI/Dexterity Records GM, Carla Williams, echoes that sentiment. "People want music that applies to their lives, with regard to what they're going through," she says. "Many have lost their jobs or are looking for something deeper. Artists are less concerned with the styles, more with the message and its impact. Our sales have been consistent—if not higher—across the board. More importantly, we believe that we were prepared to

minister to that crisis. Our artists were called upon to provide leadership and insight."

Williams is referring to those like Bishop T.D. Jakes, whose Women Thou Art Loosed Conference is not only one of the largest evangelistic conferences in the country but is the title of his Jan. 29 release. Another project, currently being kept under wraps, is a companion piece to a forthcoming book from T.D. Jakes, titled *God's Leading Ladies*, and the project is said to include some of the leading ladies of gospel.

"I believe the growing visibility of gospel and its continuing mainstream reach in a year that wasn't so phenomenal—with regard to releases—is great, and we have Yolanda and Donnie to thank for that," says Jakes. "It was a great year for Kurt Carr, who took it to another level. I went to church all over the country, and everybody was singing his stuff."

Shawn Tate, marketing director at EMI Gospel, agrees. "The success of Kurt Carr proves that a gospel artist can be successful without a mainstream model—the mainstream label and mainstream radio. His is the testimony of sticking to a gospel strategy with great songs that touch the heart and fabric of the core church. That's always



been our model at EMI gospel—and at the same time looking for opportunities to expose the music in other nontraditional outlets. With Donald Lawrence and Brent Jones—from whom we're expecting big records this year—I know we'll be successful with that model."

"Who wouldn't be?" declares Robinson. "Just about every church in the country with a major choir is doing Carr's single 'In the Sanctuary,' and when you get a song or cut like that, you don't need a promotional budget."

Carr's ascension to the top of the charts with his hit CD *Awesome & Wonder* has been a journey of persistence. "It's been a long time coming, but I stayed true to what I believed was my calling, and it's a blend of what I call 'urban praise,'" notes the 20-year gospel veteran

and Stellar Award-winning artist. "And while I am mindful of the advances of mainstream music, as well as gospel, the church is what has kept me alive in this industry."

"We're extremely proud of all Kurt has accomplished," Gospel Centric Records CEO Vicki Mack-Lataillade states. "He's reminiscent of a modern-day Andrae Crouch. Not only does he bridge a multicultural community, but this is a man who is solidly based in the church experience and whose success demonstrates how vital the church is and that it can support its own. It's been a long, hard struggle, but the record is heading to the 400,000-unit mark. The key is that Kurt Carr is quintessentially gospel, and that's why people are so excited about him. Not everything is going to be crossover."

THE APA/JRA ALLIANCE WOULD LIKE TO CONGRATULATE REBECCA ST. JAMES ON HER 8 DOVE AWARD NOMINATIONS:

- Female Vocalist of the Year
- Song of the Year – "Wait For Me"
- Rap/Hip Hop/Dance Recorded Song – "Reborn" (artist)
- Rap/Hip Hop/Dance Recorded Song – "Reborn" (songwriter)
- Modern Rock/Alternative Recorded Song – "For the Love of God" (artist)
- Modern Rock/Alternative Recorded Song – "For the Love of God" (songwriter)
- Short Form Music Video – "Reborn"
- Special Event Album – The Prayer of Jabez (ForeFront)

COMPASSION INTERNATIONAL PRESENTS REBECCA ST. JAMES 'WAIT FOR ME' ENCORE TOUR

3 • Baker, LA • 2 • Monroe, LA • 3 • Quincy, IL • 2 • Mason, OH • 3 • Brandenburg, KY • 2 • Knoxville, TN • 3 • Mt. Vernon, OH • 2 • Midland, MI • 3 • Waukesha, WI • 2 • River Forest, IL • 3 • Peoria, IL • 3 • Carlinville, IL • 2 • Joplin, MO • 2 • Atoka, OK • 2 • San Angelo, TX • 2 • Tempe, AZ • 2 • Downey, CA • 2 • Corona, CA

REBECCA ST. JAMES NEW ALBUM WORSHIP GOD AVAILABLE FEBRUARY 26.

www.rsjames.com



www.rsjames.com

What Are The Best Seats For The House?

Whether A Shed Should Be More Seats, Less Lawn Or Vice Versa Depends On The Market, According To Promoters

BY LINDA DECKARD

NASHVILLE—The money is in the seats but the party is on the lawn—which translates into a trend for some amphitheater operators toward “more seats, less lawn.”

But that’s only the answer in markets that have the population and volume of shows to turn that incremental increase in ticket prices for fixed seats into serious change.

With guarantees to acts escalating, promoters need to charge more for seats, but there isn’t always a great differential between lawn and upper reserved ticket prices.

And whether an older populace is craving the comfort of a seat with an armrest vs. a blanket on the lawn is debatable. Aging baby boomers are no less likely to sit on the lawn than they were 30 years ago, according to Clear Channel Entertainment (CCE) CEO Rodney Eckerman. Comparing indoor and outdoor numbers for such acts as James Taylor and Tom Petty through the years, Eckerman says that “the audience has shown no resistance, even upscale, to that unstructured atmosphere on the lawn.”

CCE has added seats at select markets during the past three years, including the Tweeter Center in Boston and PNC Arts Center in Holmdel, N.J., which had one of the smaller reserved-seat sections. Eckerman says, “We added 1,800 seats [in Holmdel]. It was part of a \$13.5 million renovation project.”

At the Cynthia Woods Mitchell Pavilion in Houston, CCE added 1,000 seats four years ago. Last year, 4,000 were added on the lawn.

HAVE A SEAT

In a highly populated area with numerous acts and multiple-night dates, Eckerman says more seats might be desirable. At the 19,900-capacity Tweeter Center, a market of millions, CCE added 7,000 upper reserved seats. The original seating bowl was 7,500. It now has a small lawn accommodating 5,000. Tweeter Center GM Bruce Montgomery “had been squeezing additional seats in the aisles and anywhere else he could for years,” Eckerman says.

Larry Vallon of House of Blues (HOB) Entertainment notes that

the economics for amphitheaters haven’t changed overall. Sheds are competitive with arenas, because the cost of doing business in an amphitheater can be less for the act. As to more seats and less lawn, Vallon takes it case by case. “In many



ECKERMAN

instances, you want a few more reserved seats. We can charge more and be more competitive with an arena’s gross with 7,500-8,000 reserved seats.”

HOB’s Coors Amphitheater in

San Diego has almost 9,000 reserved seats. “That’s served us well,” Vallon says. The Cleveland Orchestra is adding 1,000 seats at Blossom Music Center in Cuyahoga Falls, Ohio, putting reserved seating in the 6,000 range out of a total of 19,000 seats. “We felt we were ‘under seated’ there, and at 60 [years old], it’s undergoing some refurbishment,” Vallon tells *Billboard*. Molson Amphitheater in Toronto has almost 9,000 seats.

CUTTING THE LAWN

Tony Ruffino, who is with CCE’s Birmingham, Ala., office, is a proponent of all seats and no lawn for amphitheaters in secondary markets. That has been the winning ticket for the Oak Mountain Amphitheater in Pelham, Ala., which two years ago went to all seats, saving on lawn maintenance and security costs and, he believes, making everyone from customers to city police to the talent happy.

Widespread Panic fans might be dancing in the aisles, but Ruffino says they’re just as happy to have an

assigned seat. Evidence may be found in that Widespread Panic has played three nights in the 10,500-seater for the past two years. This year, Ruffino thinks he has the group twice in one season, for three shows in April and three more in October.

On the downside, Ruffino admits that “it’s not easy picking bands that want to play 10,000 [seaters]. When they think they can play 10,000, they think they can do 13,000-14,000.”

He believes high guarantees make seats desirable, because they are more likely to sell in advance and sell for more. “If you are lucky enough to get a date with an act that wants \$300,000, you really can’t charge \$30 on the lawn,” Ruffino says. “You can charge \$30 for a seat with an armrest on a lighted aisle. With lawns, if you get \$20-\$25, you’re not being fair to the consumer.”

Eckerman disagrees. He says that for many shows, there are minimal discrepancies in ticket price for lawn access. Each show scales differently.

Any difference in ticket prices depends more on the act than the seating configuration, according to Vallon. “In some instances, the bands want them to all be the same. In others, it’s scaled, with gold-circle and reserved seats. The lawn drops off dramatically.”

But Vallon does know that reserved seats sell faster, because the buyer is trying to get the best available in a first-come, first-served world. “You can buy a lawn seat the morning of the show and be first in line that night and get the front row of the lawn. They just sort of sell at their own pace, depending on the show,” he says.

Ron Simpson, owner of RCS Productions.com in Atlanta, has the opposite view, favoring all-lawn in small-town sheds. He is consulting on sheds under construction or consideration for Fayetteville (to open in August), Mableton, and Calhoun, and possibly in Rome, which are all in Georgia.

“It’s more cost-effective and flexible,” Simpson says of lawns. The venues are 1,500- to 2,500-capacity, and the construction money—usually \$2 million-\$3 million—is being spent on staging, not seating, he adds. City codes often make lawns more desirable. “We were planning 2,500 fixed seats for one amphitheater. [The city] wanted 40 toilets for 2,500 seats just for females. That meant toilets were going to cost more than the stage because of all the plumbing, fixtures, amount of water, etc.”

If you’re building a major new amphitheater today, though, will it be the same scenario—bowl and lawn? Eckerman says, “I think so. That’s customary. There is a higher cost for seats.”

Joel & John’s Face To Face Dates Still Breaking Box-Office Records

BY RAY WADDELL

NASHVILLE—Among the top tours in the world in 2001, the Billy Joel/Elton John co-headlining Face to Face tour is an even hotter property this year, storming through the Northeastern U.S. and leaving shattered gross records in its wake.

Last year, John and Joel grossed nearly \$60 million from a mere 31 dates, averaging a whopping \$1.9 million per show. They’re on an even more blistering pace this year, proving that interest in this franchise has hardly faded, despite a hefty ticket price.

“This is pure entertainment,” says Philadelphia-based promoter Larry Magid of Clear Channel Entertainment (CCE), the promoters for the tour. “It’s a show for the ages, unique in its conception and presentation.”

That Face to Face is lighting up the *Billboard* Boxscores chart three decades into the artists’ careers is a natural, according to Joel. “It was always about delivering the music live,” Joel tells *Billboard*. “After 30 years of touring, why should anybody be surprised? We know how to do the job.”

They certainly did the job at the First Union Center in Philadelphia, where Joel and John wrapped six shows Feb. 24, drawing close to 120,000 people and grossing a building record of \$13 million, as well as more than \$7 per head on both food/beverage and merchandise sales. First Union Center senior VP/GM John Page says they did not receive any com-

plaints about ticket prices, which topped out at \$175. Indeed, 31,000 \$175 tickets were sold in Philadelphia, and both Page and Magid think money was left on the table.

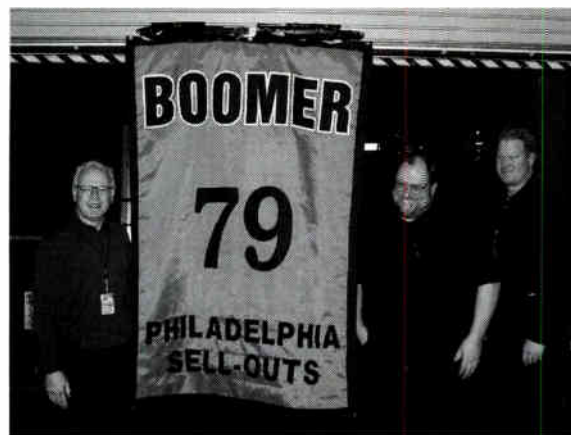
“We think there were eight shows here in Philadelphia, and we tried to talk them into two more,” Page says. “Of course, you’re always uncertain going in [to an on-sale], but we went

markets, which is understandable.”

Marty Brooks, director of the Hartford Civic Center in Connecticut, nailed down four dates on the tour, grossing a building record of \$6.75 million, while also notching more than \$400,000 on merch sales during the four nights. “We wish we had four more,” Brooks says. CCE’s Jimmy Koplik promoted the show. “Connecticut is right across the Sound from [Joel’s Long Island, N.Y., home], so this market has always been very strong for him, as it has for Elton John.”

Even in such secondary markets as University Park, Pa.—where Face to Face grossed a building-record \$1.6 million at Penn State University’s Bryce Jordan Center—fans ponied up. Tickets there were \$47.50-\$184.

“When you’re in a small town, \$184 tends to throw people for a loop. And we did get some rumblings about the ticket price, but eventually we filled the house,” Bryce Jordan Center GM Bob Howard says. “Typically we’ll get some more rumblings after the show, but



Big Boom Theory. Clear Channel Entertainment’s Larry Magid, Billy Joel production manager Bobby “Boomer” Thrasher, and Comcast-Spectacor senior VP/First Union Center GM John Page mark Thrasher’s 79th Philadelphia sellout as a production manager with a commemorative banner. Pictured, from left, are Magid, Thrasher, and Page.

up with one show, rolled into three right away, then went to individual on-sales for the next three. Based on those sales, we wanted them to come back in April. But they wanted to do other

Venue Views™



by Linda Deckard

PORTLAND PARTNERSHIP: Management of the **Rose Garden** in Portland, Ore., has partnered with Portland Family Entertainment for an exclusive booking and management contract for the city's **PGE Park** for concerts. The term of the agreement is three years. Oregon Arena Corp. VP of facility sales and marketing **Jim McCue** says the city put \$35 million into refurbishing the 60-year-old Triple A baseball park.



McCUE

McCue explains that the concert season is limited to no more than eight shows, based on an agreement with local neighbors. (Last year, there were just two concerts.) McCue is looking at outdoor concerts from June to September. Capacity is 24,000. The plan is to promote, co-promote, and rent the venue under the "same model as the Rose Garden."

Meanwhile, McCue confirmed a tour stop for the **Brooks & Dunn** Neon Circus and Wild West Show for May at the venue. The event will make use of the **Commons**, the amphitheater area adjacent to the Garden, for its second stage. He says, "We had 8,500 through there the last time [Neon Circus] came through."

Brooks & Dunn may also be the first Country Club show for the season. (The 1,400 Country Club subscribers get discounts for buying tickets to multiple country concerts. Not all promoters make use of the pre-sale option.)

NORTHEAST INITIATIVE: Jack Utsick of Jack Utsick Presents says he bought a winner when he purchased the last date of the **Janet Jackson** tour from Clear Channel Entertainment. The Feb. 16 stop at **Aloha Stadium** in Honolulu was filmed for HBO, drawing 33,505 people. Utsick says, "I smelled it; I thought it would be a good one."

Stadium manager **Eddie Hayashi** says food, beverage, and souvenir sales grossed \$394,000. The event was part of a great month for the venue, he adds: Aloha Stadium hosted the Pro Bowl

Feb. 9, with 50,000 attending; Jackson, Feb. 16; and the Aloha Run for Charity Feb. 18, with 23,000 participants.

Jackson is the only concert booked for the stadium so far this year. Hayashi says it is difficult, because "we don't have a stage. They have to ship one in and out, and it's expensive."

Utsick says there were many seat kills for the HBO cameras, but people were relocated. HBO paid for additional costs related to the telecast. He says of promoting a televised event, "You get a little bit more television advertising. They advertised heavily."

PURCHASES: In other news, Utsick has purchased the **Keswick Theatre** in Glenside, Pa., and has formed a new promotion group—Jack Utsick Presents N.E.—with **William Rogers** and **Sidney Payne**.

Rogers and Payne had formed New Park Presents, which has always promoted in that market, and once worked with Electric Factory Concerts. Combined, Utsick, Rogers, and Payne have 85 years of experience promoting concerts.

Jack Utsick Presents N.E. will be the exclusive promoter at the 1,300-seat Keswick. Utsick says there are other venue purchases in the Northeast pending.

According to Keswick president **Roy Snyder**, the theater hosts 200 events annually, 125 of which are concerts. It was previously owned by GBM Wharton.

PEOPLE: **Craig McGovern** has been appointed CEO of the **Queensland Performing Arts Centre** in Brisbane, Australia, effective March 4. He was director of venues, events, sports, and the arts with Ernst & Young in Brisbane. He replaces **Tony Gould**.

Steve Camp, former head of the **Charlotte Coliseum** in North Carolina, has been named president/CEO of the new \$37 million **Columbia Convention Center** in South Carolina as of March 1. Camp, who will be paid \$125,000 per year, says he will be hiring a GM. The center opens in May 2004.

MEETING TIME: Camp, who just rejoined the International Assn. of Assembly Managers (IAAM), will be at the IAAM District V meeting in Charlotte, N.C., March 23-26. Districts IV, VI, and VII meet March 9-12 in San Diego.

SMG building managers met in San Francisco Feb. 12-15, attracting 94 exhibitors to the firm's second annual trade show. The corporate attendance totaled 450.

MARCH 9 2002		Billboard®	BOXSCORE™	CONCERT GROSSES™	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
BILLY JOEL & ELTON JOHN	First Union Center, Philadelphia Feb. 13-24	\$12,986,840 \$175/\$85/\$45	112,248 six sellouts	Clear Channel Entertainment	
BILLY JOEL & ELTON JOHN	Hartford Civic Center, Hartford, Conn. Feb. 6-9	\$5,144,111 \$176.50/\$46.50	47,475 48,666 three shows	Clear Channel Entertainment	
BILLY JOEL & ELTON JOHN	MCI Center, Washington, D.C. Jan. 18-20	\$3,845,470 \$175/\$45	37,214 two sellouts	Clear Channel Entertainment	
LUIS MIGUEL	Universal Amphitheatre, Universal City, Calif. Jan. 29-Feb. 3	\$2,593,010 \$130/\$105/\$84/\$59	32,294 six sellouts	House of Blues Concerts	
BILLY JOEL & ELTON JOHN	MCI Center, Washington, D.C. Jan. 13	\$1,922,735 \$175/\$45	18,606 sellout	Clear Channel Entertainment	
LUTHER VANDROSS	Radio City Music Hall, New York Feb. 14-18	\$1,740,169 \$92/\$52	23,168 23,820 four shows	Clear Channel Entertainment	
JANET JACKSON, MISSY ELLIOTT	Aloha Stadium, Honolulu Feb. 16	\$1,472,935 \$65/\$45/\$35	32,211 33,511	Jack Utsick Presents, Clear Channel Entertainment	
CROSBY, STILLS, NASH & YOUNG	United Center, Chicago Feb. 17	\$1,218,627 \$226/\$40.50	13,442 13,832	Clear Channel Entertainment	
JIMMY BUFFETT & THE CORAL REEFER BAND	National Car Rental Center, Sunrise, Fla. Feb. 16	\$1,042,018 \$90/\$28.50	18,686 18,968	Clear Channel Entertainment	
JIMMY BUFFETT & THE CORAL REEFER BAND	Ice Palace, Tampa, Fla. Feb. 18	\$952,459 \$87.25/\$25.75	18,875 sellout	Clear Channel Entertainment	
JIMMY BUFFETT & THE CORAL REEFER BAND	TD Waterhouse Centre, Orlando, Fla. Feb. 20	\$874,978 \$90/\$28.50	16,774 16,952	Clear Channel Entertainment	
CROSBY, STILLS, NASH & YOUNG	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 6	\$862,340 \$228.50/\$43	15,519 23,315	Clear Channel Entertainment	
CROSBY, STILLS, NASH & YOUNG	Savvis Center, St. Louis Feb. 15	\$732,908 \$201/\$40.50	11,006 19,268	Clear Channel Entertainment	
MARY J. BLIGE, AVANT	Radio City Music Hall, New York Feb. 10-11	\$729,405 \$75/\$35	11,897 11,910 two shows one sellout	Clear Channel Entertainment	
JANET JACKSON, GINUWINE	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Feb. 6	\$686,216 \$92.50/\$32.50	11,523 12,488	Clear Channel Entertainment	
ALICIA KEYS, GLENN LEWIS	Radio City Music Hall, New York, N.Y. Feb. 1-2	\$656,580 \$75/\$35	11,910 two sellouts	Clear Channel Entertainment, Radio City Entertainment	
LUIS MIGUEL	Compaq Center, Houston Feb. 7	\$628,870 \$100/\$45	10,138 10,577	Clear Channel Entertainment	
JIMMY BUFFETT & THE CORAL REEFER BAND	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Feb. 14	\$615,519 \$59.50/\$29.50	11,519 11,968	Clear Channel Entertainment	
LUTHER VANDROSS	Fox Theatre, Detroit Feb. 23-24	\$588,893 \$125.50/\$55.50	8,562 9,402 two shows	Clear Channel Entertainment	
BARRY MANILOW	ctnow.com Oakdale Theatre, Wallingford, Conn. Feb. 21-22	\$456,380 \$65/\$35	9,030 9,276 two shows	Clear Channel Entertainment	
JANET JACKSON, GINUWINE	Hampton Coliseum, Hampton, Va. Feb. 9	\$428,779 \$60/\$35	8,847 8,934	Clear Channel Entertainment	
JOAN SEBASTIAN	Universal Amphitheatre, Universal City, Calif. Feb. 15	\$415,372 \$96/\$76/\$70/\$66	5,966 sellout	House of Blues Concerts, Hauser CIE	
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	America West Arena, Phoenix Feb. 20	\$414,180 \$29.50	14,601 sellout	Clear Channel Entertainment	
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	First Union Spectrum, Philadelphia Feb. 13	\$389,548 \$29.50	13,622 sellout	Clear Channel Entertainment	
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Long Beach Arena, Long Beach, Calif. Feb. 22	\$387,158 \$29.50	13,124 sellout	Goldenvoice	
BOB DYLAN	Philips Arena, Atlanta Feb. 9	\$374,221 \$44.50/\$34.50	8,995 12,800	Clear Channel Entertainment	
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Feb. 8	\$363,501 \$27	13,967 sellout	Clear Channel Entertainment	
TONY BENNETT	Westbury Music Fair, Westbury, N.Y. Feb. 15-17	\$362,441 \$55	7,935 8,256 three shows	Clear Channel Entertainment	
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Universal Amphitheatre, Universal City, Calif. Feb. 17	\$338,225 \$80/\$55/\$35	5,462 sellout	House of Blues Concerts, Metropolitan Entertainment Group	
ALAN JACKSON, JAMIE O'NEAL	Van Andel Arena, Grand Rapids, Mich. Feb. 23	\$333,635 \$47.50/\$37.50	9,370 9,980	Jack Utsick Presents	
MARY J. BLIGE, AVANT	DAR Constitution Hall, Washington, D.C. Feb. 8-9	\$322,960 \$55	6,237 6,435 two shows	Clear Channel Entertainment	
MARY J. BLIGE, AVANT	Tower Theatre, Upper Darby, Pa. Feb. 19-20	\$311,775 \$65/\$45	6,019 6,134 two shows	Clear Channel Entertainment	
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Rupp Arena, Lexington, Ky. Feb. 16	\$305,906 \$35.25/\$27.75	9,851 sellout	Clear Channel Entertainment, Varnell Enterprises	
SMOKEY ROBINSON	Universal Amphitheatre, Universal City, Calif. Feb. 16	\$300,525 \$85/\$71.50/\$51.50/\$31.50	5,851 5,924	House of Blues Concerts	
ALAN JACKSON, JAMIE O'NEAL	Freedom Hall Coliseum, Louisville, Ky. Feb. 21	\$296,321 \$34.50	8,589 9,496	Outback Concerts, Jack Utsick Presents	

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

TOURING

QUARTERLY

ISSUE #1

The Lay Of The Landscape:
**Relieved To Have
Survived '01,
Concert Promoters Fairly
Bullish On '02**

BY RAY WADDELL

Given the highly adverse circumstances of 2001, particularly in the fourth quarter, the touring industry may well have breathed a collective sigh of relief as it emerged relatively unscathed, at least in the short term. That's not to say that numbers were great, but things certainly could have been worse. As it stood, the industry overcame the impact of a shaky economy and

catastrophic events to post a modest increase in gross revenue.

According to numbers reported to Billboard Boxscores, gross revenues from U.S. concerts were just over \$1.5 billion (\$1.8 billion worldwide), up 2.4% (3%) from 2000. Attendance, on the other hand, was all but flat, rising an insignificant 0.6% (0.1%) to 39.5 million (45.3 million).

"Last year was OK," says Jerry Mickelson, co-president of Jam Productions, a Chicago-based independent promoter. "It could have been better, but we faced a crisis in our industry. Ticket prices are too high, fewer people can come to shows, and I don't see that getting better."

Indeed, on a per-show basis, average attendance was down 10%, while average gross was down 8.3%. This phenomenon of dollars outpacing attendance has been a trend of late, likely a result

of increased touring volume and ticket prices. Decisions are being made.

BLOCKBUSTER MENTALITY

Much of the success of 2001 can be attributed to a handful of blockbuster tours, including U2, Madonna, 'N Sync, Backstreet Boys, Billy Joel/Elton John and the Dave Matthews Band. And, while promoters, agents, managers and artists are optimistic about what can be achieved on the touring front in 2002 (and early numbers are encouraging), few such blockbusters have been rolled out so far.

Already, though, there have been some promising box-office counts registered. Joel and John have reprised their co-headlining Face to Face tour and put up huge numbers and multiple

Continued on page TQ-4



Arenas Rock: Artistic Control, Fan Comfort Make Them The Venue Of Choice

Most of last year's top tours were arena exclusives, and '02 is off to a strong start. It's an inside thing.

Arenas reaped the benefits of both quality and quantity in 2001, with the cream of the touring crop maximizing the earnings potential offered by today's state-of-the-art arenas.

Seven of the top 10 tours for the year played exclusively or primarily arenas, including U2, Backstreet Boys, Madonna, Billy Joel/Elton John, Eric Clapton, Janet Jackson and AC/DC. While no arena tours of the stature of U2 or Madonna have yet been announced, Joel and John are already putting up gangbuster numbers for 2002, and Neil Diamond has carried indoor momentum from 2001 into this year.

Additionally, Creed sold out its initial 18 arena dates, Crosby, Stills Nash & Young are off to a strong start at the

Continued on page TQ-8



Gaylord Entertainment Center

Good Goods:

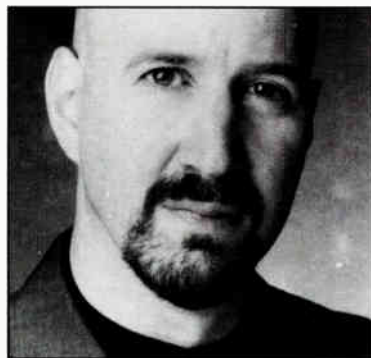
Quality Concert Merchandise Is Touring's Win-Win

An uncertain economy and the ongoing debate about the costs of concerts don't necessarily mean tour merchandise sales will decline in '02.

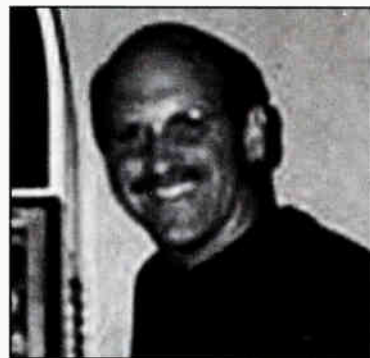
BY RAY WADDELL



Blue Grape merchandise



Blue Grape's Sebacious



Signatures Networks' Furano

Given the right set of circumstances, concert-goers still want to be there, do that, get the T-shirt.

And, while the concert business

continues to take heat over high prices—particularly for tickets—at least the merchandise industry can point to improved quality, whereas the issue of whether

band XYZ sounds better today than 20 years ago is certainly a matter of debate.

For touring acts, concert merchandise remains a prime source

of revenue and a walking advertisement, of sorts. Top headlining acts routinely receive 30%-50% of gross merchandise revenues, but they also realize a prime opportunity to create good will and give their fans a lasting impression of a night well spent in the arms of rock 'n' roll.

"What we do as merchandisers is ancillary to the core," says Norman Perry, partner in New York City tour merchandise firm Anthill Trading. "And the core is

still a great song and a great performance. When you have a band that delivers, the merchandiser's job is that much easier."

When the act has a history of delivering, merch sales can be even stronger, as evidenced by the \$8-\$10 per head U2 averaged last year on its highly successful Elevation Tour. And numbers show that higher-than-average ticket prices don't necessarily cannibalize merchandise sales.

"When you go to a show, you want to buy a souvenir," explains Dell Furano, CEO of Signatures Network, the world's largest tour-merchandise company. "T-shirts are the staple of this business, as

Continued on page TQ-10

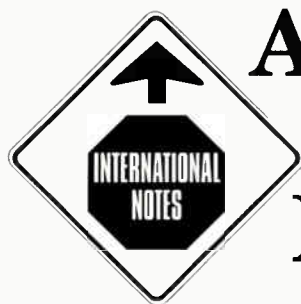
LONDON—Among the most noteworthy live events planned in the U.K. in the year ahead is the revival of the Isle of Wight Festival, scheduled during the holiday weekend of June 1-3,



Rapino

reports Michael Rapino, chief executive of music, Europe, for Clear Channel Entertainment. "Festivals are a huge priority for us," says Rapino. "We also intend to develop Ozzfest across Europe this year. It hasn't taken place outside the U.K. in Europe before." Although Clear Channel saw the cancellation or postponement of five tours, including the Janet Jackson shows, in the weeks after Sept. 11, for 2002 the tours "at the tip of the iceberg are doing brilliantly," says John Giddings, head of European touring for Clear Channel. Rapino adds, "We are expecting to have a big year for Clear Channel Europe. Last year, we had a great year with Clear Channel Global Touring's Arthur Fogel delivering U2, Madonna and Roxy Music, and we're expecting another big year in 2002. Rod Stewart will play over 20 dates in Europe. Ozzfest will expand in Europe. Westlife and Atomic Kitten are touring Europe and the U.K. extensively. And we're pursuing many other European-specific tours that we'll announce shortly."

—Camilla Phelps



A Spanish Riverdance and An Expanding Ozzfest

HAMBURG—Promoter Marek Lieberberg's lineup of German tours by international artists this spring is solid evidence that any reluctance by artists to travel to Europe this year has abated. In the wake of dates in February by Ryan Adams, Lieberberg's bookings include tours of Germany by Bob Dylan in April; Lenny Kravitz, Santana, Supertramp and Roger Waters—each beginning in May; and Lighthouse Family beginning in June. Domestic artists on tour in late winter or early spring include Sasha and Xavier Naidoo. Lieberberg also books two of the mainstay open-air rock festivals in Germany, the Rock am Ring at the Nuerburgring racetrack and Rock im Park in Nuremberg. Both are scheduled this year for May 17-19, and both will feature a full complement of German and international acts, including Santana,



Lieberberg

Kravitz, Faithless, Macy Gray, Muse, Jewel, Urlaub, Bad Religion, Fettes Brot, Eins Zwo, Sportfreunde Stiller and 4Lyn. While his business has recovered from the uncertainty of late 2001, Lieberberg is aware that the potential impact of events far outside the music business. "No one can predict events in the global political arena," he notes. "Rock and pop music are, of course, not immune to terrorism, war and the economic, social and political repercussions."—Wolfgang Spahr

STOCKHOLM—Sweden's leading promoter, Thomas Johansson, also has seen bookings in the first quarter of 2002 return to expected levels, with recent tours in his market by Bryan Adams, Slipknot and Laura Pausini, among others. A Jan. 19 charity concert at the Annex in Stockholm featured an interna-



Johansson

national lineup including Emmylou Harris, Elvis Costello, Steve Earle, Nancy Griffith and John Prine. The goal of concert organizers has been to benefit efforts to clear the earth of landmines. "That's a very important task, especially with what's gone on in Afghanistan," says Johansson, whose company, EMA Telstar, is part of Clear Channel Entertainment. On Feb. 17, at the Cirkus in Stockholm, the songwriting frontmen of Abba, Björn Ulvaeus and Benny Andersson, opened an updated version of their *Chess* musical. The production presented by Johansson sold out a year in advance. Tours in the works for the spring and summer will feature Mary J. Blige, Westlife, Santana, Elton John, Rod Stewart, Ozzy Osbourne, Bob Dylan, Lenny Kravitz, Destiny's Child, Kylie Minogue and others. "We're going on to a very good year very nicely, both internationally and locally," reports Johansson. "I work for the artist and not the other way around. Both the artists and the audience are my clients. As long as you try to keep

that going, it will be fine."

—Jeffrey De Hart

MADRID—For Pino Saggiocco, founder and president of the Saggiocco Group, the priority for the first quarter of 2002 has been to bolster the international popularity of Spain's renowned flamenco dancer Joaquín Cortés, whom Saggiocco represents both as manager and promoter. Cortés' new one-man show debuted Dec. 19 at Madrid's Teatro Apolo and his tour continued with a two-night stand at London's Royal Albert Hall Jan. 11-12 and a nine-city tour of Germany. In mid-February in Madrid, Saggiocco was set to present *Pura Pasión*, which the promoter describes as "a Spanish Riverdance," with choreography by Cortés. In late February, Cortés was booked to bring his one-man show to Puerto Rico, the Dominican Republic and Panama before performing at a Grammy aftershow event in Los Angeles Feb. 27 with Jennifer Lopez as host. Saggiocco reports that the international appeal of Cortés has led to bookings for the artist throughout March in such markets as Sweden, Norway, Italy, the Netherlands, Switzerland, Belgium, Denmark and France.



Saggiocco

—Howell Llewellyn

YES IT'S TRUE

HOUSE OF BLUES® clubs and concerts. The BEST VENUES & PROMOTIONS



House of Blues

Los Angeles
 Universal Amphitheatre - 6,200 (2 nights 12,000)
 Hollywood Bowl
 House of Blues - Sunset Strip
 The Greek Theatre - Partnership w/ Naderlander

San Diego
 Coors Amp. - 9,418 Res., 10,024 (awards: 19,442)
 Cox Arena (Billy and Elton played there)
 Open Air Theatre

Seattle
 The Gorge & Amp 6,200 Res/Lawn 13,669 = 20,000 total
 3 DMB in 2001

Canada
 Vancouver - Commodore Ballroom
 Toronto - Molson Amp
 Montreal - Molson Centre

Denver
 Fiddlers Green Theatre - 10,000
 Paramount Theatre - 2,800
 Southpark Meadows outdoor up to 30,000
 Red Rocks - 9,500
 Ritchie Center
 Magnus Arena

Texas
 Austin - Smirnoff Centre - 19,889 total
 Dallas - Hi-Fi Buys Music Centre - 11,100
 EARTH LINK Live
 Blossom Music Center - 18,400
 Nautica Stage (500k capacity + roof) \$ million renovation

Cleveland
 + Akron
 Nautilus Theatre
 Kaitiaki City, MO

House of Blues Clubs:
 Chicago, New Orleans, Orlando, Cambridge
 Anaheim, Myrtle Beach, Las Vegas...

MEMO

TO: All Staff
 RE: Media Alert

House of Blues® Wins Big at CIC

HOUSE OF BLUES ENTERTAINMENT scored six of the top awards at the Thirteenth Annual Industry Awards Ceremony, the Universal Amphitheatre, celebrating its 30th anniversary this year, received the prestigious "Theatre of the Year" award.

- HOUSE OF BLUES awards include:
- THEATRE OF THE YEAR - The Universal Amphitheatre
 - BEST MAJOR OUTDOOR VENUE - The Gorge
 - TALENT BUYER OF THE YEAR - Melissa Miller
 - NIGHTCLUB TALENT BUYER OF THE YEAR - Mike Krebs

BULLISH ON '02

Continued from page TQ-1

sellouts in the Northeast for the first quarter. Crosby, Stills Nash & Young will reunite for another run this year and have also notched strong on-sales.

In the realm of younger rock bands, Creed is standing tall, having sold out all 18 dates of a limited winter U.S. run, with plans to return later this spring. Acts that did well in 2001, including the Dave Matthews Band and 'N Sync,

arenas this fall, and Kenny Chesney is poised to solidify his status as a legitimate arena/shed amphitheater player. Brooks & Dunn will hit the sheds this spring with a return engagement of their Neon Circus & Wild West Show, with Dwight Yoakam, Gary Allan, Trick Pony and Chris Cagle as support.

WHO'S NEXT

Perhaps the best news for the year has yet to be officially announced. While no announcement had been made at press time, it is believed that the Who will tour this summer, and sources say Fleetwood Mac will tour arenas and sheds, beginning this fall. There is talk that Michael Jackson will embark on a limited

On its last outing, in 1997-99, the band grossed \$337.2 million and played to 5.6 million people.

While not commenting on specific tours, Rodney Eckerman, Clear Channel Entertainment co-CEO, says there will be some blockbusters out in 2002. "We have three tours in particular that could be considered 'mega-tours,' by acts that don't come out often. These are always great acts to have because we consider them 'pump primers,' acts that get people out and going to shows," he says.

CCE IN '02

Last year, CCE was involved at some level in 66.4% of all concert dollars reported in the U.S. and 63.5% worldwide, with total



CCE's Eckerman

cussions with," says Eckerman. "I don't know if that's just a sign of the times or we're trending toward more activity overall."

Eckerman called the year's touring roster a "decent mixture" of perennial favorites and burgeoning headliners. And, while CCE provided arenas with one of the most lucrative touring lineups in years last year, '02 is set up to deliver a full plate of entertainment to CCE's numerous amphitheaters. "For the summer season, we're looking very solid," says Eckerman. "A lot of the perennial favorites are committing to a large amount of dates. From the developmental side, we're creating some packages that we hope are an example of one plus one plus one equals seven. There are [also] going to be a

number of festivals out this year. I believe we are going to have a stronger festival lineup than ever before."

Although acts like Madonna, U2, Joel/John and the Stones have all proven fans will pay \$100 to \$200-plus for a superstar, other acts have found charging \$30 or less to be too much.

WEIGHING RISKS

While there is sure to be plenty of touring activity on the road this year, how well it will do is still in question. Superstar attractions, including the Stones, Joel and John, CSNY and now Creed, are pretty much immune to economic fluctuations and ticket-price sensitivity, but, for the vast majority of touring acts, price, venue, time frame and radio airplay all impact success or the lack thereof.

"It's not the touring I'm worried about; it's the economy I'm worried about, and who knows right now whether we're at the end of the down times and getting better or whether we will stay down in the dumps for a while," says John Meglen, co-CEO of Concerts West, L.A.-based producer of such tours as Family Values, Barry Manilow and Britney Spears. "We need to be smart right now and not take high risks."

"It's all about right-pricing the
Continued on page TQ-9

Although acts like Madonna, U2, Joel/John and the Stones have all proven fans will pay \$100-\$200 plus for a superstar, other acts have found \$30 or less to be too much.

will eschew stadiums and play in the more intimate surroundings of arenas and amphitheaters this year.

Other tours likely to be successful include Kid Rock, Alicia Keys, Trey Anastasio, Mary J. Blige, John Mellencamp, Korn, Britney Spears, Jimmy Buffett, Blink-182/Green Day, Ozzfest, Lenny Kravitz, Chris Isaak and Usher.

In the world of country music, George Strait will play a run of

run in May, and Lollapalooza may return to the sheds, booked by the William Morris Agency.

And, finally, it appears that a 40th-anniversary tour by the Rolling Stones, the all-time kings of touring, is on tap for later this year. An industry unto themselves, the Stones contributed \$750 million to gross touring revenues in the 1990s, selling out 307 of 333 mostly stadium shows.

reported box-office grosses of more than \$1 billion. CCE reported nearly 5,000 shows in 2001 and produced seven of the top 10 tours, 15 of the top 25. The company will be just as active in 2002, perhaps more so, producing "at least 25-30 tours," according to Eckerman.

"At this point, we're trending ahead of last year, in terms of the number of acts we're having dis-

**Always on
Your Route!**

**RUPP ARENA
Lexington, KY**

**Within
Six Hours of...
Everywhere!**



Rupp Arena
430 West Vine Street
Lexington, KY 40507
Call: 859-233-4567
Fax: 859-253-2718

Email: chall@rupparena.com

Full House Curtaining System
2,300-10,000 Lower Arena Options
Outstanding Service+Superior Staff=Outstanding Results!



Congratulations

diana krall

on your

05/11/01 Belfast
06/11/01 Dublin
09/11/01 Madrid
10/11/01 Barcelona
11/11/01 Amsterdam
17/11/01 London
18/11/01 London
21/11/01 Hamburg
25/11/01 Frankfurt
29/11/01 Paris
30/11/01 Paris

01/12/01 Paris
02/12/01 Paris
21/01/02 Stockholm
22/01/02 Copenhagen
23/01/02 Stavanger
26/01/02 Trondheim
27/01/02 Oslo
29/01/02 Lyon
30/01/02 Nice
31/01/02 Marseille
01/02/02 Brussels
03/02/02 Manchester

04/02/02 Birmingham
05/02/02 Glasgow
07/02/02 Lausanne
08/02/02 Luzern
10/02/02 Berlin
11/02/02 Milan
14/02/02 Vienna
15/02/02 Cologne
16/02/02 Baden Baden
17/02/02 Munich
19/02/02 Stuttgart
20/02/02 Dresden

SOLD OUT

Thanks to:

Stephen Macklam, Sam Feldman,
Darrell Gilmour, Alison Burns,
Tony Romano;
Macklam Management/
S.L. Feldmand & Associates
1505 West 2nd Ave Vancouver,
British Columbia,
Canada V6H 3Y4

European Tour

Arne Worsøe

International Concert Organisation A/S

Rosenborggade 1A • DK- 1130 Copenhagen K • Phone: +45 33 12 20 00 • Fax: +45 33 93 22 90





©2002 Sesame Workshop. "Sesame Street" and its logo are trademarks of Sesame Workshop.

"Bring the Kids!" From Circuses and Teen Spectaculars to Disney and Scooby Doo, A Big Year For Family Affairs

BY LINDA DECKARD

Family-show producers are predicting a banner year for the genre as the American public assimilates the combined tragedy of Sept. 11's terrorist attacks and the recession. People are staying closer to home and preferring to do things as families, they say.

Kenneth Feld, CEO and chairman, Feld Entertainment, which produces Ringling Bros. and Barnum & Bailey Combined Shows and the *Disney on Ice* spectaculars, is very optimistic. "It's going to be a phenomenal year. January was the best January in the history of our company," Feld says. He cites 75,000–85,000 attending nine performances (seven sellouts) of the ice show at the Los Angeles Sports Arena and 11,000 turning out for a 10:30 a.m. show on Sunday at the Continental Airlines Arena, East Rutherford, N.J.

The circus, a 132-year-old tradition, is the major beneficiary, he adds: "The circus is universal. The demographics are broader." Feld Entertainment has nine units (ice shows and circuses) on the road, entertaining 25 million people a year.

The climate seems right for a few new family shows, as well. Clear Channel Entertainment debuted *Scooby-Doo Stagefright*, in partnership with Warner Bros. Entertainment this year, and CCE and Nickelodeon will launch *Rocket Power* March 26 at Nationwide Arena, Columbus, Ohio. *Radio Disney Live!* is bringing music to kids in an expanded version of its five-year-old family show. This year's *Radio Disney Live!* will play three times as many venues and will play arenas, as well as amphitheaters. For the first time, there will be a ticket charge. Radio Disney has enlisted Creative Artists Agency to secure acts and venues.

Jim Pastor, Radio Disney VP of sales and marketing, says the brand can serve an underserved segment of the market—families with kids—at the same time it serves its sponsors with new opportunities to "communicate their message in front of a key target. We also want to allow listeners to experience the brand Radio Disney in a new way that we can't ful-

fill on-air. This is the opportunity for some of our listeners to have their first live-concert experience." *Radio Disney Live!* has a main stage, second stage and festival area.

TOURING VEGGIES

CCE also collaborated with Big Idea Productions to produce *Veggie Tales*, which opened Jan. 29 at the State Theatre in Minneapolis, says Jonathan Hochwald, president, Clear Channel Entertainment Family Entertainment. The product is not based on a TV show but on a video series, which has sold 30 million videos nationwide.

The touring production of *Veggie Tales* uses three trucks and travels with a cast and crew of 20–21. The average ticket price is \$22.50. From January to early November, 25 weeks the first year, it should draw 375,000 attendance, grossing nearly \$8.5 million, Hochwald says. Hochwald believes that, overall, family theatricals are becoming a much more stable business, but it's still quite risky. "You're relying on timing," he says, "and it takes the risk to a whole different level."

Rocket Power will play 35 weeks this first year. Hochwald expects it to draw 2 million people at an average ticket price of \$20–\$21, grossing about \$40 million. "We have a chance of capturing another groundswell," he says, "the older end of the kid spectrum—pre-teens." The show will play 40 markets this year. *Rocket Power* features extreme sports (skateboarders, roller-bladers, BMX riders) and takes the entire arena floor for the production.

The core audience is aged 8–12. The TV-show viewership is split 50/50 boy/girl. Merchandise will include *Nick's Rocket Power Magazine*, T-shirts and hats and even a *Rocket Power*-branded skateboard. Sponsors are Hershey's, Jolly Rancher and Burger King. "You have to work hard for sponsors and provide quality ways to get their name across," says Stuart Rosenstein, VP of Nickelodeon Theatricals, part of Nickelodeon Recreation. CCE and Nickelodeon are also debuting a brand new *Blues Clues Live* sequel, the *Birthday Party*, for pre-schoolers. Rosenstein agrees "family theatricals" will do well this year: "Our

Reach for the Stars!



NUTTER CENTER

WRIGHT STATE UNIVERSITY

Dayton, Ohio

A Decade of Excellence

937-775-3498

www.nuttercenter.com

John Siehl • Executive Director

How Elton John, Rod Stewart, Big Bird, and Monster Trucks Find Erie:

- PROFITABLE— 7,500-seat arena, 2,500-seat theater, 30,000 sq.ft. exhibition space.
- AFFORDABLE— low venue and media costs for inexpensive promotion.
- ACCESSIBLE— routes through, Cleveland, Buffalo, Pittsburgh.

Erie County Convention Center Authority

P.O. Box 6140, Erie, PA 16512
Contact: John "Casey" Wells
Phone: (814) 453 7117
Fax: (814) 455 9931

www.erieciviccenter.com

first live show was '91-'92, the *Double Dare Live* show. It's a good business for Nickelodeon."

RIGHT TYPE OF STARS

CCE and Nickelodeon have also launched a teen musical in the family-show division each of the last three years, playing CCE's chain of amphitheaters. Past performances have included 98 Degrees and Monica, LFO and B*Witched and Aaron Carter and A*Teens. What next? Rosenstein says that's being assessed now, and, if there is to be one, it will be announced in the next month or two. The question, he says, is: "Is there the right type of pop star out there?" Nickelodeon's "established" show, *Blues Clues Live*, now going into its third year and second story, has what VEE Corp. has accomplished with *Sesame Street Live*, the granddaddy of the family theatricals, in Rosenstein's opinion. "It will have new generations coming into it," he says.

Vince Egan, president of VEE Entertainment, which has produced *Sesame Street Live* for 22 years and currently has three units on the road, has a new show, *Dragon Tales*, out this year. It also produces *Bear and the Big Blue House*. "Dragon Tales is going for a record run in Minneapolis," Egan says. VEE's new *Sesame* show is themed "Everyone Makes Music."

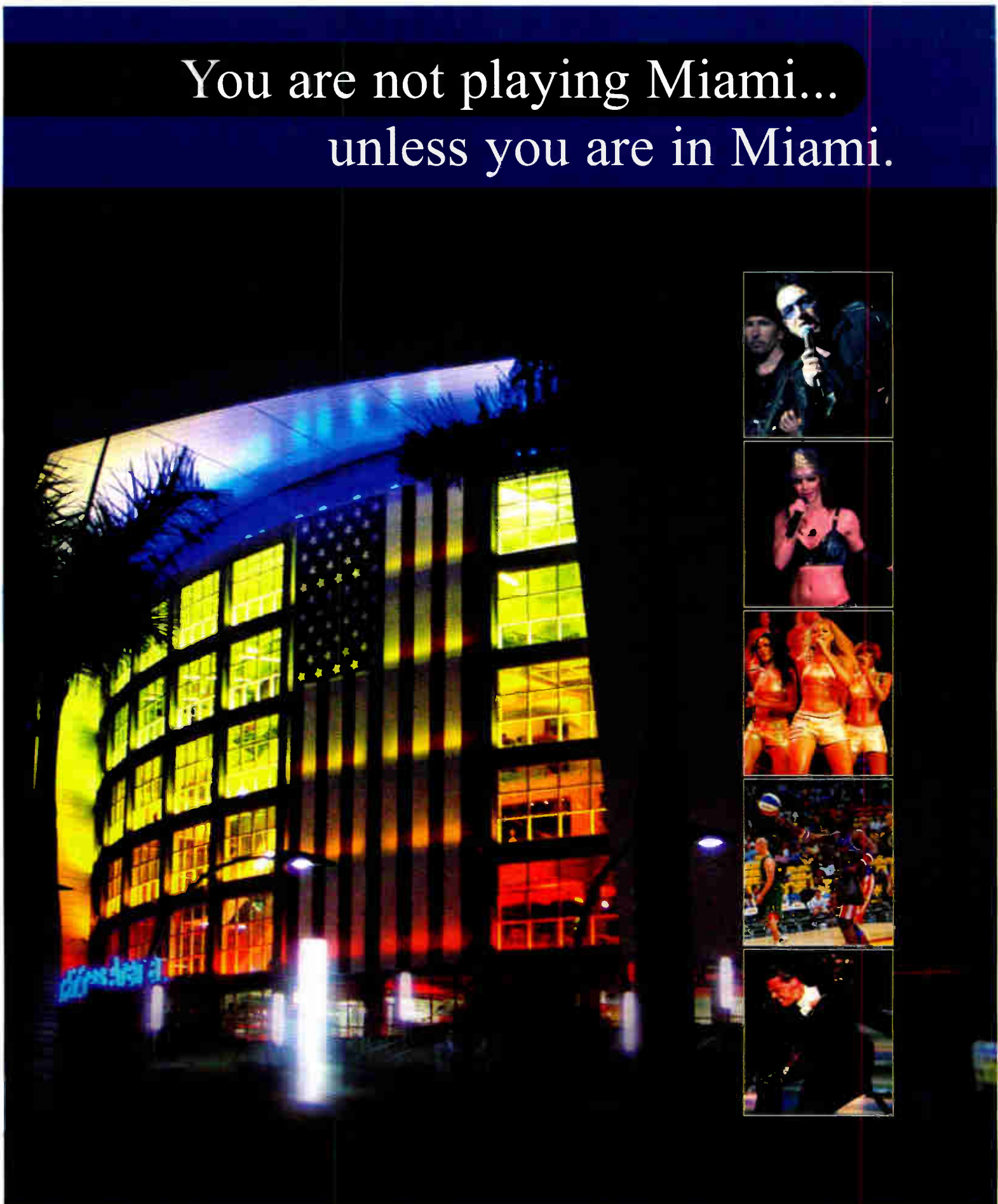
SCOOBY DOES IT

Hochwald is particularly excited about *Scooby-Doo*, which drew 25,000 people to the Wang Center, Boston, and sold out the Warner Theater, Washington, D.C. Aimed at ages 6-12, it is also an adult attraction since parents grew up with the cartoon, which has been on the air for 32 years. Hochwald expects *Scooby* to draw 500,000 people this first season. With an average ticket price of \$25, it would gross \$12.5 million if he's right.

The live show goes off the road in mid-May, awaiting release of a new *Scooby-Doo* movie in mid-June. "We're in conversations about a tour of the U.K.," Hochwald says. "The show will be back out, as well, in the U.S. in '03, because it will not have crossed the Mississippi on this first leg." It's playing performing-arts centers and theaters, seating 2,500-6,000. It boasts a cast and crew of 27 and moves on four trucks. The key to success is to keep ticket prices low, despite the fact the show has all the costs of a Broadway production: stagehands, advertising, rent. "As a business, it's a little nutty," Hochwald admits. "It certainly raises the risk level of the [entertainment] business, but it's part of achieving our ultimate mission: to introduce entirely new audiences to these new entertainment events."

A successful launch for a family show is not automatic. "The live-entertainment business isn't so easy," says Feld. "It's dynamic. It's hard work. With a movie, once you have it, you have it. In the live business, we have to earn it every day." ■

You are not playing Miami... unless you are in Miami.



The AmericanAirlines Arena, home of the NBA's Miami HEAT and WNBA's Miami SOL, is downtown Miami's ultimate sports and entertainment showplace. This ultra-modern jewel on the waterfront hosts the world's most exciting events and attractions. With a flexible seating capacity of 4,700 to 20,000 the AmericanAirlines Arena is South Florida's hottest venue in the heart of Miami.



AmericanAirlines Arena
www.aaarena.com

For booking information contact Eric Bresler by phone (786)777-1122, fax (786)777-1600 or e-mail ebresler@heat.com.

ARENAS ROCK

Continued from page TQ-1

box office, 'N Sync are set to return to arenas, and acts like Kid Rock, Alan Jackson, Britney Spears, Fleetwood Mac, Usher, Incubus and Cher are believed to be considering or are already committed to arena tours.

might be less successful in other markets. "New York is unique in that way," Peresman says. "We're fortunate in this particular building with this particular population base to be able to offer a wide variety of entertainment that might be under the radar screen in some other markets."

And, even with its wide array of sports, family shows and other events, the Garden is off to a strong start in 2002. First-quarter successes include two sellouts with CSNY, a Valentine's Day sellout from Luis Miguel and two Billy Joel/Elton John sellouts.

ended up being a very good year for us."

TAKING IT INSIDE

Arenas are the venue of choice for many acts for a variety of reasons, among them: controlled environment, more reserved (higher-priced) seats, enhanced production capabilities and improved customer amenities in terms of concessions, etc., with the latter particularly attractive to well-heeled boomers.

A well-known concert promoter is known for once saying, "When the career is dead, they play the

With arenas, there's also the value of concert real estate to consider. "The price of a permanent seat is more valuable than a patch on the lawn. I'll never forget working a Hank Williams Jr. concert where a guy came up to the box office and asked, 'How much are the seats out in the yard?'" —John Meglen, Concerts West

MSG IS NO. 1

Tops among all arenas in 2001 was New York City's Madison Square Garden, which grossed more than \$73 million from 59 diverse events. Joel Peresman, senior VP of entertainment for MSG, says his market is able to present successful shows that

The rest of the year looks good, as well, but Peresman doesn't count his tickets before they're purchased. "There are always rumors, but I don't believe anything until it goes on sale," he says. "I'm hopeful, but we really don't know. A year ago at this time, I was pessimistic and it

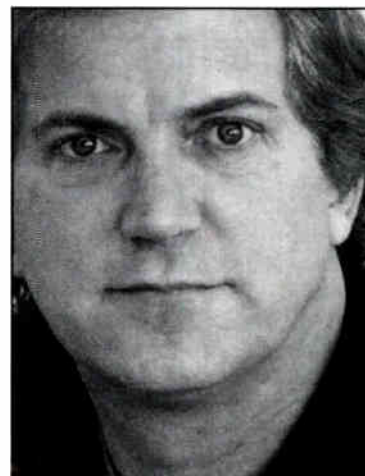
shed." Numbers, however, don't completely bear that out, with some acts, including the Dave Matthews Band, Jimmy Buffett and James Taylor, having adapted quite well to an outdoor, amphitheater environment. Still, others—such as recent live successes Eric Clapton, Bruce Springsteen, Joel



Conesco Fieldhouse's Bowen



MSG's Peresman



Concerts West's Meglen

old arenas," says Meglen. "Now, we have all these beautiful new arenas with all these great services for customers and all the things we need to handle the productions we have out now. There are a lot of reasons why we're seeing shows go to arenas today—they are the highest-quality venues out there."

For Russ Simons, director of the Gaylord Entertainment Center in Nashville, the fact that many top acts are playing arenas is a no-brainer "if you look at the cost to produce these tours, the cost and desire for fans to see things in a comfortable, controlled environment, not having to make adjustments for weather," he says. "Arenas are designed to welcome guests, with a nice, soft, reserved seat with a back and cupholders, with lots of concessions choices, ATMS and all the things that, in the professional sports world, are very important to repeat customers."

There is also the value of concert real estate to consider. "The price of a permanent seat is more valuable than a patch on the lawn," says Meglen. "I'll never forget working a Hank Williams, Jr., concert where a guy came up to the box office and asked, 'How much are the seats out in the yard?' That's kind of the mentality at work with lawn seats."

Of course, considering the venue of choice for Concerts West has been arenas, including its association with the ArenaNetwork consortium of arenas, Meglen's opinion on the subject is admittedly biased. "We're definitely an arena company," he says. "Arenas are the state-of-the-art facilities today, just as amphitheaters were when they were first built. The number of successful arena tours last year wasn't so much a trend as it is [that] the nicer facilities are indoors, and that's where people are heading."

Jeffrey Bowen, VP of scheduling and production services for Conesco Fieldhouse in Indianapolis, agrees. "Arenas are less expensive for production, and the new arenas are being built with production in mind," says Bowen. "New arenas are more comfortable and technically improved."

As for the musical portion of the evening, Simons notes, "I never heard anybody say the presentation or the acoustics outside were better than inside. If you're looking at producing the best event you can for the prices people are having to pay, you do it in an arena. We don't play at entertainment. We live it 365 days a year."

It's worth noting that Clear Channel Entertainment may be the largest owner/operator of amphitheaters in the country, but they also bill themselves as the largest provider of arena concerts, as well. Indeed, many of the top arena tours out last year, including Backstreet Boys, Madonna and U2, were produced completely by CCE, and the company also produces a huge number of one-off arena concerts. —R.W.

and John and AC/DC—tend to play primarily indoors in arenas.

"The precedent seems to be for top acts to go indoors, where there are no weather concerns and there are higher per caps for tickets, and you can gross more," says Peresman. "Over the past few years, a lot of the bigger name acts have been going indoors, assuming they could potentially go outdoors."

In many ways, arenas offer the state of the concert art. "We have arenas today that are much different from the arenas of the 1970s and early '80s," notes John Meglen, co-president of Concerts West, the Los Angeles-based promoter and producers of such arena tours as Family Values, Pledge of Allegiance and Britney Spears.

COMFORT AND CONTROL

"When the amphitheaters were first built, they were the new state-of-the-art, cool facilities, particularly when compared to the

Stabler Arena

At Lehigh University

★Award Winning Facility-Recognized Favorite of National Tours

Richard H. Fritz, Director
(610) 758-3770
Bethlehem, Pennsylvania

★ Beautifully situated and centrally located between New York City and Philadelphia. Minutes from I-78, the Pennsylvania Turnpike and major international airport.

★ 6,600 seat entertainment and sports center set up with rigging and power capabilities to handle the biggest shows.

★ Serving Eastern Pennsylvania and a well-developed tri-state market.

It's easy to be here.

www.COWPALACE.com

BULLISH ON '02

Continued from page TQ-4

tickets," says Eckerman.

Even if the touring business does not suffer this year, Meglen says, "I don't believe it will be as strong as it has ever been, because I believe people still push the envelope on ticket prices to match the guarantees, and that is dangerous. Ticket prices and guarantees are all intertwined. There are two schools of thought: You can go with a high ticket price and get out as quickly as you can, or you can go with a lower ticket price and make your money over



time, with more people coming. Different people and different artists have different perceptions. If longevity is a concern for the artist, then that is the time to be sensitive to ticket pricing. If they just want to get in and take what they can off the table, then they can be less sensitive."

Whatever the case, the touring year for 2002 is "way too early to call," says Jerry Mickelson, co-president of Jam Productions, an independent Chicago-based promoter. "Obviously, the first quarter is slow, but that's generally the way it is, which baffles me. That's when bands should be touring because there's not as much competition." Jam dates on the books right now include Creed, Mary J. Blige, Project Revolution, Down From the Mountain, Luis Miguel, Diana Krall, Rob Zombie and Brian McKnight. Mickelson is hopeful for dates on the Dave Matthews Band, John Mellencamp and Kid Rock this summer.

BULLISH ON BLINK

House of Blues Concerts, the world's second-largest promoter, will again be highly active in 2002, promoting dates, and HOB Concerts senior VP Larry Vallon is optimistic about the year. "I think the fact that we came out as well as we did last year bodes well for the industry," says Vallon. "I think people still want to go out and hear their favorite music, and the fear put out by 9/11 that there is a terrorist on every corner has faded with some time."

Acts Vallon is bullish on for HOB Concerts this year include an Alan Jackson package, Blink 182/Green Day, the Warped Tour, the Area Two Moby package, Bonnie Raitt, Krall, Brooks & Dunn, Creed, DMB, Enrique Iglesias, Incubus, Luis Miguel, New Order, Robert Plant and Santana. "Everything looks really positive right now," says Vallon. "We're still plugging away." ■

When building a team, consider Contemporary Services as your crowd management provider

Contemporary Services (CSC) pioneered peer-group security and has spent the past 34 years perfecting crowd management techniques.

CSC's unmatched expertise has made it the world's largest crowd management company.

CSC, together with its sister company, The APEX Group, can provide you with a total security package -- from crowd management to personal protection, it's your one source solution!

CSC's corporate structure ensures that all branches have the necessary tools and support to succeed.

CSC provides real staffing solutions and finds the best people for the job and event. CSC has a large pool of talent and therefore can bring you the best staff to make every event successful.

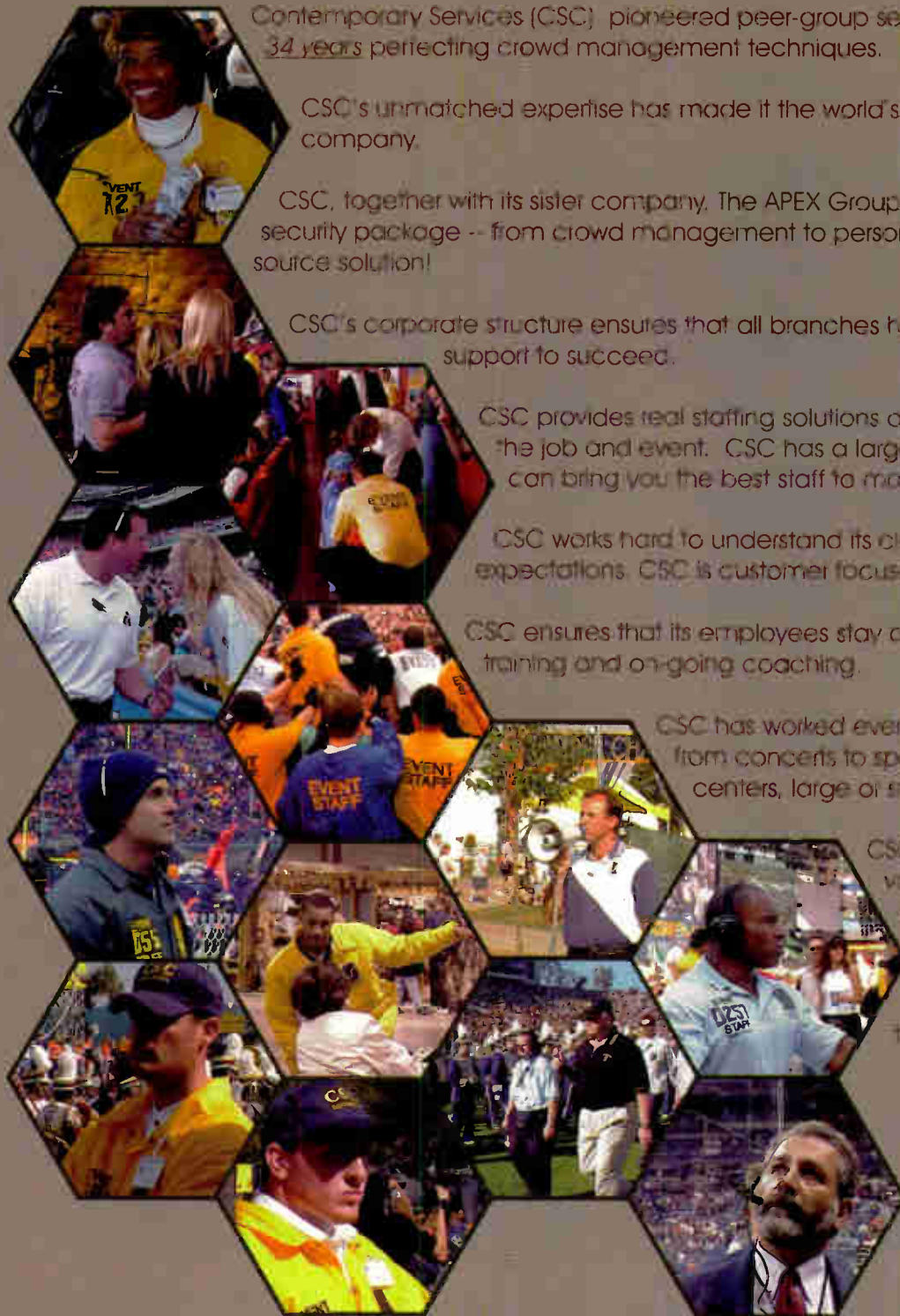
CSC works hard to understand its client's business needs and expectations. CSC is customer focused and service driven.

CSC ensures that its employees stay on top of their game through training and on-going coaching.

CSC has worked every type of event imaginable, from concerts to sporting events to convention centers, large or small.

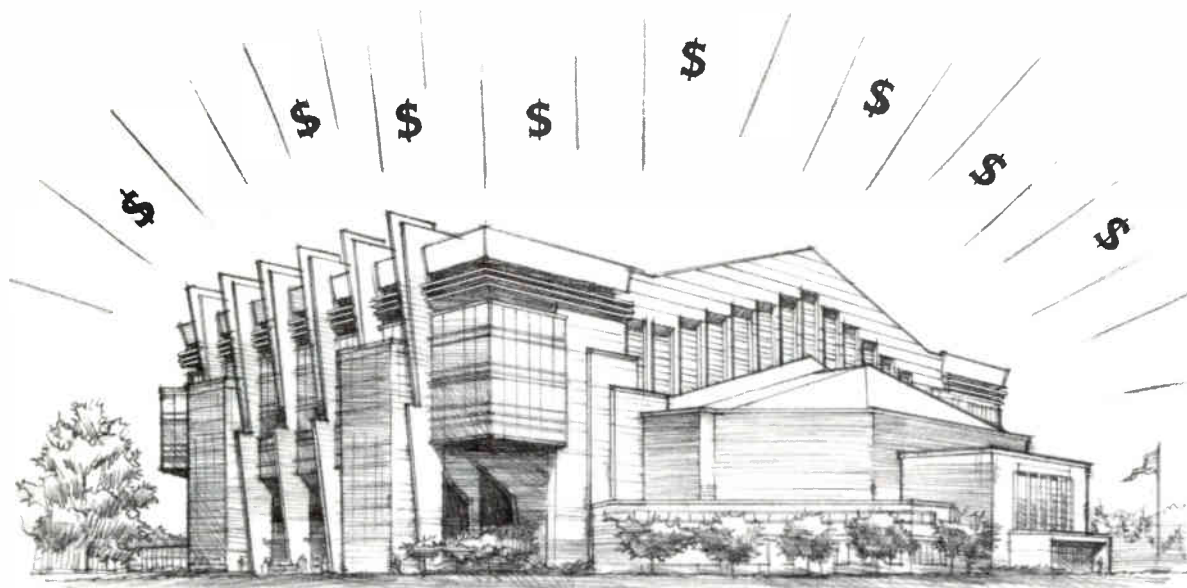
CSC's reputation speaks volumes and is the only real choice for crowd management services.

CSC does not just promise the best service. WE DELIVER!



Contemporary Services Corporation/The APEX Group ■ 17101 Superior Street ■ Northridge, CA 91325
v.800.754.5150 ■ 1.818.885.0369
www.contemporaryservices.com ■ www.apex-grp.com

THE PROFITS FROM NORTHEAST INDIANA AUDIENCES JUST GREW A LOT LOUDER



We're expanding to seat 13,000 people.

With so many sell-out performances, we knew it was time to expand. Fort Wayne's Allen County War Memorial Coliseum is renovating and expanding our arena to make room for even bigger audiences. Plus, we're adding luxury suites, club seating and lots of other posh amenities.

With more than 55 million people within a day's drive, it's no wonder the Memorial Coliseum has become one of the top grossing facilities* in the country. As a bonus, our non-metro location means you can reach the entire Tri-State region (750,000+) with affordable local media. Don't miss out. Call us for all the data and floor plans, or check our website at www.memorialcoliseum.com.



ALLEN COUNTY WAR
MEMORIAL COLISEUM

4000 Parnell Avenue • Fort Wayne, Indiana 46805-1498
260-482-9502 • www.memorialcoliseum.com
Randy L. Brown, CFE, General Manager

amusement

COMPLETION FALL 2002

Facilities
Event Management

Facilities & Event Management
1999, 2000, 2001 Prime Site Award

* Source: 1995, 1996, 1997, 1998, 1999, 2000, 2001 Amusement Business
Boxscore for 5M to 10M seating.

Billboard
TOURING
QUARTERLY

MERCHANDISE

Continued from page TQ-2

they have been for the past 30 years, whether it's Barbra Streisand, Britney Spears, U2 or Harry Connick Jr. And, surprisingly, with the higher ticket prices there is even more need to buy a shirt, if only for bragging rights."

Indeed, an uncertain economy and ongoing debate about the costs of concerts don't necessarily mean tour merchandise sales will decline. "I think there is a tendency for the media to want to hang on to every aspect of the

"I think the trend is putting a lot more higher-end things on tours: stuff selling for \$75 to \$100 and up. A couple of years ago, the trend was T-shirts, caps and stickers. Now that [merchandise stands] are accepting credit cards, tours can sell more expensive items."

—Felix Sebacious,
Blue Grape Merchandising

economy on the post-Sept. 11 story, and if they tell people enough that times are bad, people will start to believe it," says Perry. "But, once people show up [at a concert], they have made the decision that they're going. And nothing is better for taking that concert home than a great souvenir."

DOUBLE-DIGIT PER-CAPS

Certain types of acts, particularly hard-music bands or ultra-hot pop acts, are known for double-digit merch per caps, but longevity is always a plus. "If I had a choice of 20 years with [an act such as] James Taylor or five years with somebody else, I'd probably choose James Taylor," observes Perry. "I would certainly say there is money being earned by the merchandiser of someone like Neil Diamond or Neil Young, who have fan bases they continue to connect with. And, when they connect, people go home with more than just the ringing in their ears."

Attention to quality, design and price also enhance sales, Perry points out, and some acts are more tuned in to this aspect of their careers than others. "Bands that focus on quality, like Pearl Jam, the Stones and AC/DC, do well. It is important for a band

that's been around a while to offer quality and diversity and to not over-price."

Felix Sebacious, president of New York City-based Blue Grape Merchandising, sees a trend not only toward higher quality but to more upscale goods in general. "I think the trend is putting a lot more higher-end things on tours: stuff selling for \$75 to \$100 and up," he says. "A couple of years ago, the trend was T-shirts, caps and stickers. Now that [merchandise stands] are accepting credit cards, tours can sell more expensive items."

With credit-card acceptance, fans can purchase such upscale merch as embroidered jackets, pullover sweaters and Henley shirts [the collared long-sleeved golf shirts]. Obviously, styles depend on the artist's fan demo. "If the act speaks to a slightly older demographic, they are willing—or even prefer—to spend more money on more fashionable, high-end garments," says Sebacious. "For example, with Rammstein, we offered the zip-up sweaters with an embroidered logo on the sleeve, a much more subtle, mature design concept that wasn't so blatant for \$100 or more. Right now, Nickelback is selling a hockey jersey for \$150."

CUSTOMIZED STONES

In many ways, the Rolling Stones are a band that wrote the book on the modern-day tour-merchandise business, both from business and product perspectives. They've also very likely made far more money at it than most anybody else. "Year in and year out, I don't think anybody could do what the Stones have done," says Larry Lemke of Lemkes & FAME, who has worked in merchandising on several Stones tours. "The Eagles did very, very good business, but they are not an ongoing thing. I don't go to lunch with Mick or anything like that, but I understand that he and the rest of their organization have a real thing for quality. On their last tour, they offered 128 different items, almost everything imaginable, and they rotate their stock and do event-specific merchandise. They also print stuff on-site."

The desire for quality transcends the consumers' age, Perry notes. "Quality is an issue important to 15-year-olds as well as 35-year-olds," he says, adding that "quality" applies to the entire concert experience. "At the end of the day, most shows are pretty good, the audience comes looking for something, and they get it. But, if you can give people not only what they're looking for, but above and beyond what they expect, that cements it and makes the experience worth every penny—worth driving 600 miles for, worth camping out for tickets, worth staying on hold. That is when the experience becomes great, and the industry can continue when there is greatness." ■



YOU'RE GONNA
LOVE
THIS PLACE!

ANNOUNCING NORTH CAROLINA'S NEWEST SHOWPLACE OPENING FALL 2002 • BOOKING DATES NOW

The new Cabarrus Arena & Events Center gives you a great facility in the middle of a demographic bonanza: throngs of New South suburbanites with plenty of buying power. This region delivers a strong local culture with a healthy mix of people from all over the country.

These are action oriented people used to attractions such as the Charlotte Hornets, Carolina Panthers, and NASCAR, as well as big name entertainment ranging from Dave Matthews to Britney to Tim McGraw, and Broadway shows. Their very serious shopping habits support 6 area malls. And they're going to love this place.

You're gonna love it too! Seating for 5,500 as well as 160,000 square feet of flexible tradeshow and convention meeting space. Get in on this action right now. Call or e-mail for Mark Chappuis for dates, details, and floor plans.

704/920-3976

mrchappuis@co.cabarrus.nc.us

Cabarrus Arena
& Events Center
AT THE EXPO PARK

Highway 49 North at Old Airport Road • Concord, NC
www.goldevents.net

ALBUMS

Edited by Michael Paoletta

POP

★ BILLY IDOL

VH1 Storytellers

PRODUCERS: Keith Forsey, Billy Idol
Capitol 36919

Post-punk rebel Billy Idol's sneering, to-hell-with-it attitude has always been the key to his appeal, and on this live CD culled from a *VH1 Storytellers* episode, he shows that his days of growling and howling are far from over. Dotted with bits of Idol chatter throughout (he makes fun of his No. 2 Billboard Hot 100 hit "Cradle of Love" with some lyrical improv), the blond-haired Brit revisits the tunes that made him an early-'80s staple on MTV, including "Mony Mony" and "Flesh for Fantasy." *Storytellers* reveals that his music is solidly based in rock'n'roll/blues, as evidenced by the rockabilly-etched "To Be a Lover." The unexpected substitution of the power-rock "White Wedding" with a subtle acoustic version is a winning move, although you may miss the siren-wail of the electric six-string when he gives "Rebel Yell" the same treatment.—*CLT*

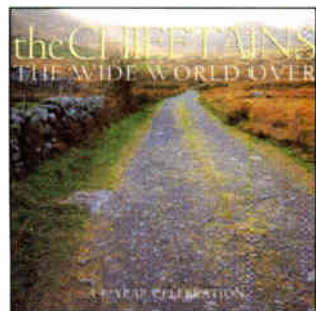
★ REVEREND HORTON HEAT

Lucky 7

PRODUCER: Ed Stasium
Artemis 122

Dallas' psychobilly patriarch Reverend Horton Heat (aka Jim Heath) can out-play anyone with a guitar this side of Dick Dale. Together with slap-bassist Jimbo Wallace and drummer Scott Churilla, the Reverend kicks up a rowdy racket on *Lucky 7*. Songs deal with familiar themes (women, booze, and cars, not necessarily in that order) while playfully merging elements of surf, rockabilly, and punk. The smoking "Galaxie 500," a humorous break-up song, starts in low gear before Heat puts the pedal down and rocks full throttle. "Tiny Voice of Reason" swings softly and shows the band's gentle side to be just as rewarding. Aside from a couple of tepid joke songs tacked on at the end, *Lucky 7* marks a return to form for one of rock's under-appreciated bad boys.—*JDF*

S P O T L I G H T S



THE CHIEFTAINS

The Wide World Over

PRODUCER: Paddy Maloney
RCA Victor 09026-63917

Chief Chieftain Paddy Maloney expressly programmed this celebration of the legendary Irish traditional group's 40th anniversary—its 39th album overall—to represent both the band's history and its typical concert repertoire. With a superstar guest line-up, though, this is indeed a dream concert. Beautifully sequenced, the set commences with a 1991 Belfast concert recording of "March of the King of Laos." The wondrous version of "Cotton-Eyed Joe" (with Ricky Skaggs) that follows shows the kinship between country and Celtic—not to mention the Chieftains' inclination to incorporate all kinds of music into their vision. To this end, the disc—which also showcases stellar collaborations with Joni Mitchell, Sting, and the Rolling Stones, among others—concludes with vocal input by Ziggy Marley on his father's reggae classic, "Redemption Song," one of three new recordings on the set.—*JB*

★ MARK WEIGLE

Out of the Loop

PRODUCER: Mark Weigle
Pet-a-Luma 3244

On his third collection, singer/songwriter Weigle makes his strongest bid for a mainstream breakthrough. *Out of the Loop* shows him flexing his warm, James Taylor-esque baritone over tunes that range from sweet acoustic-pop ("Cody," "I Remember") to country-laced rock ("The Difference," "Bears")—with

ORIGINAL SOUNDTRACK

Disney's Return to Never Land

PRODUCERS: Joel McNeely, Stephen Lipson, Stewart Levine

Walt Disney 60744

Walt Disney's 1953 animated classic *Peter Pan* has endured the generations with as much ageless charm as its title character. All of the original principals—Peter, Tinkerbell, Captain Hook, and Wendy—return in this ambitious animated sequel, in which our hero leads Wendy's daughter Jane through an adventure to recover her sense of imagination. The original score, composed and conducted by Joel McNeely,



is the kind of Disney orchestration that typically illustrates such fare: melodic and elegant but with bolts of whimsy to embellish the onscreen action. Talented trio BB Mak also appears with a rollicking remake of the Lovin' Spoonful's "Do You Believe in Magic," while the ever-underrated Jonatha Brooke contributes the delicate "Second Star to the Right" and gorgeous "I'll Try," which both tout courage.—*CT*



NATALIE IMBRUGLIA

White Lilies Island

PRODUCERS: Gary Clark, Pascal Gabriel, Ian Stanley, Phil Thornalley
RCA 07863 68082

After living in the shadow of her 1998 smash, "Torn," Aussie Natalie Imbruglia proves she's no one-hit wonder with the success of her current single, "Wrong Impression." Fans who pick up her sophomore set will be happy to learn that "Wrong Impression," with its easy pop hooks, isn't even the album's strongest track. Opener "That Day"—the lead single outside North America—is edgier, with a harder guitar sound. The darker "Do You Love?" has a sing-along refrain that's nothing short of infectious. And the potent "Goodbye" builds effortlessly from a melancholy ballad into a rollicking rock track. On poetic numbers like "Hurricane" and "Butterflies," Imbruglia shines—both as a singer with a breathy but sweet voice and as a songwriter who packs the right blend of individual creativity and universal emotion into each song.—*WH*

Nerissa & Katryna Nields, formerly of the alt-folk band the Nields. As they did for a decade in that group, guitarist Nerissa has written the clear-eyed, literary lyrics and sister Katryna has provided a gloriously eccentric vocal delivery (Dave Chalfant and Lorne Entress add backing instrumentation). Cuts ranging from ebullient folk-pop to Elvis-swallowing country etch an autobiographical tale: talented, would-be (folk) rock stars skidding into pre-mid-life crises. Lots of backward glances and relationship foibles punctuate this quiet collection, which is ideal for harmony addicts and dreamers alike.—*KIT*

MOODROOM

Hung Up on Breathing

PRODUCERS: Moodroom
Fowl Records 0027

On its debut album, Moodroom proves that driving guitar-based rock can still be melodic and heartfelt, personal lyrics can still be original. Sounding reminiscent of Garbage and Belly without seeming imitative, the five-member modern rock outfit has a special talent for switching moods, starting a song with a spare beat only to switch gears deftly a minute later, bringing in growling guitars and a healthy helping of distortion. ("Vivid Blurry," with some tricky percussion work by Sean Saley, is a fine example.) Other highlights include the drum-driven, bass-heavy "Declined," the poetic yet muscular "Soft Distortion," and the electronica-tinged "Connection." And on the slow-burning "Gone," singer/lyricist Stef Magro shows off her vocal versatility to great effect. Varied, smart, and catchy, *Hung Up on Breathing* is an impressive first effort.—*WH*

SYLVIA TOSUN

Anthem

PRODUCERS: Sylvia Tosun, Miklos Sylvia Tosun Music 001

And you thought you'd heard it all. Singer/songwriter Sylvia Tosun came up with the novel idea of recording an album of various national anthems—from France, Russia, Israel, the U.K., the U.S., Italy, Japan, 10 in all—and casting them in contemporary musical arrangements. The result is a trippy, surreal journey across an exotic world-

(Continued on next page)

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

THE TURTLES

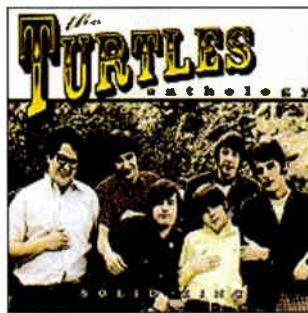
Solid Zinc—The Turtles Anthology

COMPILATION PRODUCERS: Harold Bronson, Andrew Sandoval, Bill Inglot, Gary Stewart

ORIGINAL PRODUCERS: various
Rhino R2 78304

Rhino largely established itself by mining the Turtles' rich catalog; this new two-disc collection again reinforces the fact that we're talking about one of the ultimate '60s pop/rock bands—thanks to many varied hits, including the immortal 1967 chart-topper "Happy Together." The band's range, in fact, was such that 1968's *The Turtles Present the Battle of the Bands*—represented

here by four cuts, including "Elenore"—had the band in a different stylistic guise on every cut. The enduring core of the group remains Howard Kaylan and his eternal sidekick Mark Volman, together since the early '60s as surf-rock band the Crossfires. The renamed Turtles hit with their first single, a folk-rock cover of Dylan's "It Ain't Me Babe." *Solid Zinc* documents an incredible career, encompassing jangly Byrds-like folk-rock (the 1968 hit "You Showed Me" was actually a Byrds cover), protest anthems ("Eve of Destruction"), and social commentary ("Earth Anthem"). The set concludes with Ray Davies-produced material,



as well as the roots of what would become Flo & Eddie, Kaylan and Volman's prodigious alter-ego act.—*JB*

THE ASSOCIATION

Just the Right Sound—The Association Anthology

COMPILATION PRODUCERS: Bill Inglot, Bob Hyde

ORIGINAL PRODUCERS: various
Warner Bros./Rhino R2 78303

As noted in this two-disc set's booklet, three of BMI's top 100 songs of the century—"Never My Love," "Cherish," and "Windy"—belong to the Association, which is surpassed on the list only by the Beatles and Simon & Garfunkel. But these monster hits showed only one dimension of the pre-eminent '60s Los Angeles "sunshine pop" group, which emerged out of the same

folk-rock scene that spawned the Byrds and the Mamas & the Papas. After covering Joan Baez's "Babe I'm Gonna Leave You" and Bob Dylan's "One Too Many Mornings," the group had its breakthrough hit in 1966 with "Along Comes Mary." Later hits included the ethereal Eastern-inflected "Pandora's Golden Heebie Jeebies," the breezy "Windy," and the 1969 movie theme "Goodbye, Columbus." Indeed, the remainder of the set shows that while the Association's delicately tasteful group vocals and musician-ship epitomize the banal term "easy-listening," their songs are full of lasting substance.—*JB*

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

(Continued from preceding page)

music palette, where Tosun conjures everyone from Ofra Haza, Enya, and Sarah McLachlan to a smoky torch singer-cum-dancefloor diva—and she does many of the songs in their native tongues. Tosun comes by way of Connecticut, where she began performing as a child, eventually studying at Juilliard, touring with the USO—thus, the interest in anthems the world over—and singing with the highly touted Trans-Siberian Orchestra. But *Anthem* is all her own and an ambitious outing that is simply fascinating. Sunday brunch will never sound the same. Check out sylviatosun.com.—**CT**

R&B/HIP-HOP

► **NAPPY ROOTS**
Watermelon, Chicken & Gritz
PRODUCERS: various
Atlantic 83524

The Nappy Roots offer plenty of Southern hospitality on their major-label debut, *Watermelon, Chicken & Gritz*. The Bowling Green, Ky.-based sextet—Skinny Deville, Big V., R. Prophet, B. Stille, Scales, and Ron Clutch—serves up a thoroughly satisfying set of Southern-fried funk and soul-influenced rap. While some fans may remember *Country Fried Cess*, the group's 1998 indie debut, many became familiar with the group via the new set's lead single, "Awnaw." The sing-songy, organ-drenched track, which features Jazze Pha, is a fitting introduction to the group. The Nappy Roots also please with the ultra-catchy "Set It Out." Other highlights include "Po' Folks," "Sholiz," and the hilarious "Ballin' on a Budget."—**RH**

COUNTRY

★ **HOT RIZE**
So Long a Journey
PRODUCERS: Nick Forster, Peter Wernick
Sugar Hill 3943

Formed in the late 1970s, progressive bluegrass outfit Hot Rize reconvened for a celebrated run of dates in 1996, including a two-night stand at the Boulder (Colo.) Theater from which this album was compiled. Made up of picking titans Tim O'Brien (mandolin, fiddle), Nick Forster (bass), Pete Wernick (banjo), and the late Charles Sawtelle (guitar), Hot Rize was playing its first live dates in six years at the time, and the renewed vigor shows. Tighter than bark on a tree, Hot Rize tears it up and pleases the crowd on such cuts

as the high lonesome "Blue Night," the call-and-response "Keep Your Lamp Trimmed and Burning," and runaway trains like "Frank's Blues" and "Foggy Mountain Breakdown." While each member dazzles, Sawtelle's fearless guitar work is often the glue that holds this together, particularly on such gems as "The Butcher's Dog" and the rambunctious "Empty Pocket Blues." Totally impressive.—**RW**

LATIN

► **PATRICIA MANTEROLA**
Que el Ritmo No Paré
PRODUCERS: various
BMG U.S. Latin 7432191638

On her latest solo offering, Mexican singer/actress Patricia Manterola sets broad aims. A mix of mostly upbeat dance tracks in Spanish and English, *Que el Ritmo No Paré* highlights Manterola's increasing ease in the latter language, as well as a decidedly more youth-oriented, street-wise sound than most Latin pop. Manterola is talented, versatile (her rendition of "Quiero que Quieras Volver," one of the few ballads on the album, is convincing and quite lovely), and by all accounts a hard worker who has an extensive film and TV dossier. Sadly, though, at various times throughout the recording, Manterola loses herself in the vocal stylings of Paulina Rubio and Gloria Estefan. Whether she has a distinguishing sound of her own is difficult to discern in this landscape of feel-good tracks, but there's no denying the possibilities in tracks like the more urban-sounding "Libre," which also appears in English as "Tell You, Tell Me."—**LC**

► **ORIGINAL SOUNDTRACK**

Y Tu Mamá También
PRODUCER: various
Discos Suave/Volcano 61422321912
For those who haven't seen the film, Mexico's most successful since *Amores Perros* (Love's a Bitch), the soundtrack to director Alfonso Cuarón's *Y Tu Mamá También* (And Your Mother Too) provides a miniature road map, both to the movie and to Mexico itself. Every track, from Natalie Imbruglia's "Cold Air" to Marco Antonio Solís' "Si No Te Hubieras Ido" has a place in the movie. This alone makes for an intriguing, cohesive album, unlike so many soundtrack discs that simply slap on songs never heard in the film. That said, *Y Tu Mamá También* veers from Mexican rap/rock (Molotov's kick-ass "Here Comes the Mayo," a collaboration with Dub Pistols) to Tejano (Flaco Jiménez's "La Tumba Será el Final) to reggae

(Bran Van 3000's "Go Shopping"). Relevance is given to Mexican acts, their significance increasing once the film is experienced. But the influence of various styles on contemporary Mexico gives the soundtrack and film an extra edge and sense of reality. This could be the soundtrack to many people's lives.—**LC**

VARIOUS ARTISTS
Latin Groove
PRODUCERS: various
Putumayo World Music PUT 197
Putumayo is known for compilations that are rich in research and care and highlight little-known gems from around the world. *Latin Groove*, which showcases bands that fuse Latin rhythms with elements and styles ranging from hip-hop and rap to dance and electronica, finds some such gems, notably New York band Si*Sé's "Bizcocho Amargo" and Colombia's Aterciopelados' better-known "El Estuche." But, by and large, if the tracks on this album have escaped commercial notice, it is less from neglect than from lack of distinction. Sure, *Latin Groove* is entertaining, in the way your neighborhood band entertains at a neighborhood party. For the most part, this is fusion at the most pedestrian level, with *montunos* and refrains repeating ad nauseam under banal raps and very basic improvisation. If only there was more seamless fusion, or a better interpretation and understanding of what Latin music should sound like, this compilation could get its groove back.—**LC**

JAZZ

★ **STANTON MOORE**
Flyin' the Koop
PRODUCERS: Stanton Moore, Nick Sansano
Blue Thumb/Verve 549788

Just what constitutes "jazz" and "jam-band," and where do the two go their separate ways? Purists would argue that the two have nothing to do with one another, but this release by Galactic drummer Stanton Moore would suggest otherwise. Joined by a jam-band friendly lineup of saxophonist/flutist Karl Denson, saxophonist Skerik, bassist Chris Woods, and guitarist Brian Seeger, Moore plays funky, limber-limbed instrumental tunes that feature loads of jazz improvisation. Moore anchors the band with loose, loopy rhythms that are banged out with the enthusiasm of a kid in a candy store (and the sensibility of a seasoned musician), as the music easily flirts

with funk rhythms, Middle Eastern tonalities, bebop explorations, and just about every subgenre ever to influence a jazz musician. Yes, my friends, this is the voice of jazz in 2002, and it sure sounds fine.—**SG**

WORLD MUSIC

★ **ANTIBALAS AFROBEAT ORCHESTRA**
Talkatif
PRODUCERS: Antibalas, Gabriel Roth
Ninja Tune ZEN66

Antibalas Afrobeat Orchestra's debut last year on Ninja Tune, *Liberation Afro Beat Vol. 1*, was a critic's darling. The band was not the tightest out there, perhaps, but the energy was a thing of beauty, and its dedication to the Afrobeat groove of Fela Kuti was the real deal. With the release of *Talkatif*, the Antibalas (which means "bulletproof/anti-bullets") collective has dealt with the slightly disorganized vibe of its debut. *Talkatif* is incredibly tight, the musicianship is powerful, and, most importantly, in the process of honing their chops, the band members have lost none of the muscle and edge crucial to their sound. Afrobeat is all about rhythm and groove, and Antibalas has assimilated these lessons completely. Check out "War Is a Crime," a wonderful, sultry dance track in the best tradition of Highlife and Afrobeat. It's powered by fine sax work and a flawless rhythmic sense that matches the feel conveyed by the best Cuban danzon, mambo, or charanga groups. Antibalas keeps Afrobeat real with *Talkatif*. Racked by Caroline.—**PVV**

BLUES

TINSLEY ELLIS
Hell or High Water
PRODUCER: Eddie Offord
Telarc 83531

Atlanta's Tinsley Ellis has been soldiering in bluesville for nearly 20 years and during that time he has learned his lessons well. His latest release (his 10th career overall) bears witness to the maturity and all-around talent of this blues/rock master. He wrote every song on the record, and there's a good deal of diversity in these 12 tunes. His vocal work is assured and real, and he can do whatever he wants to on guitar. Ellis' playing is all about feel and coloration. As a soloist, he's into completely different ideas on "Real Bad Way," the title track, and the acoustic number "Love Comes Knockin'." As a composer, he easily spans the emotional breadth

between the gentle tune ("Set Love Free") and the muscled-up groove ("Ten Year Day").—**PVV**

CLASSICAL

★ **BRYN TERFEL: Wagner Berlin Philharmonic/Claudio Abbado**
PRODUCER: Christopher Alder
Deutsche Grammophon 289-471-348
A full recital of Wagner arias from Bryn Terfel has been long-anticipated, and the star Welsh bass-baritone doesn't disappoint here. In league with the very finest—the virtuosic Claudio Abbado and his Berlin Philharmonic—Terfel essays a line of Wagner's "failed heroes," from the Dutchman and Hans Sachs to Wolfram, Wotan, and Amfortas. Terfel fully embodies these symbols of male existential pain (flawed wanderers searching for the elusive grail of wholeness—that is, an ideal feminine love), singing with unusual richness, intelligence, and attention to dramatic detail. The orchestral accompaniment—which in Wagner is never merely accompaniment—moves with intensity, beginning with a scene-setting Overture to *The Flying Dutchman*. The highlight comes with two excerpts from Wagner's most luminous creation, *Parsifal*. The tragedy of this orchestra/vocal/theatrical wonder is on an epic, nearly religious scale, and Terfel voices the wounded arias of Amfortas with strength and inwardness, as Abbado and his Berliners provide him with a glorious halo of sound.—**BB**

CHRISTIAN

► **JARS OF CLAY**
The Eleventh Hour
PRODUCER: Jars of Clay
Essential 08306106927

Written, produced, and recorded by the Nashville-based act itself, *The Eleventh Hour* harks back to the roots of Jars of Clay's self-titled debut album (see story, page 16). On this, the band's fourth album, fans will surely revel in the seamless merging of intricately woven acoustic guitars and poetic vocal harmonies—elements that have only helped to ensure the band's place in Christian and pop music. High points are aplenty here: The cascading electric guitar riffs and tones of "Disappear" are steeped in U2 references, and "Revolution" is a listener-friendly straight-up rock song. On "Silence," haunting lyrics, coupled with hip-hop shadings, leave the soul yearning. A blistering track like this is a fine showcase for the band's production skills.—**WA**

NOT E W O R T H Y

JOSH CLAYTON-FELT
Spirit Touches Ground
PRODUCER: Josh Clayton-Felt
DreamWorks 50361

It's a bit heartwrenching to listen to *Spirit Touches Ground*, for this strong singer/songwriter-based rock album is a masterpiece whose maturity and breadth speak to Clayton-Felt's future as a solo musician. But Clayton-Felt, the founder of School of Fish (known for the hit "Three Strange Days"), passed away two years ago at the age of 32 from a rare form of cancer before these songs reached the public (see story, page 14). In a pure labor of love, his

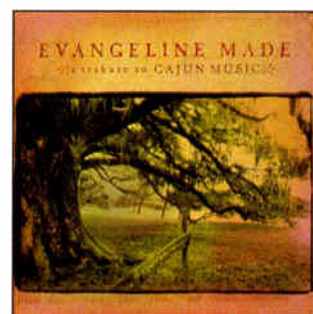


family and friends stepped in to ultimately get *Spirit Touches*

Ground released. The posthumous project touches on everything from the beauty of love ("Building Atlantis") to the general hardships of life ("Backwards World") with ease and grace.—**JP**

VARIOUS ARTISTS
Evangeline Made
PRODUCER: Ann Savoy
Vanguard 79585

Cajun fiddler/singer Ann Savoy had, for some time, been interested in doing a Cajun music project using musicians from outside the Cajun world of south Louisiana. *Evangeline Made* is Savoy's ambitious recording



project realized. Under her tutelage, such singers as Linda Ronstadt, Rod-

ney Crowell, Richard Thompson, John Fogerty, Nick Lowe, David Johansen, and Patti Griffin tackle Cajun tunes—in French, of course—and the results are certainly encouraging. Highlights include the classic waltz tune "Ma Blonde est Partie" (featuring Maria McKee), "Pa Janvier, Laisse Moi M'en Aller" (featuring Griffin), and the two-step standard "Diggy Liggy Lo" (featuring Fogerty). The pairing of Savoy and Ronstadt on the ballad "La Chanson d'une Fille de Quinze Ans" and the waltz "O Ma Chere Tite Fille" is nothing short of perfection. Quite the credible Cajun collection.—**PVV**

SINGLES

Edited by Chuck Taylor

POP

★ **ENYA Wild Child (3:47)**
 PRODUCER: N. Ryan
 WRITERS: Enya, R. Ryan
 PUBLISHERS: EMI Songs/EMI Blackwood, BMI
 Reprise/Warner Bros. 100809 (CD promo)

Of all the songs offering comfort in the wake of the devastating events of Sept. 11, none was more effective in its simplicity than Enya's splendid "Only Time." The surprise hit was such a sensation that it led her *A Day Without Rain* to U.S. sales of 5 million and made the Irish songbird the best-selling European artist in 2001. Who knew? With millions of new fans now by her side, it's certainly possible that lightning could strike twice via "Wild Child." Of course, Enya songs are still, well, Enya songs, so it's not as if this one cuts an innovative new path. But it is decidedly more robust in tempo than much of her other work, and as always, lovely and replete with dignity. It's gratifying to see a pigeon-holed artist break free from the stereotypes that bind her to find mass appeal. Whether or not this latest effort breaks out of AC and meets with the same success as "Only Time" is actually rather irrelevant. "Wild Child" is glorious, anthemic, and another effective elixir for those who enjoy music by their side instead of in their face.—CT

COUNTRY

★ **SHANNON LAWSON Goodbye on a Bad Day (3:56)**
 PRODUCERS: Mark Wright, Jason Houser, Greg Droman
 WRITERS: S. Lawson, M. Peters
 PUBLISHERS: Extreme Writers Music/Easel Music, ASCAP
 MCA 02229 (CD promo)

Shannon Lawson is a newcomer with a potent set of pipes and an affecting way with a lyric. He eases into this heartbreak ballad, letting disappointment drip from the first verse like icy regret before totally unleashing the full torrent of his vocal firepower on the chorus. Penned by Lawson and Mark A. Peters, the lyric reverberates with the ache and disillusionment that accompany a relationship as it is unraveling. Mark Wright's deft production enhances the sense of drama in the lyric and the emotional intensity in Lawson's delivery. This Kentucky-born singer/songwriter has been generating a buzz around Music Row, and it's easy to see why. He's an impressive new talent with a voice that has the strength to cut through the clutter.—DEP

★ **EARL THOMAS CONLEY Love's the Only Voice (I'm Gonna Listen To) (4:10)**
 PRODUCER: Nelson Larkin
 WRITER: E.T. Conley
 PUBLISHERS: Colorchord Music, BMI; Lust-4-Life, ASCAP
 Sunbird (CD promo)
 During the '80s, Earl Thomas Conley ruled the *Billboard* country charts

SPOTLIGHTS

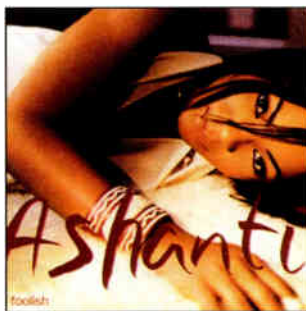


SHERYL CROW Soak Up the Sun (3:17)

PRODUCERS: Sheryl Crow, Jeff Trott
 WRITERS: S. Crow, J. Trott
 PUBLISHERS: Warner-Tamerlane/Old Crow/Trottsky/Wixen, BMI
 A&M 10707 (CD promo)

A handful of artists are so consistent through the years that you can pretty much count on digging their new material as soon as the first note strikes your ears. Sheryl Crow has been away for too long—her last studio album was in 1998—but given some of the material that is redefining the 2002 top 40 airwaves, "Soak Up the Sun" is as reassuring as it is top-notch, honest-to-goodness musicianship. This time around, the singer/songwriter harks back to the simplicity of her earliest major-label work, with stripped-down instrumentation and a theme about taking life as it comes: "It's not having what you want, it's wanting what you've got/I'm gonna soak up the sun/I'm gonna tell everyone to lighten up." Reminds one of her breakthrough "All I Wanna Do," huh? Crow's vocal is layered with some interesting effects, but otherwise this is as straightforward as it gets. Modern AC and adult top 40 radio should offer open arms, while triple-A should also soak up this acoustic rock/pop gem. Look for Crow's fifth album, *C'mon, C'mon*, April 9.—CT

ASHANTI Foolish (3:51)
 PRODUCER: Irv Gotti
 WRITERS: I. Lorenzo, A. Douglas, E. Jordan, M. DeBarge
 PUBLISHER: Jobete Music, ASCAP
 AIM/Murder Inc./Def Jam 15512 (CD promo)
 The crystal ball doesn't even have to be warm to predict the good fortune awaiting young singer Ashanti, whose "Foolish" is about as close as it gets to a sure thing. She's featured on the No. 1 Ja Rule song "Always on Time"—not a bad dose of exposure—but sister is doing it for herself on this highly appealing solo foray, which has the potential to nail itself to the playlists of



R&B, rhythm crossover, and mainstream top 40 outlets as one of the spring season's first radio staples. The song opens with a striking piano hook and a swirl of rubbery bass that together thread a hooky instrumental backdrop that runs through the duration of the track. Ashanti ably sings the blues about missing her man and running back to him, all the while knowing he's no good. Her vocals are layered with ample harmonies as she maintains a low-key vibe, allowing vulnerability to seep out from all sides. This is an auspicious opening for a singer who is a good bet to be one of 2002's first new stars. It shouldn't surprise anyone to see this one making a bid for the top of the singles charts. Look for Ashanti's full set April 23.—CT



PATTI SMITH When Doves Cry (4:59)

PRODUCER: Lenny Kaye
 WRITER: Prince
 PUBLISHERS: Controversy/Universal, ASCAP
 Arista 5092 (CD promo)

Patti Smith has accomplished the near-impossible. She has so fully inhabited this Prince classic that you actually forget the original recording for a brief time. But it's not that one rendition is better than the other—rather that listeners now have two sharply different, equally evocative takes on one of the better tunes that Prince has written. Working within a simmering, spare rock instrumental setting, Smith oozes with primal sensuality, gradually building to a full-bodied sex-snarl. Moving miles away from the ornery funk pace of the original, the overall tone of this track is decidedly dark and languid—allowing Smith to breathe volumes of subtext into simple, toss-off lines like "Maybe I'm just too demanding/maybe I'm just like my father, too bold." "When Doves Cry" is among the tasty new nuggets on *Land*, a glorious, two-CD collection of Smith fan-favorites and rarities. Besides being one of the more imaginative covers you're likely to hear anytime soon, it also has the potential to be the legendary artist's first bona fide pop hit since "Because the Night."—LF

with 18 No. 1 hits to his credit. Songs such as "Fire & Smoke," "Holdin' Her and Lovin' You," "What I'd Say," and "Once in a Blue Moon" dominated country radio, propelled by Conley's distinctive vocals and literate, com-

PELLING songwriting. He's back on Sunbird, the label that launched his career, before he signed with RCA for his hitmaking run. Reuniting with veteran producer Nelson Larkin, Conley works the same old magic on

this pensive tune about a man determined to survive a failed relationship. The production is contemporary and shimmers with clean, crisp instrumentation, and Conley's evocative voice is the centerpiece. His

NEW & NOTEWORTHY

LOVHER How It's Gonna Be (3:40)
 PRODUCER: Warryn "Baby Dubb" Campbell

WRITERS: W. Campbell, H. Lily
 PUBLISHERS: not listed
 Def Soul 15513 (CD promo)
 During the past few years, Def Soul has steadily worked to build a respectable R&B roster. With solo acts like Montell Jordan, Kelly Price, and Musiq Soulchild having already scored major successes across the board, the label is now getting into the group thing with LovHer. The Los Angeles-based quartet of Serenade, Buttah, Kienji, and Chinky offer a



strong introduction with the midtempo flow of "How It's Gonna Be." The lead single from

their forthcoming eponymous set finds the fine foursome identifying with those young women who date hustlers and the consequences. Steeped in honey-thick harmonies and simple production, "How It's Gonna Be" is an all-around solid effort. In terms of instant credibility, it doesn't hurt that Sisqó co-founded and mentors the group. Some PDs may even remember that this song served as an album track on Def Jam's *Rush Hour 2* soundtrack. It looks like R&B fans will may have a new love interest in LovHer.—RH

singing conveys every emotional nuance of the song, and it's easy to see that time hasn't diminished his potent way with a great lyric. Country radio programmers would do well to check this out.—DEP

ROCK

SOMETHING CORPORATE If You C Jordan (3:59)

PRODUCER: Jim Wirt
 WRITER: A. McMahon
 PUBLISHER: Left Here Publishing, ASCAP
 Drive-Thru/MCA (CD track)

Had Ben Folds grown up a Southern California beach brat weaned on sun, surf, and Blink-182 CDs, he might sound a lot like Andrew McMahon, pianist/organist/singer and leader of Orange County, Calif.'s Something Corporate. As he belts out this tale of a dimwit who just can't seem to leave high school and what happened there in the past, McMahon seems influenced by both aforementioned artists. In any event, with its new six-song *Audioboxer* EP for Drive-Thru, Something Corporate has created a surprisingly addictive blend of SoCal surf-punk and the sort of piano-based, singer/songwriter pop finding its way onto triple-A stations these days. And the wonderfully adolescent "Jordan" is the most fun of the bunch. Not really tough enough for the Warped crowd but maybe too smart for the *TRL* set, Something Corporate seems on the verge of bigger things.—WO

AC

MICHAEL BOLTON Only a Woman Like You (4:06)

PRODUCERS: Max Martin, Rami, Robert John "Mutt" Lange
 WRITERS: M. Martin, Rami, R. Lange, S. Twain
 PUBLISHERS: Zomba, ASCAP; Universal-Songs of PolyGram/Loon Echo, BMI
 Jive 42971 (CD promo)

Talk about a double take. Jive Records, the stable of Britney Spears and 'N Sync, has added Michael Bolton—the seeming antithesis of the youth pop movement—to its roster. Adding to the irony, his return, "Only a Woman Like You," was penned by teen maestros Max Martin and Rami, along with Robert "Mutt" Lange and Shania Twain. But this one is for the grown-ups, and it's quite a notable return for the onepotent chart force, whose image has suffered more than its share of humiliation over the past few years. The melodramatic power ballad is reminiscent of all that made Bolton famous: He squeezes every possible drop of soul out of the song and catapults it to the moon and back with a punch that no one giving him a fair shot could fault. ACs will be the first to listen without prejudice; his success there seems a given. But whether or not this song breaks further into the mainstream is less important than the credit Bolton deserves for steering clear of inappropriate pop trends (à la recent efforts by Rod Stewart and Lionel Richie) and simply giving all he's got to his best material in years. Look for his first album of original songs since 1998 on April 23.—CT

CONTRIBUTORS: Larry Flick, Deborah Evans Price, Rashaun Hall, Wes Orshoski, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming 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. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Rhythm, Rap, and The Blues™

by Gail Mitchell



PRETTY IS AS . . . Female music fans will no doubt be happy to know that looks-wise, rapper/singer/songwriter **Pretty Willie** (aka **Willie Moore Jr.**) definitely isn't hard on the eyes. But the Republic/Universal newcomer is quick to point out that his stage moniker has less to do with physical appearances than one might think.

"The name has nothing to do with being arrogant," says the St. Louis native and radio personality (via a weekly mix show on KATZ), who was in Los Angeles recently to shoot the video for his first single, "Roll Wit Me."



PRETTY WILLIE

"I'm about having a pretty life," he adds, "glorifying the good even though there may be rough things going on around you. I'm not soft, but I don't have to glorify that other side. My music is clean with live instruments, something for everybody."

"Roll Wit Me," the artist's ode to St. Louis, currently stands at 85 on the Hot R&B/Hip-Hop Singles & Tracks chart. The track's easygoing rhythm—produced by local St. Louis outfit D2 Entertainment—shares disc space with Midwestern bounce cuts and ballads on Pretty Willie's March 26 debut album, *Enter the Life of Suella*.

"Suella" means 'suave, usually educated, luckily ladies ask' or just 'swell,'" says the 2001 University of Mississippi graduate who majored in psychology with a minor in political science. "It's about educating yourself so you can take care of business."

A rap career may sound like a stretch for this guitarist/pianist and ex-track star who attended school on a full scholarship. However, Pretty Willie, who began rapping at age 8, says he made a conscious decision to choose it over track. "I've got faith in my career choice. I dabble and dabble in everything—something's going to work."

NABOB HONORS: Patti LaBelle is the featured performer at the National

Assn. of Black Owned Broadcasters (NABOB) 18th annual Communications Awards dinner. **Janet Jackson** and the **Isley Brothers** headline the honoree roster: Jackson is Entertainer of the Year; the Isleys will receive the Pioneer in Music Award. Additional honorees include guitarist **Bo Diddley** (Pioneer in Entertainment), Radio One chairperson/founder **Cathy Hughes** (Lifetime Achievement Award), and opera singer **Leontyne Price** (Lifetime Achievement Award). The dinner is slated for March 8 at Washington, D.C.'s Marriott Wardman Park Hotel.

KEEP AN EAR OUT FOR . . . **Ray Charles'** first new CD in six years. *Thanks for Bringing Love Around Again*—featuring a retooled version of his 1959 No. 1 "What'd I Say"—is being released May 7 on Charles' own Crossover Records. The label is distributed by the Welk Music Group. Charles was recently awarded the Soldier of Blues Award by the Los Angeles-based nonprofit Blues Lab . . . Promising debut album *The Colored Section* by Giant Step Records (giantstep.net) artist **Donnie** is reminiscent of **Donny Hathaway**. The singer/songwriter is among the new entries emerging from Atlanta's R&B/soul pipeline. While the album isn't due until summer, Donnie hits the road March 6 on a 42-date national tour opening for **Boney James**.

WINNING IMAGES: **Alicia Keys** got off to a winning start in the post-American Music Awards derby, taking home three statuettes during the 33rd annual NAACP Image Awards in Los Angeles. She won for outstanding new artist, outstanding song ("A Woman's Worth"), and outstanding album (*Songs in A Minor*).

Joining her in the winners' circle were **Luther Vandross** (outstanding male artist), **Aaliyah** (outstanding female artist), **Destiny's Child** (outstanding duo or group), **Ja Rule** (outstanding hip-hop/rap artist), **Quincy Jones** (outstanding jazz artist), **Shirley Caesar** (outstanding gospel artist, traditional), and **Yolanda Adams** (outstanding gospel artist, contemporary). Earning kudos for outstanding music video was **Michael Jackson's** "You Rock My World." Rock'n'roll icon **Little Richard** received the Hall of Fame Award.

Taped four days prior to the Grammy Awards, the Image Awards—which also honor achievements in film, TV, and literature—will be telecast 8 p.m.-10 p.m. ET/PT March 1 on Fox.

Glenn Lewis Is No 'Outsider'

Epic Disc Pays Homage To Influences By Stevie Wonder, Others

BY JEFF LOREZ

NEW YORK—Toronto-bred singer/songwriter Glenn Lewis' first single from his March 19 Epic Records debut *World Outside My Window*—"Don't You Forget It"—leaves no doubt as to who his musical influences are: Stevie Wonder, Donny Hathaway, and the Gap Band's Charlie Wilson. That's an interesting choice of inspirations when you consider that his homeland is hardly noted for being a soulful breeding ground.

"It's an entirely different atmosphere than in the States," Lewis says. "There are definitely cultural differences: Canada's black population is of West Indian descent; the U.S. black community had to redefine itself and create a culture. Sometimes I also feel like an outsider. I was born in Canada, but my father is Jamaican and my mother is from Trinidad, where I've [also] lived."

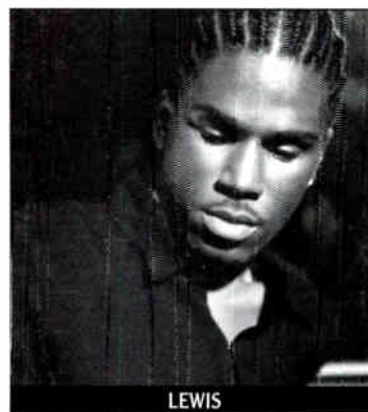
Lewis' musical lineage comes directly from his father, who was lead singer with R&B group Crack of Dawn, which was once signed to Columbia Records in Canada.

"Back then, I didn't see my dad as being a star," Lewis recalls. "It was just his line of work. It was kind of cool, but I didn't really make too much of it." Though contact with his father, who has since returned to Jamaica, has been minimal for many years, Lewis vividly recalls his vocal style and, in particular, his father's love of Wonder. "My dad played music by a lot of soul artists, including Stevie Wonder. I was obviously influenced by that."

By the age of 16, Lewis—who is published by Warner/Chappell (ASCAP)—had begun cutting demos with friend and local musician Alex Greggs (now a programmer with producer Rodney Jerkins). The result was his first single, "The Thing to Do." The Beat Factory/BMG release earned him a Juno Award nomination in 1998 for best soul/R&B recording. The following year, he received another Juno nomination for second single "Bout Your Love." Mark Byers of Philadelphia-based production/management company Rock Star Entertainment caught wind of the noise north of the border and inked the deal with Epic.

World Outside My Window wallows in retro soul with the influence of the aforementioned Wonder worn like a badge of honor over contemporary beats. Recorded in Toronto and Philadelphia with producers Andre Harris and Vidal Davis, the album possesses a continuity only attained through working closely with one production team.

That move is paying off, according to the radio and retail communities. "This is a hot record," KKBT Los Angeles assistant PD/music director Dorsey Fuller says. "It's crafted in



LEWIS

such a way that he strikes that universal chord. He says just enough for you to fill in the blanks and apply it to your personal situation."

Musicland urban music buyer Sonya Askew notes, "It's not often that an R&B artist can create a notable buzz on his debut set. But after hearing several tracks from his new album, I understand all of the excitement. This artist definitely isn't a one-hit wonder."

In addition to Epic's promotional push, Lewis is currently receiving a

massive visibility boost, thanks to opening for R&B golden girl Alicia Keys' current U.S. tour. It kicked off Jan. 22 and wraps March 10. In light of this, Epic is foregoing the conventional radio promotion tour, focusing instead on regional promotion in conjunction with the live tour. Print ads also will be placed in *Vibe*, *Honey*, *Hype Hair*, and *Fader* with a multi-week TV ad campaign on MTV, MTV2, and BET. An Internet marketing campaign will incorporate BET.com, MTV.com, Yahoo, and BlackPlanet.com.

"One of the things that makes marketing Glenn so special is his songwriting," Epic executive VP of A&R and urban music David McPherson says. "He writes songs that talk about his own true experiences. But it's his delivery that makes the difference."

Epic president Polly Anthony adds, "Glenn is a triple threat: a brilliant songwriter, a powerful vocalist, and an electrifying live performer. I have every confidence that people across the country—and around the world—will embrace Glenn and his incredible talent."

MARCH 9, 2002		Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	LIGHTS, CAMERA, ACTION! UNIVERSAL 156257	Mr. Cheeks
2	2	ROUND AND ROUND DEF 90UL/DEF JAM 58852/DJMG	Jonell & Method Man
3	5	CAN I GET THAT?!? EARGASM 3511	Bear Witnez!
4	4	DANSIN WIT VOLVEZ FADE 34239/ECMD	Strik Nine
5	10	PASS THE COURVOISIER PART II J 21154	Busta Rhymes Featuring P. Diddy & Pharrell
6	3	THAT WAS THEN BODY HEAD 74767	Rey Jones, Jr. Featuring Dave Hollister, Perion & Halz The Rippe
7	6	WHAT'S LUV? TERROR SQUAD/ATLANTIC 85231/YAG	Fat Joe Featuring Ashanti
8	NEW	PUT YO SETS UP TED 25037-BD	Redd Eyezz Featuring Juvenile & Slanted Eyezz
9	12	JUMP UP IN THE AIR WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
10	RE-ENTRY	THINK BIG CRIMEWAVE 72002	Crimewave
11	13	SATURDAY (OOOH! OOOOH!) DISTURBING THA PEACE/DEF JAM SOUTH 98875/IDJMG	Ludacris Featuring Sleepy Brown
12	11	BUSTER 1ST AVENUE 0001	Dennis Da Menace
13	NEW	KNOC L.A. CONFIDENTIAL/ELEKTRA 67230/EEG	Knoc-Turn'Al With Dr. Dre & Missy "Misdemeanor" Elliott
14	15	GOT UR SELF A... ILL WILL/COLUMBIA 79678/CRG	Nas
15	9	JIGGA RDC-A-FELLA/DEF JAM 58930/IDJMG	Jay-Z
16	20	PART II DEF JAM 58891/IDJMG	Method Man & Redman
17	18	ALWAYS ON TIME MURDER INC./DEF JAM 58941/IDJMG	Ja Rule Featuring Ashanti
18	24	YOUNG'N (HOLLA BACK) DESERT STORM/ELEKTRA 67265/EEG	Fabulous
19	RE-ENTRY	PIMPS/PLAYERS UTP 90101/JORPHEUS	Skip Featuring Corey C
20	RE-ENTRY	THE BEDROCK IDENTIFIED WE FALL 0894/SUPERTIGHT	Phatty Banks Presents Club Drama
21	23	BOOTTEE SURRENDER/MOTOWN 01284/UNIVERSAL	Benzino Featuring Mr. Gzus & Teddy Riley
22	16	DOWN A** CHICK MURDER INC./DEF JAM 58941/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
23	RE-ENTRY	ONE MORE CHANCE/STAY WITH ME BAD BOY 75300/ARISTA	The Notorious B.I.G.
24	25	ROLL WIT ME D2/REPUBLIC 013545/UNIVERSAL	Pretty Willie
25	RE-ENTRY	THA RODEO KING 8 3001	Phenomenon

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

MARCH 9 2002 Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	Oops (Oh My) ⁽¹⁾ TWEET (THE GOLD MIND/ELEKTRA/EEG)	26	35	4	Pass The Courvoisier Part II ⁽¹⁾ BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	51	54	4	Rainy Dayz ⁽¹⁾ MARY J. BLIGE FEAT. JA RULE (MCA)
2	7	10	I Love You ⁽¹⁾ FAITH EVANS (BAD BOY/ARISTA)	27	27	19	Young'n (Holla Back) ⁽¹⁾ FABOLOUS (DESERT STORM/ELEKTRA/EEG)	52	57	2	Take You Home With Me a.k.a. Body ⁽¹⁾ R. KELLY & JAY-Z (R.O.C.-FELLA/JIVE/DEF JAM/IDJMG)
3	3	22	Nothing In This World ⁽¹⁾ KEKE WYATT FEAT. AVANT (MCA)	28	29	5	Saturday (Oooh! Oooh!) ⁽¹⁾ LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	53	52	8	Cry Together ⁽¹⁾ PROPHET JONES (UNIVERSITY/MOTOWN)
4	6	13	Ain't It Funny ⁽¹⁾ JENNIFER LOPEZ FEAT. JA RULE (EPIC)	29	28	22	Break Ya Neck ⁽¹⁾ BUSTA RHYMES (J)	54	58	5	Uh Huh ⁽¹⁾ B2K (EPIC)
5	1	19	Always On Time ⁽¹⁾ JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	30	26	18	Gone ⁽¹⁾ 'N SYNC (JIVE)	55	65	3	Aw Naw ⁽¹⁾ NAPPY ROOTS (ATLANTIC)
6	4	19	Butterflies ⁽¹⁾ MICHAEL JACKSON (EPIC)	31	33	34	Lifetime ⁽¹⁾ MAXWELL (COLUMBIA)	56	62	7	One Mic ⁽¹⁾ NAS (ILL WILL/COLUMBIA)
7	5	8	What About Us? ⁽¹⁾ BRANDY (ATLANTIC)	32	31	18	This Woman's Work ⁽¹⁾ MAXWELL (COLUMBIA)	57	39	15	The World's Greatest ⁽¹⁾ R. KELLY (INTERSCOPE/JIVE)
8	12	12	U Don't Have To Call ⁽¹⁾ USHER (ARISTA)	33	38	7	Any Other Night ⁽¹⁾ SHARISSA (MOTOWN)	58	63	2	Get This Money ⁽¹⁾ R. KELLY & JAY-Z (R.O.C.-FELLA/JIVE/DEF JAM/IDJMG)
9	13	6	What's Luv? ⁽¹⁾ FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	34	30	14	Hey Luv (Anything) ⁽¹⁾ MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)	59	—	1	What If A Woman ⁽¹⁾ JOE (JIVE)
10	10	21	More Than A Woman ⁽¹⁾ AALIYAH (BLACKGROUND)	35	36	24	Brotha ⁽¹⁾ ANGIE STONE (J)	60	49	18	Let's Stay Home Tonight ⁽¹⁾ JOE (JIVE)
11	8	28	Lights, Camera, Action! ⁽¹⁾ MR. CHEEKS (UNIVERSAL)	36	32	37	Differences ⁽¹⁾ GINUVINE (EPIC)	61	70	2	I Need A Girl (Part One) ⁽¹⁾ P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
12	11	19	Don't You Forget It ⁽¹⁾ GLENN LEWIS (EPIC)	37	42	6	Makin' Good Love ⁽¹⁾ AVANT (IMAGIC/JOHNSON/NICA)	62	60	4	I'd Rather ⁽¹⁾ LUTHER VANDROSS (J)
13	17	8	Foolish ⁽¹⁾ ASHANTI (MURDER INC./DEF JAM/IDJMG)	38	41	34	Family Affair ⁽¹⁾ MARY J. BLIGE (MCA)	63	56	15	Round And Round ⁽¹⁾ JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
14	9	14	The Whole World ⁽¹⁾ OUTKAST FEAT. KILLER MIKE (ARISTA)	39	40	4	halfcrazy ⁽¹⁾ MUSIQ (DEF SOUL/IDJMG)	64	68	5	Give It To Her ⁽¹⁾ TANTO METRO & DEVONTE 2 HARD/SHOCKING VIBES/VP)
15	23	15	Anything ⁽¹⁾ JAHMIEM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	40	44	14	Got Ur Self A... ⁽¹⁾ NAS (ILL WILL/COLUMBIA)	65	—	1	Oh Boy ⁽¹⁾ CAMRON (R.O.C.-FELLA/DEF JAM/IDJMG)
16	15	12	Welcome To Atlanta ⁽¹⁾ JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	41	47	7	Take Ya Home ⁽¹⁾ LIL' BOB WOOD (SO SO DEF/COLUMBIA)	66	67	2	First Time ⁽¹⁾ IMX (TUGS/NEW LINE/WARNER BROS.)
17	14	19	Take Away ⁽¹⁾ MISSY "MISSEANON" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	42	34	7	I Miss You ⁽¹⁾ DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)	67	66	19	Put It On Me ⁽¹⁾ DR. DRE & DJ QUIK FEAT. MIMI (PRIORITY/CAPITOL)
18	16	20	Roll Out (My Business) ⁽¹⁾ LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	43	45	4	I Got It ⁽¹⁾ JAGGED EDGE (SO SO DEF/COLUMBIA)	68	73	2	Closet Freak ⁽¹⁾ CEE-LO (ARISTA)
19	25	11	Roc The Mic ⁽¹⁾ BEANIE SIGEL & FREEWAY (R.O.C.-FELLA/DEF JAM/IDJMG)	44	37	18	Jigga ⁽¹⁾ JAY-Z (R.O.C.-FELLA/DEF JAM/IDJMG)	69	64	6	Tribute To A Woman ⁽¹⁾ GINUVINE (EPIC)
20	19	27	U Got It Bad ⁽¹⁾ USHER (ARISTA)	45	43	4	Best Of Both Worlds (Intro) ⁽¹⁾ R. KELLY & JAY-Z (R.O.C.-FELLA/JIVE/DEF JAM/IDJMG)	70	71	2	Girlfriend ⁽¹⁾ 'N SYNC (JIVE)
21	20	15	Bouncin' Back (Bumpin' Me Against The Wall) ⁽¹⁾ MYSTIKAL (JIVE)	46	46	15	You Must Have Been ⁽¹⁾ MONTELL JORDAN (DEF SOUL/IDJMG)	71	69	12	7 Days ⁽¹⁾ CRAIG DAVID (WILDSTAR/ATLANTIC)
22	18	22	A Woman's Worth ⁽¹⁾ ALICIA KEYS (J)	47	48	15	Part II ⁽¹⁾ METHOD MAN & REDMAN (DEF JAM/IDJMG)	72	75	2	Knoc ⁽¹⁾ KNOX-TURNAL (A. CONFIDENTIAL/ELEKTRA/EEG)
23	24	31	Rock The Boat ⁽¹⁾ AALIYAH (BLACKGROUND)	48	50	15	He Loves Me (Lyzel In E Flat) ⁽¹⁾ JILL SCOTT (HIDDEN BEACH/EPIC)	73	74	2	Heaven Can Wait ⁽¹⁾ MICHAEL JACKSON (EPIC)
24	21	25	We Thuggin' ⁽¹⁾ FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	49	51	5	Someone To Love You ⁽¹⁾ RUFF ENDOZ (EPIC)	74	—	1	Say I Yi Yi ⁽¹⁾ YING YANG TWINS (COLUMBIA/IN THE PAINT/NOCH)
25	22	18	No More Orama ⁽¹⁾ MARY J. BLIGE (MCA)	50	59	3	Put It On Paper ⁽¹⁾ ANN NESBY FEAT. AL GREEN (IT'S TIME CHILD/UNIVERSAL)	75	55	13	Ooohhhwee ⁽¹⁾ MASTER P FEAT. WEEBIE (NEW NO LIMIT/UNIVERSAL)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 123 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 9 2002 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	27	Lights, Camera, Action! ⁽¹⁾ MR. CHEEKS (UNIVERSAL)	26	28	3	What Would You Do? ⁽¹⁾ NINE20 (MCA)	51	55	29	Someone To Call My Lover ⁽¹⁾ JANET (VIRGIN)
2	1	13	Uh Huh ⁽¹⁾ B2K (EPIC)	27	38	12	Part II ⁽¹⁾ METHOD MAN & REDMAN (DEF JAM/IDJMG)	52	—	61	Big Poppa/Warning ⁽¹⁾ THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	4	11	Hush Lil' Lady ⁽¹⁾ COREY FEAT. LIL' ROMEO (NODD/TIME/MOTOWN)	28	—	1	Foolish ⁽¹⁾ ASHANTI (MURDER INC./DEF JAM/IDJMG)	53	43	11	Don't You Forget It ⁽¹⁾ GLENN LEWIS (EPIC)
4	3	16	Round And Round ⁽¹⁾ JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	29	32	18	Always On Time ⁽¹⁾ JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	54	48	49	Could It Be ⁽¹⁾ JAHMIEM (DIVINE MILL/WARNER BROS.)
5	10	12	Can I Get That?!?! ⁽¹⁾ BEAR WITNEZI (EARGASM)	30	44	16	Young'n (Holla Back) ⁽¹⁾ FABOLOUS (DESERT STORM/ELEKTRA/EEG)	55	63	11	So Fresh So Clean ⁽¹⁾ OUTKAST (LAFACE/ARISTA)
6	8	18	Oansin Wit Wolvez ⁽¹⁾ STRIK 9INE (FADE/ECMO)	31	57	10	Pimps/Players ⁽¹⁾ SKIP FEAT. COREY C. (UTP/OPRHEUS)	56	41	21	Break Ya Neck ⁽¹⁾ BUSTA RHYMES (J)
7	17	2	Pass The Courvoisier Part II ⁽¹⁾ BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	32	47	51	Fiesta ⁽¹⁾ R. KELLY FEAT. JAY-Z (JIVE)	57	67	4	I Miss You ⁽¹⁾ DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)
8	6	9	That Was Then ⁽¹⁾ ROY JONES, JR. (BODY HEAD)	33	24	41	I Oo!! ⁽¹⁾ TOYA (ARISTA)	58	52	6	Ghost Showers ⁽¹⁾ GHOSTFACE KILLAH (EPIC)
9	7	14	It's The Weekend ⁽¹⁾ LIL' J (MOLLYWOOD)	34	—	7	The Bedrock ⁽¹⁾ PHATTY BANKS PRESENTS CLUB DRAMA (DIVINE WE'LL/SUPERTIGHT)	59	—	13	The Blast ⁽¹⁾ TALIB KWELI & HI-TEK (RAWKUS)
10	9	5	7 Days ⁽¹⁾ CRAIG DAVID (WILDSTAR/ATLANTIC)	35	34	23	Love It ⁽¹⁾ BILAL (IMD/INTERSCOPE)	60	51	18	Roll Out (My Business) ⁽¹⁾ LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
11	12	4	What's Luv? ⁽¹⁾ FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	36	26	35	Where The Party At ⁽¹⁾ JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	61	46	15	Special Delivery ⁽¹⁾ G. DEP (BAD BOY/ARISTA)
12	5	4	Oops (Oh My) ⁽¹⁾ TWEET (THE GOLD MIND/ELEKTRA/EEG)	37	33	39	Hit 'Em Up Style (Oops!) ⁽¹⁾ BLU CANTRILL (REDZONE/ARISTA)	62	23	15	Ain't Nobody (We Got It Locked!) ⁽¹⁾ THE RAWLDO BOYS (HOUSE OF FIRE)
13	3	3	What About Us? ⁽¹⁾ BRANDY (ATLANTIC)	38	42	6	Boottee ⁽¹⁾ BENZINDO (SURRENDER/MOTOWN)	63	—	15	The Wood ⁽¹⁾ PAPA SEVILLE (NEW MILLENNIUM/KM4)
14	—	1	Put Yo Sets Up ⁽¹⁾ REDD YEEZI (MOST WANTED/7-B)	39	27	2	Oown A** Chick ⁽¹⁾ JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)	64	64	18	Get Mo ⁽¹⁾ SHERM FEAT. BIGGA FIGGAS (DEAN S. LIST)
15	19	24	Jump Up In The Air ⁽¹⁾ ORIGINAL P (WESTBOUND)	40	50	67	One More Chance/Stay With Me ⁽¹⁾ THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	65	56	14	Envious ⁽¹⁾ DAWN ROBINSON (LEFTSIDE/Q)
16	20	2	I Love You ⁽¹⁾ FAITH EVANS (BAD BOY/ARISTA)	41	—	49	Soul Sista ⁽¹⁾ BILAL (IMD/INTERSCOPE)	66	—	1	Any Other Night ⁽¹⁾ SHARISSA (MOTOWN)
17	—	21	Think Big ⁽¹⁾ CRIMEWAVE (CRIMEWAVE)	42	45	14	Roll Wit Me ⁽¹⁾ PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	67	66	22	The Star Spangled Banner ⁽¹⁾ WHITNEY HOUSTON (ARISTA)
18	22	6	Saturday (Oooh! Oooh!) ⁽¹⁾ LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	43	31	19	Lifetime ⁽¹⁾ MAXWELL (COLUMBIA)	68	—	33	Bootylicious ⁽¹⁾ DESTINY'S CHILD (COLUMBIA)
19	18	24	Buster ⁽¹⁾ DENNIS DA MENACE (1ST AVENUE)	44	—	14	The Rodeo ⁽¹⁾ PHENOMENON (KING B)	69	—	19	Gotta Have It ⁽¹⁾ CHOCOLATE BANDIT (COUNTRYBOY/HARLOCK)
20	14	31	Family Affair ⁽¹⁾ MARY J. BLIGE (MCA)	45	13	7	Bunny Hop ⁽¹⁾ DA ENTourage (RED BOY)	70	—	17	Playa Playa (Playing The Game Right) ⁽¹⁾ MINOTT FEAT. KURUPTED SEED (WORLD BEAT)
21	21	24	AM To PM ⁽¹⁾ CHRISTINA MILAN (DEF SOUL/IDJMG)	46	40	11	Never Too Far/Hero Medley ⁽¹⁾ MARIANA CAREY (VIRGIN)	71	29	2	Offerant Worlds ⁽¹⁾ TWIN AND ALCHEMIST (ALC/FAT BEATS)
22	72	2	Knoc ⁽¹⁾ KNOX-TURNAL (A. CONFIDENTIAL/ELEKTRA/EEG)	47	49	21	We Thuggin' ⁽¹⁾ FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	72	—	15	Get Up ⁽¹⁾ COCDA BROVAZ (RAWKUS)
23	25	13	Got Ur Self A... ⁽¹⁾ NAS (ILL WILL/COLUMBIA)	48	39	13	Bouncin' Back (Bumpin' Me Against The Wall) ⁽¹⁾ MYSTIKAL (JIVE)	73	65	42	Wifey ⁽¹⁾ NEXT (ARISTA)
24	16	5	Jigga ⁽¹⁾ JAY-Z (R.O.C.-FELLA/DEF JAM/IDJMG)	49	37	24	Fatty Girl ⁽¹⁾ LUDACRIS, LL COOL J. & KEITH MURRAY (FB/UNIVERSAL)	74	—	24	Big Oze ⁽¹⁾ SUICIDE (FUTURESCOPE)
25	35	12	Peaches & Cream/Dance With Me ⁽¹⁾ 112 (BAD BOY/ARISTA)	50	36	51	Separated ⁽¹⁾ AVANT (IMAGIC/JOHNSON/NICA)	75	69	43	Stranger In My House ⁽¹⁾ TAMIA (ELEKTRA/EEG)

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.

R&B/HIP-HOP

Words & Deeds™



by Rhonda Baraka

KEEPIN' BUSY: Lil' Romeo is a busy young man these days. In addition to preparing for the release of his sophomore album *Game Time*—due April 16 on Universal Records—and the April premiere of *Pieces to the Puzzle*, the Nickelodeon sitcom in which he stars with his dad, Master P, he has also taped an episode of the Disney show *The Proud Family*. He'll play himself in the latter show—via animation, that is.

The episode, recorded Feb. 20, will air around Halloween and will feature Romeo as the headliner at character Wizard Kelly's Halloween Frightacular.

The Proud Family follows the adventures of Penny Proud, a 14-year-old African-American girl, and her family. It features the voices of Kyla Pratt (Penny), Tommy Davidson, Paula Jai Parker, and Jo Marie Payton.

gearing up for a busy summer and fall with releases by Lil' Wayne, Boo & Gotti, TQ, a solo project by Big Tymers/Cash Money co-CEO Bryan "Baby" Williams, and the soundtrack to the Wesley Snipes drama *Undisputed*. Williams says that a Cash Money Millionaires tour is slated for the end of the year.



THE BIG TYMERS

NEW KID ON THE BLOCK: Speaking of Lil' Romeo, he guests on the debut release by fellow school-age artist Corey Hodges, the 13-year-old Atlanta-based singer whose single "Hush Lil' Lady" was released by Motown last year. His album, *I'm Just Corey*, bows March 19. Corey says working with Romeo was fun, "especially doing the video shoot."

The Motown newcomer is making his rounds as well. He appears on "All I Know," a song on Lil' Bow Wow's current *Doggy Bag*.

Corey says he's not worried about being one of the few young singers to emerge amidst popular rappers like Lil' Bow Wow and Lil' Romeo. "I'm not concerned about it," he emphasizes. "I wish the other singers out there good luck, and I hope they wish the same for me."

BIG TYME: Cash Money/Universal's the Big Tymers return April 23 with the release of *Hood Rich*, their third album and the follow-up to 2000's platinum-certified *Got That Work*. The album's first single, "Still Fly," was issued last month. Producer Mannie Fresh says this album will move "forward and backward" by staying true to the Big Tymers' style while exploring new musical terrain. He says fans should get ready for a new slate of catch phrases (à la "bling bling").

"I'm not really sure which one will really break out," Fresh says. But one thing he says he is sure of is that, thanks to *Hood Rich*, "my kids can get what they want for Christmas this year."

The Cash Money camp is also

HIP-HOP UNDER THE BIG TOP: Over the years, hip-hop music has permeated society, finding its way into all aspects of our lives. Not even running away to join the circus will allow you to escape its influence—a fact the ever-popular UniverSoul Circus has proved during the past nine years.

Dubbed as "the only African-American-owned circus in the world," UniverSoul combines some traditional—and not-so-traditional—attractions. For instance, you'll see clowns, acrobats, and animals backed by the latest hip-hop music (i.e., Ludacris' "Roll Out [My Business]," OutKast's "So Fresh So Clean," Jermaine Dupri & Ludacris' "Welcome to Atlanta," Ja Rule Featuring Ashanti's "Always on Time," and Mystikal's "Bouncin' Back").

UniverSoul publicity manager Trania Charles says, "We include hip-hop in our circus because it's the music that many in our audience can relate to. We also include jazz and R&B because we want everyone to feel it. It's an all-purpose cultural show."

The show also features hip-hop dancing "little people," as well as dazzling break dancing. UniverSoul Circus was founded in 1994 by former radio DJ "Casual" Cal Dupree and Cedric Walker, creator of the Fresh Fest rap tour. For more about this musically inclined circus, visit universoulcircus.com.

Rhonda Baraka may be reached at rb3506@aol.com.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for Number 1, Greatest Gainer/Airplay, and Hot Shot Debut.

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 ON THE CHART. ... [Detailed chart rules and disclaimers]

MARCH 9
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Covered by SoundScan
from a national point of
view of care R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WKS. ON CHART	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WKS. ON CHART
1	92	—	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	NUMBER 1/GREATEST GAINER The Rebirth Of Kirk Franklin	1	1	53	56	77	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11.98/17.98) #	Live In London And More...	22	
2	1	2	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/19.98)	Word Of Mouf	1	1	60	61	33	PROPHET JONES	UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) #	Prophet Jones	16	
3	2	3	NAS	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	1	53	48	41	SOUNDTRACK	INTERSCOPE 493172 (12.98/19.98)	Ali	31	
4	4	8	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	1	54	52	53	SOUNDTRACK	HYPNOTIZE MINDS/LOU/LOU/COLUMBIA 1972/CRG (12.98 EQ/19.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4	
5	3	1	JENNIFER LOPEZ	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	1	55	—	—	E.S.G. & SLIM THUG	SES ENTERTAINMENT 9861 (11.98/17.98) #	HOT SHOT DEBUT Boss Hogg Outlaws	55	
6	10	10	KEKE WYATT	MCA 112609 (12.98/18.98)	Soul Sista	5	1	56	56	54	ICE CUBE	PRIORITY 23091*/CAPITL (12.98/18.98)	Greatest Hits	11	
7	11	14	USHER	ARISTA 14715* (12.98/18.98)	8701	3	1	57	57	57	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	
8	7	7	MARY J. BLIGE	MCA 112808* (12.98/18.98)	No More Drama (2002)	7	1	58	51	55	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1	
9	8	6	JA RULE	MURDER INC./DEF JAM 586437*/DJJMG (12.98/19.98)	Pain Is Love	1	1	59	69	78	T.I.	GHET-D-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27	
10	5	9	FAITH EVANS	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	1	60	54	49	TIMBALAND & MAGOO	BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	
11	6	4	SOUNDTRACK	RDC-A-FELLA/DEF JAM 586671*/DJJMG (12.98/18.98)	State Property	1	1	61	50	65	GERALD LEVERT	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2	
12	17	19	BUSTA RHYMES	J 20009* (12.98/18.98)	Genesis	2	1	62	58	51	MR. CHEEKS	UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	
13	12	11	MYSTIKAL	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	1	63	80	73	LIL BLACKY	HIT A LICK 51279/TRIPLE X (16.98 CD) #	Big Ballin	50	
14	13	13	MICHAEL JACKSON	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	1	64	61	58	GINUWINE	EPIC 69622* (12.98 EQ/18.98)	The Life	2	
15	14	12	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	1	65	55	59	BRIAN MCKNIGHT	MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4	
16	16	15	MOBB DEEP	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	1	66	—	—	ORIGINAL P	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66	
17	9	5	SADE	EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5	1	67	63	64	DUNGEON FAMILY	ARISTA 14633* (12.98/18.98)	Even In Darkness	4	
18	21	25	INDIA.ARIE	MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	3	1	68	68	70	BONEY JAMES	WARNER BROS. 48004 (17.98 CD)	Ride	27	
19	15	17	ALICIA KEYS	J 20002 (12.98/18.98)	Songs In A Minor	1	1	69	72	69	VARIOUS ARTISTS	UTV/DEF JAM 586662*/DJJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38	
20	19	18	LIL BOW WOW	SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	1	70	71	75	JILL SCOTT	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) #	Who Is Jill Scott? Words And Sounds Vol. 1	2	
21	22	23	AALIYAH	BLACKGROUND 10062* (12.98/18.98)	Aaliyah	2	1	71	62	48	C-BO	WEST COAST MAFIA 2847/WARLOCK (11.98/17.98)	Life As A Rider	41	
22	23	21	JOE	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	1	72	65	80	JENNIFER LOPEZ	EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	
23	26	35	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	6	1	73	64	83	VARIOUS ARTISTS	HIDDEN BEACH 85633*/EPIC (17.98 ED CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	
24	18	16	JAGUAR WRIGHT	MOTIVE 112683/MCA (18.98/12.98)	Denials Delusions And Decisions	16	1	74	74	67	JUVENILE	CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2	
25	20	20	MASTER P	NEW MD LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	12	1	75	90	68	DIRTY SOUTH	HARD 2 HIT 70884/STREET LEVEL (17.98 CD) #	Everything's Gon' Be Different...	51	
26	25	24	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	1	76	77	72	TOO SHORT	SHORTJIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14	
27	24	22	DMX	RUFF RYDERS/DEF JAM 586450*/DJJMG (12.98/19.98)	The Great Depression	1	1	77	75	82	NELLY	FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1	
28	30	30	MAXWELL	COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	1	78	73	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY	POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	47	
29	27	27	ANGIE STONE	J 20013* (12.98/18.98)	Mahogany Soul	4	1	79	70	60	MARY J. BLIGE	MCA 112616* (12.98/18.98)	No More Drama	1	
30	59	66	JANET	VIRGIN 10144* (12.98/18.98)	All For You	1	1	80	67	63	WARREN G	UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14	
31	28	33	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) #	Love Machine	28	1	81	93	71	LIL SUN	DEEP SOUTH TYCDONS 7312 (18.98 CD) #	Sunburnt	79	
32	36	28	LIL' KEKE	IN THE PAINT 8231/KOCH (12.98/18.98) #	Platinum In Da Ghetto	22	1	82	97	85	FEAR NO M.O.B.	90 DEEP 805/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta S#@!	71	
33	29	32	CRAIG DAVID	WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12	1	83	79	79	MARY MARY	CZ/COLUMBIA 63740/CRG (17.98 EQ/11.98)	Thankful	22	
34	35	31	WU-TANG CLAN	WU-TANG/LOU/LOU/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	1	84	76	62	THE TEMPTATIONS	MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27	
35	34	34	PETEY PABLO	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	1	85	76	62	BUBBA SPARXXX	BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3	
36	31	26	VARIOUS ARTISTS	RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	1	86	66	88	SADE	EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	2	
37	33	29	JAY-Z	RDC-A-FELLA/DEF JAM 586614*/DJJMG (9.98/14.98)	MTV Unplugged	8	1	87	94	96	PASTOR TROY	MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	Face Off	13	
38	43	42	JAGGED EDGE	SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	1	88	88	—	SNOOP DOGG	NO LIMIT/PRIORITY 23225*/CAPITL (12.98/18.98)	Tha Last Meal	1	
39	37	40	UGK	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	1	89	85	87	MUSIQ SOULCHILD	DEF SOUL 548289*/DJJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4	
40	42	43	JERMAINE DUPRI	SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	1	90	85	87	G. DEP	BAD BOY 73042*/ARISTA (11.98/17.98) #	Child Of The Ghetto	23	
41	38	36	JAY-Z	RDC-A-FELLA/DEF JAM 586396*/DJJMG (12.98/19.98)	The Blueprint	1	1	91	78	84	VARIOUS ARTISTS	TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	78	
42	40	47	IMX	TUG 39009/NEW LINE (12.98/17.98)	IMx	40	1	92	83	76	DESTINY'S CHILD	COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	
43	32	39	JILL SCOTT	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	1	93	83	76	PROJECT PAT	HYPNOTIZE MINDS/LOU/LOU 1956/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2	
44	47	45	FABOLOUS	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	1	94	95	—	SOUNDTRACK	MURDER INC./DEF JAM 548832*/DJJMG (12.98/18.98)	The Fast And The Furious	5	
45	39	52	LUTHER VANDROSS	J 20007 (12.98/18.98)	Luther Vandross	2	1	95	89	97	NATURES PROBLEM	LOW KEY 1121 (11.98/14.98)	The Future	69	
46	44	46	8BALL	JCOR 860964*/INTERSCOPE (12.98/18.98)	Almost Famous	6	1	96	81	77	KHIA	DIRTY DOWN 46 (17.98 CD)	Thug Misses	89	
47	45	38	MACK 10	CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	1	97	81	77	VARIOUS ARTISTS	RED STAR 85857*/EPIC (18.98 ED CD)	Red Star Sounds — Volume One: Soul Searching	29	
48	41	37	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	DREAMWORKS 45029*/INTERSCOPE (12.98/18.98)	Eternal	1	1	98	96	93	ARCHIE	PHAT BOY 1980 (16.98 CD)	Ride Wit Me	85	
49	49	50	NATE DOGG	ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	1	99	96	93	CHINO NINO	FLAM FLAWLESS 13145 (10.98/16.98) #	Knockem Wit Game	78	
50	46	44	SOUNDTRACK	DEF JAM 586628*/DJJMG (12.98/18.98)	How High	6	1	100	87	89	GHOSTFACE KILLAH	EPIC 61889* (12.98 EQ/18.98)	Bulletproof Wallets	2	

MARCH 9
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	3	MARY J. BLIGE	UPTOWN 11068*/MCA (16.98/11.98)	NUMBER 1 What's The 411?	107	13	9	AALIYAH	BLACKGROUND 10753 (12.98/17.98)	One In A Million	97
2	1	2PAC	AMARU/DEATH ROW 430301*/INTERSCOPE (19.98/24.98)	Greatest Hits	166	14	15	JAY-Z	FREEZE/RDC-A-FELLA/PRIORITY 50592*/CAPITL (10.98/16.98)	Reasonable Doubt	220
3	12	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	334	15	11	R. KELLY	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	182
4	4	2PAC	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	307	16	16	NAS	COLUMBIA 57631*/CRG (17.98 EQ/11.98)	Illmatic	36
5	2	LUTHER VANDROSS	LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	9	17	7	SADE	EPIC 86207 (12.98 EQ/18.98)	The Best Of Sade	373
6	17	2PAC	AMARU/JIVE 41636*/ZOMBA (11.98/17.98)	Me Against The World	287	18	22	JODECI	UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	126
7	10	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	193	19	20	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	106
8	13	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	222	21	18	MARY J. BLIGE	MCA 111606* (12.98/18.98)	Share My World	94
9	6	KEITH SWEAT	VINT ENTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	306	22	21	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210*/DJJMG (12.98/18.98)	Legend	283
10	5	AL GREEN	HUTHE RIGHT STUFF 30800/CAPITL (10.98/17.98)	Greatest Hits	365	23	—	JAY-Z	RDC-A-FELLA/DEF JAM 546822*/DJJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	73
11	8	MARY J. BLIGE	MCA 11156* (10.98/15.98)	My Life	167	24	—	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	109
12	14	JUVENILE	CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degrees	166	25	—	NAS	COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	74
								JODECI	UPTOWN 110915/MCA (6.98/11.98)	Diary Of A Mad Band	47

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No.

Beat
Box™

by Michael Paoletta



LET'S MAKE A DEAL: Louisville, Ky.-based sister act **Love, Joy & Faith** (the real names of the **Yascone** sisters) first came to our attention last summer, when they submitted "Zenith" to the eighth annual Billboard Dance Music Summit's New Artist Discovery contest. The funky track, which received an honorable mention, reveled in a do-it-yourself attitude, gloriously harking back to the days of British post-punk (the **Slits**), New York funk (ESG), and electro (Arthur Baker). Ever



LOVE, JOY & FAITH

since, we've been enamored of this ultra-photogenic trio.

So, imagine our wide-eyed smile upon receiving a new two-track demo from the unsigned act. The sassy "Tales of the Broken-Hearted Bitch" and the haunting "Dark Eyes" are equal parts **Missy "Misdemeanor" Elliott**, **Thunderpuss**, **Liz Torres**, **Felix da Housecat**, and the **Neptunes**. Sound too good to be true? Give both hypnotic cuts a listen and decide for yourself.

"These songs come from personal experiences," explains Joy, the trio's composer/arranger/producer, who has a penchant for minor chords. (All three Yascone siblings handle songwriting duties.) She says "Broken Hearted Bitch" pokes fun at "me and my past relationships."

"Dark Eyes" is a cry for help, says Love, who penned the track. "It's basically me wondering, 'Where have my people gone?' You have older generations passing away and younger generations ending up in prison. African-Americans are like animals in a zoo: almost extinct. Something's got to give."

Until then, Love, Joy & Faith will continue working on their full-length debut, which has two working titles (*Broken but Not Destroyed* and *Tales of the Broken-Hearted Bitch*). We can only hope that a visionary label exec—somebody like, say, **Peter Edge** of J Records, Elliot

of the Gold Mind/Elektra, or **Andrew Goldstone** of Ministry of Sound—sees the potential here and gives this talented trio a chance to truly shine. For more info, contact 502-638-9622 or 502-817-2421.

In nearby Nashville, singer **Scott Michael** is also in search of a label to call home. Like Love, Joy & Faith, he received an honorable mention in last year's New Artist Discovery contest. These days, Michael—who, before embarking on a career in music, clocked time at the United States Air Force Academy—is shopping a demo steeped in dance-pop flavors.

Working with producers **John Mattick** and **Chris Hinson** of Note On Productions in Nashville, the camera-ready Michael has concocted a handful of Euro-inflected tracks that bridge the gap between **Depeche Mode's** dark-tinged journeys and **Enrique Iglesias'** upbeat fare. "Let's Runaway," "You Can't Classify (Single White Male)," and "Shelter You" are hook-laden and buoyant. Also included are trance-laced remixes of "Let's Runaway" (**Nic Mercy** and **Albert X.**), "Shelter You" (**Julian Marsh**), and "You Can't Classify" (**Tingo Jr.**). For additional info, contact 615-254-0098.

HIGH LIFE: In need of some musical sunshine? If so, snag a copy of **LHB's** *Tell 'Em Who We Are* (Decode/Telstar U.K.), which arrived in stores Feb. 25. The set's first single, the shiny-happy-people vibe that is "Everybody Sees It on My Face"—with remixes by **maUve** and **YumYum**—strikes March 18.

A cornucopia of sound, *Tell 'Em* finds LHB (classically trained pianist/DJ **Giles Barton** and **Lee Wilson-Wolfe**, who provides guitar, samplers, and harmonica) deliciously merging elements of house, alternative, electronic, and unadulterated pop. Jangly guitars compete with bottom-heavy basslines, while kaleidoscopic synth patterns twirl above sweet piano tinklings and chugging beats. Dead center are rich harmonies, infectious melodies, and smart musical references. Highlights include "No Transmission," the jubilant "Calm Down," the tripped-out "Coming Up for Air" (featuring **Imogen Heap**), the sparkly **Daft Punk**-meets-**Giorgio Moroder**-inflected "We Live in Cities" (featuring **Ged Adamson**), and the ethereal "Olivia Newton Christ" (featuring **Nelson Forcé**).

Like **Moby's** *Play*, LHB's album, which at press time was without a U.S. deal, is rife with licensing potential. Don't say we didn't warn you.

Simply Jeff Offers 'Massive' Variety On Moonshine Project

BY TAMARA PALMER

SAN FRANCISCO—Jeff Adachi was previously known as DJ Spinn. These days, he's known as Simply Jeff, the versatile DJ who has helped fan the fires for breakbeat music. On March 12, Moonshine Music issues his fourth beat-mixed CD, *Breakbeat Massive*.

"[Moonshine president] Steve Levy came up with the title, so I really wanted to create something that fit it," Jeff says. "I didn't want to stick within one genre of breakbeat. I play electro and house breaks with a little 'nu-skool' and some West Coast flavor thrown in. Of course, there's also some Southeast funky breaks, too."

The collection contains a geographically diverse artist lineup, including Berkeley, Calif.-based Bassbin Twins ("UFB2"), Miami's Jackal and Hyde ("Give It All You Got"), Orange County funksters Neosouls ("Mindwire"), London's T. Power Featuring Blade ("Dangerous"), and the Transatlantic team of Überzone & Renie Pilgrem ("Black Widow").

Realizing how regional and minute the proliferation of breakbeat classifications can be, Jeff jokes: "It's not gonna be 'nu-skool' 10 years from now. What are you gonna do then?" Effortlessly programmed with a variety of rhythmic styles, *Breakbeat Massive* is poised to draw fragmented audiences who typically focus on one sound.

Jeff began his career in the early '90s working on megamixes for Egil "Swedish Egil" Aalvik, then as a DJ at KROQ Los Angeles. He followed Egil to the short-lived dance music station MARS-FM (on KSRF Santa Monica and KOCM Newport Beach, Calif.), where he supplied special mixes and re-edits and co-hosted Egil's weekly top 30 countdown.

Though his previous DJ-mixed CDs

were released on City of Angels and Brooklyn Music, *Breakbeat Massive* is not Jeff's first Moonshine collaboration. In 1993, as half of X-Calibur (with Brian Scott Ginsberg), he released a single, "Being in Love."

"Jeff remembers when we operated out of our garage and sat on milk crates," Levy notes, referring to when the label opened its doors in 1992.



SIMPLY JEFF

"It gives us all hope," Jeff explains, "Just being able to be there when the label first started and to see it now. It's quite an accomplishment." He hopes that Moonshine will expose *Breakbeat Massive* to an even larger audience of electronic music enthusiasts than he is accustomed to.

"His stuff sells [here]," says Tom Maffei, a buyer for Amoeba Music's Bay Area stores in Berkeley and San Francisco. "He could potentially be a Mark Farina or a DJ Dan in terms of national name recognition, but it's going to take a big push from Moonshine."

According to Levy, Moonshine will market the disc to a wider base than the DJ's previous labels did. "We're also going to be very aggressive about getting it to his core audience. We have

strong street teams and Internet marketing, so we can create a lot of impressions before it comes out. Jeff has a huge audience, and already, there is pent-up demand for his record."

Jeff is also readying *Next Step* for Brooklyn Music Limited (due in April). It's a mixed collection focusing on artists on his own label (Phonomental), including Donald Glaude, John Kelley, B-Side, and Neosouls.

Phonomental will soon release the first single ("Hear the Feeling") from Divine Frequency, a relatively new venture for Jeff. "Basically, it was a project I put together [in order] to take [things] to a different level," explains Jeff, whose songs are published by Phonomental Music. "The way I put tracks together is very simplistic, and I just wanted to put more into this project."

For Divine Frequency, Jeff recruited such talents as Click the Supah Latin (the human beat box who has worked with hip-hop group Jurassic 5) and Stacey Q (best-remembered for her mid-'80s dance/pop hit "Two of Hearts").

"It got to a point where it wasn't really sounding like something I would normally put out under the Simply Jeff name," the artist notes. "This was me doing something more—something that could later turn into a live-act [situation]."

He continues, "I wanted to make up some new names, spice things up. It kept me busy and gave me an excuse to do different things."

"Hear the Feeling" will first appear as an album cut on *Breakbeat Massive*, and Jeff hopes it is the first of many collaborations with Stacey Q.

Simply Jeff is managed by Jon St. James of F1 Management in Brea, Calif.; his bookings are handled by Paul Morris of New York-based AM Only.

- **DJ Spinna**, *Raiding the Crates* (Shadow album). For this beautifully mixed set, Brooklyn, N.Y.-born DJ Spinna raided the vaults of revered label Guidance Recordings. Deep, smooth, and soulful, Spinna shines the light on such house jams as **A:Xus'** "When I Fall in Love," **Kevin Yost's** "Natural High," and **Dubtribe Sound System's** "El Regalo de Amor," among others.
- **Various artists**, *My House in Montmartre* (Astralwerks album). With a knowing nod to a certain hip neighborhood in Paris, this funky, disco-splashed compilation is a French house-music lover's dream come true. All the major players are present, from **Stardust** ("Music Sounds Better With You"), **Cassius** ("La Mouche"), and **Air** ("Modular

The Beat Box
Hot Plate

Mix") to **Phoenix** ("If I Ever Feel Better"), **Daft Punk** ("High Life"), and **Superfunk** ("Lucky Star").

- **Ben Watt & Jay Hannan**, *Lazy Dog, Vol. 2* (Astralwerks album). DJs Watt & Hannan, responsible for the bi-weekly Lazy Dog party in London, have a soft spot in their hearts for the soulful sounds of clubland. This seamlessly mixed two-disc set overflows with a warmth that is all too often missing on contemporary dancefloors. Highlights include **Wamdue's** remix of **Kim English's** "Been So Long," **Joey Negro's** Revival mix of **Yolanda Wyns'** "I Know You, I Live

You," and **Liquid People's** Vocal mix of **Lucy Pearl's** "Without You." Also included are Watt's remixes of **Sade's** "By Your Side" and **Sunshine Anderson's** "Heard It All Before."

- **Blue Six**, "Let's Do It Together" (Naked Music/Astralwerks single). Fans of Naked Music will not be disappointed with this ultra-classy slice of deep house. Culled from the act's aptly titled album *Beautiful Tomorrow*, "Let's Do It Together" features the vocally gifted **Lisa Shaw**.

- **Sinema**, "In My Eyes" (Black Jack/Sound of Barclay France single). Masterminded by French producer **DJ Kiko** and singer **JD Davis**, Sinema's "In My Eyes" is equal parts **Lime**, **Visage**, and **New Order**—done the Parisian way, of course.

MICHAEL PAOLETTA

MARCH 9 2002

Billboard HOT DANCE MUSIC

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

Club Play

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		
1	2	3	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
2	4	5	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
3	5	8	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
4	6	11	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
5	1	1	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
6	8	14	THE REAL LIFE	CREDECE 33150/NETTWERK	Raven Maize
7	7	13	SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
8	14	24	TRIPPIN'	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
9	3	2	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
10	13	15	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.D.S.P.
11	15	28	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
12	10	4	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
13	23	35	SONG FOR THE LONELY	WARNER BROS. PROMO	Cher
14	12	6	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
15	16	23	LITTLE GIRL	NERVOUS 20507	Viola
16	19	25	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
17	21	26	WAKE UP	TRANS CONTINENTAL 89889/LOGIC	Beki
18	22	27	ME WITHOUT YOU	DEFINITY 015	Dspina Featuring Andricka Hall
19	9	7	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
20	11	9	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
21	25	31	FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
22	27	32	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
23	31	45	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
24	26	17	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
25	32	47	VIP	MIXOLOGY 00054/PLAY	Ibiza
26	30	33	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
27	24	20	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
			POWER PICK		
28	47	—	NO MORE DRAMA (THUNDERPUSS REMIX)	MCA 155929	Mary J. Blige
29	20	10	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child
30	43	—	WHIS I DIDN'T MISS YOU (REMIXES)	J PROMO	Angie Stone
31	17	16	SEXUAL REVOLUTION (REMIXES)	EPIC 79680	Macy Gray
32	36	38	AMERICANA	THUMP 2318	Americana Featuring Gerardo
33	39	46	SIX FEET UNDER	UNIVERSAL PROMO	Thomas Newman
34	37	39	SOMEONE LIKE YOU	REPRISE PROMO	New Order
35	34	30	GOLDEN BOYS (REMIXES)	MCA 155826	Res
36	40	48	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
37	18	12	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
			HOT SHOT DEBUT		
38	NEW	1	IT'S GONNA BE...(A LOVELY DAY)	BEDROCK/CREDECE PROMO/NETTWERK	Brancaccio & Aisher
39	NEW	1	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
40	28	22	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna
41	42	44	MUSICA ELECTRICA	STAR 69 1232	Alma Matris
42	41	37	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
43	29	19	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
44	35	21	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
45	NEW	1	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
46	44	43	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
47	38	29	EVERYDAY	NERVOUS 20487	Kim English
48	33	18	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
49	NEW	1	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lantana Waters
50	45	41	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)

Maxi-Singles Sales

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		
1	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
2	4	13	YOU MAKE ME SICK (HQ? REMIXES)	LAFACE 24556/ARISTA	Pink
3	2	2	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
4	3	4	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 65232/AG	Craig David
5	9	7	WILL I?	ROBBINS 72055	Ian Van Dahl
6	11	11	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 77098	LeAnn Rimes
7	8	8	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
8	10	6	YES	TOMMY BOY 2286	Amber
9	5	10	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
10	7	5	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
11	6	3	ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
12	13	9	EVERYDAY	NERVOUS 20487	Kim English
13	15	24	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
14	16	22	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream
15	19	—	HE LOVES U NOT (REMIXES)	BAD BOY 79361/ARISTA	Dream
16	12	12	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
17	18	19	HIDE U	KINETIC 54701	Kosheen
18	17	15	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
19	14	14	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
20	23	20	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
21	NEW	1	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
22	20	16	BROWN SKIN (MEGAMIX)	MOTOWN D15315/UNIVERSAL	India.Arie
23	NEW	1	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
24	NEW	1	SURVIVOR (REMIXES)	COLUMBIA 79566/CRG	Destiny's Child
25	NEW	1	CASTLES IN THE SKY	ROBBINS 72046	Ian Van Dahl Featuring Marsha

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1		
1	1	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882/ASTRALWERKS	Come With Us
2	2	VARIOUS ARTISTS	RAZOR & TIE 69841	Pulse
3	NEW	BOARDS OF CANADA	MUSIC70 101/WARP	Geogaddi
4	3	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01
5	4	ZERO 7	PALM 5007	Simple Things
6	6	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
7	5	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
8	8	DAFT PUNK	VIRGIN 49606	Discovery
9	NEW	DIMITRI FROM PARIS	ASTRALWERKS 11712	After The Playboy Mansion
10	7	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
11	9	LOUIE DEVITO	DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
12	11	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01
13	NEW	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
14	17	GEORGE CALLE	XTREME 70911	Xtreme Dance Party
15	12	THE AVALANCHES	MODULAR 31177/LONDON-SIRE	Since I Left You
16	10	BJORK	ELEKTRA 62653/EEG	Vespertine
17	NEW	GEORGE ACOSTA	ULTRA 1114	Next Level
18	16	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
19	20	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
20	NEW	AIR	ASTRALWERKS 11833	Everybody Hertz
21	18	VARIOUS ARTISTS	WARNER BROS./ELEKTRA/ATLANTIC 14720/ARIS/A	Totally Dance
22	NEW	ZERO 7	TREACLE/AZULI 54705/KINETIC	Anotherlatenight
23	15	VARIOUS ARTISTS	MINISTRY OF SOUND 5005	The Chillout Session
24	14	JAMIROQUAI	EPIC 85954	A Funk Odyssey
25	19	THE CRYSTAL METHOD	OUTPOST/DEFEN 493063/INTERSCOPE	Tweekend

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

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	ALIVE Kevin Aviance EMERGE	1	FMH Harris & Cox EXPERIENCE
2	FIRE Dolce TOMMY BOY SILVER LABEL	2	THE HEARTBREAK Friburn & Urik STAR 69
3	JOIN ME Lightforce PRISONERS OF DANCE	3	THE SOUND OF GOODBYE Perpetuous Dreamer NERVOUS
4	EARTH Meshell Ndegecello MAVERICK	4	HERE COMES THE RAIN AGAIN Akyra MINISTRY OF SOUND
5	FOR A LIFETIME Ascension XTRAVAGANZA IMPORT	5	BE FREE Live Element STRICTLY RHYTHM

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.

Akins Cuts Audium CD With A Little Help From Charlie Daniels

BY DEBORAH EVANS PRICE

NASHVILLE—For many artists, tasting success, then having their record company close its doors, has become an all-too-familiar scenario on Music Row. Left in the lurch, artists sometimes have trouble rekindling the musical passion that brought them to the party to begin with, but Rhett Akins had a little help getting back in the saddle from one of his musical heroes—Charlie Daniels.

After recording three albums for Decca and scoring such hits as "That Ain't My Truck" and "Don't Get Me Started," Akins found himself without a label home when Decca closed in 1999. As Akins began exploring his next career move, he started writing new songs. Little did he know that collaborating with Daniels on a song called "Friday Night in Dixie" would end up leading to an album of the same name that is due March 26 on Audium Records.

For Akins, making this record was a long, enjoyable process. He began cutting songs with Daniels in 1999, took his time, and finished the album last May. Akins credits Daniels with rekindling his enthusiasm for the recording process. After their co-writing session, Daniels invited Akins to record at his Mount Juliet, Tenn., studio, and the young Valdosta, Ga., native eagerly accepted.

KICK-BUTT COUNTRY MUSIC

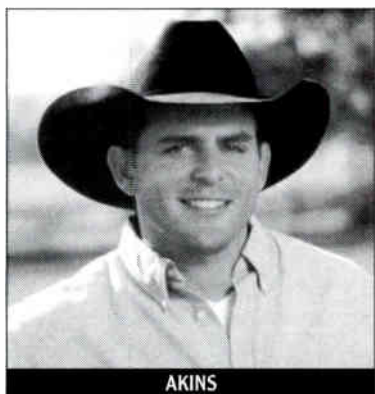
Entering the studio with his hero, Akins had high expectations for revolutionizing his sound. Although proud of his previous albums, he thought they didn't quite capture what he does live onstage.

"It's hard to sit between four walls and get the energy that you do live," Akins admits, "but Charlie can do that. All his records sound kick-butt. Charlie said, 'Why don't you get your boys together and come out to the farm, and let's make some music the way I do it?'"

"We sat out there at his studio and made music the way I believe it's supposed to be made, and that is low-pressure, not worrying about time and money, just taking time and letting the song work itself out," Akins continues. "That's not my normal recording experience, the way I've experienced it on Music Row."

One night the session was running late, and Akins just didn't feel like the song was turning out as fast as he wanted. "I said, 'Charlie, I just don't know if this song is going to make it. It's taking too long, and I apologize.' He said, 'Let me tell you

something, son,' and he put his arm around me. 'My house is about 50 yards up that hill. When I get tired, I'll go to bed. Until then, you just sit back, and let's make this music.' That was so cool—somebody who didn't have to be dealing with me at all to be sitting out there till almost midnight for three days in a row, teaching me how to relax and let music just flow the way that it should. That's the way he's always done it."



AKINS

Akins says the sessions with Daniels were the kickoff for the project. From there, he began co-writing with Warner/Chappell songwriter Kenny Lamb, and they started working on demos with Warner/Chappell engineer Pat Hutchinson. (Akins is a BMI-affiliated writer with his own publishing company, Rhett Neck Music.)

At that point, Akins began toying with the idea of just making a record on his own. He finished the project and decided to put it out himself. "I just said, 'Charlie Daniels would do it. Willie Nelson would do it. I'm just going to make my own dang record,'" he recalls. "I'm doing over a 100 shows a year. I'm booked by Buddy Lee [Attractions], and those guys are awesome. They've kept me out on the road like I've had a hit song the whole time. I'm playing as many shows as I did when I had 'That Ain't My Truck' and 'Don't Get Me Started' and making more money."

Having previously worked with producers Mark Wright and James Stroud, Akins this time shares production credits with Daniels, Lamb, and Hutchinson. He began selling the 14-song disc at his concerts and is getting positive feedback. He says, "I also took it to both Tower stores in Nashville, and within a week they were calling and wanting more."

Radio stations also began playing cuts from the album. Renee Revett, PD at KXKC Lafayette, La., says Akins played a show for the station last May and introduced

"Friday Night in Dixie." "We were just dumbfounded as to how the crowd reacted," she says. "It got a huge reaction. We added it and played it as a single. It's still a strong weekend song . . . We've always been supportive of Rhett and are anxious to have him back on the current scene."

Having heard good things from Daniels and others about Audium, Akins met with label president Nick Hunter. "He asked, 'What do you want?'" recalls Akins, who is currently without a manager. "I told him I wanted my record in stores nationwide and the opportunity to release a couple singles and do a video. In 10 minutes, we had a deal."

GETTING THE WORD OUT

According to Audium Records director of sales and marketing Bobby Yarbrough, the label plans to mount a thorough campaign to let Akins' fan base know he has a new record.

"The plan will kick in with consumer ads in country magazines," Yarbrough says. "Also a big part of our efforts to support this will be around the Honky Tonk Tailgate Party tour [which features Akins, Audium labelmate Daryle Singletary, and Wade Hayes]. The 2002 version is kicking off full-speed around the first of April. We're going to tie into those dates with ticket giveaways in those markets and tie into radio wherever we can."

Yarbrough says there are also plans to utilize the Internet and target Akins' fan club. "We are going to do a fairly substantial e-mail campaign through Rhett's fan club," he says. "We're going to send out an e-mail notifying everybody of the upcoming release and asking them to e-mail it to as many people as they can to pass the word around."

The first single, "Highway Sunrise," will go to country radio April 1. "He's had some pretty good success at radio in the past, and I think this is the kind of record they are looking for from him," Yarbrough says. The label's plan is to get Akins into retail to do in-store appearances wherever possible and to feature his new record in "every major retailer's country program in one form or another."

Yarbrough is optimistic about the album's reception. "It's the first record he co-produced himself, and he had a hand in writing almost all of the stuff on this album. It shows his growth as an artist. He was very hands-on in every aspect, and we think he gave us a great record."

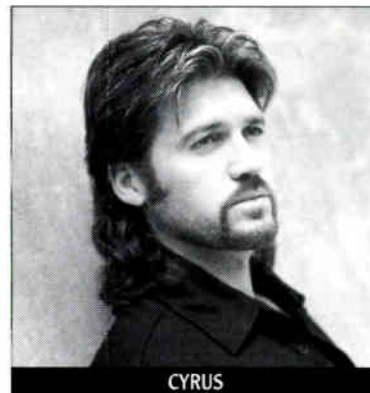
Nashville Scene™



by Phyllis Stark

CHECKING IN: Billy Ray Cyrus is pulling double duty these days. He's living in Toronto and shooting episodes of the PAX-TV series *Doc*, in which he stars, while also readying his second album for Monument Records. *Time Flies* is due in June and was co-produced by Cyrus and Sony Music's **Blake Chancey**.

While most of the album's songs were written before Sept. 11, 2001, Cyrus is most proud of "Close to Gone," a song he co-wrote with members of his band after that tragic day. "I'm anxious for people to get to hear it," he says. "A lot of ballads have been coming out about Sept. 11, but this one rocks just as hard as a song could rock. But yet, it says everything I wanted to say and how I felt about America."



CYRUS

Cyrus also recently wrote the screenplay for a film, *Standing by the Fire*, which he hopes to begin shooting later this year. He hints that the movie will contain an autobiographical element. "I've never mentioned it in 10 years, but I've written it into the script. I'm going to tell a story about what happened to me on the road and, in some ways, how I was involved in Waco," he says, referring to the tragedy of the Branch Davidian cult in Waco, Texas, in 1993.

HAPPY ENDINGS: LeAnn Rimes and her father, Wilbur Rimes, have reconciled and agreed to settle all legal claims against each other. LeAnn and her mother, Belinda, filed suit against Wilbur Rimes in May 2000. The suit claimed Wilbur—LeAnn's former co-manager/producer—had inappropriately paid himself at least \$7 million of his daughter's income during the previous five years. In December 2000, Wilbur filed a countersuit against his daughter's company, LeAnn Rimes Entertainment, claiming he was still owed a 3% producer's fee under an agreement reached in 1999. Terms of the settlement between them were not disclosed.

LeAnn settled a lawsuit against her former co-manager, **Lyle Walker**, last spring. And after battling in court for a year to be free of her contract with Curb Records, she surprised the industry by re-signing with that label last December (*Billboard*, Dec. 8, 2001). Rimes, meanwhile, married dancer **Dean Sheremet** Feb. 23 in Dallas.

ON THE ROW: Veteran record executive **Gerrie McDowell** has been named operations manager at Audium Records. McDowell most recently ran her own Nashville-based company, Gerrieco Marketing and Consulting. Prior to that, she held lengthy stints in promotion at Capitol, Curb, and Curb/Universal Records.

Former Atlantic Records VP of promotion **Rick Baumgartner** joins Broken Bow Records in the same capacity. **Mike Borchetta**, the label's executive GM/senior VP of promotion, shifts his duties to secondary radio promotion.

Denise Roberts joins Universal South Records as director of West Coast regional promotion from a similar position at MCA Nashville.

The Americana Music Assn. has scheduled its third annual conference for Sept. 12-14 at the Hilton Suites in downtown Nashville.

ARTIST NEWS: Sons of the Desert have made some changes, shifting management to Fitzgerald Hartley from API Management Group. The group also parted ways with bassist **Doug Virden** at the end of last year. Now a duo, Sons of the Desert consists of brothers **Drew** and **Tim Womack**. They are currently recording their second album for MCA Nashville, due later this year.

Curb Records has signed singer/songwriter/bassist **Jenai**. Her debut album, *Cool Me Down*, is due May 7 and was produced by **Brent Maher**. Jenai previously was signed to Atlantic as part of the band **Jenai & the Junction**.

Former Asylum and Warner Bros. artist **Chalee Tennison** signs with DreamWorks. Also, **Eric Heatherly** exits Mercury.

Loretta Lynn, the Everly Brothers, Tom T. Hall, Grandpa Jones, and Bill Monroe were among those inducted into the new Kentucky Music Hall of Fame and Museum Feb. 28.

TRIBUTE: A Nashville memorial service for **Waylon Jennings** has been set for 7:30 p.m. March 23 at the Ryman Auditorium.

MARCH 9
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay
supplied by Broadcast Data Systems' radio
track service. 140 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	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
				NUMBER 1		1 Week At Number 1		31	35	33		JUST WHAT I DO		Trick Pony	31
1	3	4	14	BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	CURB ALBUM CUT	1	32	34	34	14	WHEN YOU LIE NEXT TO ME		Kellie Coffey	32
2	4	3	15	THE LONG GOODBYE	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	2	33	36	37	15	NOT A DAY GOES BY		Lonestar	33
3	5	5	16	THE COWBOY IN ME	Tim McGraw	CURB ALBUM CUT	3	34	33	32	16	I'M NOT GONNA DO ANYTHING WITHOUT YOU	Mark Wills With Jamie O'Neal	MERCURY ALBUMS CUT	31
4	6	6	17	BLESSED	Martina McBride	RCA ALBUM CUT	4	35	37	35	17	SHE DOESN'T DANCE	Mark McGuinn	VFR ALBUM CUT	34
5	2	2	21	WRAPPED AROUND	Brad Paisley	ARISTA NASHVILLE 69103	2	36	38	38	18	THE ONE	Gary Allan	MCA NASHVILLE 172232	36
6	1	1	22	GOOD MORNING BEAUTIFUL	Steve Holy	CURB ALBUM & SOUNDTRACK CUT	1	37	39	39	19	TONIGHT I WANNA BE YOUR MAN	Andy Griggs	RCA ALBUM CUT	37
7	8	11	11	YOUNG	Kenny Chesney	BNA ALBUM CUT	7	38	48	56	20	LIVING AND LIVING WELL	George Strait	MCA NASHVILLE ALBUM CUT	38
8	7	8	24	SOME DAYS YOU GOTTA DANCE	Dixie Chicks	MONUMENT ALBUM CUT	7	39	40	42	21	SWEET MUSIC MAN	Reba	MCA NASHVILLE 172231	39
9	9	13	11	I BREATHE IN, I BREATHE OUT	Chris Cagle	CAPITOL ALBUM CUT	9	40	42	43	22	GOODBYE ON A BAD DAY	Shannon Lawson	MCA NASHVILLE 172233	40
10	11	14	22	I'M MOVIN' ON	Rascal Flatts	LYRIC STREET ALBUM CUT	10	41	41	44	23	HEATHER'S WALL	Ty Herndon	EPIC ALBUM CUT	41
11	15	18	12	MY LIST	Toby Keith	DREAMWORKS ALBUM CUT	11	42	43	45	24	MENDOCINO COUNTY LINE	Willie Nelson With Lee Ann Womack	LOST HIGHWAY ALBUM CUT/MERCURY	42
12	10	10	33	IN ANOTHER WORLD	Joe Diffie	MONUMENT ALBUM CUT	10	43	45	46	25	BEFORE I KNEW BETTER	Brad Martin	EPIC ALBUM CUT	43
13	17	17	12	WHAT IF SHE'S AN ANGEL	Tommy Shane Steiner	RCA ALBUM CUT	13	44	51	—	26	HELP ME UNDERSTAND	Trace Adkins	CAPITOL ALBUM CUT	44
14	16	15	19	THAT'S WHEN I LOVE YOU	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	14	45	47	48	27	CIRCLES	Sawyer Brown	CURB ALBUM CUT	45
15	13	9	24	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	1	46	52	50	28	THREE DAYS	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	46
16	12	7	22	RUN	George Strait	MCA NASHVILLE 172221	2	47	50	51	29	SHE WAS	Mark Chesnut	COLUMBIA ALBUM CUT	47
17	23	24	1	MODERN DAY BONNIE AND CLYDE	Travis Tritt	COLUMBIA ALBUM CUT	17	48	53	55	30	I COULD NEVER LOVE YOU ENOUGH	Brian McComas	LYRIC STREET ALBUM CUT	48
18	18	20	21	ALL OVER ME	Blake Shelton	WARNER BROS. 16724/WRN	18	49	49	47	31	KARMA	Jessica Andrews	DREAMWORKS 450859	47
19	20	16	21	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	LYRIC STREET 164059	2	50	58	—	32	I'M GONNA MISS HER (THE FISHIN' SONG)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	50
20	22	25	11	I SHOULD BE SLEEPING	Emerson Drive	DREAMWORKS ALBUM CUT	20	51	59	—	33	MONEY OR LOVE	Clint Black	RCA ALBUM CUT	51
21	24	29	4	SQUEEZE ME IN	Garth Brooks Duet With Trisha Yearwood	CAPITOL ALBUM CUT	21					HOT SHOT DEBUT			
22	32	36	6	DRIVE (FOR DADDY GENE)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	22	52				GET OVER YOURSELF	SheDaisy	LYRIC STREET ALBUM CUT	52
23	25	27	32	I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	MERCURY ALBUM CUT	23	53	54	49	34	MAYBE, MAYBE NOT	Mindy McCreedy	CAPITOL ALBUM CUT	49
24	21	21	18	I ALWAYS LIKED THAT BEST	Cyndi Thomson	CAPITOL ALBUM CUT	21	54	46	41	35	INSIDE OUT	Trisha Yearwood Featuring Don Henley	MCA NASHVILLE 172219	31
25	26	26	17	I DON'T WANT YOU TO GO	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	25	55	44	40	36	DAYS OF AMERICA	Blackhawk	COLUMBIA ALBUM CUT	37
26	28	28	14	THAT'S JUST JESSIE	Kevin Denney	LYRIC STREET 164063	26	56	55	53	37	DESIGNATED DRINKER	Alan Jackson Duet With George Strait	ARISTA NASHVILLE ALBUM CUT	44
27	30	30	17	I CRY	Tammy Cochran	EPIC ALBUM CUT	27	57	57	57	38	WHAT A MEMORY	Tracy Lawrence	ATLANTIC ALBUM CUT/WRN	57
28	31	31	12	JEZEBEL	Chely Wright	MCA NASHVILLE 172227	28	58			39	THE LIGHTHOUSE'S TALE	Nickel Creek	SUGAR HILL ALBUM CUT	58
29	29	22	30	WRAPPED UP IN YOU	Garth Brooks	CAPITOL ALBUM CUT	5	59			40	UNTANGLE MY HEART	Shannon Brown	BNA ALBUM CUT	59
30	27	23	31	DOES MY RING BURN YOUR FINGER	Lee Ann Womack	MCA NASHVILLE 172220	23	60			41	TRAVELIN' SOLDIER	Dixie Chicks	NO LABEL DOWNLOAD TRACK	58

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

MARCH 9
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	10	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes	13	14	13	GIRL IN LOVE	COLUMBIA 79648/SONY	Robin English
2	2	10	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	14	13	14	I KNOW HOW THE RIVER FEELS	MCA NASHVILLE 172186	Mcalyster
3	3	10	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	15	12	15	MATTHEW, MARK, LUKE & EARNHARDT	DREAMWORKS 450327/INTERSCOPE	Shane Sellers
4	5	7	THAT'S JUST JESSIE	LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	16	17	16	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers
5	4	10	GOD BLESS THE USA	CURB 73128	Lee Greenwood	17	16	17	IT DON'T MATTER TO THE SUN/LOST IN YOU	CAPITOL 58788	Garth Brooks as Chris Gaines
6	6	10	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	18	23	18	A ROSE IS A ROSE	MERCURY 172193	Meredith Edwards
7	7	10	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	19	19	19	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony
8	8	10	HOW DO I LIVE	CURB 73022	LeAnn Rimes	20	22	20	HOW DO YOU LIKE ME NOW?!	DREAMWORKS 450932/INTERSCOPE	Toby Keith
9	10	9	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele	21	20	21	LEGACY	MERCURY 172183	Neal Coty
10	9	9	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill	22	21	22	DIDN'T WE LOVE	CURB 73126	Tamara Walker
11	11	9	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164059/HOLLYWOOD	Brian McComas	23	20	23	MEANWHILE BACK AT THE RANCH	CURB 73118	The Clark Family Experience
12	15	11	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	24	23	24	COME A LITTLE CLOSER	WARNER BROS. 16762/WRN	Lila McCann
						25	24	25	POUR ME	WARNER BROS. 16816/WRN	Trick Pony

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.

MARCH 9
2002

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1			47	44	38	1	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
1	1	1	6	ALAN JACKSON [▲] ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Orive	1	8	37	40	1	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
2	2	3	4	SOUNDTRACK [▲] LOST HIGHWAY 170063/MERCURY (11.98/18.98)	O Brother, Where Art Thou?	1	39	33	32	1	ALAN JACKSON [▲] ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
3	3	2	2	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2	40	34	31	1	DAVID BALL DUALTONE 01109/RAZDR & TIE (11.98/17.98)	Amigo	11
4	5	5	2	TOBY KEITH [▲] DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	41	45	43	1	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
5	4	4	2	GARTH BROOKS [▲] CAPITOL 31330 (10.98/18.98)	Scarecrow	1	42	41	33	1	BLAKE SHELTON WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
6	6	6	2	TIM MCGRAW [▲] CURB 78711 (12.98/18.98)	Set This Circus Down	1	43	27	28	1	JOHN MICHAEL MONTGOMERY WARNER BROS. 48234/WRN (17.98 CD)	Love Songs	27
7	8	7	1	RASCAL FLATTS [●] LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) [▲]	Rascal Flatts	7	44	48	42	1	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
8	10	9	1	SOUNDTRACK [▲] CURB 78703 (11.98/17.98)	Coyote Ugly	1	45	42	41	1	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
9	7	8	2	STEVE HOLY CURB 77972 (11.98/17.98) [▲]	Blue Moon	7	46	40	36	1	TRACE ADKINS CAPITOL 30616 (10.98/17.98)	Chrome	4
10	9	10	1	MARTINA MCBRIDE [●] RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	47	46	44	1	GEORGE STRAIT [▲] MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
11	11	11	1	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	48	47	46	1	VARIOUS ARTISTS ROUNDER 010499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
12	12	12	1	BROOKS & DUNN [●] ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	49	49	45	1	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
13	15	25	1	ALISON KRAUSS + UNION STATION ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	50	52	48	1	JAMIE O'NEAL [●] MERCURY 170132 (11.98/17.98) [▲]	Shiver	14
14	18	15	1	JO DEE MESSINA [▲] CURB 77977 (11.98/17.98)	Burn	1	51	51	53	1	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
15	17	14	1	KENNY CHESNEY [▲] BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	52	43	39	1	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
16	13	—	1	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) [▲]	Barricades & Brickwalls	13	53	53	50	1	DIAMOND RIO [●] ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
17	16	16	1	TIM MCGRAW [▲] CURB 77978 (12.98/18.98)	Greatest Hits	1	54	57	54	1	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 68336/RLG (10.98/16.98)	Room With A View	8
18	20	21	1	TRAVIS TRITT [▲] COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	55	55	51	1	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
19	19	17	1	DIXIE CHICKS [▲] MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	1	56	56	52	1	JESSICA ANDREWS [●] DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
GREATEST GAINER							57	50	47	1	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
20	28	27	1	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9	58	54	49	1	THE CHARLIE DANIELS BAND SPARROW 51308 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49
21	14	13	1	GEORGE STRAIT [●] MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	59	61	55	1	TAMMY COCHRAN EPIC 85736/SONY (17.98 EQ/11.98) [▲]	Tammy Cochran	27
22	21	18	1	LONESTAR [●] BNA 67011/RLG (12.98/18.98)	I'm Already There	1	60	62	56	1	VARIOUS ARTISTS UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
23	22	22	1	NICKEL CREEK [●] SUGAR HILL 3909 (16.98 CD) [▲]	Nickel Creek	13	61	64	60	1	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) [▲]	Morning Wood	18
24	24	23	1	CYNDI THOMSON CAPITOL 26010 (10.98/17.98)	My World	7	62	60	65	1	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
25	25	24	1	CHRIS CAGLE CAPITOL 34170 (10.98/17.98) [▲]	Play It Loud	20	63	59	69	1	TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	59
26	23	19	1	SARA EVANS [▲] RCA 67964/RLG (11.98/17.98)	Born To Fly	6	64	69	66	1	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
27	30	20	1	HANK WILLIAMS III CURB 78728 (17.98 CD) [▲]	Lovesick Broke & Driftin'	17	65	58	61	1	GEORGE JONES BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
HOT SHOT DEBUT							66	65	63	1	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38
28	—	—	1	CORY MORROW WRITE ON 5000 (17.98 CD) [▲]	Outside The Lines	28	67	66	75	1	TRAVIS TRITT WARNER BROS. 78297/RHINO (11.98 CD)	The Rockin' Side	66
29	26	26	1	REBA MCENTIRE [●] MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	68	73	64	1	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98) [▲]	Earl Scruggs And Friends	41
30	36	—	1	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	30	69	72	57	1	RANDY TRAVIS WARNER BROS. 47833/WRN (11.98/17.98)	Inspirational Journey	34
31	31	29	1	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	70	68	59	1	BILLY GILMAN [▲] EPIC 67096/SONY (11.98 EQ/17.98)	One Voice	2
32	29	—	1	RAY STEVENS CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29	71	68	59	1	COLLIN RAYE EPIC 85798/SONY (17.98 EQ CD)	Can't Back Down	39
33	32	30	1	LEE ANN WOMACK [▲] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	72	74	70	1	JOE DIFFIE MONUMENT 85373/SONY (11.98 EQ/17.98)	In Another World	56
34	39	35	1	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	34	73	75	68	1	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
35	35	34	1	TRICK PONY [●] WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	74	—	—	1	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD)	The Captain	49
36	38	37	1	LEANN RIMES [●] CURB 77979 (11.98/17.98)	I Need You	1	75	—	—	1	MARK MCGUINN VFR 734757 (10.98/16.98) [▲]	Mark McGuinn	18

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

MARCH 9
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	
			NUMBER 1			13	17	GARY ALLAN [▲] MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	116
1	5	HANK WILLIAMS JR. [▲] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	402	14	24	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	85	
2	2	DIXIE CHICKS [◆] MONUMENT 68195/SONY (10.98 EQ/17.98) [▲]	Wide Open Spaces	213	15	14	GARTH BROOKS [◆] CAPITOL 97424 (19.98/26.98)	Double Live	171	
3	3	SHANIA TWAIN [◆] MERCURY 538003 (12.98/18.98)	Come On Over	225	16	21	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	191	
4	8	JOHNNY CASH [●] LEGACY/COLUMBIA 69735/SONY (7.98 EQ/11.98)	16 Biggest Hits	151	17	16	WILLIE NELSON [▲] LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	346	
5	4	WILLIE NELSON [●] LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	181	18	13	PATSY CLINE [▲] MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	167	
6	1	WAYLON JENNINGS [▲] RCA 8506/RLG (7.98/11.98)	Greatest Hits	149	19	15	TOBY KEITH [▲] DREAMWORKS 450208/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	121	
7	9	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	232	20	20	LEE GREENWOOD [▲] CAPITOL 98568 (11.98 CD)	American Patriot	26	
8	12	ALAN JACKSON [▲] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	331	21	—	VARIOUS ARTISTS MADACY 1326 (13.98 CD)	The Best Of Country	60	
9	6	FAITH HILL [▲] WARNER BROS. AMRN (12.98/18.98)	Breathe	120	22	22	ALISON KRAUSS [▲] ROUNDER 6103257/DJMG (11.98/17.98) [▲]	Now That I've Found You: A Collection	258	
10	10	TOBY KEITH [▲] MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	169	23	25	PATSY CLINE [▲] MCA NASHVILLE 320012 (6.98/11.98)	12 Greatest Hits	762	
11	23	TIM MCGRAW [▲] CURB 77659 (5.98/9.98)	Not A Moment Too Soon	357	24	19	LONESTAR [▲] BNA 67762/RLG (10.98/17.98)	Lonely Grill	139	
12	18	THE CHARLIE DANIELS BAND [▲] EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	598	25	7	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	Super Hits	7	

● 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 cumulative weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

BY LEILA COBO

MIAMI—Scour the market anytime, and you're bound to find a handful of Franco De Vita compilations, from various greatest-hits collections to live concerts. On March 19, expect yet another—with a twist.

Segundas Partes También Son Buenas (Second Parts Are Also Good), De Vita's first album on Universal after a long association with Sony, features mainly lesser-known songs that have been revamped, rearranged, and re-recorded, rendering them vastly different from the originals. The disc also includes two new tracks, including the single "Cómo Decirte No," a bachata-laced ballad that went to radio this week and signals a more tropical—rather than a purely pop—direction for the Venezuelan artist.

Catchy, seamlessly crafted, and achingly lovely, it's vintage De Vita, the kind of music that has led the singer/songwriter/pianist to be repeatedly labeled a Latin Billy Joel. So why didn't De Vita fire off a full album of new songs?

In the beginning, the decision was made for practical reasons. Newly signed after wrapping up his Sony tenure with the superb *Nada Es Igual*, De Vita and his new label wanted to immediately release a disc. But before they could, two compilations were released—one from Sony (*Mis 30 Mejores Canciones 30*) and one from Universal (*Serie Millennium 21*).

NO COMPETITION

What was the point in competing with himself? "[That's why] we decided to reform the songs," De Vita says. "At the beginning, we thought about songs that we thought hadn't had the opportunity to be heard in their time, like 'Lo Que Espero de Ti,' 'Aún Vivo,' and 'No Hace Falta Decirlo.'"

Then they chose classics like "Louis," which De Vita did live in an unplugged format, and "Latino," with expanded room for improvisations. There was also "Vuelve," the De Vita-penned track that won Ricky Martin a Grammy Award but which De Vita himself had never recorded.

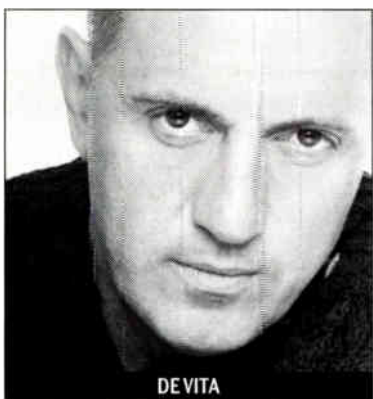
It was, De Vita says, the toughest album in his career. "With a new song, you simply give it a certain direction, and that's it," he says. "But here, I not only had to improve my original version, but in some cases, there were already three or four versions out there."

De Vita agonized over the remakes, and the quickie project became an 18-month proposition. And the final versions of these "second parts" are consistently beguiling, in the same way that most of De Vita's material has been for the past two decades.

"He's a trademark," says Universal VP for A&R Eddie Fernández, noting that *Mis 30 Mejores Canciones 30* has sold more than 400,000 copies in the Latin region (except Spain), while Universal's own greatest-hits compilation has sold more than 200,000 units.

Segundas Partes También Son Buenas is so far slated for release in the U.S. and Puerto Rico, as well as most of

Universal Agrees: De Vita's 'Second Parts' Are Also Good



DE VITA

the Latin region. "He has a solid audience," Fernández says. "In fact, he has five sold-out shows scheduled in Puerto Rico this month. That's what led us to move up the release date."

De Vita's perennial popularity rests on his trademark high, raspy voice and, above all, a catalog of hit songs culled from only eight studio albums. An accomplished pianist who began his career as a guitarist (he switched to piano because he couldn't land the

lead guitar slot in his band), De Vita seldom writes for others, but when he does—by request only—those songs tend to become hits as well.

"His songs are perfectly measured," says Raúl Vázquez, a former Sony executive who is now regional director of the Latin American branch of the International Federation of the Phonographic Industry. "There's nothing out of place."

LATIN FLAVOR

The use of a bachata rhythm on De Vita's first song under the Universal umbrella, "Cómo Decirte No," signals a continuation of the direction taken on his previous album. (There is, however, a pop version of the track as well.)

"I always wanted to do more 'Latin' things, but I had too much respect for the music," De Vita says, adding with a laugh, "I played in dance bands for years as a pianist, and I agonized every time I had to play a *montuno*. Now I put my heart into it, and I improvise within my style, as opposed to imitating what [others] do."

"Cómo Decirte No" is also a personal song, one of the few De Vita has written based entirely on personal experience. He says, "I normally don't write what's happening to me."

As he plans promotion for the album—including a made-for-TV special filmed in Spain and Venezuela—De Vita has already started writing for his next album of new material. "My process is always the same," he says. "I listen to what's happening, and I give people what they want. After I make an album, I'm a normal person. I sit down and listen to the radio, like anyone else, and I think [that] what I like to hear is what many people like to hear. I would never do something I didn't identify with. It would feel forced. It could never happen. But I also know what people like."

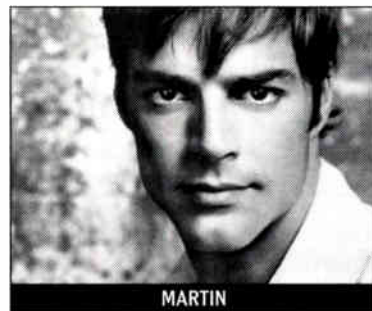
Martin At Billboard Confab

MIAMI—Puerto Rican superstar Ricky Martin has confirmed his participation at the upcoming Billboard Latin Music Conference, where he'll take part in a one-on-one Q&A session May 8. Martin's interview is expected to be one of the highlights of the conference—the annual high-profile gathering of the Latin music industry—scheduled to take place May 7-9 at the Eden Roc Resort in Miami Beach. The conference culminates May 9 with the Billboard Latin Music Awards at the Jackie Gleason Theater.

Martin, who is currently working on his upcoming album, is the third superstar to grant an exclusive interview as part of the conference, following Enrique Iglesias in 2000 and Marc Anthony in 2001.

Martin says, "I am looking forward to speaking before the Latin music industry, which is where my roots are. It's an honor and a privilege to be invited to participate in such an incredible conference."

The conference will feature a host



MARTIN

of panels on such subjects as radio programming (including programming for the 12-24 listener), regional Mexican music, Latin rock, television, retail, and a president's panel. ASCAP will sponsor the now-traditional songwriters' panel, where aspiring writers are invited to bring their work to established songwriters and producers.

Also as part of the conference, BMI will host its annual Latin music awards dinner. "We attract a high caliber of Latin entertainment professionals," BMI assistant VP of Latin music Diane Almodovar says. "It works for everyone."



by Leila Cobo

BUGGING OUT: "Because termites do not like light, they build tunnels through which they travel to find food and water. In the desert, they have been known to dig shafts 100 feet deep to reach water."—*From soleil.com*

Alejandro Marcovich, former lead guitarist for Mexican mega-rock band **Caifanes**, started his career well-removed from the extraordinary commercial success his band eventually achieved. In the '80s, Marcovich, along with **Saul Hernández** and **Alfonso André** now of **Jaguares**, was a member of alternative band **Las Insólitas Imágenes de Aurora**.

"And from a bunch of crazy things—since we were on the fringes and we could be as eccentric as we wished—we planted many seeds," Marcovich says. "One of those was Caifanes."

Since then, notes Marcovich—who has worked as a producer in Mexico since he left Caifanes—many doors have opened for rock en español. But the underground part of the movement continues to be woefully underrepresented—even though quite often, it is the breeding ground for the movement's best bands and sounds.

In an effort to advance the underground cause, Marcovich last year created **Discos Termita** (Termita Records), an alternative label funded and supported by Sony Music Mexico with an aim to promote and develop Mexican rock. The name, of course, alludes to the tireless termite, an insect that maintains an unparalleled work ethic even in the most adverse situations.

Termita's first releases will be in April: albums by "happy punk" band **Pink Punk** and Yucatán a Go Go. An additional four bands have been signed, and there are plans to develop all of them by year's end.

Though Marcovich will have Sony's marketing clout behind him—as well as Sony's recording studios to produce the albums—he is well aware that most of his acts will require different marketing strategies, including guerrilla-type marketing aimed at specific audiences. Termita will seek to record affordable, eight-to-nine-track albums by its bands; its more radical groups will initially be launched via compilation discs to feature two or three tracks per group. And like many of Mexico's most successful rock bands, an integral component of promotion and fan-base building will be playing live.

Through a cautious approach, Marcovich is seeking, above all, to be profitable. But the key to the label's

success will undoubtedly be the music. Label head Marcovich's skills as a musician, producer, and arranger give Termita a defined focus. "I [also] want to support Mexican production and talent," he says. "There's a whole industry that needs this."

"The bottom line is an extreme passion and love for this," Marcovich continues. "I'm part of a generation that had many battles and frustrations . . . and when I became part of a group, we inherited an environment of paralysis. So when I say I'm trying to get this project off the ground, it's with the condition that it has to happen."

PICTURE PERFECT: After garnering seven Latin Grammy Award nominations and a general-market Grammy nomination for best Latin rock/alternative album, newcomer **Juanes** is currently working on his sophomore album, set for release by Universal in the spring. Tentatively titled *Un Día Normal*, the disc is produced by **Gustavo Santaolalla**, who helmed Juanes' solo debut, *Fijate Bien*. The album will include the song "Fotografía," which will be recorded mid-March as a duet with **Nelly Furtado**.

"Nothing is ever done until it's done, but the intentions are there," Universal Music Latin America marketing VP **Marya Meyer** says. "She's going to sing with him in Spanish, and she says she likes the song just as it is."

IN BRIEF: Mexican band **Kabah**, formerly with Universal, is preparing to release its first album with new label Warner Music. Titled *La Vida Que Va*, the disc was recorded in Norway under producer **Ole Evenrude**, who has worked with **Ace of Base**, among others . . . **Los Tigres del Norte** held a benefit concert at the House of Blues in West Hollywood to benefit the Los Tigres del Norte Foundation. The foundation, created to foster and preserve traditional Latin music in the U.S., recently named producer/promoter **Wayne Ulloa** of AKA Productions as its executive director. In other Tigres news, the group posted a record attendance of 67,002 for its concert during the RodeoHouston event at the Houston Astrodome. That attendance was eight people more than the record set by **Selena** and **David Lee Garza** in 1993 . . . **Juan Tavares**, former singer with **Libreración**, has signed a five-year management deal with Mexico's Representaciones Artísticas Apodaca.

MARCH 9 2002 **Billboard** **HOT LATIN TRACKS**

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	13	FLOR SIN RETONO C.ZAA, M. SALCEDO (R FUENTES GASSON)	Charlie Zaa	SONOLUX / SONY DISCOS	1
NUMBER 1							
2	3	2	13	SUERTE S.MEBARAK R., T.MITCHELL (S.MEBARAK R., T.MITCHELL)	Shakira	EPIC / SONY DISCOS	1
3	2	3	12	COMO DUELE L.MIGUEL (A.MANZANERO)	Luis Miguel	WARNER LATINA	1
4	4	4	24	TANTITA PENA K.CAMPOS (K.CAMPOS, F.RIBA)	Alejandro Fernandez	SONY DISCOS	1
5	13	18	25	USTED SE ME LLEVO LA VIDA REY-NERRIO (ESTEFANO, D.POVEGA)	Alexandre Pires	ARIOLA / BMG LATIN	5
GREATEST GAINER							
6	30	32	4	ESCAPAR S.MORALES, E.IGLESIAS, L.MENDEZ (E.IGLESIAS, S.MORALES, K.DIOGUARDI, D.SIEGEL, C.GARCIA ALONSO)	Enrique Iglesias	INTERSCOPE / UNIVERSAL LATINO	6
7	10	14	19	SUFRIENDO A SOLAS PRIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera	SONY DISCOS	7
8	14	19	5	QUITAME ESE HOMBRE R.PEREZ (J.L.PILOTO)	Pilar Montenegro	UNIVISION	8
9	21	27	3	HAY OTRA EN TU LUGAR R.PEREZ (R.PEREZ, A.POSSE, C.SALAZAR)	Pablo Montero	RCA / BMG LATIN	9
10	8	12	3	QUISIERA PODER OLVIDARME DE TI R.PEREZ (R.PEREZ, M.PORTMANNI)	Luis Fonsi	UNIVERSAL LATINO	8
11	11	16	9	COMO PUDISTE O.VALENZUELA (G.LIZARRAGA, O.VALENZUELA, J.LIZARRAGA)	Banda El Recodo	FONOVISA	9
12	6	8	23	ESTAS QUE TE PELAS R.MARTINEZ, R.MUNOZ (M.A.PEREZ, C.REYNA JR.)	Intocable	EMI LATIN	6
13	7	5	40	NO ME CONOCES AUN PALOMO (F.Y.QUEZADA, A.TRIGO)	Palomo	DISA	3
14	31	45	3	LUNA NUEVA E.ESTEFAN JR., S.KRYS (C.VIVES, M.MADERA)	Carlos Vives	EMI LATIN	14
15	17	10	17	HUELO A SOLEDAD J.LOSADA V.FEIJOO, P.DUGANA, QUINTERO, A.JAEN (A.GABRIEL)	Ana Gabriel	SONY DISCOS	8
16	9	6	3	NECESIDAD REY-NERRIO (ESTEFANO)	Alexandre Pires	ARIOLA / BMG LATIN	6
17	5	7	18	EN LA MISMA CAMA V.CANALES, A.ALVARADO (F.Y.QUEZADA)	Liberacion	DISA	5
18	16	15	34	YO QUERIA K.SANTANDER, D.BETANCOURT (C.CASTRO, T.COTUGNO, S.GIACOBBE)	Cristian	ARIOLA / BMG LATIN	6
19	12	11	8	MANANTIAL DE LLANTO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian	MUSART / BALBOA	11
20	20	17	6	TE AVISO, TE ANUNCIO (TANGO) S.MEBARAK R., L.MENDEZ (S.MEBARAK R.)	Shakira	EPIC / SONY DISCOS	16
21	19	23	5	LLOVIENDO ESTRELLAS K.SANTANDER, B.OSSA (A.MONTALBAN, E.REYES)	Cristian	ARIOLA / BMG LATIN	19
22	18	24	16	NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera	FONOVISA	17
23	26	20	16	LA AGARRO BAJANDO J.M.LUGO (J.MONTES, OULES)	Gilberto Santa Rosa	SONY DISCOS	4
24	22	13	17	CELOS M.ANTHONY, J.A.GONZALEZ (A.JAEN, M.ANTHONY)	Marc Anthony	COLUMBIA / SONY DISCOS	6
25	24	25	11	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte	FONOVISA	23
26	15	9	6	TOMA QUE TOMA T.GUBITSCH, H.DE COURSON (T.GUBITSCH, H.DE COURSON)	Conchi Cortes	EMI LATIN	6
27	32	46	3	TE QUEDO GRANDE LA YEGUA H.PATRON (A.VILLARREAL)	Alicia Villarreal	UNIVERSAL LATINO	27
28	25	22	20	VOLVERE JUNTO A TI L.PAUSINI, A.CERRUTI, D.PARISINI (CHEPE, L.PAUSINI)	Laura Pausini	WARNER LATINA	11
29	23	33	25	HEROE M.TAYLOR, E.IGLESIAS, C.PAUCAR (E.IGLESIAS, P.BARRY, M.TAYLOR, C.GARCIA ALONSO)	Enrique Iglesias	INTERSCOPE / UNIVERSAL LATINO	1
30	33	38	3	LA PLAYA NOT LISTED (X.SAN MARTIN)	La Oreja De Van Gogh	SONY DISCOS	30
31	28	21	23	SE QUE ME VAS A DEJAR B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis	FONOVISA	12
32	27	28	6	TE QUIERO COMER LA BOCA A.STIVEL (G.NOVELLIS, M.CARDOSO)	La Mosca Tse Tse	EMI LATIN	23
33	39	31	4	TE LO PIDO SENOR J.GUNDA MERCED (R.MARTINEZ)	Tito Rojas	M.P.	31
34	29	26	10	DIME K.SANTANDER, B.OSSA (K.SANTANDER)	Jaime Camil	UNIVISION	17
35	48	—	3	YO NO TE CONOZCO NOT LISTED (A.SMITH, A.A.DE LUNA)	Ricardo Cerda "El Gavilan"	COSTAROLA / SONY DISCOS	35
36	37	41	6	ME VOLVI A ACORDAR DE TI I.RODRIGUEZ (A.VIZZANI)	Los Angeles De Charly	FONOVISA	36
37	42	43	6	SI TU NO VUELVES K.CAMPOS (FATO)	Alejandro Fernandez	SONY DISCOS	37
38	41	—	6	NAILA F.SCHIANTARELLI (J.RASGADO CASTILLO)	Renan Almandarez Coello	FONOVISA	38
39	40	—	6	TE QUIERO IGUAL QUE AYER M.DE LEON (W.CASTILLO)	Monchy Y Alexandra	J&N / SONY DISCOS	37
40	38	40	6	LA NEGRA TIENE TUMBAO S.GEORGE (F.OSORIO, S.GEORGE)	Celia Cruz	SONY DISCOS	32
41	—	—	17	DE VERDAD D.CHILD, R.CANTOR (J.SIERRA, J.MARRI, S.MANDILE)	Alejandra Guzman	RCA / BMG LATIN	22
42	34	34	22	SHHH A.B.QUINTANILLA III, C."CK" MARTINEZ (A.B.QUINTANILLA III, C.MARTINEZ, L.GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings	EMI LATIN	23
43	46	39	13	PEQUENA AMANTE M.BUENROSTRO (M.BUENROSTRO)	El Poder Del Norte	DISA	31
HOT SHOT DEBUT							
44	—	—	1	PARA ESTAR A MANO EL COYOTE Y SU BANDA TIERRA SANTA (J.M.ESPINDZA)	El Coyote Y Su Banda Tierra Santa	EMI LATIN	44
45	44	42	3	MAS ALTO QUE LAS AGUILAS PAGUIAR (J.SEBASTIAN)	Pepe Aguilar	MUSART / BALBOA	42
46	50	—	17	LA CALANDRIA R.AYALA (M.HERNANDEZ)	Ramon Ayala Y Jody Farias	FREDDIE	19
47	43	35	21	VAS A SUFRIR GRUPO BRYNDIS (M.POSADAS)	Grupo Bryndis	DISA	26
48	47	—	3	POR VOLVERTE A VER A.SYNTK (R.GIRADO, A.JAEN)	Aleks Syntek	EMI LATIN	47
49	—	—	1	POR TU PLACER S.GEORGE (R.CONTRERAS, J.GRECO, M.CANCEL)	Frankie Negron	WEACARIBE / WARNER LATINA	30
50	49	37	13	EL DUELO H.GATICA (B.CUEVAS, BDBE ROJAS)	LaLey Con Ely Guerra	WEA ROCK / WARNER LATINA	30

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
1	1	COMO DUELE WARNER LATINA	LUIS MIGUEL	26	26	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
2	2	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	27	27	DE VERDAD REY-NERRIO / SONY DISCOS	ALEJANDRO GUZMAN
3	3	SUERTE EPIC / SONY DISCOS	SHAKIRA	28	28	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK
4	4	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	29	29	EL DUELO WEA ROCK / WARNER LATINA	LALEY CON ELY GUERRA
5	5	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	30	30	YO SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
6	6	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	31	31	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
7	7	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	32	32	DIME UNIVISION	JAIME CAMIL
8	8	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	33	33	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO
9	9	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	34	34	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
10	10	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA	35	35	DEJAME ENTRAR EMI LATIN	CARLOS VIVES
11	11	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN	36	36	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
12	12	LUNA NUEVA EMI LATIN	CARLOS VIVES	37	37	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
13	13	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	38	38	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
14	14	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO	39	39	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
15	15	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	40	40	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
16	16	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	41	41	COMO TE EXTRANO MERCURY / UNIVERSAL LATINO	PEORO FERNANDEZ
17	17	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	42	42	RESUMIENDO WARNER LATINA	RICARDO MONTANER
18	18	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH	43	43	REGRESA PRONTO UNIVERSAL LATINO	AMAURY GUTIERREZ
19	19	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	44	44	MIENTEME WARNER LATINA	OLGA TANON
20	20	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	45	45	NADA SURCO / UNIVERSAL LATINO	JUANES

TROPICAL/SALSA AIRPLAY

WEEK	LAST WEEK	TITLE	Artist	WEEK	LAST WEEK	TITLE	Artist
1	1	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	16	16	EL JORNALERO AD	LISANDRO MEZA
2	2	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	17	17	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA
3	3	TE LO PIDO SENOR M.P.	TITO ROJAS	18	18	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
4	4	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	19	19	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO
5	5	COMO DUELE WARNER LATINA	LUIS MIGUEL	20	20	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO
6	6	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY Y ALEXANDRA	21	21	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA
7	7	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	22	22	MIENTEME WARNER LATINA	OLGA TANON
8	8	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	23	23	QUIERO SALSA VIVA	JOSE ALBERTO 'EL CANARIO'
9	9	LUNA NUEVA EMI LATIN	CARLOS VIVES	24	24	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
10	10	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	25	25	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
11	11	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	26	26	DE PATA NEGRA SONY DISCOS	MELDDY
12	12	POR TU PLACER WEACARIBE / WARNER LATINA	FRANKIE NEGRON	27	27	SIN TI PLATANO	OSIRIS Y LOS HEREDEROS
13	13	AY BUENO SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	28	28	ENAMORAR PRESTIGIO / SONY DISCOS	RAFY BURGOS 'EL CUPIUDO'
14	14	SUERTE EPIC / SONY DISCOS	SHAKIRA	29	29	ME TIENE LOCO J&N / SONY DISCOS	PUERTO RICAN POWER
15	15	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY	30	30	EL DUELO WEA ROCK / WARNER LATINA	LALEY CON ELY GUERRA
16	16	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	31	31	EL AMOR QUE TU ME DAS M.P.	TITO ROJAS
17	17	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	32	32	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
18	18	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN	33	33	SENORITA A MI ME GUSTA SU STYLE CRESCENT MOON / SONY DISCOS	RABANES
19	19	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA	34	34	DAME UNA OPORTUNIDAD KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
20	20	DILE LATINO / SONY DISCOS	SERGIO VARGAS	35	35	DIME QUE QUIERES COMBO	EL GRAN COMBO

REGIONAL MEXICAN AIRPLAY

WEEK	LAST WEEK	TITLE	Artist	WEEK	LAST WEEK	TITLE	Artist
1	1	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	16	16	MITAD Y MITAD PEERLESS	PESADO
2	2	COMO PUDISTE FONOVISA	BANDA EL RECODO	17	17	UNO, DOS Y TRES UNIVISION	IMAN
3	3	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	18	18	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
4	4	NO ME CONOCES AUN DISA	PALOMO	19	19	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
5	5	EN LA MISMA CAMA DISA	LIBERACION	20	20	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
6	6	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	21	21	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
7	7	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	22	22	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ
8	8	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	23	23	SALADO MUSART / BALBOA	PEPE AGUILAR
9	9	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	24	24	YA NO QUIERO VOLVER FONOVISA	LOS RELEOS DEL NORTE
10	10	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	25	25	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
11	11	YO NO TE CONOZCO COSTAROLA / SONY DISCOS	RICARDO CERDA 'EL GAVILAN'	26	26	AQUEL AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
12	12	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	27	27	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
13	13	NAILA FONOVISA	RENAN ALMANDAREZ COELLO	28	28	EL ABANDONADO SONY DISCOS	JUAN RIVERA
14	14	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	29	29	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
15	15	PEQUENA AMANTE DISA	EL PODER DEL NORTE	30	30	NO ME MORIRE DISCOS CISNE	ROGELIO MARTINEZ
16	16	PARA ESTAR A MANO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	31	31	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	14	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11 98 EQ/16 98)	Libre	1
NUMBER 1 14 Weeks At Number 1						
2	4	5	3	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 017043 (8 98/13 98) #	Las 16 Mas Romanticas De Los Tucanes	2
GREATEST GAINER						
3	2	2	14	LUIS MIGUEL WARNER LATINA 41572 (11 98/17 98)	Mis Romances	2
PACESETTER						
4	8	3	7	VARIOUS ARTISTS DISA 027015 (8 98/13 98)	Las 30 Cumbias Mas Pegadas	3
5	6	7	18	ALEJANDRO SANZ WARNER LATINA 41541 (10 98/17 98) #	MTV Unplugged	3
6	3	4	12	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9 98 EQ/16 98) #	De Un Solo Sentimiento	3
7	14	48	3	JOAN SEBASTIAN MUSART 12633/BALBOA (9 98/17 98)	Lo Dijo El Corazon	7
8	20	14	14	EL PODER DEL NORTE DISA 727018 (8 98/13 98) #	El Autentiko Y Unico En Vivo	7
9	11	6	14	LUPILLO RIVERA SONY DISCOS 84648 (15 98 EQ CO)	Sufriendo A Solas	3
10	12	10	29	ALICIA VILLARREAL UNIVERSAL LATIN 014824 (8 98/13 98) #	Soy Lo Prohibido	3
11	13	11	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9 98/14 98)	Shhh!	1
12	18	18	1	LUPILLO RIVERA SONY DISCOS 84773 (7 98 EQ/13 98)	Sold Out Vol. 2	12
13	5	8	22	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14 98 CD) #	Alexandre Pires	5
14	9	12	14	JOAN SEBASTIAN MUSART 12524/BALBOA (7 98/13 98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
15	15	13	17	PAULINA RUBIO UNIVERSAL LATIN 543319 (10 98/16 98) #	Paulina	1
16	17	—	2	PESADO WEA/AMX 43774/WARNER LATINA (13 98 CD)	Pesado Presente Futuro	16
17	23	17	17	LUPILLO RIVERA SONY DISCOS 84772 (7 98 EQ/13 98)	Sold Out Vol. 1	17
18	7	16	22	ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10 98 EQ/16 98) #	Origenes	2
19	21	19	19	LAURA PAUSINI WARNER LATINA 41070 (10 98/16 98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
20	10	15	14	CARLOS VIVES EMI LATIN 25956 (9 98/15 98) #	Dejame Entrar	1
21	16	9	24	PALOMO DISA 720192 (6 98/10 98) #	Fuerza Musical	9
22	26	21	29	LOS ANGELES AZULES DISA 727014 (8 98/13 98) #	Historia Musical	2
23	22	20	24	LALEY WEA ROCK 40949/WARNER LATINA (10 98/16 98) #	MTV Unplugged	13
24	36	32	7	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (8 98/14 98)	Solo Exitos Underground: Only Hits	21
25	28	22	24	VICENTE FERNANDEZ SONY DISCOS 84185 (10 98 EQ/16 98) #	Historia De Un Idolito Vol. 1	1
26	33	24	18	LIBERACION DISA 727017 (8 98/13 98) #	Ahora Y Siempre	9
HOT SHOT DEBUT						
27	—	—	1	PABLO MONTERO RCA 91967/BMG LATIN (7 98/13 98)	Pidemelo Todo	27
28	24	25	1	BANDA EL RECODO FONOVISA 86185 (8 98/12 98)	Tributo Al Amor	24
29	29	57	1	LOS PALOMINOS FONOVISA 86169 (8 98/13 98)	Un Poco Mas	29
30	32	30	19	LOS TEMERARIOS FONOVISA 6129 (10 98/12 98) #	Baladas Rancheras	3
31	30	29	22	GRUPO BRYNDIS DISA 727012 (8 98/13 98) #	Historia Musical Romantica	1
32	46	71	1	PIMPINELA UNIVISION 010043 (21 98 CD)	Serie 32 Gold	32
33	35	26	14	LUPILLO RIVERA SONY DISCOS 84276 (8 98 EQ/13 98) #	Despreciado	1
34	41	36	11	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10 98 EQ/16 98)	Bachatahits 2002	18
35	31	31	21	GIPSY KINGS NONESUCH 79642/AG (17 98 CD)	Somos Gitanos	3
36	43	33	14	EL CHICHICUILOTE LIDERES 350720 (7 98/13 98)	Moviendo Las Plumas	11
37	48	39	12	VARIOUS ARTISTS EMI LATIN 36346 (10 98/17 98)	Radio Hits...Es Musica	24
38	25	34	18	CRISTIAN ARIOLA 85324/BMG LATIN (10 98/15 98) #	Azul	2
39	27	28	22	GRUPO BRYNDIS DISA 727016 (8 98/13 98) #	En El Idioma Del Amor	1
40	47	60	3	LOS TUCANES DE TIJUANA SONY DISCOS 84565 (8 98 EQ/13 98)	Los Tucanes De Tijuana	40
41	39	38	11	JACI VELASQUEZ SONY DISCOS 84289 (10 98 EQ/16 98)	Mi Corazon	7
42	58	46	11	LOS ANGELES DE CHARLY FONOVISA 6154 (8 98/12 98) #	Te Voy A Enamorar	1
43	59	56	11	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 1	27
44	60	58	14	LOS BUKIS FONOVISA 6166 (8 98/12 98)	Greatest Hits	42
45	40	35	11	ANA GABRIEL SONY DISCOS 84636 (9 98 EQ/16 98)	Huelo A Soledad	26
46	37	37	11	OLGA TANON WARNER LATINA 89180 (10 98/16 98) #	Yo Por Ti	4
47	53	53	1	JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71830 (8 98/13 98)	Siempre Humilde	44
48	19	23	16	TITO ROJAS M.P. 56367 (9 98/16 98)	Quiero Llegar A Casa	19

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
49	62	44	1	PILAR MONTENEGRO UNIVISION 310026 (9 98/13 98)	Desahogo	36
50	42	45	39	MARCO ANTONIO SOLIS FONOVISA 0527 (10 98/16 98) #	Mas De Mi Alma	1
51	57	49	10	SHAKIRA SONY DISCOS 83775 (10 98 EQ/16 98) #	MTV Unplugged	1
52	67	61	7	IMAN UNIVISION 310035 (9 98/13 98)	Atrayendo Corazones	49
53	44	41	22	PEPE AGUILAR MUSART 2503/BALBOA (8 98/12 98)	Lo Mejor De Nosotros	10
54	—	—	1	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 37448 (9 98/13 98)	Puras Rancheras	54
55	63	51	38	LOS TIGRES DEL NORTE FONOVISA 6145 (8 98/12 98) #	Uniendo Fronteras	1
56	—	—	1	LOS RIELEROS DEL NORTE FONOVISA 84202 (8 98/12 98)	Los Mejores Exitos	53
57	64	47	48	SELENA EMI LATIN 32119 (10 98/17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
58	50	42	1	LOS TEMERARIOS DISA 027019 (8 98/13 98)	Poemas, Canciones Y Romance Vol. 2	42
59	45	50	40	GILBERTO SANTA ROSA SONY DISCOS 84291 (10 98 EQ/17 98) #	Intenso	13
60	72	62	11	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8 98/14 98)	En Vivo...El Hombre Y Su Musica	13
61	51	64	11	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10 98/15 98)	Soy	19
62	—	—	1	LOS RAZOS ARIOLA 85295/BMG LATIN (9 98/12 98)	Con El Polvo Hasta La Muerte	23
63	61	75	1	VARIOUS ARTISTS SONY DISCOS 84628 (17 98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	61
64	—	—	1	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 2	39
65	65	55	27	MANU CHAO RADIO BEMA 10321/VIRGIN (17 98 CD) #	Proxima Estacion...Esperanza	8
66	34	27	1	TEMPO SONY DISCOS 84768 (13 98 EQ CD)	Exitos	21
67	38	40	1	MELODY SONY DISCOS 84669 (9 98 EQ/13 98)	De Pata Negra	32
68	—	—	1	INTOCABLE EMI LATIN 23730 (8 98/12 98) #	Es Para Ti	3
69	—	—	1	VARIOUS ARTISTS DISA 729002 (9 98 CD)	Siempre Romanticos	45
70	—	—	1	INTOCABLE EMI LATIN 31412 (8 98/12 98)	14 Grandes Exitos	15
71	74	—	1	LOS ASKIS DISA 020264 (7 98/12 98)	Cumbia Caliente	71
72	—	—	1	MICHAEL SALGADO SONY DISCOS 84630 (8 98 EQ/13 98)	Sangre De Rey	26
73	68	69	14	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10 98 EQ/16 98)	Merengue Hits	20
74	73	59	14	LOS HURACANES DEL NORTE FONOVISA 6156 (8 98/12 98) #	Mensaje De Oro	14
75	—	—	1	LOS TERRIBLES DEL NORTE FREDDIE 71828 (8 98/14 98)	Como Cansa Ser Pobre	75

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LOS TUCANES DE TIJUANA LAS 16 MAS ROMANTICAS DE LOS TUCANES (UNIVERSAL LATIN)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
3 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	3 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	3 JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)
4 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	4 OLGA TANON YO POR TI (WARNER LATINA)	4 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
5 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	5 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	5 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
6 PAULINA RUBIO PAULINA (UNIVERSAL LATIN)	6 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	6 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATIN)
7 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	7 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	7 LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS)
8 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)	8 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	8 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
9 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	9 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	9 PESADO PESADO PRESENTE FUTURO (WEA/AMX/WARNER LATINA)
10 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERES)	10 FULANITO AMERICANIZADO (CUTTING)	10 LUPILLO RIVERA SOLD OUT VOL. 1 (SONY DISCOS)
11 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	11 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	11 PALOMO FUERZA MUSICAL (DISA)
12 PIMPINELA SERIE 32 GOLD (UNIVISION)	12 EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	12 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
13 GIPSY KINGS SOMOS GITANOS (NONESUCH/J&N)	13 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	13 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
14 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	14 FRANKIE NEGRON POR TU PLACER (WEA/CARIBE/WARNER LATINA)	14 LIBERACION AHORA Y SIEMPRE (DISA)
15 CRISTIAN AZUL (ARIOLA/BMG LATIN)	15 INDIA THE BEST... (RMM/UNIVERSAL LATIN)	15 BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)
16 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	16 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATIN)	16 LOS PALOMINOS UN POCO MAS (FONOVISA)
17 ANA GABRIEL HUELLO A SOLEDAD (SONY DISCOS)	17 CELIA CRUZ CARNIVAL DE EXITOS (RMM/UNIVERSAL LATIN)	17 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
18 PILAR MONTENEGRO DESAHOGO (UNIVISION)	18 VARIOUS ARTISTS 2002 ALBO DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATIN)	18 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
19 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	19 CUBANISMO! THE VERY BEST OF CUBANISMO! MUCHO GUSTO! (RAJ/EMI/RYKO DISC)	19 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
20 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	20 EL GENERAL EL GENERAL II...BACK (MOCK & ROLL/LIDERES)	20 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)

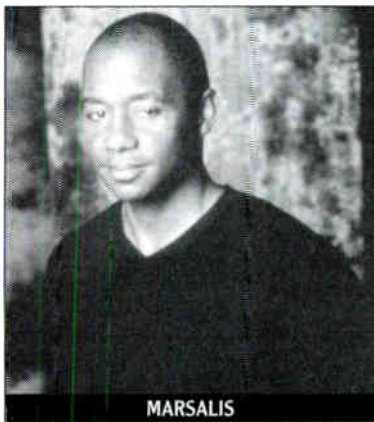
*Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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: ● Certified for net shipment of 100,000 units (Gold). ◆ Certified for net shipment of 200,000 units (Platinum). ◆ Certified for net shipment of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

Jazz Notes™



by Steve Graybow

CLIMBING THE MOUNTAIN: Last year, Branford Marsalis severed his ties with his recording home of more than two decades, Columbia Records, where he concurrently held an executive post as creative consultant to the label's jazz division. Now, the saxophonist is putting his experience as both an artist and an executive into play with his most ambitious project to date: the launch of Marsalis Music, a record-label venture formed in conjunction with Boston-based Rounder Records.



MARSALIS

"The problem with being a creative musician, be it in jazz or any other genre, is that we grow up in a populist world, and we have the same populist ideals as everyone else," Marsalis says. "You believe that the dream is to sign with a major label, without thinking about the realistic ramifications of it. When I signed with Columbia, I knew I was going to make jazz records and that I was not going to get the same attention that Bruce Springsteen did. I don't think artists are prepared to deal with the benign indifference shown to anything that is not going to be immediately popular."

The long-term goal of Marsalis Music will be to "avoid falling into the trap of looking down at something because it does not sell enough records in its first month or year out," Marsalis says. "I can't blame the majors, because they have people who have invested financially in the company, so they have to focus on acts that can pay immediate, large dividends. Unfortunately, that is completely at odds with releasing creative music and building long-term careers for creative musicians."

To date, no artists have been officially signed to Marsalis Music, although the label's namesake says that he hopes to sign both jazz artists and creative musicians whose talents extend beyond jazz.

Marsalis Music will bow this summer with the release of the Branford Marsalis Quartet's *Footsteps of Our Fathers*, which fetes the saxophonist's creative forebearers: John

Coltrane, Sonny Rollins, Ornette Coleman, and the Modern Jazz Quartet. "Most musicians spend their early years trying to sound like other people who influenced them," Marsalis explains, "and yet it has become common to expect a 20-year-old musician to sound completely original. After many years of working together, my quartet has gotten to a point where people say we have an original sound, so I want to state that the best way to get an original sound is by researching the greats. You can't circumvent the mountain. You've got to climb it, to deal with it."

Marsalis also plans to assist up-and-coming musicians by developing hands-on opportunities for them to play jazz, but he says he will be careful to avoid the pitfalls of engaging in jazz education. "There is a fine line between genuinely educating musicians and being like the NFL, doing commercials with the United Way to prove that you are charitable," Marsalis says. "We want to legitimately address the problems of playing jazz—the first being the lack of venues where musicians cannot only perform jazz but experiment freely with the music."

To that end, Marsalis plans to establish Marsalis Jams sessions around the country, preferably in conjunction with universities that have arts sponsors. "I hope to find musicians who I feel are completely ignored but who are significant contributors to the music and set them up with a place to play for a week or so, to allow them to work with other musicians and challenge themselves," Marsalis says. "It will primarily be a learning experience for the musicians, but there will be [the] opportunity for anyone inclined to watch to do so." According to Marsalis, that experience, once part and parcel with the jazz club, has become increasingly rare as clubs are forced to book artists solely based upon the revenue they will bring in, rather than artistic merit.

Rounder president/CEO John Virant says that his label will assist in marketing and promoting Marsalis Music releases. It will leave A&R duties to Marsalis and his executive team, which consists of artist managers Sherry McAdams and Ann Marie Wilkins, as well as *Boston Globe* jazz critic Bob Blumenthal, who is stepping down from his post at the periodical in order to focus on the label. Rounder is best-known for releasing American roots music; the Marsalis Music joint venture is its most prominent entry into the jazz world to date. Virant says, "Our music, particularly our bluegrass and blues artists, are perfect complements to jazz."

Luis Alberto Spinetta's Impromptu Comeback

LATIN

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—After a self-imposed three-year absence from venues in the Argentine capital, Luis Alberto Spinetta—one of the pioneers of Argentine rock—ended 2001 with a memorable concert. Though the economic and political crises were reaching a dramatic peak, tickets at the 5,000-seat Obras arena sold out easily. The show included songs from *Silver Sorgo* (his 2001 release for Universal Music), gems from his glorious past, and even a tribute to George Harrison with Harrison's song penned for the Beatles, "Don't Bother Me." Interviews with Spinetta are a rare honor, but he tells *Billboard* about this impromptu comeback.

Was your absence from Buenos Aires a conscious decision, or was it simply the way events turned out?

I decided that I did not want to find myself in the usual spotlight of presenting new albums in Buenos Aires, so the idea was to tour other cities, beginning last August. The only live shows [I performed] in Buenos Aires were a showcase after a press conference at the Hard Rock Café when the last album was released and [another] after the exhibition of two video-clips at Tower Records.

How did the tour turn out?

The shows were great. The audience not only included the usual die-hard fans that shout out titles from the '70s, but also a great number of young people who are into the latest albums and maybe do not even know the old classics.

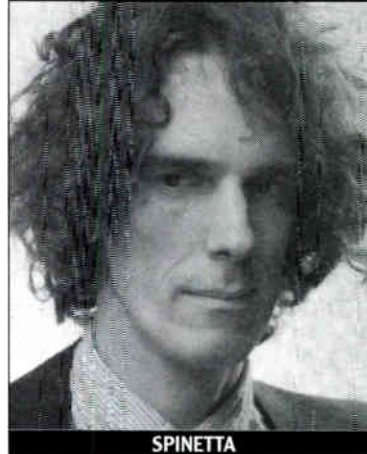
At the press conference, you explained that the title of *Silver Sorgo* was a reference to a far-fetched new currency based on Argentina's agriculture exports. [The album's cover featured the new "currency," with a picture of a turbaned Spinetta in the middle.] Six months later, the economic crisis makes the idea of bonds a real possibility.

The concept behind the "sorgo" bills was something like a South American euro. An impossibility. There are an incredible series of coincidences surrounding the art of this album, including the design based on "sorgo" bills and the photo of myself with a Muslim turban. I thought it was a symbol of dissonance, but I never imagined the terrible events of Sept. 11.

Your videoclips of "El Enemigo" and "Tonta Luz" were filmed in Los Angeles and Baja, Mexico. Is there any chance you will go back there for concerts, as you once did years ago at the University of California at Los Angeles?

There are regular efforts to reach other countries, but it is a complex issue. This last album, for example, is sold in nearby Chile but as an import.

6 Questions



SPINETTA

Many critics hailed *Silver Sorgo* as a roundup of your truly original and innovative songwriting. Do you agree?

I permanently try to find new angles for my music. During a large part of the '90s, I had a power trio called Los Socios del Desierto. There was also an unplugged album for MTV, and then came *Los Ojos* and *Silver Sorgo*, with other musicians and instruments. Over the years, I seem to have experienced cycles of acoustic and electric formats that are best summed up at my live concerts. I cannot leave the distortion aside.

Were you surprised that the first single, "Mundo Disperso," was at No. 1 for seven weeks at such alternative radio stations as FM Supernova?

I was not aware of that. It is really great to have airplay. Maybe the songs from the album are worthwhile.



Lending an Ear. Spanish rock/pop band La Oreja de Van Gogh was featured at a Feb. 14 showcase at the Stock Exchange club in Los Angeles sponsored by Sony Discos and Los Angeles radio station La Superestrella. Other performers were Mexican band Elefante and Puerto Rican singer/songwriter Tommy Torres. La Oreja's current single, "La Playa," is at No. 30 on the *Billboard* Hot Latin Tracks chart this issue. Pictured during the performance, from left, is guitarist Pablo Benegas, lead singer Amaya Montero, drummer Haritz Garde, and guitarist Xavier San Martín.

América Latina...

In Brazil: Independent label Indie Records has renewed its distribution deal with Universal Music Brazil for the entire Brazilian territory. The Indie Records roster—which includes Jorge Aragão, Vinny, Wando, Tribo de Jah, Luiz Melodia, Marlon e Maicon, LS Jack, and Jerry Adriani—will continue to reach Brazilian stores via Universal Music's sales department, led by Jorge Lopes. **TOM GOMES**

In the Dominican Republic: Luis Miguel played a sold-out show Feb. 20 at the 47,000-seat Quisqueya Stadium in Santo Domingo. When all the tickets had been sold, financial institution Baninter Bank offered to sponsor a live broadcast of the concert, and it aired live via Dominican channel Canal 13. The bank also placed giant screens in 30 public squares so that those without a TV could watch the event. Miguel has not played in the Dominican Republic since 1990. **RANDY LUNA**

In Mexico: Flavio Cianciarulo, bass player for Los Fabulosos Cadillacs, will produce the sophomore album by Mexican rock/ska/punk band Panteón Rococó. The 10-member group is currently recording in Monterrey, Nuevo León. Through its label, Real Independencia, the band has also signed a co-production deal with BMG, thanks in part to its impressive sales on the underground circuit. **TERESA AGUILERA**

Brill Building's Ross Turns Her Hand To Theater Writing

BY DEBORAH EVANS PRICE

NASHVILLE—She churned out classic Brill Building pop hits, then took a detour into the country market before plunging into musical theater. Clearly, Beverly Ross has become one of the industry's most versatile songwriters.

Dividing her time between homes in Nashville and New York, Ross is currently preparing for a staged reading of *City of Light*—a musical she wrote with Robert Viagas and Thom Spahn about Paris during World War II. But the play is only the latest chapter in a career that includes penning such classics as Roy Orbison's "Candy Man" and Leslie Gore's "Judy's Turn to Cry," not to mention "Lollipop," the 1958 No. 2 hit by the Chordettes—a cover of Ross' own lesser-hit version as half of the duo Ronald and Ruby—that transcended pop radio by reappearing in such settings as Life Saver candy commercials and *The Simpsons*.

"'Lollipop' has been used to sell toys—and Life Savers," Ross says. "Kids today think it was always a commercial and not a song. But it's been a real lucky copyright in my life: It came out of a very young, teen-age, silly girl. I'm a much different writer now."

THIRD TIME'S THE CHARM

Ross' credits also include cuts by a variety of artists, including Elvis Presley, Engelbert Humperdinck, Bonnie Raitt, Shelby Lynne, Mickey Gilley, and Brian Ferry. But for the past five years, the play has been the thing.

She says the inspiration for *City of Light* came when she attended a series of lectures at Nashville's Vanderbilt University on the Holocaust and got "a feeling that I hadn't really fulfilled some kind of destiny I was supposed to fulfill. I felt guilty that I



ROSS

hadn't done something with my art to express how I felt about those days and those times, [and] that was the seed that made me want to write something about World War II."

City of Light is Ross' third musical. (The first two were never produced.) "I realize now that they were just study pieces to prepare me for this one," she says, acknowledging that "it takes a lot of writing to convert a rock'n'roll writer into a theater writer."

She credits BMI's Lehman Engel Musical Theatre Workshop in New York with helping her make the transition—and teaching her many valuable lessons. "What you learn in the workshop is that you can do the words and music or the libretto, but you can't do all three. If you try to do all three, you are fighting with yourself. You need an opposing force to say, 'No, let's do this, or let's do that,' or 'Oh, that's great!' It's a collective art."

Viagas—who attended BMI's New York workshop for librettists—is the author of such books about musicals as *On the Line—The Story of the Making of Chorus Line* and *The Fantasticks—How It Happened*. Spahn is

a noted composer/orchestrator/studio owner. The trio have two publishing companies competing for rights to *City of Light* and three Broadway producers eager to see the staged reading.

A BMI writer who publishes through her own Endangered Songs company, Ross has pitched her work in different arenas and notes that each stage of her writing career has presented unique challenges. "I think it's more comfortable for me going from rock to theater than [it was going from rock] to country," she says. "That was a different kind of adjustment."

When she first came to Nashville, she signed with veteran producer/publisher Tom Collins. "He called me his 'Brill Building baby,'" she says with a laugh. "He is the sweetest person, and [he] put me together with [Nashville songwriter] Archie Jordan. We wrote some gorgeous stuff together, but those things never got cut, [because] the A&R community is basically like an army of terrorists that keep you away. They basically—with a big smile on their face and a dagger in their hands—keep you away from the producers and the artists, [while] every time I have been in the room with an artist, I've gotten a cut. I'm not blaming [the A&R people]—it's just the way the system works. Every system works differently." But Ross says her friends in the Nashville music community have been very supportive of her efforts to launch *City of Light* and have been helpful in arranging the auditions for talent to participate in the staged reading.

She notes, too, that she's had country cuts—and admits that her New York brashness may have kept her from being part of the Nashville in-crowd. "There's this good-old-boy network that I had to learn about. They have a different attitude, [and] unless you get your train on the right track with them when you first move into town, you are going to be derailed. I'm an opinionated New Yorker, and my arrogance probably went very much against me, and I think I did offend a few people when I first came down here. But I make a wonderful living out of the stream of income from my songs."

Indeed, Ross is now able to look back at a creative journey that started with a brief stint as an artist on Columbia Records and included working with such music industry legends as producer Phil Spector and publisher Freddy Bienstock.

"I'm such a maverick," she concludes. "Anyone who is an artist and has a creative bug living in them, you don't really want to be in shackles. You don't want to be strangled, because you never know what idea is going to fly out of your head."

Words & Music™

by Jim Bessman



RETURN TO JONATHA: Former Disney Music executive **Bambi Moe** recalls that when Walt Disney Pictures was producing its animated *Return to Neverland*—the sequel to *Peter Pan*—it needed a "musical interior voice" for Jane, tween-age daughter of the original *Peter Pan* character Wendy. Fortunately for everyone involved, Moe happened to be a big fan of **Jonatha Brooke**.

"Jonatha's whimsical, melodic, lyrical, and vocal sensibilities fit the bill perfectly," Moe says. And sure enough, Brooke's made-for-*Peter Pan* tune, "I'll Try," became "the emotional centerpiece for Jane's journey."



BROOKE

It's also a "three-hit wonder," Brooke says, explaining that it's heard during two pivotal scenes, as well as the end credits.

"It speaks for the transformation that Jane has to undergo," continues Brooke, who wrote the song for the scenes. "The story's set in wartime London, and Jane gets spirited away to Neverland by Captain Hook—who mistakes her for Wendy. She realizes that she has to save Peter Pan and Tinkerbell, so the lyrics say how she's at the crossroads of being a kid and wanting to be grown up and not being a child anymore but able to take care of herself. Maybe **Britney Spears** should cover it!"

But the song also speaks of "faith, trust, and pixie dust," within the context of Jane's required "I'll try to believe" commitment. "I've been performing it in concert, and people are so moved by it," Brooke reports. "I feel a hunger for innocence and honesty in audiences, and it's super-clear that this song is speaking to some kind of need in the general psyche, because it still moves me to tears—and I wrote it three years ago."

Brooke also sings "Second Star to the Right" on the soundtrack, a carry-over from *Peter Pan*. Meanwhile, the Naughty Puppy Music (ASCAP)

writer—whose current album, *Steady Pull*, is out on her own Bad Dog Records label (*Billboard*, Jan. 27, 2001)—has just released a two-sided DVD-Video version including "unbelievable million-bit digital sound on one side" and videos for all 12 songs on the other. "There's stuff from the studio, including footage of bassist **Marcus Miller** and **Michael Franti** doing his vocal part on the title track. And the last piece, 'Lullaby,' is just me and my guitar in black and white—a poignant, lonely video."

PAPER CLIPS: *The New York Post*, in a story about a plan to sell cash-strapped New York's Off-Track Betting's future revenue for a one-shot, upfront payment, quoted an unnamed financial analyst thus: "If **David Bowie** and **James Brown** can sell future royalties, you can sell just about anything."

In an op-ed piece in *The New York Times* regarding Russian leader **Vladimir Putin's** speech to the country's Olympic athletes, author **Solomon Volkov** quoted from legendary Russian bard **Vladimir Vysotsky's** satirical song "Morning Calisthenics."

Putin invoked sports as a "panacea" for economic and social woes, wrote Volkov, who then recalled that toward the end of the **Brezhnev** era, after the Soviets had poured "countless millions of rubles" into creating its state-sponsored sports machine, "the notion of physical fitness was regarded cynically." As Vysotsky sang, "No talking, do knee bends till you drop, and don't be grim or gloomy!"

According to Volkov, Putin—who is a judo and ski enthusiast, as well as a fan of the late and formerly officially frowned-upon Vysotsky—estimates that only 10% of his countrymen are physically fit and urges more exercise to help reinvigorate the nation.

KOCH CONTINUES: The sale of Koch Europe's recorded-music and music-publishing operations to Universal Music International (*Billboard*, March 2) does not affect Koch's American companies, though Koch Music Publishing—which formed last year under Koch Europe parent company Koch International's U.S. artist and repertoire division Koch Entertainment—has revamped.

Koch Entertainment president **Bob Frank** now holds the publishing reins, following the departure of veteran music publishing executive **Bernadette Gorman**. Gorman is seeking new opportunities and may be reached at 212-228-9860 or at bernadette.gorman@verizon.net.



Gifting Hicks. Bay Area music legend Dan Hicks recently celebrated his 60th birthday with a performance at San Francisco's Warfield Theater that featured most of his musical collaborators during the past four decades. Marking the occasion, ASCAP presented Hicks with a special citation that noted his achievements as a songwriter and performer. Pictured onstage, from left, are Hicks and ASCAP's Jim Steinblatt.

Studio Monitor™

by Christopher Walsh



REBIRTH: Amid challenging times for commercial recording facilities, creative solutions are an absolute necessity. But despite a very difficult climate that has resulted from the recession in both the music industry and the nation as a whole, one of New York's important facilities is preparing to reopen with a new model for success to complement new management and equipment.

Next month, the former Master Sound Astoria, located at Kaufman Astoria Studios in Queens, will reopen as KAS Music & Sound. The

ner and veteran producer/arranger **Joe Castellon** assumed operation of the studios, and he now holds the title of executive creative director at KAS Music & Sound.

In keeping with the comprehensive nature of the Kaufman Astoria Studios complex, KAS Music & Sound is incorporating a broad array of production services. "KAS has opened a whole music division with a record company, publishing company, management—the whole thing," Castellon explains. "We're using that to also bring in artists we find [and]



two-room facility—which has hosted such acts as **Keith Richards, Tony Bennett, Placido Domingo, Billy Joel, Carly Simon, and R.E.M.**—will soon feature a mastering suite and two MIDI studios, as well as a modernization of its equipment roster.

A national historic landmark and great contributor to the nation's history, Kaufman Astoria Studios was home to productions by the **Marx Brothers, Valentino, and W.C. Fields.** It later served as the Signal Corps' Army Pictorial Center during World War II. Today, it is the site of numerous TV and movie productions, housing the Lifetime Network, *Sesame Street*, and, currently, HBO's upcoming *Angels in America*.

Master Sound Productions, owned by **Maxine Chrein** and the late **Ben Rizzi**, moved from its location at Franklin Square in Long Island, N.Y., to the Kaufman Astoria complex in 1985, becoming Master Sound Astoria. With a sizable built-in clientele—the myriad productions simultaneously under way at the complex—the facility was an important and thriving facet of Kaufman Astoria Studios. More recently, however, a freak occurrence nearly put the studio out of business. In 1999, the construction of a city water tunnel passed through the neighborhood. Though 700 feet underground, the drilling disrupted and eventually forced the cancellation of several projects.

The studio survived, but with Rizzi's retirement and his untimely death in 2001, Chrein left the studio business. Longtime business part-

want to get up and running. Because just selling straight studio time—you can't make it work in New York anymore, especially [for] a facility this size. The other thing is [that] we opened a production company, bringing in composers and arrangers, copyists, and all. At first, we're going to be servicing independent filmmakers, and then, hopefully, the majors, where they can come in and get everything done in the facility. For music, they can go right from the beginning to getting it scored, recorded, and laid in and mixed."

While Castellon will keep certain analog equipment—such as the Ampex tape machines and the custom Neve V Series console in Studio A—Pro Tools rigs have been installed. He also plans to add RADAR hard-disc recorders.

"My other big push," Castellon says, "is to go after music for computer games. That's where the money lies, as I see it—the music has been lagging behind all the other aspects of that industry. There's no one in that industry that has a facility like this, where we can score the thing and get everything done. We're putting in two MIDI rooms also, so we can do any of that, from just MIDI files loaded into the games to full orchestra recordings."

"We'll still continue doing what we've been doing all these years. But now I want to open up the business so that it's one giant production studio and we can provide music for TV shows—everything. From doing it every day, we know the business and the needs so well and intimately."

Design FX, Delicate Engineer MusiCares Show For Good Cause

BY CHRISTOPHER WALSH

NEW YORK—The tireless efforts of the mixing and recording engineers at the MusiCares person of the year awards dinner were especially rewarding this year.

Proceeds from the event, held Feb. 25 at the Century Plaza Hotel in Los Angeles, will be directed to construction of Encore Hall Los Angeles, an assisted-living housing facility for senior members of the music community, to be located in Hollywood.

"It's very exciting for us," says Leslie Lewis, director of the Recording Academy's producers and engineers wing. "We've been working on this for a long time. Eric Garcetti, that district's councilman, made that announcement at the dinner."

As it has in the past, the 2002 awards dinner—honoring Billy Joel—was recorded by Design FX, an L.A.-based remote recording, equipment rental, format transfer, and repair company. The dinner featured performances of Joel's music by Don Henley, Richard Joo, Diana Krall, Garth Brooks, Tony Bennett, Natalie Cole, Nelly Furtado, Stevie Wonder, Jon Bon Jovi and Richie Sambora, Melissa Etheridge, and Rob Thomas.

"It was a blast," Design FX remote recording manager Scott Peets says. "Those one-day big shows are pretty much commando-style. We loaded in

at about 7 in the morning and bailed out at about 1 in the morning."

"That's the main thing, it's *tough*," adds front-of-house engineer Peter Lewis, who manned a Yamaha PM4000 console inside the venue. The sound system was provided by Camarillo, Calif.-based Delicate Productions. "This whole system loads in at mid-



Pictured during rehearsals for the 2002 MusiCares Person of the Year Awards Dinner are, from left, executive producer Phil Ramone, Design FX remote recording manager Scott Peets, and front-of-house engineer Peter Lewis. (Photo: David Goggin)

night the night of the show. I'm in first thing in the morning, and we start getting things rolling. Then we run through a quick rehearsal with the house band, then the different acts come on throughout the afternoon. We get a couple of run-throughs, and that's it—there's not a lot of rehearsal time. Professionals have to be on their game for this par-

ticular show." Lewis was accompanied at the front-of-house position by Phil Ramone, executive producer of the event and National Academy of Recording Arts and Sciences chair-meritus.

Audio signals coming from the stage, Peets explains, were routed to Lewis at the front-of-house position, then to the monitor console, then to the Design FX remote truck, where they were recorded on overlapping Sony 3348 digital multitrack recorders. Peets adds, "With audience mics, it was close to 46, 47 inputs."

Beyond the construction of Encore Hall, which, it is hoped, will be just the first of an ongoing, national housing plan for the music community, MusiCares' Emergency Financial Assistance Program provides funds for those beset by personal, financial, or medical crises. The program offers financial assistance for medical expenses, as well as basic living expenses. MusiCares also offers the addiction recovery program, staffed 24 hours a day by a specialist, and provides referrals and financial assistance for treatment.

"It's a lot of work, but such a pleasure working with Peter and Phil Ramone," Peets says. "It's such an undertaking for one day, and everybody works really hard together to make this happen."

MARCH 9
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 2, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	LIGHTS, CAMERA, ACTION! Mr. Cheeks/ Bink! (Universal)	GOOD MORNING BEAUTIFUL Steve Holy/ W. C. Rimes (Curb)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)	BLURRY Puddle Of Mudd/ W. C. Rimes (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	HIT FACTORY CRITERIA (Miami) Bink!	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Roland 770	SSL 9000 J	Digidesign Pro Tools	Neve 8068	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	ELECTRIC LADY (New York) Doug Wilson	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign Pro Tools	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A827, Pro Tools	Pro Tools	Pro Tools	Studer A820	Studer A820
MIX DOWN MEDIUM	BASF 900	Pro Tools	Pro Tools	BASF 900	BASF 900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	SONY (New York) James Cruz	ROSEWOOD (Tyler, TX) Austin Deptula	SONY (New York) Viado Meller	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	WEA	UNI	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

LAST CHANCE
to Register at Early Bird Rate
Register Today!

MAY 7 - 9, 2002
The Eden Roc Resort Miami Beach

★ Heineken® EN VIVO™
 PRESENTS
Billboard®
LATIN MUSIC
CONFERENCE & AWARDS 2002

in association with **HBO**
Latino

Highlights

iBAILANDO!

- The Hope & Harmony Dance Party to benefit the Diabetes Research Institute - Monday, May 6
- For info: 800.321.3437 or www.drinet.org



WELCOME RECEPTION

- Gather poolside to meet with business colleagues over drinks, food and music!

SHOWCASES

- Nights to remember! Sizzling performances by today's hottest Latin music stars.

BMI LATIN AWARDS

- A prestigious event honoring BMI songwriters & publishers of the most performed Latin songs of the past year.
- This is a BMI event, attendance by BMI invitation only.



TRADESHOW

- Vendors offering the latest industry resources and services.

PANELS

- Industry experts discuss Television, Retail, Latin Rock, Regional Mexican Music, Spanish Language Radio, and more!

HEINEKEN LOUNGE

- Here's the place to network, relax and enjoy a Heineken.

RICKY MARTIN
"LIVE!"

UP CLOSE & PERSONAL

Interview with Billboard
 Latin Bureau Chief, Leila Cobo

The Grand Finale

**THE BILLBOARD
 LATIN MUSIC AWARDS**

**PRODUCED & BROADCAST BY
 TELEMUNDO**

Simulcast by Hispanic Broadcasting Corp.
 to top U.S. Hispanic markets!

PLUS...

THE AWARDS SHOW AFTER-PARTY
Miami's most-talked about night of the year!

Awards Show tickets are available ONLY to Conference attendees.



FOR MORE INFO

Michele Jacangelo
 646.654.4660
 bbevents@billboard.com

SPONSORSHIPS

Cebele Rodriguez
 646.654.4648
 crodriguez@billboard.com

HOTEL

The Eden Roc Resort - 305.531.0000
 Discounted Room Rate: \$189
 Reserve your room by April 15 to receive discounted rate!

www.billboardevents.com

REGISTER

ONLINE billboardevents.com
MAIL Billboard, Attn. Michele Jacangelo,
 770 Broadway, 6th Fl., NY, NY 10003
FAX 646.654.4674
PHONE 646.654.4643, Phyllis Demo

\$519 Earlybird Registration: received by March 8
 \$599 Pre-Registration: received by April 5
 \$649 Full Registration: after April 5 & on-site
 \$250 Spanish Radio Station Employees Only

Amex MC/Visa Company Check

Card#: _____ Exp: _____

Name: _____
 Title: _____
 Company: _____
 Address: _____
 City/State/Zip: _____
 Phone/Fax: _____
 Email: _____

CONFERENCE FEE AND PAYMENT Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the Billboard Latin Music Awards Show & After Party.

GROUP DISCOUNTS Group discounts for 10 or more are available. Please contact Phyllis Demo at 646.654.4643 (online group registrations cannot be accepted).

PRESS
 For Conference only: Barbara Grienering, Billboard - fax: 646.654.4674
 For Awards Show: Suzette Millo, Telemundo - fax: 305.889.7320

CANCELLATIONS All cancellations received between March 26 & April 23 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after April 23 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

Germany's Edel Music Shakes Off Debt Burden

BY WOLFGANG SPAHR

HAMBURG—A combination of selling off and closing down subsidiaries, drastic cost-cutting, and successfully negotiating the waiver of bank debt has seen Germany's Edel Music AG free itself from a crippling debt burden, according to chairman/CEO Michael Haentjes.

"We're now debt-free," Haentjes claims. In its last annual statement—for the year ending Dec. 31, 2000—Edel Music AG owed 152 million euros (\$132.4 million). The turnaround has been achieved largely through the sale of three publishing units, plus "extensive" bank negotiations and a bank waiver.

"We've found a very constructive compromise with the banks," Haentjes says.

Within the Edel Music Group, Haentjes says liabilities of 32 million euros (\$27.9 million) remain, primarily in the form of bank loans for plant and buildings at its Optimal duplication operation. The Edel Music Group includes some 50 companies directly or indirectly owned by Edel Music AG.

"We are selling off our subsidiaries," Haentjes explains, "but we are not planning mass layoffs. However, we have made adjustments and cut our head count by 10%. As painful as this is, there is no alternative for the company."

Over the past months, Edel has disposed of its stake in Pan-European label group Play It Again Sam, U.K. firm Eagle Rock Entertainment, U.S. distributor RED, and German music specialist channel VIVA TV. Among the further sacrifices that Haentjes is reported to be making is the sale of the company's Hamburg headquarters, which he personally owns. Located in the city's port district, the glass building accommodates 180 of Edel's 1,000-plus employees.

Haentjes tells *Billboard*, "We want to go back to doing what we do best, which is building up artists and developing products and marketing and selling them as well as we can. This is why we are jettisoning all subsidiaries not related to our core business. Reducing our debt—which is not least of all due to the constructive assistance of our banks—is the decisive step, allowing us to place our business back on a firm foundation."

The Edel publishing units that were sold are Dizzy Heights Music Publishing, Glissando Music, and Megason Publishing. All three have been acquired by Warner/Chappell Music. Financial details of the transaction were not disclosed.

Other parts of the group's restructuring will see the scaling down in the coming weeks of Edel's subsidiaries in France and Spain. They will become label management offices, resulting in 37 layoffs, including Edel Spain managing director Nicola Zingarelli and Edel France GM Stephane Girard. Edel Portugal managing director Peter Cooper will take responsibility for Edel's operations on the Iberian peninsula.

Haentjes says, "All subsidiaries had been reviewed from an economic perspective, as well as with regard to the group's new strategy of refocusing on A&R and product development. As a consequence, in the territories where Edel has not achieved market positions strong enough to maintain fully-fledged sales and marketing operations, units are [being] cut down in favor of new partnerships that will ensure a better development, representation, and exploitation of Edel's artists and repertoire."

The restructuring also sees Jörg Hellwig, formerly Polydor Germany managing director, appointed to head Edel's domestic German record operations. Effective April 1, he takes the position of managing director of the Edel Records label, special marketing arm Edel Media & Entertainment, and Edel Deutschland, which takes care of back-office functions. He will report directly to Haentjes.

Hellwig will succeed Edel Records managing director Jens Geisemeyer and Edel Media & Entertainment managing director Chris Georgi, who have both left the company. They jointly oversaw Edel Deutschland. Edel's decision to recruit such an experienced executive as Hellwig, Haentjes says, indicates the company's fundamental strength in its home market, as well as its commitment to successfully developing and marketing artists there. He describes his new appointee as "by far the most capable and experienced managing director in the German music business."



HAENTJES



Platinum 'Service.' Madrid played host to Sony Music's recent Shakira showcase, which preceded the February/March international launch of *Laundry Service*, the English-language version of the Colombian singer's *Servicio de Lavanderia* (*Billboard*, Feb. 9). More than 300 Sony execs. as well as national and international media, attended the showcase, at which Columbia Spain managing director Raul Lopez presented the artist with a triple-platinum award marking more than 300,000 Spanish sales of *Servicio de Lavanderia*. Pictured, from left, are Lopez and Shakira.

IIPA Calls For Increase In Malaysian Anti-Piracy Action

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The Malaysian music industry is on the brink of collapse, according to the latest International Intellectual Property Alliance (IIPA) report. The report states that the level of music piracy in the territory has increased from 65% to 70% in the past year as a result of a lack of sustained enforcement.

The Washington, D.C.-based IIPA represents the U.S. copyright community. In addition to labels body the Recording Industry Assn. of America, members include the National Music Publishers Assn., the Motion Picture Assn. of America, the American Film Marketing Assn., and book publishing and computer software trade groups.

While the IIPA commends Malaysia's Optical Disc Act (ODA)—which became law in September 2000—it also states that Malaysia's piracy problem will not be solved "until raiding and legislating are supplemented by thorough investigating, aggressive

prosecuting, and deterrent sentencing." The report recommends that Malaysia remain on the U.S. government's Special 301 Watch List.

EMI Malaysia managing director Darren Choy says he agrees with the IIPA's grim assessment. "In a couple of years, we might be just distributing international product and having no local repertoire," Choy says. "There's nothing wrong with the act as a piece of legislation. But if you don't enforce it, it's as bad as not having a law."

Recording Industry Assn. of Malaysia GM T.S. Lam adds, "What the IIPA has pointed out and is asking for is reasonable, as it is a critical time for the industry."

The IIPA report states that implementation of the ODA (which came into effect in January 2001) has been hampered by a lack of transparency, mixed signals about compliance deadlines, and problems with initial inspections under the provisions of the act. According to the IIPA, at least two plants that had been raided and found to be producing pirate product were granted licenses anyway.

The Ministry of Domestic Trade and Consumer Affairs (MDTCA) announced in late January that it would station enforcement officers within plants for an indefinite period. But one industry source notes that this move could result in bribery: "A plant could just pay off whoever is stationed there."

The IIPA report, published Feb. 14, claims raids have seldom been followed up by active prosecutions. Prosecutions have been initiated in only four of 284 cases launched by the MDTCA since the 1987 Copyright Act became law. There have not been any prosecutions under the ODA yet.

Sources say that the courts still do not regard piracy as a high priority, and the IIPA report suggests there should be a dedicated piracy section in the MDTCA. There are currently 720 MDTCA enforcement officers nationwide, but anti-piracy is only one of their responsibilities.

Last September, a Cabinet order banned all sales of optical media products from open stalls. But the IIPA notes that relief proved to be temporary, as many pirate stalls are now back in operation. Its report also points out that Malaysia's optical-disc production far exceeds legitimate demand. Officially, there are 43 optical-disc plants in the country, but many unlicensed underground facilities are believed to be operating. Industry sources agree that two plants would be adequate to supply legitimate needs.

U.K. Distributor For Sale

VCI Puts Its Physical-Distribution Entity—Disc—On Market

BY SAM ANDREWS

LONDON—U.K. music and video label Video Collection International (VCI) has put its physical-distribution entity Disc on the market, amid industry rumors that the Woolworths-owned VCI itself is also for sale.

From its 80,000-square-foot location in North London, Disc handles distribution for VCI's Demon Music Group (DMG) imprints, the VCI video labels, and some 60 third-party music and video labels. It currently employs 120 staffers.

Sources suggest the U.K. arm of Canadian music and video duplicator Cinram is interested in acquiring the business, as is VCI's existing video duplicator, London-based VDC.

A spokeswoman for retailer Woolworths confirms that VCI is "talking to a number of interested parties" about a possible sale but refused to put a valuation on the business. The spokeswoman declines to comment on rumors that VCI—which pioneered the creation of the retail video market in the

U.K.—was itself on the block. Industry sources suggest, though, that it is potentially the target of a management buyout that also involves founder Steve Ayres, who left VCI after it was sold to Woolworths' then-parent company, Kingfisher, for £47 million (\$67 million) in 1998.

VCI has been for sale before. Prior to its demerger, Kingfisher tried to off-load the company in 2001, but it could not find any takers at between £40 million and \$50 million (\$57 million-\$71 million).

DMG contains Music Collection International, which has a budget collections label—Music Club—that also has a U.S. arm; mid-price world and folk-music imprint Nascente; and dance music compilation specialist Harmless. DMG also operates Crimson, a specially created budget label for major retail chains, including Woolworths and MVC and such supermarkets as Tesco and Safeway. Other imprints include Demon Records and Westside. DMG's catalog includes material from the Yardbirds, Ian Dury, Nick Lowe, and Engelbert Humperdinck.



Canada's Manx Gets 'Wise And Otherwise'

Multi-Instrumentalist Adds Indian Accent To Canada's NorthernBlues

BY LARRY LeBLANC

TORONTO—Multi-instrumentalist Harry Manx, a master of the lap-slide guitar and skilled practitioner of the Indian-based *mohan veena*, is assuredly Canada's most versatile and expressive blues player.

That claim is supported by the 47-year-old's remarkable sophomore album, *Wise and Otherwise*, which—while rooted in American blues—also encompasses the sliding and slurring micro-tonal characteristics of Indian classical music. The solo performance album is due April 2 in North America from Toronto-based NorthernBlues Music. Distributed in Canada by Vancouver's Festival Distribution, NorthernBlues is handled in the U.S. by Kenilworth, N.J.-based Big Daddy Music Distribution.

NorthernBlues Music president Fred Litwin came across Manx—who also sings and plays banjo and harmonica—performing at a Folk Alliance showcase last year in Vancouver. "I was shaking when he finished," he recalls. "I just couldn't believe his performance."

Having spent decades abroad, Manx returned to Canada eight months prior to the showcase. Seeking bookings, he had privately issued a 13-track blues album, *Dog My Cat*, recorded with producer Jordy Sharp. Litwin says that the album, rereleased by the 2-year-old NorthernBlues in June 2001, has sold 9,000 units to date.

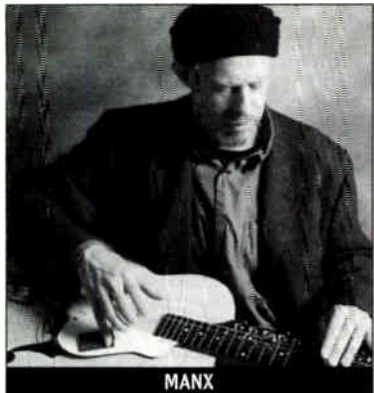
Wise and Otherwise, also recorded by Sharp at the Barn studio on Salt Spring Island, British Columbia, is an extension of Manx's debut, though the 12-song album—which includes renditions of B.B. King's "The Thrill Is Gone," Van Morrison's "Crazy Love," and Jimi Hendrix's "Foxy Lady"—is more focused and expressive.

Manx muses that one reason for the album's intense feel is that his one week of recording kicked off Sept. 11 of last year. "It was a strange time to be in the studio," he says. "I focused on the music, but those events made me want to play a little deeper and say a little more."

INDIAN INFLUENCE

While living in Japan in the early '90s, Manx became infatuated with the music of Indian guitar virtuoso Vishwa Mohan Bhatt, who invented the *mohan veena*. Manx moved to India and began a five-year tutelage under Bhatt, who won a Grammy Award in 1993 with Ry Cooder for their world-music collaboration, *A Meeting by the River*. "There's a master/disciple tradition in India that goes back a long way," Manx says. "I'm glad to have had a taste of it. When I met Vishwa, I said, 'Whatever way you can lead me, I'm going there.'"

From Jaipur, North India, Bhatt studied sitar under his father, Manmohan Bhatt, and Ravi Shankar. Bhatt became interested in instruments at a young age and developed a special liking for the Hawaiian guitar, which he



modified into a *mohan veena* by adding 14 strings to the six existing ones.

While studying in India, Manx often performed onstage with Bhatt, playing the *tambura*, a four-stringed instrument used to provide a drone. "Vishwa wouldn't have me on the stage playing the *mohan veena*, because I was just learning," Manx says. "I was struggling to understand what the hell he was doing. Now, we would have more musically to talk about."

U.K. Indie Label Sonic360 Breaks Sound Barriers

BY CHRIS BARRETT

LONDON—It's an implausible scenario: The head of a tiny U.K. indie label travels to Mexico to sign a new act—and then licenses that act's work back to one of the country's major labels. But that's the story of record producer Chris Allison's company, Sonic360.

From its small west London office, Sonic360 has been signing talent from Argentina, Mexico, Japan, Germany, and the U.K. since its launch in summer 2000. Founder Allison, who has previously worked with British EMI acts Coldplay and the Beta Band, says the company

aims to develop and market "new, forward-looking artists on an international scale, taking generally non-Western artists and putting them in front of a Western audience."

Funded by private investors, Sonic360 has four specialist imprints: Sombbrero (Latin funk and electronica), Head+Arm (eclectic electronic sounds), Raising Grass (acoustic-based pop), and Beyond Beta (catalog). Allison says, "We build trust within the artist community and find out about new music within those networks." The label signs artists for the world, generally to album deals ranging from one to three releases, and licenses releases territory by territory. Though its U.K. staff totals only three, Sonic360 also

Born on the Isle of Man in the U.K., Manx's family immigrated to Canada while he was a child. Leaving home at 15, he worked as a sound man for Canadian acts Tribe and Crowbar, moving to Europe in the late '70s. For many of the 11 years he spent there, he played festivals and clubs and busked with his brother, William.

Manx moved to Japan in 1989 after marrying a Japanese woman. He lived in Tokyo for the next 10 years, playing local clubs and busking on the street. "In the '80s, a good day on the street might bring you \$1,000," he says. "For the last years there, when I wasn't with my first wife anymore, I began spending half each year in India."

Booked by Live Tour Artists of Oakville, Ontario, self-managed Manx (who toured Australia twice in 2001) is looking forward to touring in Canada in support of his new album. He's also intent on ending his wandering days. He says, "I've bought land on Salt Spring Island, and I'm going to build a house."

has a publishing arm, organizes a monthly club night, and operates a Web site (sonic360.com).

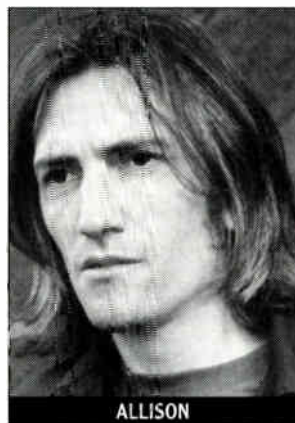
Monterrey-based house/funk act Kinky signed to Sombbrero after winning the Battle of the Bands at the Latin Alternative Music Conference in August 2000 in New York (*Billboard*, Aug. 12, 2000). Its eponymous debut album was produced by Allison and licensed for Latin America by BMG Mexico. It has sold more than 20,000 copies there since its October 2001 release. Sonic360 is currently seeking a major distribution deal for the album in the U.K. for

summer release; in North America, it will be issued March 26 via Nettwerk.

Recorded in Mexico, Kinky's album was mixed in London. From there, Sonic360 sent promos back to labels in the act's homeland, where it was constantly gigging, attracting BMG's attention. The major is now showing interest in extending its licensing deal internationally.

Kinky's manager Louise Caballero says, "We had interest from various Latin American majors but liked Chris' approach and wanted to keep the creative part of the project free from outside influence."

Kinky keyboardist Ulises Lozano adds, "We liked the idea of signing to an experimental independent that was genuinely interested in our music."



NEWSLINE...

French music retailer Fnac plans to build 16 new stores in Spain "over the next few years," according to Eduardo Bofill, director general of Fnac España. Fnac currently has eight stores in Spain. Bofill says he wants to open four stores in Madrid and 12 in provincial capitals, with an investment of around 80 million euros (\$72 million). He adds that Fnac España last year had a turnover of 200 million euros (\$180 million) and predicts "this will grow at an annual rate of 10% over the next few years." Fnac also has stores in Belgium, Portugal, Italy, Switzerland, Brazil, and Taiwan. **HOWELL LLEWELLYN**

The German government has agreed to commission a study on the potential of funding the local music industry, following a landmark plenary debate Feb. 22 in Berlin's Lower House. The discussion, "Present Situation and Prospects—Rock and Pop Music in Germany," marked the first time in history that German music had been discussed in parliament. During the session, minister for culture and media Julian Nida-Ruemelin expressed support for placing a quota on domestic product at radio and TV; he noted the success of the local industry in France, which enforces a quota system. BMG Europe president Thomas Stein says the topics discussed "give us reason to hope that politicians will finally convert words into deeds." The study will be published before the country's Sept. 22 general elections. **WOLFGANG SPAHR**

The U.K.'s Mechanical Copyright Protection Society (MCPS) and Performing Right Society (PRS) are offering a dual license that clears mechanical and performing rights for most types of online use with a single royalty payment. The innovative license will be available for one year to U.K.-based content providers at an annual cost of 8% of gross revenue. European digital distributors Vitaminic and OD2 are among the first firms to sign up. With the new license, OD2 will proceed with its plan to launch a U.K. music subscription service with such partners as MSN and Tiscali (*Billboard Bulletin*, Jan. 21). **LARS BRANDLE**

Sanity Music's 200 stores in Australia—which have a 28% market-leading share—reported revenue of \$161 million Australian (\$83.7 million) in the six months ended Dec. 31, 2001, up 10% from the same period the year before. Earnings before interest and taxes were steady at \$17.7 million Australian (\$9.2 million). Last October, Sanity acquired 77 Our Price music stores in the U.K. from Virgin Entertainment Group (*Billboard Bulletin*, Oct. 16, 2001), and Sanity Entertainment U.K. contributed a profit of almost \$3.8 million Australian (\$2 million) to parent company Brazin's six-month figures. **CHRISTIE ELIEZER**

Sony Music Malaysia managing director Rick Loh has left his post after 17 years, effective March 1. Loh is also relinquishing his post as vice-chairman of labels body the Recording Industry Assn. of Malaysia (RIM) and his chairmanship of Public Performance Malaysia. Loh did not have any comment to make concerning his decision to quit, but sources say that he is disillusioned by the state of the Malaysian music industry, which is being severely damaged by piracy (see story, page 43). At press time, there was no word as to who would succeed Loh at Sony Malaysia. **STEVEN PATRICK**

Executive Turntable

RECORD COMPANIES: Adrian Berwick has been promoted to president/CEO of BMG Ricordi in Milan. He was managing director.

Mark Bond is named VP of marketing, European repertoire for Sony Music Entertainment Europe in London. He was GM of licensed repertoire at V2 in the U.K.

Jacky Schroer is named A&R executive producer for crossover music at Decca Music Group in London. She was GM of U.K. indie label Soul 2 Soul Recordings.

Miranda Paterson is promoted to director of creative marketing at Decca Music Group in London. She was marketing manager.

Glenn Cooper is named new media coordinator for Universal Is-

land Records in London. He was U.K. marketing manager at Vivendi Universal's Getmusic International.

Tom Land is named international product manager of DreamWorks for Universal Music International in London. He was product manager at EMI International.

MUSIC TELEVISION: Scarlett Li is named GM of Channel V China, based in Hong Kong. She was director of government relations/business development for Star China in 2000.

BROADCAST/MULTIMEDIA: London-based dance brand Ministry of Sound named **Rebecca Miskin** CEO of its new Ministry of Sound Media division. She was Excite U.K. managing director.

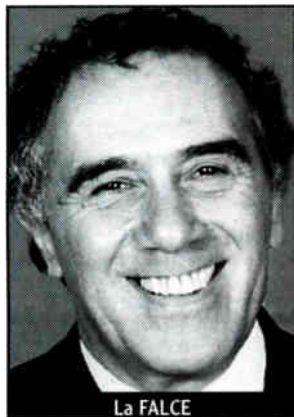
Italy Has High Hopes For Sanremo Festival

BY MARK WORDEN

MILAN—With Italian music shipments in 2001 down by 9% in unit terms and many companies going through the pain of “restructuring,” executives here are hoping that this year’s Sanremo Festival will give a beleaguered record industry a much-needed shot in the arm.

In particular, the local music industry is hoping that the annual event—which runs from March 5 to 9, with an average TV audience expected to be at least 10 million each night—will bring the public’s attention to Italian music and such perennial problems as piracy. Universal Music Italy president/managing director Piero La Falce says piracy is “killing the industry—a state of emergency needs to be declared.”

The Sanremo Festival of the Italian Song, inaugurated in 1951 at the Ligurian seaside resort, traditionally attracts a TV audience that La Falce describes as “staggering—greater than that of a major sports event.” In the past, the festival—which features per-



La FALCE

formances by national and international acts outside the competition itself—has also provided the highlight of the music sales year, but it has failed to live up to commercial expectations for at least a decade.

Enzo Mazza, director general of industry body FIMI, estimates, “Sanremo now accounts for a mere 3% of overall sales.” Alfredo Conti, director of Messaggiere Musicali—a flagship record store in Milan—concedes, “The sales generated by Sanremo are 25% down on what they were 10 years ago. Sure, a Sanremo performer can occasionally enjoy a boom—like last year’s winner, Elisa—but such cases are all too rare.”

Poor sales have created a sense of frustration in the industry. As Virgin Music Italy GM Marco Alboni says: “Sanremo is a massive media event, but the general feeling is that the last people to benefit from it are the music industry and its artists.”

“[National broadcaster] RAI television enjoys a huge audience and enormous advertising revenue, in spite of being state-owned; the city of Sanremo receives a lot of funding for its efforts; and [local] inhabitants, from hotel owners to flower sellers, do a roaring trade. Record labels, on the other hand, don’t, and the cost of sending artists to Sanremo is prohibitive.”

Last October, EMI and Universal announced that their acts would not

participate in the competition’s “Giovani,” or youngsters, section. La Falce says that both RAI and the festival organizers immediately showed a more accommodating attitude toward the industry. Three Universal acts subsequently “accepted invitations” for the main competition, while the EMI labels have three independently produced acts in the youngsters section.

That RAI is eager to please the industry is evident from the on-screen behavior of the festival’s presenter/artistic director, veteran TV personality Pippo Baudo. During recent TV appearances, he has called on viewers to buy “real CDs and not pirate copies.” Baudo has also proposed that all the Sanremo competition singles and accompanying albums be sold at a 20% discount. So far Warner, BMG, and Universal have expressed their support for that initiative.

Baudo was appointed artistic director after last year’s festival, which was generally considered a TV fiasco despite the quality of the music being fairly good. He was seen as a safe pair of hands, having first presented the show in the 1960s.

Massimo Bonelli, managing director of Epic—which, along with sister Sony labels Columbia and S4, dominates the list of competitors—says: “Baudo’s passion for music is well-known, and his presence should guarantee that Sanremo will be a musical show and not just a circus.”

Warner Music Italy managing director Massimo Giuliano adds: “The show, which will feature [comedian/actor] Roberto Benigni and a superb collection of international guests, will be amazing. Quite what the Italian music will be like remains to be seen. I kind of wish they had picked more artists with sales potential in the future rather than in the past.”

Although Giuliano doesn’t name names, he refers to Baudo’s selection of guests, which is a trifle conservative: Oldies like Gino Paoli and Mino Reitano will take part in the main competition, while the sons of such oldies as Adriano Celentano and Gianni Morandi will compete in the youngsters section. Other executives are less diplomatic. Claudio Ferrante, director general of indie label Carosello, calls this year’s lineup “ridiculous,” while V2 GM Alessandro Massara even uses the word “horrible.”

But, as La Falce notes: “Everybody complains about the awfulness of Sanremo, but everybody watches it.”

Old-Fashioned Values Still Rule Indies

Publishers Look To Synchronization As Means Of Improving Revenue

BY GARY SMITH

MARSEILLES, France—The irony underlying the multi-tasking, proactive, synch-savvy independent publisher of today is that behind the gloss of technology, old-fashioned values still rule.

That Europe’s independent publishers—much like their peers in the U.S. and Asia—are, in general, hard-working, creative, and dynamic is always qualified by the shadow of inevitability. If they were not, the talent base of the music industry would eventually disappear, because the major labels no longer actively nurture acts on a long-term basis.

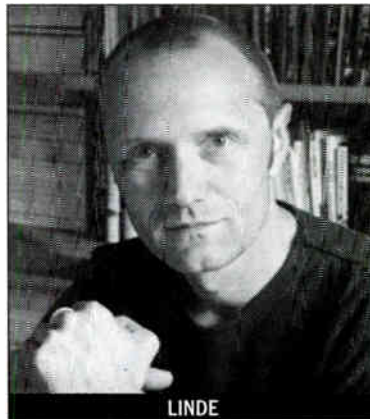
While the sink-or-swim ethic of major labels may currently be to the fore—a fact that could just as easily be blamed on market conditions as on internal policies—the idea of the majors acting as talent nurseries is, according to Reverb Music Group chairman Ian Wright, something of a myth anyway.

“The independent sector has always been the main breeding ground for talent,” Wright says. “The majors are now publicly listed companies and are answerable to their shareholders. Therefore, investments that take years to recoup are harder than ever to justify. In any case, given the typical major-label infrastructure, it’s cheaper for them to pay companies like us to bring on acts and writers than to use their own system.”

Wright’s latest recruit, ex-Warner/Chappell U.K. executive Annette Barrett, is in charge of Reverb Music, the publishing arm of Reverb Music Group. “The most important thing with songwriters is that they keep working,” Barrett says. (Reverb has 20 full-time writers.) “As a company, we are all great believers in the work ethic,” she continues. “We expect our writers to write five days per week, because there is no secret recipe; the trick is to keep plugging away. Then the breaks come in the most unexpected places.” (Reverb-managed act Apollo 440 [Epic] has had its music placed in commercials for Oldsmobile and Miller Lite.)

In terms of pure synchronization income, one of the busiest copyrights in Europe belongs to Dutch company Strengholt. “Dooop” by Dooop, the track that briefly brought the Charleston back to the charts in the early ’90s, is among the 25,000 copyrights acquired by Strengholt president/CEO Andre de Raaf of Arcade Music. “We still get several requests to use ‘Dooop’ every month,” de Raaf says. “Lutricia McNeil’s catalog is also very active.” Strengholt recently scored a major European hit with Barthezz’s “On the Move” and acquired the Dureco catalog.

“The company has existed for 50 years, so it’s an institution in the Dutch industry,” de Raaf says. “There is, of course, a lot of local language material, but there are also



LINDE

the Smurf copyrights, which have been poorly exploited in the past.”

De Raaf is also increasingly involved in TV: “We have a joint-venture with [broadcaster] SBS for the program *Door Het Lind* [Going Crazy],” he says. “It’s a program about kids and, apart from the synch possibilities, the spin-off for Strengholt is a branded compilation.” *Door Het Lind #1* has so far sold 150,000 copies.

While he insists that “TV is not a core activity,” de Raaf also produces the Benelux version of *Top of the Pops* (TOTP). “In Holland, where there is no other show like TOTP, we have been getting close to 500,000 viewers,” de Raaf says. “That represents a 10% market share for the slot but, most significantly, we get 24% of the

13- to 19-year-old demographic.”

The importance of traditional values, most specifically in the synchronization area, is very much on Freibank Musikverlage managing director Markus Linde’s mind these days. “Hard work and a creative approach to publishing are more important than ever,” Linde says, “because major labels are largely clueless—they are whistling in the dark most of the time.”

Last year broke records for Freibank in terms of financial performance. Synchronization income jumped from 4% of sales in 2000 to 10% in 2001. “There were no big deals contributing to that total—it reflects a growing trend and the fact that we are flexible and open to placing our music.”

The company’s “For Films” series of compilations, launched in 1996 and specifically aimed at advertising agencies and filmmakers, has undoubtedly contributed to that sudden jump in synchronization income—so much so that Freibank, along with fellow German independent publisher Schacht Musikverlage, has just launched a new joint-venture company, also called For Films. Linde explains, “Its sole purpose is the placement of copyrights from our two catalogs in film and TV projects.” A For Films digital database and a business-to-business platform are being constructed. They will be operational starting this summer.

Music Copyright Solutions Goes Public, Buys Nashville’s CMI

BY SAM ANDREWS

LONDON—Music Copyright Solutions (MCS)—the U.K. independent music publisher developing a speedier royalty payments system (*Billboard*, Nov. 3, 2001)—bowed Feb. 18 on the London Stock Exchange’s unregulated junior market, Ofex, at £0.44 (\$0.63) a share, raising £1.87 million (\$2.7 million) and giving it a market valuation of £4.95 million (\$7.1 million).

MCS simultaneously announced that it has bought Nashville-based music publishing administration company Copyright Management Inc. (CMI), a Nashville-based music-publishing administration company, for \$1.25 million. CMI had sales last year of \$5 million.

Previously, MCS had announced its intention to list on Ofex with an offer closing Nov. 2. But the move was delayed after the exchange asked for a further audit of Leosong, a music copyright owner controlled by MCS chief executive Brian Scholfield. MCS bought Leosong, now MCS Music, last month for £940,000 (\$1.34 million). Leosong has a catalog of around 60,000 copyrights in musical works and lyrics, including music from Courtney Pine, Paul

Young, and film and TV scores.

The purchase of CMI brings MCS another 800 clients, including composer Paul Overstreet, whose catalog includes “When You Say Nothing at All” from the film *Notting Hill*. Scholfield says that the deal stems from a relationship with CMI dating back more than a decade to “when Leosong represented CMI in the U.K. Not only are our accounting software systems almost identical, but the management have many years of experience working together.”

CMI will continue to be based in Nashville, but exploitation of its catalogs will be handled out of MCS’ Los Angeles office, headed by former Warner/Chappell managing director Robin Godfrey-Cass.

MCS represents a catalog of around 120,000 individual works. Other MCS-linked copyrights include interests in current or recent British hits by Shaggy, OPM, the Avalanches, Emma Bunton, and Martine McCutcheon. MCS also owns Copyright Online Royalties Service, which aims to collect royalties and pay them to composers within 60 days. Currently, composers must wait up to 18 months for royalties (*Billboard*, Nov. 3, 2001).



Main table with 8 columns: JAPAN, UNITED KINGDOM, GERMANY, FRANCE, CANADA, SPAIN, AUSTRALIA, ITALY. Each column contains charts for Singles, Hot Mover Singles, and Albums with artist names, song titles, and chart positions.

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) 02/27/02
1	2	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC/COLUMBIA
2	1	GET THE PARTY STARTED PINK ARISTA
3	6	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
4	NEW	WORLD OF OUR OWN WESTLIFE S/CA
5	4	PAID MY DUES ANASTACIA EPIC
6	NEW	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN
7	NEW	IN YOUR EYES KYLIE MINOGUE PARLOPHONE
8	3	GIMME GIMME GIMME STAR ACADEMY MERCURY
9	NEW	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
10	7	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
HOT MOVER SINGLES		
12	26	BECAUSE I GOT HIGH AFROBAM UNIVERSAL
14	NEW	KEINE AMNESTIE FÜR MTV BORIS BECKER VIRGIN
17	40	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
19	27	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.
20	NEW	WO WILLST DU HIN? XAVIER NAIODD NAIODD RECORDS/SPV
ALBUMS		
1	2	ANASTACIA FREAK OF NATURE EPIC
2	3	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVADERA EPIC/COLUMBIA
3	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
4	6	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
5	4	SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER
6	5	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
7	RE	DIDO NO ANGEL CHEEKY/ARISTA
8	7	PINK MISSUNDAZTOOD ARISTA
9	9	LINKIN PARK HYBRID THEORY WARNER BROS.
10	NEW	KYLIE MINOGUE FEVER PARLOPHONE

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
LINKIN PARK Hybrid Theory (W)	2						9	4		
NICKELBACK Silver Side Up (I/U)	7		7	6			3			
SHAKIRA Laundry Service (S)				2		5	6	2		2
ROBBIE WILLIAMS Swing When You're Winning (E)				7				6	6	8

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/25/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	ICE QUEEN WITHIN TEMPTATION DSFA RECORDS/ZOMBA
3	2	LOPEN OP HET WATER MARCO BORSATO & SITA POLYDOR
4	4	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
5	NEW	GET THE PARTY STARTED PINK ARISTA
ALBUMS		
1	1	VARIOUS ARTISTS HAWELUK WILLEM-ALEXANDER UNIVERSAL CLASSICS & JAZZ
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	4	WITHIN TEMPTATION MOTHER EARTH DSFA RECORDS/ZOMBA
4	NEW	MUSICAL AIDA (NL) POLYDOR
5	NEW	SEXTETO CANYENGUE TANGO MAXIMA BERTUS

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 02/22/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	LUFTEN BOR I MINA STEG HAKAN HELSTROM ODLORES/MHW
3	3	VI SKA VINNA MARKODD & EXCELLENCE BONNIER
4	5	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
5	4	GET THE PARTY STARTED PINK LAFACE/ARISTA
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE EPIC
2	3	SCOOTER PUSH THE BEAT FOR THIS JAM EDEL
3	2	WEEPING WILLOWS INTO THE LIGHT GRAND RECORDINGS/VIRGIN
4	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
5	4	DR. HOOK SHARING THE NIGHT TOGETHER CMC/EMI

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 02/26/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	CAUGHT IN THE MIDDLE AT COLUMBIA
3	NEW	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTON POLYDOR
4	4	IN THE END LINKIN PARK WARNER BROS.
5	3	GET THE PARTY STARTED PINK ARISTA
ALBUMS		
1	NEW	D.A.D. SOFT DOGS EMI/MEDLEY
2	1	SAYBIA THE SECOND YOU SLEEP EMI/MEDLEY
3	NEW	SHAKIRA LAUNDRY SERVICE EPIC
4	5	KIM LARSEN & KJUKKEN SANGE FRA GLEMMEBOKEN EMI
5	2	VARIOUS ARTISTS DANSK MELODI GRAND PRIX 2002 UNIVERSAL

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 02/25/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	RAMP! THE LOGICAL SONG SCOOTER EDEL
3	3	GET THE PARTY STARTED PINK ARISTA
4	4	CAUGHT IN THE MIDDLE AT COLUMBIA
5	NEW	MY LULLABY MARIA MENA COLUMBIA
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE EPIC
2	2	SCOOTER PUSH THE BEAT FOR THIS JAM EDEL
3	4	SECRET GARDEN ONCE IN A RED MOON MERCURY
4	NEW	PINK MISSUNDAZTOOD ARISTA
5	5	KAIZER'S ORCHESTRA DMIPA TL DU AR MUSIC PRODUCERS

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 02/27/02
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL
3	2	GET THE PARTY STARTED PINK ARISTA
4	NEW	U GOT IT BAD USHER ARISTA
5	4	FAMILY AFFAIR MARY J. BLIGE MCA
ALBUMS		
1	5	GROOVE ARMADA GOODBYE COUNTRY (HELLO NIGHTCLUB) ZOMBA
2	1	RUSSELL WATSON ENCORE DECCA
3	NEW	JA RULE PAIN IS LOVE DEF JAM/UNIVERSAL
4	2	THE 12TH MAN THE FINAL DIG? EMI
5	NEW	SHAKIRA LAUNDRY SERVICE EPIC

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 02/26/02
1	9	OUT OF REACH GABRIELLE POLYDOR
2	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
3	1	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
4	5	FALLIN' ALICIA KEYS J/BMG
5	3	PAID MY DUES ANASTACIA EPIC
ALBUMS		
1	1	DIVINUS SUCESSOS PORTUGUESES EM GREGORIANO EMI
2	2	GNR CAMARALENTA EMI
3	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	5	GABRIELLE DREAMS CAN COME TRUE POLYDOR
5	12	CARLOS PAREDES UMA GUITARRA COM GENTE DENTRO UNIVERSAL

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 02/19/02
1	3	ALEJANDRO SANZ MTV UNPLUGGED WEA
2	1	BANDANA BANDANA BMG
3	4	LUIS MIGUEL MIS ROMANCES WEA LATINA
4	5	SHAKIRA SERVICIO DE LAVADERA/LAUNDRY SERVICE EPIC
5	6	BRITNEY SPEARS BRITNEY JIVE/ZOMBA
6	NEW	LOS NOCHEROS SENAL DE AMOR EMI
7	NEW	ALFREDO CASERO CASAERRUS COLUMBIA
8	NEW	LENNY KRAVITZ LENNY VIRGIN
9	NEW	LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RETORNO DA TE CD/WARNER
10	NEW	CRISTIAN AZUL BMG

Global Music Pulse Edited by Nigel Williamson



ALIVE AND SHEL: January saw the return of **Shel Shapiro** when, after a long hiatus, he released *Shel* (Fari-ta/S4 Sony). The album combines new material with reworkings of classics by his old band the **Rokes**—a band that drove Italian teenage girls crazy

by praise singers **Sthembile Mlangeni** and **Zolani Mkhiva** at his inauguration as president in May 1994. In self-effacing style, Mandela says, "The speeches should be seen not as my voice alone but {as} that of the liberation movement." **DIANE COETZER**



SHAPIRO

in the 1960s by singing with English accents. **Lucio Dalla** duets on "Bisogna Saper Perdere" (You Have to Know How to Lose), and Italian rapper **Frankie Hi-Energy** appears on a modern version of 1968's "Che Colpa Abbiamo Noi?" (Why Are We to Blame?). At their peak, the **Rokes** regularly outsold the **Beatles** in Italy, but they split in 1970. Shapiro tells *Global Music Pulse*, "We ended up in Italy pretty much by accident, after a spell as a house band in Hamburg. If you can play there and survive, Italy seems pretty easy." **MARK WORDEN**

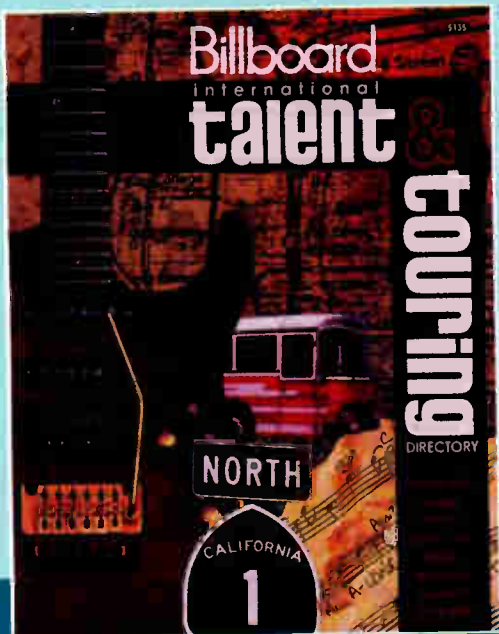
SMOKIE UNCOVERED: 1970s U.K. hit-making band **Smokie** has visited the British singles chart only once in the past 20 years—on 1995's novelty remake of its 1976 success "Living Next Door to Alice" featuring comedian **Roy "Chubby" Brown**. But the group has retained its chart presence in Europe, reaching platinum status in Denmark, Sweden, and Norway (50,000, 100,000, and 50,000 copies, respectively) with its *Uncovered* album on CMC Records. That album's formula of harmonized cover versions of pop hits has been repeated for *Uncovered Too*. After it charted in Scandinavia prior to Christmas, the Denmark-recorded album was released Feb. 25 in the U.K. on EMI Catalogue. Only bassist **Terry Uttley** remains of Smokie's original personnel. A 30-date U.K. tour began Feb. 21 and will be followed by shows in Germany and Denmark. **PAUL SEXTON**

FREE SPEECH: Former president of South Africa **Nelson Mandela** has inspired several songs, but the latest CD bearing his name is a collection of his speeches. The 17-track *The Voice of Nelson Mandela* was produced by the South African Broadcasting Corp. Sound Archives and is distributed by CCP, a division of EMI South Africa. It includes the song written for Mandela

GLOBAL WIND: The February release by **Amparanoia** of *Somos Viento* (We Are Wind) on EMI Spain comes as a relief at a time when the Spanish charts are dominated by mediocre cover versions of popular songs by unknown talent-show contestants. The album combines *mestizaje* (cultural blend) rhythms in the **Manu Chao** mold with songs that are musically and lyrically positive. **Amparo Sánchez**, who now uses the stage name **Amparanoia**, has a handful of eclectic albums behind her. But a journey with the **EZLN Zapatista** Indian movement to Mexico City broadened her musical and cultural influences, and *Somos Viento* contains sounds not only from Mexico but from the Caribbean, North Africa, and the Balkans. **HOWELL LLEWELLYN**

WE ARE THE WORLD: "World Anthem," which uses common notes and themes from the globe's 193 national anthems, has been released. The aim is to bring "peace and unity in the face of conflict and division," according to Denver music producer **John Guillot**, who conceived the project while working on a world-anthem CD compilation for the 1996 Atlanta Olympics. He enlisted the help of **David Cope** of the University of California Santa Cruz, whose software program created one composite song from all the world's anthems. In January, the **Prague Studio Symphony Orchestra** recorded the composition while linked via the Internet to Los Angeles, where a choir was added. The Mindshare Institute, a Colorado-based think tank, has released the CD via its Web site, *mindshareinstitute.com*, but hopes to attract wider retail distribution. Mindshare founder **Ed Goodman** says: "The anthem provides a common bond and touches all people and all lands. We felt there was no better time to bring the 'World Anthem' to life." The project's creators hope the United Nations will officially endorse the composition. **MARK ADDRESS**

GREEK GODDESS: Superb tone and a diverse vocal palette make **Savina Yannatou** a phenomenon on the local music scene and a rare Greek success worldwide. Her latest album, *Terra Nostra* (Lyra), finds Yannatou singing in 11 languages on a selection of 20 songs from Lebanon, Bulgaria, Guadeloupe, Tunisia, Sardinia, Spain, and Greece. A combination of **Enya**, **Loreena McKennitt**, and **Joni Mitchell**, Yannatou was recently profiled on *CNN's World Beat*. **MARIA PARAVANTES**



HITTING THE ROAD?

OVER 17,000 INTERNATIONAL LISTINGS:

Artists • Concert Promoters • Agents & Managers
 Sound & Lighting Services • Venues • Clubs
 Equipment Rentals • Staging & Special Effects
 Security Services • Charter Transportation
 Merchandisers • Insurance Companies

THE DEFINITIVE REFERENCE
 GUIDE FOR ANYONE WHO BOOKS,
 PROMOTES AND MANAGES TALENT

Order the International Talent
 & Touring Directory online
www.orderbillboard.com

or call 1.800.344.7119 • International: 732.363.4156
 Fax: 732.363.0338 • By Mail: Send payment for \$135 plus \$7 S&H (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Also available on diskette and mailing labels - for information, email jjamin@billboard.com

BDDT31361

INTERNATIONAL

Sweden 'Re-Evaluates' Grammis Awards

BY KAI R. LOFTHUS

STOCKHOLM—Disappointing viewing figures for this year's annual Swedish Grammis music awards show have fueled debate here about how successful the event actually was—and raised questions concerning its public stature in Scandinavia's largest record market.

Organized by the local affiliate of the International Federation of the Phonographic Industry (IFPI), the Grammis gala took place Feb. 14 at Stockholm's Globen arena. But summing up the prevailing mood of the record industry, the managing director of a Swedish major tells *Billboard*: "We can't seem to agree whether it was a successful event."

The show was attended by the largest audience of its 33-year history: 9,000 people, ranging from paying members of the public to high-ranking industry executives. But its live telecast, on national commercial channel TV4 between 8 p.m. and 10 p.m., clashed with coverage from Salt Lake City of the Olympic Winter Games. That had a severe impact on the ratings: Only 655,000 Swedes watched the Grammis gala, while more than 2 million took the Olympic option. Last year, the awards show drew a TV audience of 1.1 million.

Since the show, IFPI Sweden has



HÄGGQVIST

held a series of meetings evaluating the event—although, according to label body chairman Dag Häggqvist, "Grammis is subject to re-evaluation every year." This year's event, Häggqvist says, "was of greater dimensions than ever before, both in audience and production terms. There is quite a lot of criticism within the industry that the jury did not recognize the commercial achievements of [novelty rapper] Markoolio, [Euro-pop artist] E-Type, and [local-language pop veteran] Tomas Ledin. But it's sad if a Grammis should be equal to a gold or platinum certification." The awards are voted for by juries of broadcast and media representatives.

TV4 project manager for the

Grammis gala, Anton Glanzelius, admits, "The ratings were disappointing, but they were still higher than we had estimated. The Olympic Games attract many viewers—that 1.2 million Swedes follow the curling contests is proof.

"It's always complicated to create enough energy among the public in such a big venue as Globen," Glanzelius adds. "Especially since this year, we had [comedian] Henrik Schyffert as presenter and used humor as an integral part of the show—it's particularly difficult to pick up all of the reactions among the public."

Häggqvist remains confident about the importance of Grammis. "When we launched Grammis in 1969, it was supposed to be a PR activity, financed by the record industry. Today, it lives its own life and is a trademark in its own right, although it's still organized by IFPI. The whole event is very positive for both the industry and local record productions."

Although he says it is too early to decide on potential changes for next year, Häggqvist insists, "There's absolutely no way we can carry out an optimal award show. I believed for a while that it would be possible, but I no longer do so. Grammis has been in constant evolution for as long as it has existed."



GRACIAS CHIEFTAINS,
 FOR THE GREAT ADVENTURES TOGETHER AND THE ONES TO COME!

Carlos Nunez
www.carlos-nunez.com



THE CHIEFTAINS

A 40TH ANNIVERSARY BILLBOARD SALUTE



Ireland's Bards Mark A Musical Voyage

THE CHIEFTAINS: FROM LEFT: MATT MOLLOY, PADDY MOLONEY, SEAN KEANE, DEREK BELL, AND KEVIN CONNEFF. ALL PHOTOGRAPHY: JAMES O'MARA (WWW.OMARARYAN.COM)

DUBLIN—The musical lifetime of the Chieftains defies nature by only getting stronger as it endures. Even the dawning of the “official” 40th anniversary of these quintessential minstrels of traditional Irish music doesn’t do justice to the full story of a group whose origins date back well into the 1950s and whose influences go back many decades further.

The Chieftains were among the donors who came forward with a transfusion of lifeblood for a gloriously rich musical tradition which was, for many years, secreted away, unheard by many, behind the closed doors of Ireland’s clubs and private houses. They helped bring that tradition of singing, dancing, fiddling and whistling into the mainstream to become

By Paul Sexton

part of a globally recognized musical dialect.

The man steering the ship for the group’s entire musical voyage has been Paddy Moloney, who has navigated the Chieftains’ journey from an adolescent hobby, via years as a semiprofessional combo, to their current status as acclaimed Irish ambassadors of the 21st century. The group now has to its credit an extraordinary 18 Grammy nominations, including six victories, an Oscar, an Emmy and countless other honors. But beyond all the bouquets, it’s hard to think of many groups that have done more to break down the barriers between musical genres.

Moloney, 63, an instinctive musicologist, takes his greatest pleasure in joining the sometimes invisible dots that connect folk with jazz, classical, Eastern and other musical styles. And he has taken an unparalleled lineup of fellow musicians, from superstars to new discoveries, along for the ride.

Before the Chieftains embarked on the latest tour of their beloved U.S., and with BMG releasing the 40th-anniversary set, *Wide World Over*, Moloney’s own compilation of some of their greatest recorded landmarks, the Chieftains leader took the unusual step of sitting still long enough, over tea in a Dublin hotel, for a detailed conversation about the Chieftains’ remarkable career.

Continued on page 50



THE BILLBOARD INTERVIEW

Paddy Moloney

Continued from page 49

Paddy, are you treating the whole of 2002 as a 40th anniversary?

I think that's what we're going to do. As a band, we were coming together much earlier than 40 years ago, like in '56, '57. I had different combinations of quartets. I'm doing it with the idea in mind of when we started to rehearse as the group that became the Chieftains.

There were a lot of us together in different combinations. But when I eventually struck on the idea of, sound-wise, what I wanted to hear, rehearsals went on in Milltown for about a year, and that's when [we gathered] all the material for the first Chieftains. The likes of Barney McKenna—who was on the last album by the way, *Water From the Well*, our last traditional album—Barney was one of the original Chieftains. But then he grew the beard and went off with the Dubliners—which I had an invitation to do as well, but I got married.

Anyway, we used to get together, and it was any excuse for rehearsals and then having a pint afterwards. [My wife] Rita's grandfather used to flash a lamp on the clock when it came to 15 minutes to closing time, and out the door we'd go, grab the last pint. Great days to remember.

How did you come to make the first album, *Chieftains 1*, in 1964?

Gareth Brown of Claddagh Records gave us the first opportunity to make [a record] and was very helpful in getting that together. The first 10 albums are on Claddagh. He's a neighbor of mine in Wicklow now, so we often meet up.

The album was, you might say, a one-off, because there was a very limited market for this kind of music at that time, although it went on to become a kind of collector's piece. Word of mouth got around. We had the [Rolling] Stones playing it or dancing to it and turning up at con-

certs. Mick Jagger and Marianne Faithfull, when they were together, came to a concert in Dublin in '66.

So, by then, you must have known there was enough momentum to keep going.

It was building up, all these little things—doing it my way, as Frank used to sing, not rushing into nice lucrative offers coming [from] other record companies to put drums and guitar on this. Then you had the likes of "Jig a Jig," which became No. 1 in Europe [for the U.K. group East of Eden, in 1971], which was one of the tunes on the Chieftains' album but with electronics on it. Fair enough. But I still held out. I took up [an offer to work for] Claddagh Records as managing director. I ran that company for eight years, [releasing] poetry, traditional and classical. Eventually, it got to the stage where it was decision time, and I decided to ask the lads to pull up the stakes and go full-time.

You were playing music from a young age, weren't you?

Oh yeah, I started playing whistle when I was 6, pipes when I was 8 or 9. And I had various groups. I had a skiffle group called Three Squares—Lonnie Donegan's "Freight Train" and

all those songs. My grandfather was a flute player, all traditional, and [played] some lovely old songs. "The Coast of Malabar," which my grandfather used to sing, I got Roy Cooder to sing on *The Long Black Veil*.

You had a job as an accountant, didn't you?

Well, I was never qualified, but I did accountancy in this job I did for 12 years. I did the books and wrote threatening letters to people if they didn't pay up! Terrible, most unlike me. It was an English firm, the second-largest builder's providers in Dublin, called Baxendale's. I was there from '56, '57, and left in '68. Then Gareth asked me to take over Claddagh, which was a rich man's hobby, you might say; he is a Guinness heir.

Continued on page 57

Profile of a Band

By Nigel Williamson

The members of the Chieftains, past and present, include an array of multitalented musicians who have gained individual acclaim along with their activities with the group. Former members Davy Fallon, Martin Fay, Peadar Mercier, Sean Potts and Michael Tubridy are fondly recalled from the group's earlier years. Here's a brief look at the current lineup.



DEREK BELL

Due to his scholarly demeanor and classical training, fellow Chieftain Matt Molloy has always called Derek Bell "the professor"—a status he actually achieved back in 1970 at Belfast's Academy of Music and Dramatic Art. Bell has also played professionally in several symphony orchestras. But it is his harp-playing with the Chieftains for which he is best-known, after he began appearing with the group as a special guest in 1972. Bell has also released a string of solo albums, including *Carolán's Receipt* (Claddagh 1975), *Carolán's Favourite* (Claddagh 1980), *Derek Bell Plays With Himself* (Claddagh 1981), *Ancient Music for the Irish Harp* (Claddagh 1992) and *The Mystic Harp Vols. 1 & 2* (Claddagh 1996 and 1999).



KEVIN CONNEFF

Although Kevin Conneff did not join the Chieftains until 1979, his connections with the group go back much earlier. This bodhrán player and singer ran the Tradition Club in Dublin in the late 1960s and early 1970s. In 1976, Moloney called Conneff and asked him to come to London, where the Chieftains were recording *Bonaparte's Retreat*. He released his first solo album, *The Week Before Easter*, in 1989.

SÉAN KEANE

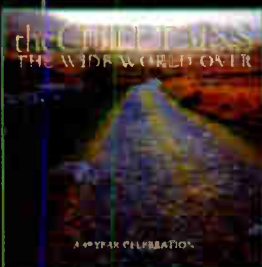
Not to be confused with the Irish traditional singer of the same name, Séan Keane is a fiddler of international status who has been a member of the Chieftains since

Continued on page 56



the Chieftains

40 years of glorious music!



**Congratulations to THE CHIEFTAINS
from BMG, David Weyner
and the RCA Victor Group!**



THE CHIEFTAINS

Chieftains In The U.S.A.

By STEVE GRAYBOW

NEW YORK—When the Chieftains emerged from Ireland four decades ago, it would have been hard to imagine the scope of the audience that these traditional Irish folk musicians would reach.

Through a combination of skill, charm and savvy, the band has drawn praise from rock and pop fans, world-music aficionados and filmmakers whose work they have scored, all the while remaining keenly in touch with their Irish roots.

For the past 14 years, RCA Victor has been the Chieftains' recording home, an association that began with the 1989 release of *A Chieftains Celebration*. Subsequent projects, such as *The Long Black Veil* in 1995 and *Tears of Stone* in 1999, dramatically expanded the Chieftains' audience by including collaborations with various artists from beyond the realm of traditional Irish music, such as the Rolling Stones, Sting and Bonnie Raitt. However, rather than mold their sound to fit that of their collaborators, the Chieftains maintained the integrity of their traditional Irish folk music, pleasing both their longtime fans and fans of the artists with whom they collaborate.

A BAND FOR ALL PEOPLE

"As the band's celebrity grew and their collaborations became broader, their audience evolved fairly radically," says David Weyner, RCA Victor Group executive VP and GM. "Originally, their audience in the United States were sort of a hippy, folk audience who were enamored with the band because they were the beginning of what is now termed 'world music'—at least as it was perceived at the time in the West.



"Today," says Weyner, "you can find the broadest audience imaginable at a Chieftains concert, and everyone is a fanatic. When you go to a Chieftains show, you hear babies squealing, and you see grandparents sitting with their children and with their grandchildren. As a record label, the challenge is to reach out to this incredible array

of people."

Much of the credit for the Chieftain's universal appeal can be traced to founding member Paddy Moloney, who Weyner refers to as "an entertainer, a musicologist and a scholar. He speaks to an incredibly broad audience—from an academic audience to an audience that just wants to have a good time on St. Patrick's Day. He is an unusual combination of a self-aware, savvy brilliance and someone who can create rollicking, knee-slapping good times."

To capitalize on the multigenerational audience that attends the Chieftains' live shows—the band generally tours the United States twice a year—RCA Victor maximizes exposure in each tour market through extensive advertising of the band's recorded catalog in both pop-culture magazines and daily newspapers. The label also sets up a handful of in-store appearances in major-market retail outlets.

"They are an acoustic band," says Weyner, "so they can play anywhere, making them the ultimate portable act."

Radio also plays a key role in promoting the Chieftains. In the past, tracks that featured such prominent collaborators as Who vocalist Roger Daltrey and pop artists the Corrs were often worked by RCA's radio staff to formats that support those artists, including triple-A, adult-contemporary and heritage-rock radio.

"As a competitor, I was always impressed by the band's ability to take traditional Irish music, mix it with contemporary elements, and bring it to a totally different audience," says Weyner, who had held executive positions at both PolyGram and Sony prior to joining BMG. "The

Continued on page 56



ICM Artists
salutes
The Chieftains,
makers of some
of the best music
in the world
for the past
40 years.



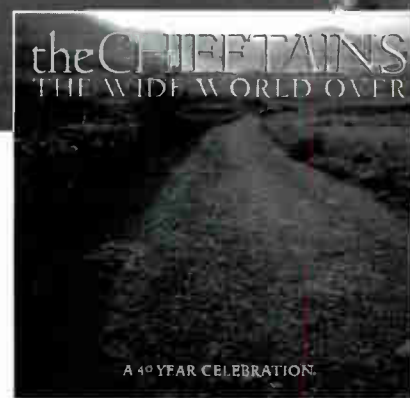
ICM ARTISTS, LTD. 40 WEST 57TH STREET
NEW YORK, NEW YORK 10019 212-556-5600
FAX: 212-556-5677 • 212-556-5647
WWW.ICMARTISTS.COM

6 GRAMMY AWARDS

39 ALBUMS

40 YEARS OF MUSIC "THE WIDE WORLD OVER"

WE THINK THAT CALLS FOR A TOAST!



"DANCE AS IF NO ONE WERE WATCHING,
SING AS IF NO ONE WERE LISTENING,
AND LIVE EVERY DAY AS IF IT WERE YOUR LAST."

(AN IRISH TOAST)

CHEERS TO THE CHIEFTAINS!

BMG
DISTRIBUTION

THE CHIEFTAINS

The Chieftains Discography

Through the years, the Chieftains have collaborated with a remarkable number of major artists in bringing traditional Irish music to a broader global audience. *The Long Black Veil* album in 1995 featured Van Morrison, Sting, Mick Jagger, Sinéad O'Connor, Marianne Faithfull, Tom Jones, Mark Knopfler, Ry Cooder and the Rolling Stones.

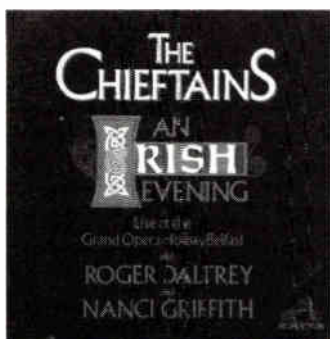
The group linked the Celtic cultures of Ireland and Spain in 1996 with *Santiago*, featuring Galician piper Carlos Núñez. "They taught me secrets that not every master passes down," says Núñez. "They taught me to rediscover my own culture, to break stereotypes and find in Galicia the bridge between Celtic and Latin music. The Chieftains are a miracle of music—so fragile, so beautiful, that they can hardly be true and alive in our time."

In 1999, the *Tears of Stone* album offered vocals by Sinéad O'Connor once more, as well as contributions from Bonnie Raitt, Joni Mitchell, Loreena McKennitt, Joan Osborne, Mary Chapin Carpenter, the Corrs and Natalie Merchant.

"The first Irish folk-music album I ever bought was by the Chieftains," recalls Merchant. "I remember their ruddy faces, woolly jumpers, pipes and penny whistles on the cover; they were the picture of Ireland. The music they made was my introduction to the ballads, jigs and reels of that beautiful and tragic island. When I sang on *Tears of Stone* several years ago, I knew that I was in the presence of musical history makers."

Here's an overview of the Chieftains key album releases:

The Chieftains (Claddagh/Shanachie, 1963)
The Chieftains 2 (Claddagh/Shanachie, 1969)



The Chieftains 3 (Claddagh/Shanachie, 1973)
The Chieftains 4 (Claddagh/Shanachie, 1973)
The Chieftains (CBS, 1973)
The Chieftains 5 (Claddagh/Shanachie, 1975)

Barry Lyndon (Warner Bros. soundtrack, 1975)
Bonaparte's Retreat (Claddagh/Shanachie, 1976)
The Chieftains Live! (Claddagh/Shanachie, 1977)
The Chieftains 7 (Claddagh/Columbia, 1977)

The Chieftains 8 (Claddagh/Columbia, 1978)

The Chieftains 9: Boil the Breakfast Early (Claddagh/Columbia, 1979)

The Chieftains 10: Cotton-Eyed Joe (Claddagh/Shanachie, 1981)

The Year of the French (Claddagh/Shanachie, 1982)

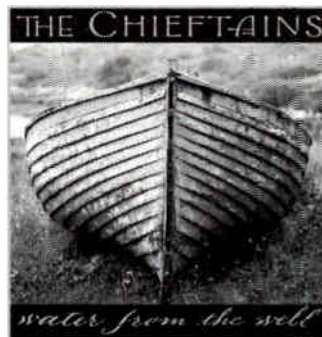
The Grey Fox (DRG Records soundtrack, 1984)

The Chieftains in China (Claddagh/Shanachie, 1985)

The Ballad of the Irish Horse (Claddagh/Shanachie, 1986)

Celtic Wedding (RCA Red Seal, 1987)

The Chieftains in Ireland With James Galway (RCA, 1987)






Tailor of Gloucester (Rabbit Ears Productions, 1988)
Irish Heartbeat With Van Morrison (Polydor, 1988)
A Chieftains Celebration (RCA, 1989)
James Galway & the Chieftains: Over the Sea to Skye—The Celtic Connection (RCA Victor, 1990)


The Bells of Dublin (RCA, 1991)
Reel Music: The Film Scores (RCA, 1991)
The Best of the Chieftains (Columbia Legacy, 1992)
The Chieftains: An Irish Evening (RCA, 1992)
Another Country (RCA Victor, 1992)
The Magic of the Chieftains (Music Collection International, 1992)
The Celtic Harp: A Tribute to Edward Bunting (RCA, 1993)
The Long Black Veil (RCA, 1995)
Film Cuts (RCA, 1996)

Gael Wind (Sony Legacy, 1996)
Santiago (RCA Victor, 1996)
Fire in the Kitchen (Unisphere Records/BMG, 1998)
Long Journey Home (Unisphere Records/BMG, 1998)
Christmas in Rome (BMG/Catalyst/Wicklowlow, 1998)
Tears of Stone (RCA Victor, 1999)
From the Beginning: The Chieftains 1 to 4 (Atlantic, boxed set, 1999)
The Very Best of the Claddagh Years (Claddagh/Atlantic, 1999)
The Very Best of the Claddagh Years Vol. 2 (Claddagh/Atlantic, 2000)
Water From the Well (RCA Victor, 2000)
The Wide World Over (RCA Victor, 2002)


(The original year of release in Ireland on Claddagh Records is shown for early releases. Where the names of Claddagh and a second label are listed, the latter label is the U.S. licensee.) ■

EAGLE VISION WOULD LIKE TO CONGRATULATE THE CHIEFTAINS on their 40th anniversary






VHS 

www.eaglevision-int.com
www.eaglevisionusa.com


eagle  vision

Eagle Vision is a division of Eagle Rock Entertainment Ltd.



VAN MORRISON

is delighted to take this opportunity to congratulate THE CHIEFTAINS on their 40 years in the music industry and to thank them for spreading their unique brand of Irish music throughout the world. (and keeping the craic going for the ex. pats)





*Dear Chiefs...
Congratulations on
40 successful years
The Wide World Over..*

STEVE AND SAM



MACKLAM MANAGEMENT & S.L. FELDMAN & ASSOCIATES, 200 - 1505 W. 2ND AVENUE,
VANCOUVER, BRITISH COLUMBIA, CANADA V6H 3Y4 , (604) 734-5945, SLFA.COM

World Radio History

THE CHIEFTAINS

PROFILES

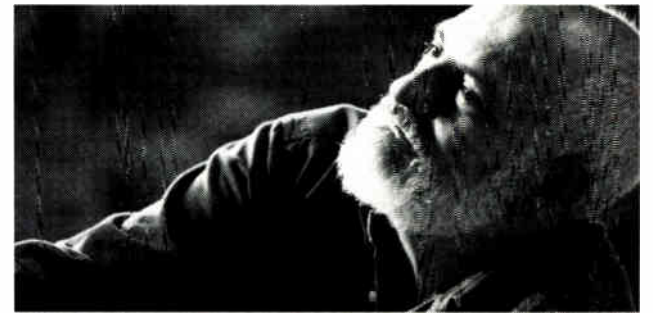
Continued from page 50

1968. After a spell in Sean Ó Riada's group Ceoltoiri Cualann, he made his live debut with the Chieftains in 1968, at the Edinburgh Festival, where the group had a week-long engagement. His first appearance on record came on *Chieftains 2* (Claddagh 1969). Despite his commitments to the Chieftains, Keane has appeared on an impressive number of other records. His solo albums include *Gusty's Frolics* (Claddagh 1978) and *Jig It in Style* (Claddagh 1989), which is perhaps the best showcase of his daredevil style. He also has played on his brother James Keane's album *Sweeter as the Years Go By* (Claddagh



1999) and made *Contentment Is Wealth* (Claddagh 1985) with fellow Chieftain Matt Molloy. Two years later, he and

Molloy teamed up again with piper Liam Flynn on *The Fire Aflame*.



MATT MOLLOY

Flautist Matt Molloy co-founded the Bothy Band and played briefly in Planxty before joining the Chieftains. Already established as the best young flute player in Ireland, Molloy had known Paddy Moloney since the early 1960s from sessions around Dublin. So it was no surprise when he was asked to appear as a guest artist on a Chieftains tour of Ireland in 1979 in place of the departing Michael Tubridy. He has also sustained a successful solo career, releasing *Matt Molloy* (Mulligan 1976), *The Heathery Breeze* (Polydor 1982), *Stony Steps* (Claddagh 1987), *Music at Matt Molloy's* (Real World 1992) and *Shadows on Stone* (Virgin 1997). ■

*We're very proud of our long association with The Chieftains.
It's always been a great pleasure, long may it continue!*

**Warmest regards from Brian Masterson
& the team.**

windmill lane
RECORDING STUDIOS

20 RINGSEND ROAD, DUBLIN 4, IRELAND.

t: +353 1 668 5567 f: +353 1 668 5352 e: info@windmill.ie

www.windmill.ie

IN THE U.S.A.

Continued from page 52

novelty play that the band has enjoyed at radio has been incredible. The band brings an incredible recognition factor to the table, and with that incredible celebrity comes opportunity."

These strategies will come into play with the upcoming release this year of two Chieftains projects. The first disc, *The Wide World Over*, is a best-of anthology planned to coincide with the group's current 40th-anniversary tour

"This is a band that can seamlessly unite world music, American roots music and traditional Irish music and make it sound so comfortable that you are not conscious of the boundaries that are being crossed." —David Weyner, RCA Victor Group

of the U.S. The anthology was personally compiled by Moloney and consists of material from the band's BMG recordings, encompassing what Weyner refers to as "their most starry collaborations mixed with a thoughtful, introspective series of music from their traditional Irish repertoire."

A second release, due later this year, continues in the vein of the Chieftains' celebrated collaborations, in what Weyner describes as "an alt-country project, featuring innovators in both the traditional country-music field, as well as artists with a foot planted firmly in the world of rock singer/songwriters."

RCA Victor will aggressively promote both new Chieftains releases, as well as the band's back catalog. "We expect to use television, both public and commercial, to get the message out to the broadest array of people possible that this is a band to know about," says Weyner. "Because the band has a celebrity that allows them to be presented in places that transcend their roots, we can put them on television or advertise them in places where you would not necessarily expect to see traditional Irish music promoted. When you contact *The Tonight Show*, it is not a matter of asking if the Chieftains can play. It is just a matter of figuring out *when* they can play." ■

THE CHIEFTAINS

INTERVIEW

Continued from page 50

So I took it over. There were two or three records on the label at that time. One of them was the Chieftains', and it was doing very well. I was pushing little buttons and getting feedback. Peter Sellers and people like that played this thing. Then the likes of [the BBC's] John Peel, who was, you might say, the No. 1 disc jockey; he had his own show *Night Ride*, and to be played on this program was something.

Gareth and John Montague, being co-directors, were more or less the literary side [of Claddagh]. John is Irish poet laureate at the moment. So the likes of John and Seamus Heaney, this is what I got myself involved with, and I learned quite a lot. And the music was going on at the same time. There was a whole buzz of things happening.

But you resisted the temptation to do anything "crossover" at that time?

Oh yes, but I was never evangelical about it. I had a barbershop quartet and a group called the Happy Wanderers. I did all sorts of funny things, and I loved jazz. My first album, when I was 16, I think—my wife, my girlfriend at the time, the first album she bought me was the Clyde Valley Stompers, a jazz record, and I loved it.

Did you like rock 'n' roll?

You know, I wasn't a great Elvis man, and maybe I should have been, but some of the Beatles' music I liked, and the Stones. When you think about Freddie Mercury and the musical genius that was there... To me, when you talk about crossovers, the best one ever was the one he did with Montserrat Caballé, "Barcelona." That's terrific. Especially since I've worked with Montserrat.

I always had an interest in all kinds of music. As a child, listening to the old "steam" radio, [the national Irish station] RTE, there were a lot of the pop songs—very little Irish music at that time, maybe once a week. Listening to a lot of classical music, my ear was picking up on this.

I grew up in a house in the mountains of County Laois. For the album, we took photographs down there of the seat of the old high king of Ireland, 11th century, a place called the Rock of Dunamase. [See photo, page 2.] My son, who's an archaeologist, says it's one of the most important archaeological sites in the world but people haven't recognized it yet. I used to go down there in the summer, for three months of the year, to a place called Ballyfinn. No electricity, no running water, just a little farmhouse, and it'd be crammed at the weekends—dancing, music and song.

All of that was transported back to Dublin during the winters. I still have that going on; I have my wind-up gramophone playing all the 78 [rpm] albums. That was the kingdom down there; that's where it all grew.

Did you feel, as you grew up, that there was an under-appreciation of traditional music in Ireland?

It was awful. It was in the houses, in the schools—once a day, we used to have songs, then there was a school band that started—but if you were seen walking in Dublin with a fiddle under your arm, you'd get an awful slagging from your mates: "That's hick music. You should be singing the popular songs." It was rather sad.

I was very lucky. My mother was very conscious of the kind of music I liked and was playing. There were music clubs—not in pubs, never pubs—but in houses. You visited one another; people came to tea, and then you'd have sessions of music. So I was getting a fair bit of it. But you wouldn't earn a living from it. It was alive and well in the houses, and in pockets of Dublin, and it shone through eventually.

By the end of the 1960s, the Chieftains were playing to bigger and bigger crowds.

We sold out a week at the Edinburgh Festival in 1968 with the Corries. Then we went to the Cambridge Folk Festival in 1969 with Pentangle and people like that, and 25,000 people turned up—encore after encore, just four of us on stage, no singing or dancing, just playing music. And going to the Pink Pop Festival and getting a three-quarter of an hour encore. "What's going on here?"

Something was happening on the ground. So it was time for a second album—and, after that, one or two a year.

So even by then, it had escalated beyond what you imagined.

I was saying to myself when we started, "I don't want to play in pubs." I'm not saying we never visited pubs—we certainly did, and had a few tunes—but we never promoted ourselves in that line. I wanted to be sure that everybody heard every note of what I played. In those days, if people made noise, I didn't bother to play. What's the point?

What are your memories of your early trips to America?

The first concert we played in New York was in 1972.

John Lennon and Yoko Ono came. I didn't get to meet them at that time, but at least they were there. That was at a little theater, the Irish Arts Theater.

The music for [the film] *Barry Lyndon* was a big thing for the band. Stanley Kubrick called me at the Claddagh office. I was launching *Chieftains 4* at the time, and I said, "I'll get back to you on Monday." Tony Wilson, an important English journalist, said to me, "Do you know who you were talking to?" I said, "Some Mr. Kubrick," because I wasn't into films at the time. Anyway, right enough, he phoned me back and we got talking. He just wanted to use five minutes of music. In the end, I sold him 25 minutes of music.

Continued on page 58



PERSONALS

● **TALL, ATTRACTIVE**, seeking slightly old fashioned, charming man to sweep me off my feet! Under 45. 3454

● **EASY GOING**, 45, easy to get on with, easy to please, looking for an easy going guy. Think you fit the bill? 7675

● **GOOD CATCH!** Male grad, 39, tall, sporty, handsome, considerate and outgoing, into films, travel and music. Seeks a fun, happy female 18-26. 1121

● **THOUGHTFUL HEDONIST**, American media babe, 40, sexy, smart, fit and funky. If 5, blonde, seeks genuinely good looking guy for regular gig. 8301

● **LIVELY, GOOD LOOKING**, fun loving extrovert, 25, loves travel, socialising, and the outdoors. Seeks similar male, 28-38. 1763

● **LEO, YOU CALLED** Carla but the number was incorrect, please call again. 4009

● **HIGHLY EDUCATED**, and attractive persian woman, seeks wholesome, educated, solvent man. 0231

● **FUNKY, BOHEMIAN**, sensitive, spiritual guy, loves music, seeks open minded, warm female soulmate for real communication. 2871

● **WOULD YOU** like to meet a girl with warmth, wit, beauty and brains? If you are a successful guy, with warmth and wit, contact me. 4599

● **I THINK YOUR** name was Simon, we met last year, please contact Jess, we have some catching up to do! 0654

● **TALL DARK**, handsome male, 45, intelligent, spiritual, passionate, enjoys sports, is searching for similar lady with a lust for life. Looks unimportant. 3150

● **USELESS ROMANTIC**, 30, seeks equally useless romantic lady for friendship, evenings out and fun times. 25 23. 8872

● **THE CHIEFTAINS**, 40 YEARS YOUNG. No.1 International, Independent publisher proud of 27 year relationship. Seeks continued involvement, dinner and romance.

● **BEAUTIFUL FRENCH PRINCESS**, looking for an American prince, 35-45, to help me get the best out of life. 2404

● **GORGEOUS, VIVACIOUS**, brunette, 35, tall, slim, intelligent, sporty, confident, well-travelled, GSOH, seeks Mr Right with all these qualities and more. 5020

● **MAVERICK WANTED**. Bright brunette, slim, attractive, needs a sensual, warm and intelligent man, 36-45, for conversation, laughter and more. 1334

● **PROFESSIONAL GIRL**, seeks professional man for fun an adventure. 5512

● **SENSUAL, PRETTY**, city gal, 32, seeks fun loving professional, 30-40, must love the arts, cinema, sports. 5878

● **DARK EYED** woman seeks dark eyed man, 25-35, for great times in or out. Kindness essential. 4303

● **RARE OPPORTUNITY**. Good looking male, 32, with larger than life attitude, searching for female of similar age for equally larger than life adventures. 4678

● **INTELLIGENT WRITER**, warm, caring, fun, relaxed, 30's, seeks woman, 42-55. Loves jazz, classical, rock, art, lifestyle. 1878

● **PERMANENT SUNTAN**, female, 34, into books, theatre, music, seeks a man with sensitivity to show me a good time. 0987

● **CUTE, FIT**, female, 30, with lots of personality, is looking out for her ideal man. 30-40, great looks, and lively outlook. Are you him? 3734

● **TYPICAL SCORPIO**, hot blooded, mystical, moody, passionate, seeks stunningly attractive 18-30. 4460

● **EASY GOING**, young professional, 28, with GSOH and active outlook, seeks attractive, professional female, with loads of get up and go. For great times and lasting memories. 2347

Chrysalis
Music

THE CHIEFTAINS

INTERVIEW

Continued from page 57

Working and traveling as hard as you always have must have been quite hard on family life.

It was tough, particularly on my eldest kids. My eldest now is 37. I was away a lot, and you can't bring wives on tours. It's impossible. So it was half a year on, half a year off, and it wasn't like a lot of bands, big rock bands that take two years off. We're shooting in and out all the time. It's not rock 'n' roll; it's traditional music.

Coming up to date, but still in a retrospective mood,

what's the thinking behind your own new *Wide World Over* collection?

I don't call this "the best of" or "greatest hits." I'm not going to put in anything like that. What I've done is carefully select some pieces that we were always known for playing and still continue to play. In fact, one of the bonus tracks is an updated version of "The Foxhunt" with the Cincinnati Symphony Orchestra, because we play a lot of orchestra concerts now. So it's a long way from 1969, when we first recorded it. Now we have the strings and French horns and lots of excitement. So it's not a celebrity album, [but] we'd be mad not to put in some of the highlights that we've done with Sinéad [O'Connor], Van [Mor-

ison] [laughs]. I might go on contradicting myself now. When I did *Long Journey Home*, I did a song called "The Bard of Armagh," which is the same melody as "The Streets of Laredo," so Vince Gill sang that song. Then Van sang "Shenandoah" from that same album. Joni [Mitchell]'s on it, of course, and we'd be mad not to put in some of the things people love to hear. So it's a mixture, I'd say half and half Chieftains and friends.

The other bonus track is for the millennium. The band was invited to play on a cruise to the Antarctic, and Art Garfunkel, Diana Krall, Dan Aykroyd and a lot of people were on that. My little job was to finish the night with an hour's music bringing it up to 60 seconds [to midnight]. The captain and the crew were all Greeks, so we had Greek music that I'd done for some film. Dan Aykroyd insisted on getting up and doing a funny dance and playing the harmonica.

The whole family went, [including] my little grandson, who was 4 at the time. It was crazy. We ended up at a dormant volcano—Deception Island, it's called—going on and seeing the hot springs. Robert Kennedy Jr. got in and swam, and we shook hands with penguins and sea lions, which was fabulous.

But I had this dream of going on top when the morning of the new millennium [dawned] and playing "Morning Has Broken." I knew Cat Stevens had done it, but it's a very old hymn, 1879 or something. I just liked the feel of that. So I got up—it was freezing cold. I did it at 3 or 4 in the afternoon, but it was on the day [of the new millennium]. Art and Diana came and played, and it's one of the bonus tracks.

We touch [on the compilation] on times in China, when we went there in '83. We were the first band ever to play on the Great Wall, these mad Irishmen on a scorching hot day. We played and recorded and filmed the whole thing. I have the funniest introduction in Chinese, introducing the members of the band [laughs]. Oh, Jaysus! And we played a tune called "Full of Joy," so I popped that onto *Wide World Over*.

How are you approaching the current tour?

Apart from the new "40 years" album, [by] touching on some of the old stuff. I've got two great guests: Geoff White, who plays with Vince Gill all the time, a great mandolin/guitar bluegrass player and singer, and Allison Moorer, who's doing the whole tour, six weeks. I also have what I consider my discovery: a group of dancers called the Ottawa Valley Dancers. We went to a "do" in a pub when we played with the Toronto Symphony Orchestra last October, and these two fellows got up and started to do this clog dancing, fiddling at the same time, in the same style as our own—all Irish music, but with a different wildness, a touch of what you see in New Orleans.

They've never been heard or seen before, so I grabbed them. So I'll be the first in again, as I was with Michael Flatley 17 years ago—he toured with us for seven years—and Jean Butler, who was 17 when she joined us.

Apart from bringing all these supposedly disparate styles of music together, you've also introduced lots of young talent to a wide audience.

That's right. [With] Stevie Ray Vaughan, our publicist Charlie Comer, he was like a father to him, and, through him, Stevie Ray became known. "My Chieftains," Charlie used to say; he was so wonderful. We played at his funeral. I jumped up and said, "This fella had us in stitches all his life." In China, he used to sing this song, "She'll be wearing Shanghai silk knickers when she comes," and the Chinese were saying, "What does he mean, what does he mean?"

What's next on your ever-hectic schedule?

I'm halfway through three albums. I could almost bring out a "classical" album—orchestra and Chieftains—of live concerts from Toronto, Palermo, the Boston Pops, Cincinnati, the Atlanta Symphony... I've got such a huge collection of stuff recorded. There's just not the time. And I've got other ideas in between. We'll be recording crazily in May.

The appetite doesn't appear to be diminishing.

It's the demand. The things we've turned down [recently], because you couldn't keep up the pace we were going. So we do take a month off here and there. ■

Congratulations To The Chieftains On Your 40th Anniversary



CHELSEA STERLING SOUND

PLAYERS BUSINESS MANAGEMENT LLC
& JAMES F. MAHON, JR.

CONGRATULATES
THE CHIEFTAINS

ON 40 YEARS OF OUTSTANDING MUSICAL SUCCESS!

The Yard wishes to congratulate the Chieftains
on 40 fantastic years of music and entertainment

info@theyard.ie: E
+ 353 1 855 3545: P
+ 353 1 855 3565: F
20 Upper Sheriff St: A
Dublin 1 Ireland
www.theyard.ie: W



digital editing, crews, 2D & 3D animation, studio | DVD, DVD ROM, CD ROM, web hosting | streaming, broadband, satellite uplink

In this groundbreaking sense,
THE CHIEFTAINS have not just survived forty years,
they have redefined Irish Music in general.

Maybe more so than any other Irish act past,
passing or to come.

To which one can only say...
Here's to the next forty years!

**THANK YOU TO ALL THAT HAVE TRAVELLED
ALONG THIS MUSICAL JOURNEY WITH US!**



the **CHIEFTAINS**

Events Calendar

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. 973-228-4450.

March 4, **17th Annual Back Stage Bistro Awards**, the Supper Club, New York. 646-654-5700.

March 5, **Music Publishing Essentials**, Musical Theater Works, New York. 516-621-6424.

March 6, **The Plight of the Independent Video Retailer**, presented by the Wisconsin chapter of the Video Software Dealers Assn., Best Western Midway Hotel, Wauwatosa, Wis. 414-483-4323.

March 8-10, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8-10, **Southland Theater 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 Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 11, **15th Annual Nordoff-Robbins Music Therapy Foundation Silver Clef Award Dinner & Auction**, Roseland Ballroom, New York. 212-707-2818.

March 12-15, **Second Annual Hip-**

Hop Super Conference and Expo, Puck Building, New York. 877-888-4472.

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

March 15-17, **Million Dollar Black College Radio and Music Conference**, Radisson Atlanta South, Atlanta. 877-659-3057.

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

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

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

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

March 25, **16th Annual Soul Train Music Awards taping**, Los Angeles Sports Arena, Los Angeles. 310-201-8867.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. 818-386-0108.

APRIL

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

April 15, **Heroes Awards**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 22, **Heroes Awards**, presented by the Philadelphia chapter of the National Academy of Recording Arts and Sciences,

Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

April 23, **Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

April 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.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 21, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music

Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

JUNE

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA-Federation, Pierre, New York. 212-836-1126.

June 24-26, **M3 REPLiTech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

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

Good Works

KRALL SUPPORT: Diana Krall will perform a concert benefiting the Vancouver General Hospital and University of British Columbia Hospital Foundation's Leukemia/Bone Marrow Transplantation Program. The event also features a silent auction of such items as a Chrysler Sebring and a 10-day trip to **Umber-to Menghi's Villa Delia** Cooking School in Tuscany, Italy. It takes place March 8 at the Four Seasons Hotel Vancouver. Contact: **Kirsten Andrews** at 604-638-7047.

HARRISON TRIBUTE: The first night of Beatfest 2002, which runs March 8-10 at the New Jersey Crowne Plaza Meadowlands Hotel, will feature a **George Harrison** benefit concert. Performers will include the band **Liverpool**. All proceeds will go to the American Lung Assn. Tickets are available in advance through beatfest.com or by calling 1-800-BEATLES. Contact: **Mark Lapidos** at 201-666-5450.

MUSICARES DONATION: M.A.C. Cosmetics has presented \$50,000 to the National Academy of Recording Arts and Sciences MusicCares charity. The money will support MusicCares programs, which include emergency financial assistance to individuals with AIDS and HIV, addiction recovery programs, and outreach and leadership activities. Contact: **Theano Apostolou** at 212-981-5122.

Solution to this week's puzzle (page 90)

D	A	V	I	D	T	E	L	M	A	C	H			
A	S	I	C	E	S	H	O	E	A	G	E			
T	H	E	H	A	R	D	E	S	T	M	A	L		
A	Y	S	C	A	A	N	S	I	M	I	L	E		
					W	O	R	K	I	N	G	M		
R	A	M	O	N	E	I	O	O						
I	D	O	L	S	C	O	T	F	A	R	G	O		
G	O	D	F	A	T	H	E	R	O	F	S	O	L	
S	T	E	E	L	A	R	O	N	S	T	A	G		
					I	S	O	C	I	N	E	M		
S	H	O	W	B	S	I	N	E	S					
L	I	F	E	I	M	N	A	I	L	D	I	S		
P	O	N			M	R	D							
E	T	O	N		O	T	I	S		N	E	V	E	R
T	R	E	Y		N	E	A			D	R	A	M	A

Life Lines

DEATHS

Willis F. "Jim" Myers, 85, after a long illness, Jan. 17 in Paramus, N.J. Myers joined music rights organization SESAC in 1947 and remained with the company until he retired in 1991. While at SESAC, he worked as director of radio and television-station relations; director of international

relations; and as a member of SESAC's royalty-distribution committee. He was also one of the founders of the Gospel Music Assn. and was the group's first elected president. Myers was elected into the Gospel Music Hall of Fame in 1989. He is survived by his sister.

Walter Heebner, 84, of cancer, Feb. 10 in Burbank, Calif. Heebner is known for recording the *Welte Legacy* of Piano Treasures for his independent company, Recorded Treasures. He helped preserve original performances from such 20th-century composers as Debussy, Paderewski, and Horowitz. Heebner, a clarinet and saxophone player, joined RCA Victor in the 1940s. He served as A&R director, producing recordings from a diverse group of musicians including Roy Rogers, Frank Sinatra, the Count Basie Orchestra, and Stravinsky. When he later joined Capitol Records, he worked with Patti Page, Nelson Riddle, and Vic Damone. Heebner also served as a *Billboard* contributor and created the Q-Music Library of sounds for TV and

radio at Abbey Road Studios. He is survived by his wife, four daughters, and four grandchildren.

Kevin Ferd, 44, of kidney failure, Feb. 11 in Newark, N.J. Ferd was a producer/director for Newark-based music video show *Power Play*. He is survived by his mother and three brothers.

Bob Schwaid, age not disclosed, of complications from cancer, Feb. 15 in New York. Schwaid was a music industry veteran who is known for his work as a producer/artist manager. He was instrumental in the production of Van Morrison's albums *Astral Weeks* (1968) and *Moondance* (1970) and managed Morrison in the mid-1970s. Schwaid also managed such artists as Al Green, Evelyn "Champagne" King, and the S.O.S. Band. He recently formed the Latin jazz-oriented World Beat label. Schwaid is survived by a sister, a brother, a daughter, a son, two grandchildren, and his life partner.

Albert Melnick, 78, of a heart attack, Feb. 18 in Pompano Beach, Fla. Melnick, the founder of A&L Distributing

in Philadelphia, was a prominent figure in the early years of the record business. From 1960 to 1980, A&L distributed product from such labels as Bell, Fantasy, and Riverside. Melnick was particularly influential in the careers of the Stylistics and the Delfonics. He is survived by his wife, Bernice; a son, Saul (who is VP of worldwide home entertainment at MTV); a daughter, Sara; and four grandchildren.

Terence "Spike" Milligan, 83, of liver failure, Feb. 27 in Sussex, England. Milligan was the last surviving member of the Goons, the British comedy troupe that influenced the Beatles and many other entertainers of its generation. The Goons, which also included Peter Sellers, Harry Secombe, and Michael Bentine, are well-remembered for their BBC radio comedy series broadcast throughout the 1950s and 1960s. The group also scored numerous hit albums, such as 1961's *Milligan Preserved*. Its "Ying Tong Song" was a U.K. top 10 hit in 1956 and in 1973, when it was reissued. Milligan received an honorary knighthood last year.

FOR THE RECORD

In an article in the Latin Music Six Pack (Feb. 23), the parent company of CIE USA was incorrectly identified. Its parent company is Mexico-based CIE. Also in that article, a photograph of Fantasma president John Stoll was incorrectly identified.

MERCHANTS & MARKETING

New Virgin Megastore Aims To Be Boston's Cup Of Tea

With 40,000 Square Feet Of Product And Several Local Tie-Ins, VEG Anticipates Satiating The Market's Tastes

BY MATTHEW S. ROBINSON

BOSTON—Virgin Entertainment Group (VEG), never one for understatement in debuting a new



WARD

store, recently held its own version of the Boston Tea Party to mark the February opening of the first Virgin Megastore here.

VEG chairman Richard Branson—decked out in a Mad Hatter's outfit and flanked by a pair of employees wearing lobster costumes with Revolutionary War-era three-cornered hats—paraded down Newbury Street on the back of a flatbed truck like a twisted Paul Revere and sprayed onlookers with champagne. The stunt was one of several promotions and special events to herald the new 40,000-square-foot location on the corner of Newbury and Massachusetts Avenue in the landmark Frank Gehry Building.

Inside the store, Branson arranged for uniformed flight attendants from his Virgin Atlantic Airways to offer free massages to early shoppers, while visitors were given opportunities to win airline tickets, Xbox consoles, and other prizes. There was also a "take two" two-for-one deal offered on more than 700 titles; special performances from Alien Ant Farm and Boston's own Howie Day; and TV coverage by MTV2, which was on hand to host

"an afternoon tea" for the first official consumer guests.

The night before, at a gala press preview, such acts as Heather Nova and Si*Sé entertained local Boston celebrities, sports stars, and power brokers.

VEG North America CEO Glen Ward says, "We want to give the Boston public an idea of what they can expect from Virgin in the future."

Branson claims what they can expect is "the ultimate music and entertainment destination."

"We are thrilled to open our doors to the Boston community," he says. "Plans for the store have been in the works for two years, and we are confident that we can offer Boston entertainment enthusiasts something they've never had access to in the city."

THE BIGGEST IN BOSTON

With a collection of more than 250,000 CDs, 20,000 DVDs, and 500 entertainment software titles spread out over three floors, Boston consumers have the largest music outlet in the city. What's more, the 22nd Megastore outlet represents one of VEG's largest locations in North America.

Of course, Bostonians aren't strangers to shopping in the Gehry Building, which for the past 18 years was home to fellow music retail giant Tower Records. (Tower, having lost its lease, has since relocated to Kenmore Square, near famed Fenway Park and next door to CBS Radio's WBCN.)

Virgin has substantially revamped the location to put its own stamp on the space. CD shelves were lowered three inches to allow for better sight lines; a Virgin Café, complete with Internet-enabled kiosks permanently set to virginmega.com, was installed; listening stations holding nearly 1,000 albums were added; state-of-the-art Megaplay kiosks—which allow digital access to a database of more than 2.4 million streaming CD-track samples and 10,000 DVD-

Video trailers—have been hooked up; and more than 20 Philips plasma monitors, broadcasting the latest music videos and DVD titles, have been positioned throughout the store. What's more, both music and non-music items are arranged by genre in an effort to make shopping more convenient.

"We see a lot of cross-browsing in the store, and that makes buying easier for the customer," Ward says. "It's all about assisting the customer and making it exciting."

VEG senior VP of product and marketing Dave Adler says, "We've spent a great deal of time researching Boston, and we are confident that we will offer music aficionados in the Boston community what they think is the most personally relevant."

The store is making a big push for local and emerging artists through programs like Virgin Recommends, as well as through deals with such local institutions as the

Boston Symphony Orchestra, which will sell its self-produced *Symphony Hall Centennial* boxed set exclusively at Virgin Megastores across the country.

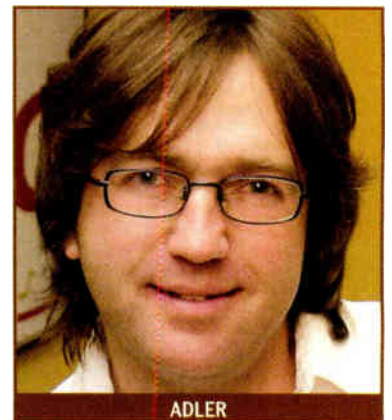
"We are very committed to the local music scene," Branson says. "There are actually a few Boston bands we are hoping to sign to [the label] V2, so it's great to have a presence here."

Ward maintains that Virgin "has a social responsibility to support new bands." As part of that show of support, the store had local DJs spinning in its Dance and Electronica room alongside club star DJ Juan Atkins.

"It's vindication for a major chain to realize the thriving electronic music scene," local spinner Craig Kapilow says. "It's great that they brought in a legend and that they are also letting local artists show their wares."

Virgin is also sponsoring a new scholarship at the nearby Berklee College of Music. "We're thrilled

that Virgin Entertainment Group has seen fit to start a scholarship here at Berklee," college president Lee Berk says. "The future of musi-



ADLER

cians is the future of music, and Virgin is demonstrating [that]."

Though a great deal of attention is being paid to the Boston market, Ward proposes that the store is but one of 15-20 new Megastores to appear in North America during the next several years. The first North American Virgin Megastore opened in 1992 in Los Angeles. Since then, about 19 others have opened, from New York's Times Square location to one in Las Vegas.

"This is the beginning of phase two of our expansion," Ward says. "Despite talk of recession, we're expanding. We feel very confident about the future of the music industry and record retail in general."

"We're picking off all the good markets," VEG worldwide CEO Simon Wright says. He predicts that around 35 of the more than 175 Virgin stores will be open in North America by 2007.

Meanwhile, sales at the new Virgin location have been brisk thus far, even before the official grand-opening ceremony held Feb. 15.

"It's a great market and one worthy of a Virgin store," Ward says. "We hope to do justice to it."



No, It's Not Another British Invasion. Virgin Entertainment Group chairman Richard Branson, second from left, heralds the opening of the new Virgin Megastore in Boston by parading down Newbury Street in a Mad Hatter's outfit, flanked by employees in lobster costumes.



POSITION YOURSELF AT THE FRONTIER OF THE INDUSTRY WITH MUSIC & MEDIA

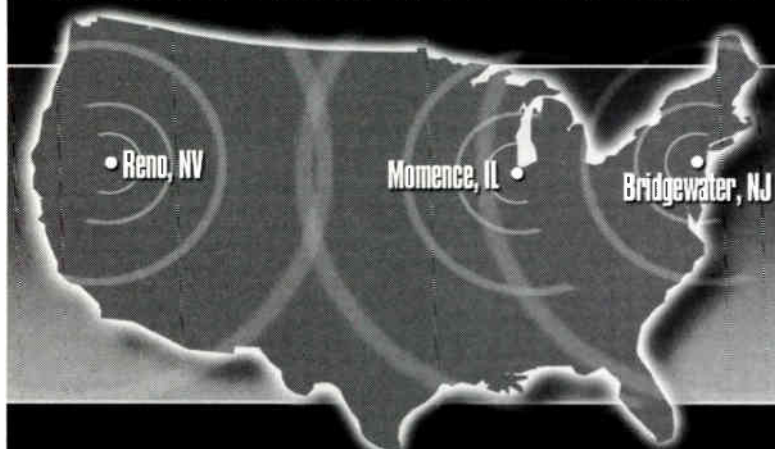
Total coverage of major markets, internet radio, music websites and the latest new media industry development.

Europe's No.1 music & radio industry news publication for \$68 a quarter!



www.my-subscription.com/mm/offer17.html or call +44 (0) 1795 414 926 (Quote: mm17)

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



BAKER & TAYLOR
Information and Entertainment Services

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$165

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. \$135

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. \$209

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. \$89

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$125

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to-business contacts in 19 countries. \$99

AUDARENA STADIUM GUIDE: Complete and detailed data on thousands of facilities worldwide plus a Facility Buyer's Guide listing services and suppliers. \$99

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com
or call 1.800.344.7119 ¥ International: 732.363.4156 ¥ Fax: 732.363.0338
By Mail: Send payment plus \$7 shipping (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

BDZ23028

MERCHANTS & MARKETING

Shipments Of Music Drop In 2001

BY BRIAN GARRITY

NEW YORK—U.S. music shipments in 2001 fell 10.3% from the previous year to 968.5 million units, according to new figures from the Recording Industry Assn. of America (RIAA). The value of shipments fell 4.1% to \$13.7 billion.

The RIAA's figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while SoundScan reports final sales to consumers. SoundScan reported earlier this year that total unit sales in the U.S. declined 5.25% to 794.1 million from 838.2 million in 2000 (*Billboard*, Jan. 26).

According to the RIAA, total album shipments in 2001 were 929.2 million, down 9%. SoundScan reported that album sales declined 2.85% to 762.8 million units—down from 785.1 million units in 2000.

Part of the discrepancy between album shipments and SoundScan sales figures can be attributed to record clubs, whose sales are not counted by SoundScan, and direct-TV marketing of music, some of which is not counted by SoundScan.

Singles continued their steady decline, with the RIAA reporting 21 million units shipped, a drop of 47%. Sound Scan figures show 31 million units sold (down 41%)—more than apparently were shipped. The discrepancy between singles shipments and sales may reflect free goods—which are sold to the public but not necessarily counted in shipment figures—as well as some outstanding product shipped in the previous year but sold in 2001.

Looking at album statistics by configuration, the RIAA reports CD album shipments fell 6.4% to 881.9 million units, with value down 2.3% to \$12.9 billion; cassette album shipments fell 41% to 45 million units, with value down 41.9% to \$363 million. Among other categories, vinyl album shipments showed a slight gain, up 3.7% to 2.3 million; value was down slightly to \$27.4 million. The RIAA also reports a big jump in DVD music video shipments, which rose 139% to 7.9 million units, with value up 138% to \$191 million.

The trade group attributes the overall decline in shipment numbers to online piracy, CD burning, the economy, and the impact of the Sept. 11, 2001, terrorist attacks.

Additional reporting by Ed Christman in New York.

Declarations Of Independents™

by Chris Morris



AFIM ANTICS: There won't be any shortage of interesting gab at the Assn. for Independent Music (AFIM) Convention, which runs concurrently with the National Assn. of Recording Merchandisers confab March 8-12 at the San Francisco Marriott.

As usual, AFIM kicks off with a day of "crash course" panels for entry-level attendees March 8. The sessions—which require separate registration—will focus on legalities and technicalities of the business; production and manufacturing; distribution; sales, marketing, and promotion; and retail. The tireless **Susan Piver Browne** is once again serving as moderator, with **Alexis Kelley** of LiveWire Entertainment Sales & Marketing in Atlanta acting as assistant moderator. Declarations of Independents will participate in the distribution course.

Other indie-oriented highlights include the genre-specific focus workshops (formerly known as special-interest groups) March 9; label-distributor one-on-ones March 11; AFIM's annual Indie Awards banquet, hosted this year by the always hilarious **Loudon Wainwright III**, also on March 11; and the "Indies Sound Off" panel, co-facilitated by *Billboard* senior editor **Ed Christman** and director of charts **Geoff Mayfield**, March 12.

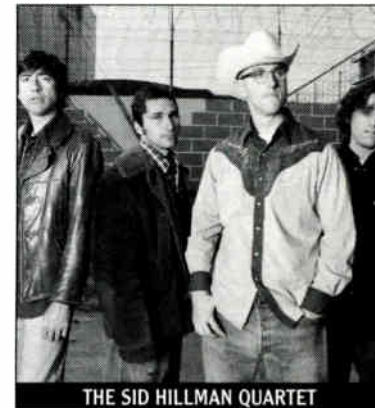
We also highly recommend attending the March 12 seminar "Meet the Mythical Consumer." For the third year in a row, a group of average record shoppers, this time from the Bay Area, will be grilled about their habits, likes, and dislikes. Sessions in Cleveland and Los Angeles the past two years proved revelatory, and you can probably expect nothing less this year.

MORE ON BOARD AT NAVARRE: Navarre Entertainment Media in New Hope, Minn., which has been on something of a label-acquisition binge during the past year, has signed new North American distribution deals with seven indie labels, some of which were formerly handled by now-defunct DNA.

Among the companies is Valley Entertainment, operated by **Barney Cohen**, founder and ex-chairman of DNA's one-time parent Valley Media, which was recently liquidated in bankruptcy proceedings. The deal includes several Valley sub-labels, including DTS, Hearts of Space, AudioQuest, and NYNO Records.

Other new Navarre-distributed firms include Southern California-based Riviera Entertainment and U.K. indies the Sanctuary Group, Snapper Music, JSP Records, Ace Records, and Evangeline Records.

FLAG WAVING: From the lonesome midnight sound of the **Sid Hillman Quartet's** Innerstate Records album *Volume Two*, you'd think that vocalist/principal songwriter **Sid Hillman** scratched out his tunes in the dead



THE SID HILLMAN QUARTET

hours before dawn. Wrong!

"Actually, I write mostly during the day, for more practical reasons," Hillman says. "I have a soundproof studio in my house. It's really dark and quiet, and I go in there with coffee and a cigarette."

Hillman's Los Angeles-based four-piece has been pigeonholed in the alt-country genre, but he notes, "We play usually with other alternative acts. My personal taste for clothing and stuff is country." Among his influences, Hillman cites such decidedly non-countryified performers as **Vic Chesnut**, **Frank Black**, and **Tom Waits**.

The country-rock label may also have something to do with the fact that Hillman is the nephew of **Chris Hillman**, former member of such key-stone acts in the genre as **the Byrds**, **the Flying Burrito Brothers**, and **the Desert Rose Band**.

While Sid Hillman is justly proud of the lineage, he is also uncomfortable when too much is made of the familial association. "I get along with [Chris] great, and the heritage is obviously important," he says. "But I made the decision I wasn't going to attach myself publicly. Of course, with the name, people will definitely make the connection . . . There really is no connection there, and I want to be taken seriously for the work that I do."

The lightest brush strokes of country invade the sound of *Volume Two*, most of them courtesy of guest-starring pedal-steel player and L.A. country stalwart **Jaydee Maness**. But the muted melancholia of Sid Hillman's singing and playing transcends any narrow stylistic boundaries.

Sid Hillman will be undertaking a solo tour in April with **Mojave 3** frontman **Neil Halstead**.

Retail Track™



by Ed Christman

EASING ENCRYPTION IN: With the 3% decrease in album sales last year being followed by an 8.5% decline so far this year, a cold sweat is breaking out across the foreheads of executives industry-wide. Many reasons are attributed to the sales decline, but the one most often cited by industry executives is CD burning. Relief, though, may be on the horizon. On March 26, Universal Music and Video Distribution (UMVD) will release its second copy-protected album, *Pretty Willie's Enter the Life of Suella*, on Universal Records.

Suella is the second encrypted album to be released by a major in the U.S. The first was also from UMVD: *More Fast and Furious: Music From and Inspired by the Motion Picture The Fast & the Furious*, from the Island Def Jam Group, which hit the streets last Dec. 18. Since then, that title has scanned 95,000 units.

Before that album was issued, Universal label and distribution executives feared the encryption technology that they were using—Midbar Tech's Cactus Data Shield—would prevent 10%-15% of CD player models from playing the album. But those fears proved unfounded. Between the company's 800 line and its "customer care" line, only about 100 consumers (one-tenth of 1%) contacted UMVD—and not all of them were complaining about not being able to play the album on their players, UMVD executive VP **Jim Weatherson** reports.

According to Weatherson and other Universal executives, among the reasons consumers contacted UMVD was the complaint that the encryption prevents them from burning unlimited copies of the album, that some stores wouldn't take back the album, and, in one case, a consumer who bought three copies in an apparent attempt to hack the encryption reported that the store wouldn't take back all three copies. (It's unclear if UMVD aided that particular consumer.)

"Overall, the complaint level was extraordinarily low," Weatherson says regarding consumers having problems with actual playback.

Initially, Universal Music Group labels were reluctant to use encryption, particularly on big-name albums: Initial projections made them fear that a million-seller could have 100,000 to 150,000 returns, even though the anticipated failure ratio applied to makes of CD players, not the percentage of overall CD players in the U.S. But now that fear hasn't been realized, why doesn't UMVD bring out more encrypted titles from bigger artists? After all, retailers are clamoring for copy-protected CDs.

"I think you need to walk [encrypted albums] in carefully and really evaluate how the distribution chain can

handle this," Weatherson says. "We don't want to do it with a huge release, right off the bat. As much as we tried, some retailers weren't fully informed [about the issue]"—which shows from the complaints about some stores



refusing to take back returns, even though UMVD waived its return penalty on *More Fast and Furious*.

While UMVD is taking it slow with introducing encryption to the marketplace, you can be sure it will be a hot topic at the upcoming National Assn. of Recording Merchandisers annual convention March 8-12 in San Francisco, and that it will have merchants pressuring the other four majors.

RIGHT PRICE: Pulling the circulars from my *Sunday Daily News*, I saw that two of the area's merchants, Best Buy and Trans World, were advertising *the X-ecutioners' Built From Scratch* at \$9.99. I was surprised, until I checked to see if this title was released at a developing-artist price point, and it turns out it was—kind of.

Loud, Columbia, and Sony Music Distribution are using a unique twist on the developing-artist price point. The album carries a \$17.98 list and came with a 5% buy-in discount on initial orders. But the album also carried a \$3.50 rebate in the form of credits toward more purchases of the title, for every unit sold during the first three weeks of availability. In order to qualify for the rebate, accounts had to sign off in allowing Sony to access their SoundScan data on the title.

The rebate strategy is said to have been initiated by Columbia, which previously used it with its *Orange County* soundtrack. It is similar to the Flexx Pricing program used by UMVD, but that strategy focuses on giving rebates on front-line catalog to bring 40 titles at a pop down to midline pricing. For its developing-artist pricing, UMVD has two price points—\$12.98 and \$14.98—which it terms its "combustion price point" for artists that have a bit more of a story behind the album than the usual uphill struggle that most developing artists face.

MAKING TRACKS: **Mike Green**, UMVD senior VP of field marketing, takes over responsibilities for all the regions of the company. Previously, Green oversaw the Western division of UMVD, with responsibilities for five field offices, but he now has all 12 reporting to him.

Handleman Profits Drop In Third Qtr.

BY MATTHEW BENZ

NEW YORK—Handleman Co. showed strong sales in the quarter ending Jan. 31, but profits fell 56% amid further difficulties in its proprietary entertainment arm.

The Troy, Mich.-based company warned of lower profits Feb. 12. It reported a net income of \$7.2 million, or 27 cents per share, compared with net income of \$16.3 million, or 60 cents per share, in the same period one year ago. It cited operating losses of \$3.8 million from its U.K. operations and \$2.6 million from its online unit, as well as an \$11.9 million loss in North Coast Entertainment (NCE), its proprietary entertainment arm.

Revenue increased to \$389.9 million from \$349 million. Boosting results were the U.K. operations, which added ASDA, a 240-store discount retailer owned by Wal-Mart Stores, as a client Feb. 1, 2001. In all, the company's distribution business—Handleman Entertainment Resources—had sales of \$365.4 million, a 16% increase from one year ago. NCE sales fell 23% to \$29.7 million.

Handleman says start-up costs for implementing its distribution system were behind the U.K. losses, which it said should decline over time.

Handleman also says its Handleman Online unit, which provides ful-

fillment and manages the music and movies stores for JCPenney.com and Kmart's BlueLight.com, should have a new customer within four months. Yet it expects the unit to show a loss again in the coming year, perhaps yielding a profit the following year.



In addition, Handleman is closing and liquidating its preschool entertainment house, the Itsy Bitsy Entertainment Co., which had a \$7.4 million loss. It expects to complete the process in six months.

Overall, NCE's operating loss was \$11.9 million, exacerbated by higher product returns by customers of Madacy Entertainment and Anchor Bay. Though some investors wonder whether NCE might make more sense as a separate unit—leaving Handleman executives to concentrate on its distribution business—Handleman says it will keep the group in-house. Chairman/CEO Stephen Strome notes that the company considered spinning off NCE but found it wasn't large enough to stand on its own.

On the distribution side, despite

the recent Chapter 11 bankruptcy filing of its second-biggest client—the 2,100-store Kmart—Handleman reaffirmed its commitment to serving mass merchants. It also confirmed it has been providing fulfillment to Best Buy for deep catalog and new-store openings. Strome describes it as "an evolving relationship," adding that "it's too early to tell" what might come of it.

In a conference call to discuss the quarterly results, Handleman executives sought to assure investors and analysts that any problems stemming from Kmart's bankruptcy have been contained. CFO Tom Braum noted that Handleman collected its \$49 million accounts receivable balance from Kmart Feb. 1, one day after the close of its fiscal third quarter.

Handleman also says it would expect \$35 million-\$40 million in lost revenue from 300 Kmart store closings, or a little less than 3% of its projected sales for its current fiscal year. Kmart says that by March 11, it will give the court overseeing its bankruptcy reorganization a list of the stores it plans to close and liquidate.

Handleman's stock is down about 30% this year, mostly on concerns about its relationship with Kmart, and 44% off its 52-week high of \$17.89.

Are you with the right ONE-STOP?

AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **mped** and **mbush!**
- Electronic orders with our **AMI** disc and online with **AMI**
- Our Turn-Key Retail Website Solution **Stop**

New Accounts Call:
 800-635-9082
 Fax: 954-340-7641
 or visit us on the web at:
www.aent.com

AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

Listen Adds Warner Tracks

BY BRIAN GARRITY

NEW YORK—Listen.com has taken the lead in the content-acquisition race among subscription service developers, following a recently announced deal to add tracks from Warner Music Group (WMG) to its Rhapsody offering.

San Francisco-based Listen—which has financial backing from all five majors—now ranks as the only company to have subscription pacts with four of the five major labels, vaulting ahead of MusicNet and Pressplay. Besides WMG, similar agreements are already in place with BMG Entertainment, EMI Recorded Music, and Sony Music Entertainment. It also has deals with 46 independents, including Bar/None, Koch, Matador, Naxos of America, and Razor & Tie.

In contrast, Pressplay has deals with Universal Music Group, Sony, EMI, and a host of independent labels, including Zomba. MusicNet counts WMG, EMI, BMG, and Zomba as its partners.

AN INDEPENDENT PLAYER

“The big issue has been, can an independent player score rights at reasonable rates that are fair?” Listen CEO Sean Ryan says. “And what I think we’re showing so far is we can. And in some ways, we even have benefits from being an independent player.”

Supplied with roughly 100,000 tracks and an offer of unlimited on-

demand access to available content for \$9.95 per month, Rhapsody ranks as one of the more compelling commercial services on the Web, as long as downloading isn’t a consumer requirement.

And while all-you-can-eat download models have been rejected by the labels, WMG executive VP of



strategic planning and business development Paul Vidich says there is not the same resistance to unlimited streaming-only offerings like Rhapsody.

“From our point of view, we think a service like this creates a whole new way in which consumers are going to be able to access music and support the existing models of CDs and radio,” Vidich says. “These services like Listen allow you to experience on-demand a whole variety of music. But ultimately, if you want to have the full music experience, you still have to buy the CD.”

The question now is whether Listen has the right business model that can compete with the other commercial services on the market and, in the longer term, lure consumers away from pirate peer-to-peer networks like Morpheus.

Ryan says the next step for Listen during the next quarter is adding

burning of select tracks à la Pressplay and offering a subscription radio feature that allows personalized and ad-free programming.

Ryan says that while the primary service will remain streaming-based, users will have the option to download and burn certain tracks to allow for portability.

“When you talk to people about increased portability, for us, it’s burning. That fits the marketplace as we know it,” he says. “I find [any downloads with a DRM] to be really scary from a consumer experience—especially to make a DRM be portable. So the goal is to get as many tracks [as possible] cleared for burning.”

At the same time, Listen is also looking to build up distribution for Rhapsody, which thus far has been flying under the radar, accessible only via Listen.com.

Ryan says: “For us, I wouldn’t have wanted an MSN deal last year, because the product wasn’t ready. It was a good product, but it didn’t have enough content in it. We consider March to be the start of our push for distribution, now that we’ve got enough credibility on the product side and content side.”

TRAFFIC TICKER

Top Overall Sites

Traffic In January

TOTAL VISITORS (in 000s)

1. amazon.com	20,911
2. windowsmedia.com	7,824
3. real.com	6,204
4. columbiahouse.com	4,724
5. barnesandnoble.com	4,270
6. half.com	2,743
7. kazaa.com	2,623
8. bestbuy.com	2,598
9. cdnow.com	2,541
10. walmart.com	2,235
11. lyrics.com	1,755
12. musicmatch.com	1,734
13. bmgmusicservice.com	1,700
14. mtv.com	1,666
15. mp3.com	1,638

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	45:17
2. live365.com	22:12
3. mtv.com	21:02
4. half.com	18:54
5. musicmatch.com	16:09
6. aimster.com	15:41
7. bmgmusicservice.com	15:22
8. amazon.com	13:44
9. kazaa.com	13:34
10. mp3.com	13:12
11. radiofreevirgin.com	10:57
12. cdnow.com	10:45
13. barnesandnoble.com	09:27
14. bestbuy.com	09:23
15. allmusic.com	09:20

Nielsen//NetRatings

Source: Nielsen//NetRatings, January 2002. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

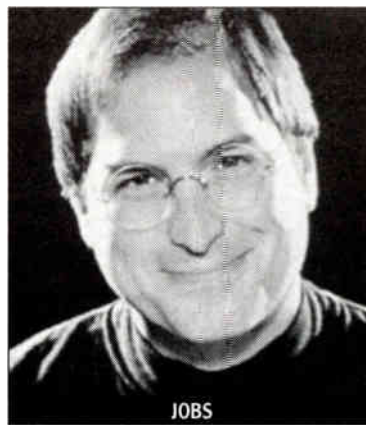
Sites+ Sounds™



by Brian Garrity

JOBS EYES DIGITAL MUSIC: Computer maker Apple recently received a Technical Grammy Award from the National Academy of Recording Arts and Sciences for the contributions the Macintosh has made to the music production process. Apple, which opened the door for the use of computers in the recording, mixing, and editing of music with the Mac, is the first PC company to be honored by the academy.

Now Apple and CEO **Steve Jobs** have their sights set on revolutionizing the digital distribution of music with the



JOBS

company's new portable digital music device, the iPod, and, to a lesser extent, its music management software, iTunes.

Jobs contends the two products are pioneering a “middle path” in digital music distribution by allowing consumers to easily manage their music collections while discouraging the theft of music.

While the blood of some record executives may run cold at the thought of mass-market adoption of devices like the iPod—which can hold up to 1,000 MP3 files—Jobs argues that it is not “the ultimate piracy shuttle” it could have been. The reason? Users of the iPod are not allowed to accumulate music on the device and then transfer it to a computer hard drive.

Although the company professes respect for intellectual property, “at the same time, we think consumers need the rights and have the rights to listen to their legally acquired music however they want, on whatever devices they own,” Jobs says. That includes CD burning—a practice the company controversially publicized in a marketing campaign last year that used the slogan “Rip. Mix. Burn.”

“There were over 5 billion blank CDs sold last year, so people really like to make their own compilations. But that doesn’t mean they are stealing music,” Jobs says. “That means for most of them, they are making compilations of their legally acquired music.”

As for the popularity of file sharing, Jobs says the phenomenon can be attributed as much to the lack of convenient and legitimate alternatives in the marketplace as to the greed of music fans.

“Right now, there is no service that offers the same convenience and allows you the option to be ethical and legal,” Jobs says. “We believe that 80% of music theft will go away once that ethical legal choice is offered to consumers.”

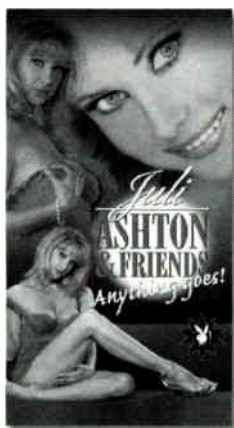
MSN MUSIC RELAUNCHES: Microsoft has launched an updated version of its music channel, MSN Music. The redesigned site (music.msn.com) features subscription content from Pressplay, free promotional downloads, increased personalization options, recommendations of new music and local concerts via a new My Music page, user reviews of albums, links to concert tickets at ticketmaster.com, the ability to connect to more than 300,000 Web radio stations, and search tools based on styles and moods. The new MSN Music also includes a recently launched All Access feature that gives consumers exclusive concert performances and behind-the-scenes footage from popular music artists.

VUNET BOWS NEW SITE: Vivendi Universal Net USA Group has launched the beta version of a multimedia Web site called MP4.com, which features streamed videos, live performance clips, film shorts, Flash animation, and games. The site is also teaming with technology company Oddcast to offer voice-personalized e-greetings. MP4.com is expected to officially launch sometime this month.

WEB WATCH: In a new feature here at Sites+Sounds, we will occasionally spotlight innovative technologies, sites, and services related to artists and the music business. For our first installment, we offer kudos to the new Web destination from the **Bee Gees**.

Admittedly, the kings of '70s disco wouldn't be the first act we'd peg to have a cutting-edge Web site. But in support of the band's recent collection, *Their Greatest Hits: The Record*, Universal Records and the group have created BeeGees.net, one of the most original and easy to navigate artist sites we've seen to date. What makes it stand out is a comprehensive interactive time line that traces the entire lives of the Brothers Gibb and allows fans to access everything from baby pictures, personal snapshots, and images of contracts to videos, album sleeves, award photos, and TV clips. More sites should be this intuitive and user-friendly.

GIRLS JUST WANNA HAVE FUN!



It's a whirlwind trip around the globe with the delectable Juli Ashton and her very sexy friends — who just happen to be adult's most sizzling stars. *Juli Ashton & Friends: Anything Goes*. The action never stops as they do it all to fulfill their every craving!



© 2002 Playboy Entertainment Group, Inc.



MARCH 9 2002 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1		NUMBER 1 DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24224	2002	19.99
2	1	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
3	5	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	2002	12.99
4	6	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	2001	14.99
5	9	THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	2001	12.99
6	3	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87391	2001	19.98
7	8	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	2001	12.99
8	7	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	2002	12.95
9	12	CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	2001	12.98
10	4	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87943	2002	9.95
11		BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2082	2002	14.95
12	2	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	2001	14.95
13	14	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	2001	19.96
14	11	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
15	10	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	2001	14.95
16	16	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101	2001	14.99
17	13	HAPPY BIRTHDAY CLIFFORD ARTISAN HOME ENTERTAINMENT 12440	2001	12.98
18	17	BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035	2001	14.95
19	21	BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102	2001	14.99
20	15	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87443	2001	12.95
21	18	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	2001	12.95
22		WIGGLY WIGGLY WORLD LYRICK STUDIOS 2609	2002	14.95
23	19	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
24	20	SESAME STREET: KIDS' FAVORITE SONGS SONY VIDEO 55431	2001	9.98
25		JACK & THE BEANSTALK-THE REAL STORY HALLMARK HOME ENTERTAINMENT 11886	1840	14.98

MARCH 9 2002 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875	4 Weeks At Number 1	14.94
2	2	WWF: AUSTIN 3:16: UNCENSORED SONY MUSIC ENTERTAINMENT 15840		14.95
3	3	ALLEN IVERSON: THE ANSWER USA HOME ENTERTAINMENT 88356		14.95
4	5	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111		19.98
5	4	WWF: VENGEANCE SONY MUSIC ENTERTAINMENT 54113		14.95
6	6	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109		19.98
7	7	2001 WORLD SERIES Q VIDEO 20017		19.95
8	8	WWF: REBELLION SONY MUSIC ENTERTAINMENT 54115		19.98
9	11	WWF: LITA-IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279		14.95
10	16	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VULCAN DISTRIBUTION 300		19.99
11	9	WWF: BEST OF RAW-VOL 1 SONY MUSIC ENTERTAINMENT 838		14.95
12	9	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274		19.95
13	14	WWF: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288		14.95
14	10	NASCAR RACERS: START YOUR ENGINES FOXVIDEO 2000288		5.78
15	17	WWF: HARDY ROYZ SONY MUSIC ENTERTAINMENT 54105		14.95
16	15	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269		19.95
17	18	BALL ABOVE ALL VENTURA DISTRIBUTION 0803		14.98
18		TONY HAWK'S TRICK TIPS: VOL II REDLINE ENTERTAINMENT 7700		14.98
19	19	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273		19.95
20		TONY HAWK: SKATEBOARDING TRICK TIPS: VOL 1 REDLINE ENTERTAINMENT 77002		15.95

MARCH 9 2002 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	NUMBER 1 THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	12 Weeks At Number 1	14.98
2	5	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99
3	2	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075		9.98
4	3	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99
5	9	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
6	10	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.99
7	7	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98
8	6	TOTAL YOGA LIVING ARTS 1080		9.98
9	4	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077		9.98
10	14	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840		12.98
11	8	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203		14.98
12	13	DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251		14.98
13	15	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070		17.98
14	11	METHOD-ALL IN ONE PARADE VIDEO 906		12.98
15	12	FAT BURNING WORKOUT FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11949		9.99
16		LESUE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 34323		24.95
17	17	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572		12.98
18	16	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885		14.98
19	16	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231		14.98
20	18	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088		14.98

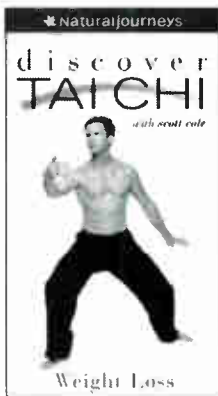
HOME VIDEO

Yoga, Pilates Rule Video Chart

BY ANNE SHERBER

NEW YORK—As the needs of aging baby-boomers change, along with the exercise philosophies of the general population, the home-fitness industry has also experienced a sea change. While aerobics, step, and boxing workouts have traditionally dominated the fitness market, sales of alternative yoga and Pilates titles are steadily overtaking the industry.

In January—traditionally the most active month in video fitness sales—15 of the top 20 health and fitness titles on the *Billboard* Health and Fitness Video chart had either the word “yoga” or “Pilates” in the



title. Even exercise guru Denise Austin's best-selling tapes are *Power Yoga Plus* and *Mat Workout*, a Pilates exercise video. Reaping the most rewards are such companies as alternative fitness specialist Gaiam/Living Arts. VideoScan reports that the label now accounts for almost one-quarter of all fitness videos sold domestically. According to Gaiam International president Jane Pemberton, the move from high-impact exercise is logical. “People truly believe that the decisions they make every day can impact their life,” she says. “I’m not sure that people made those decisions 10 or 20 years ago.”

Gaiam also produces an entire line of exercise peripherals that includes yoga mats, blocks, and belts. The company has three feet of real estate in 1,052 individual Target locations.

The company with the second-largest piece of the fitness market—Anchor Bay—has struck fitness gold by extending the popular *For Dummies* instructional brand. *Basic Yoga Workout for Dummies* has spent 44 weeks on the video sales charts since its release last year and has sold “well over 200,000” units, according to Anchor Bay senior brand manager Michelle Rygiel. *Pilates for Dummies* has also been on the charts since its release last December. This April, the company will release *Breakthrough Pilates Plus*, a hybrid workout that combines Pilates, yoga, and ballet.

A number of fitness suppliers are also adapting low-impact workouts designed to tone and lose weight. Goldhill Home Media has released videos featuring fitness instructor/Tai Chi expert Scott Cole, including *Discover Tai Chi: A.M. & P.M. Workout* and *Discover Tai Chi: Weight Loss*. Goldhill president Gary Goldman says Tai Chi may also bridge the gender gap; although women primarily use these products, Tai Chi attracts both genders.

MARCH 9 2002 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	NUMBER 1 LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784	2 Weeks At Number 1 Britney Spears	19.98/24.98
2	8	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
3	2	CONCERT FOR NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54205	Various Artists	19.98/29.98
4	6	BRITNEY: THE VIDEOS JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
5	5	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 6986	Nine Inch Nails	19.98/32.98
6	3	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
7	4	FREEDOM BAND SPRINGHOUSE VIDEO/CORCANT DIST. GROUP 4401	Bill & Gloria Gartner And Their Homecoming Friends	29.95/21.97
8	7	HELL FREEZES OVER GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
9	11	ONE NIGHT ONLY MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
10	10	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50173	Michael Jackson	14.98/24.98
11	15	FRAT PARTY AT THE PANKAKE FEST WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
12	17	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
13	16	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639	Three 6 Mafia	14.98/19.98
14	9	AMERICA: A TRIBUTE TO HEROES WARNER MUSIC VIDEO 38562	Various Artists	19.99/19.96
15	14	STILL UPPER LIP LIVE ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
16	NEW	MTV: UNPLUGGED & LIVE ELEKTRA ENTERTAINMENT 40235	Bjork	24.95 DVD
17	21	WHEN INCUBUS ATTACKS: VOL. 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	Incubus	14.98/19.98
18	24	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
19	27	GODSMACK LIVE IMAGE ENTERTAINMENT 1373	Godsmack	19.98/24.99
20	20	DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558	Madonna	19.98/24.99
21	22	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50139	Stevie Ray Vaughan And Double Trouble	14.95/19.97
22	19	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50071	Bruce Springsteen & The E Street Band	19.98/29.98
23	29	BRITNEY IN HAWAII: LIVE & MORE JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
24	18	ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93169	Sting	19.98/24.98
25	13	THE VIDEOS: 1994-2001 BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
26	39	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 86200	2Pac/Snoop Doggy Dogg	19.98/19.95
27	26	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
28	30	LIVE! (DIOSAGE) 50-LIVE IN PEORIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54085	Mudvayne	14.98/19.98
29	25	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
30	NEW	CAMBRIDGE ELEKTRA ENTERTAINMENT 40234	Bjork	24.99 DVD
31	28	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
32	23	LISTENER SUPPORTED BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
33	37	ANGEL DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60979	DMX	19.98/24.98
34	33	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
35	31	GREATEST VIDEO HITS COLLECTION: 1988-2000 VIRGIN MUSIC VIDEO 7912	The Smashing Pumpkins	19.98/19.98
36	NEW	LIVE AT SHEPHERD'S BUSH EMPIRE ELEKTRA ENTERTAINMENT 40233	Bjork	19.98/24.99
37	35	THE VIDEO HITS-CHAPTER ONE JIVE/ZOMBA VIDEO 41779	Backstreet Boys	19.98/24.98
38	NEW	WOW GOSPEL 2002 VERITY/ZOMBA VIDEO 43188	Various Artists	19.98 VHS/19.98
39	NEW	LIVE IN CONCERT BRENTWOOD HOME VIDEO 10683	Third Day	14.98/19.98
40	NEW	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released 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 theatrically released 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.

◆ 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 platinum 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.

MARCH 9 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.		YEAR OF RELEASE	RATING	PRICE
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
1	1	NUMBER 1	3 Weeks At Number 1	2001	PG	26.99
		ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated			
2		PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
3		DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	1840	NR	19.99
4	3	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
5	2	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
6		DRAGONBALL Z: MAJIN BUU-TACTICS (UNEDITED) FUNIMATION 335	Animated	2002	NR	14.95
7		DRAGONBALL Z: MAJIN BUU-REVIVAL (UNEDITED) FUNIMATION 333	Animated	2002	NR	14.95
8	4	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
9	7	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
10	6	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
11	13	MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR	19.96
12	5	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
13	11	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
14	19	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR	12.99
15	10	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
16	15	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
17	8	HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1936879	Anthony Hopkins Julianne Moore	2001	R	14.95
18	9	DRIVEN WARNER HOME VIDEO 21013	Sylvester Stallone	2001	R	14.94
19	20	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24106	Animated	2001	NR	14.99
20	14	THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13	14.98
21		DRAGONBALL Z: MAJIN BUU-TACTICS (EDITED) FUNIMATION 336	Animated	2002	NR	14.95
22	25	THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR	12.99
23	17	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
24	12	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R	14.94
25	24	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR	12.99
26		DRAGONBALL Z: MAJIN BUU-REVIVAL (EDITED) FUNIMATION 334	Animated	2002	NR	14.95
27	22	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
28	23	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 8718581295	Animated	2002	NR	12.95
29	21	THE MEXICAN DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R	14.99
30		SHE'S ALL THAT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13	19.99
31	40	CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	Animated	2001	NR	12.98
32	18	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR	9.95
33	29	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
34		BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2062	Barney	2002	NR	14.95
35	30	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
36	16	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR	14.95
37	26	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2002	NR	14.98
38	32	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
39	37	BLACK STALLION/BLACK STALLION RETURNS MGM HOME ENTERTAINMENT 61001715	Mickey Rooney	2002	PG	14.95
40	38	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22538	Antonio Banderas Alan Cumming	2001	PG	24.99

MARCH 9 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.		YEAR OF RELEASE	RATING	PRICE
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
1		NUMBER 1	1 Week At Number 1			
		PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated		G	29.99
2	1	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24064	Animated		PG	29.99
3	2	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel		PG-13	26.98
4		HEARTS IN ATLANTIS WARNER HOME VIDEO 22081	Anthony Hopkins		PG-13	24.98
5	3	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336844	Amy Smart John Cleese		PG-13	29.99
6	6	AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan		NR	26.98
7		VAMPIRE HUNTER D: BLOODLUST URBAN VISION ENTERTAINMENT 1093	Animated		NR	29.95
8	10	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor		PG-13	29.98
9	7	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy		PG	26.99
10	4	KISS OF THE DRAGON FOXVIDEO 2003045	Jet Li Bridget Fonda		R	26.98
11	20	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan		R	24.98
12	8	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett		PG-13	29.99
13	5	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 21378	Nicolas Cage Penelope Cruz		R	26.98
14	12	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker		PG-13	26.98
15	9	AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21650	Jason Biggs Alyson Hannigan		NR	26.98
16	16	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews		G	29.99
17	24	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002291	Liam Neeson Ewan McGregor		PG	29.98
18		DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24239	Animated		NR	29.99
19	13	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston		R	19.98
20	14	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long		R	26.98
21	11	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated		G	29.99
22		NOTHING BUT TROUBLE WARNER HOME VIDEO 18376	Dan Aykroyd Chevy Chase		PG-13	14.98
23	23	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne		R	24.98
24		FREE JACK WARNER HOME VIDEO 846373	Emilio Estevez Mick Jagger		R	14.95
25		THE CUTTING EDGE MGM HOME ENTERTAINMENT 1001454	D.B. Sweeney Maira Kelly		PG	14.95

MARCH 9 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.		YEAR OF RELEASE	RATING
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
1		NUMBER 1	1 Week At Number 1		
		HEARTS IN ATLANTIS WARNER HOME VIDEO 22081	Anthony Hopkins		PG-13
2	1	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese		PG-13
3	2	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 88683	Nicolas Cage Penelope Cruz		R
4	3	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated		PG
5	4	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel		PG-13
6	8	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane		PG-13
7	5	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long		R
8	6	KISS OF THE DRAGON FOXVIDEO 2002776	Jet Li Bridget Fonda		R
9	9	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito		PG-13
10	7	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan		NR
11	17	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor		PG-13
12	11	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton		R
13	12	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones		PG-13
14	13	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews		G
15	10	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston		R
16	14	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker		PG-13
17	18	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Farris Regina Hall		R
18	19	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon		PG-13
19	15	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan		R
20	16	GHOST WORLD MGM HOME ENTERTAINMENT 1002562	Thora Birch Scarlett Johansson		R

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles; IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

Connect with the music industry's most important decision makers in Billboard Classified

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com

DUPLICATION/REPLICATION

****NEW LABEL SPECIAL****

• 1000 Compact Disc 4/1, 4 panel, 3 color label **\$1385.00** Print Design & Free Web Site included

• 1000 Compact Disc From Zip Disc w/ film **\$1140.00** 4/1, 4 panel, 3 color label

• 3000 Compact Disc 4/1, 4 panel, 3 color Label **\$2770.00** Print, Design, and Free Web Site or 1 Doz T-Shirts included

• 1500 DVD Disc **\$4250.00** Full Color Pkg.

V/M/C Rush Orders Possible
First Duplication • 4808 MacArthur Blvd • Suite B
Oakland, CA 94619

510-534-2658

DUPLICATION/REPLICATION

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! ADD IT UP!

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE & DISC CORPORATION

1110 48th Ave. North - Nashville, TN 37209

1-800-874-4174

Digital Mastering Services - Digital Audio Duplication Computer Graphics

SAME DAY SERVICE!
(on short run CD & Cassette copies)

www.ntdc.com

500 FREE COLOR POSTCARDS WITH EVERY CD PACKAGE

1000 CDS \$1199.00 includes 4 panel color insert, packaging and tray cards

www.earthdisc.com **1-800-876-5950**

DUPLICATION/REPLICATION

MIDWEST

TAPE & DISC

MANUFACTURING • GRAPHIC DESIGN • PRINTING

HIGHEST QUALITY COMPLETE DESIGNED PACKAGES

LOWEST PRICES

CD BOOKLET & J-CARD PRINTING

Call for a custom quote.

1-800-989-4487

WWW.MIDWESTDISC.COM

PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER

B&W 8x10's 500 - \$80
1000 - \$108
B&W POSTCARDS 500 - \$65.00
Other sizes & color available
Prices include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples
ABC PICTURES
1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

CD/DVD/CD-ROM REPLICATION THE BEST DEAL!!

1000 CDs - \$1090

Retail Ready Package Includes:

Glass Mastering, CD Replication, Jewel Case, 4 Color Inserts, 3 Color on CD, Free Barcode, Film Output, Proofs, Insertion and Polywrap

1000 BULK CDs - \$499

CD R DUPLICATION

SAME DAY SERVICE

Photo Realistic Printing!!

100 CD-R's - 4 Color - \$299

100 CD-R's - 1 Color - \$149

www.discsdirect.com

discsdirect

1-800-557-1000

NO FILMS NEEDED SAVE HUNDREDS

500 CDs = \$ 969

1000 CDs = \$1069

RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC

CALL FOR DETAILS

300 FULL COLOR 11x17 POSTERS

ONLY \$99

with Your CD/DVD Package

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE

THIRD WAVE MEDIA

WORLD CLASS QUALITY CD & DVD REPLICATION

CALL TODAY FOR A FREE CATALOG

(800) WAVE CD-1

WWW.THIRDWAVEMEDIA.COM

WE CAN PUT YOUR MUSIC VIDEOS ON DVD CALL FOR DETAILS

CDs • CD-ROM • CD-R • SHAPED CDs • AUDIO CASSETTES

NEED CDS?
the choice is **CRYSTALCLEAR**
DISC & TAPE

Trusted experience for over 30 years.

1-800-880-0073

www.crystalclearcds.com

DIGITAL MASTERING • ART DESIGN • PRINTING • PACKAGING

46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00

100 CDRs - \$150.00 / 200 CDRs - \$290.00

ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!

From CD or CDR master

Includes CDR jewel box

w/text printing on CD label

Add \$35 for other digital master, \$55 for analog master

Orders must be prepaid. Shipping not included.

42 W 557 Hawk Circle, St. Charles, IL 60175

Tel (800) 850-5423 Email: info@46p.com

Visit our Web Page at <http://www.46p.com>

DOCdata

New England, Inc.

Complete Compact Disc Replication Services

ISO 9002 Certified

1 Eagle Drive
Sanford, Maine 04073-4417
Tel: 1(800) 743-1124
Fax: (207) 324-1707
Sales@Docdatane.com

1000 COMPACT DISCS .84 EA.*

In Our 39th Year

1000 CASSETTES .64 EA.*

*FULLY PACKAGED!
ALSHIRE
CUSTOM SERVICE

CDR DUPLICATION!

\$2.00 each (min. 50)

• IN JEWEL BOX •

FAST TURNAROUND!

CALL NOW! (800) 423-2936

1015 W. ISABEL STREET, BURBANK, CA 91506

Fax (818) 569-3718 • sales@alshire.com • www.alshire.com

IF YOU HAVE A PROFESSIONAL SERVICE YOU'D LIKE

THE MUSIC INDUSTRY TO KNOW ABOUT

CALL BILLBOARD CLASSIFIED TODAY

1-800-223-7524 FAX: 646-654-4798/99

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

T-SHIRTS

Looking for Rock T-shirts?
You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

PRINTING

Wholesale **FULL COLOR PRINTING!**
BEST PRICES NATIONWIDE GUARANTEED!
Graphic Design, Layout, Logos, Posters, Flyers, Brochures, Business Cards

5000 FREE Business Cards!

24hr Turnaround
Available on all orders

Promotional Packages

1k 18 x 24 Posters (1 sided)	3k 18 x 24 Posters (1 sided)	5k 18 x 24 Posters (1 sided)
1k Flats (1 sided)	3k Flats (1 sided)	5k Flats (1 sided)
5k 4.5 x 6 Flyers (dkt sided)	10k 4.5 x 6 Flyers (dkt sided)	10k 4.6 x 6 Flyers (dkt sided)
Price \$1,950	Price \$2,850	Price \$3,750

Poster Specials
18 x 24 • 2500 - Full Color Posters **\$1,450**
24 x 36 • 2500 - Full Color Posters **\$1,875**

Flyers & Postcards

FREE UV LAMINATION!

Business Cards (2 x 3.5)	\$150
1/8 Page (3 x 4.5)	\$175
1/4 Page (4.5 x 6)	\$275
CD Covers (4.75 x 4.75)	\$325
1/2 Page (6 x 9)	\$475
Full Page (9 x 12)	\$850

5,000 Full Color Double Sided

preferredprint.com CALL TODAY!
1-800-329-0005

Mail to: 10393 Boca Spring Dr. Boca Raton, FL 33428
Email: ppinc@adelphia.net or preferredprint@bellsouth.net **WE SHIP WORLDWIDE**

PRINTING

PROMOTIONAL ITEMS • GRAPHIC DESIGN

FULL COLOR PRINTING
AT A FRACTION OF THE COST

FREE BUSINESS CARDS

RECEIVE 1,000 FULL COLOR DOUBLE SIDED (4/4) BUSINESS CARDS FOR FREE* WITH ANY PURCHASE OF \$200 OR MORE

5000 FULL COLOR 4/4 POSTCARDS.....\$295
1000 FULL COLOR 4/4 POSTERS.....\$450
1000 FULL COLOR 4/4 BROCHURES...\$450
1000 FULL COLOR VINYL STICKERS 3"x11.5"...\$350

FOR MORE INFORMATION CALL 561.740.9901 OR VISIT OUR WEBSITE @ www.twignonestop.com

TALENT

Looking for a record deal??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
800-499-6395

WANTED TO BUY

TOP \$ PAID

For: Cd's, Lp's Cassttes, Video's & DVD's
Call (201) 986-0909
Fax (201) 986-7755

WE ARE CASH BUYERS OF UNWANTED LP's, CASSETTES OR CD's

No quantity is too large or small. We pay the freight.

CALL: (609) 890-6000

REAL ESTATE

OCEANFRONT LUXURY APTS.

Los Angeles/Venice
50-75% Less Than Hotels weekly/monthly
Furnished/Full Kit/Parking/Maid/Linen/DSL/TV/VCR/Cable/Stereo
www.venicesuites.com
888-829-7417

FOR SALE: WORLD CLASS RECORDING STUDIO

MUSIC ROW, NASHVILLE, TN.
CALL DANE BRYANT
615-783-0082

Napster Case

Continued from page 1

that labels have colluded in discriminatory licensing and might not own the infringed copyrights warrant scrutiny.

A spokesman for Sen. Orrin Hatch, R-Utah, told *Billboard* the lawmaker is heartened that worries about both possible industry licensing collusion and the murky work-for-hire ownership status may now be plumbed and clarified by the court.

The Hatch spokesman says, "That's the single best thing for the artists as far as who owns rights and who doesn't. It's hard to tell now, but what's important is [that] it's forcing the industry to prove whether they own certain rights. Some people thought the work-for-hire issue might take until 2013 [when creators' reversion rights kick in], but it might take shape and come into the public arena sooner rather than later." Hatch is the ranking Republican on the Senate Judiciary Committee, and he was chairman before the Democrats assumed leadership last year.

Rep. Chris Cannon, R-Utah, tells *Billboard* that the ruling "validates everything I have been saying about the digital music issue for the last year. The collusion among the labels in forming Pressplay and MusicNet is a concern to a number of us on Capitol Hill, in the Justice Department, and in the artistic community. Now it's clear that at least one federal judge has serious concerns as well."

Cannon is a co-sponsor of the

still-pending Music Online Copyright Act (MOCA), introduced last August. It calls for non-discriminatory licensing among its provisions. Four other House members call the bill "premature." It is also opposed by the RIAA.

Patel ruled that further discovery is needed to study charges by Napster that the major labels have failed to prove ownership of many of the infringed copyrights. Alluding to a brief filed by the Recording Artists Coalition, Patel wrote, "Napster has raised serious questions as to the validity of plaintiffs' claims of ownership as authors, bolstered by the arguments raised by *amicus curiae* [brief filed by] RAC." She ordered a "Special Master" to review the labels' documentation on the copyrights.

Patel ordered the labels to "produce all documentation relevant to their ownership of the works listed as 'works for hire,'" but added that "the court withholds any ruling on the work-for-hire issue, the scope of plaintiffs' rights, and the extent to which plaintiffs are protected by the presumption of ownership until further discovery is completed."

Patel also granted discovery on Napster charges that the major labels have engaged in "copyright misuse" and that Pressplay and MusicNet employ anti-competitive licensing practices. Those charges are also under investigation by the Department of Justice.

"Napster's allegations of misuse are without merit, as the discovery ordered by the court will confirm," said RIAA senior executive VP/general counsel Cary Sherman in a statement.

Patel ordered a "status conference" for March 27.

PUBLICATIONS

The Essential Tool for Today's Working Musician

THE 17TH EDITION OF THE **Musician's Guide to Touring and Promotion**

A BILLBOARD PUBLICATION

New Edition

Includes:

- City by city club directory
- Tapeldisc services
- A&R directory
- Music services directory
- Music industry websites
- And much more

Only \$15.95 - (\$18.95 overseas).

Order by phone 800-407-6874 or on our website

www.musiciansguide.com

Mention code TGBB when ordering!



PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb
info@discmakers.com



MUSIC MERCHANDISE

LED ZEPPELIN
WHOLESALE T-SHIRTS • INCENSE
LIQUID & BLUE

800-962-3323 • 401-333-6200

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE catalog!

Wholesale only.

GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50%. Your choice from the most extensive listings available.

For free catalog call (609) 890-8000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

STORE SUPPLIES

PLASTIC DIVIDER CARDS

BLANK OR PRINTED
800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED

COMPUTER/ SOFTWARE



Reliable Solutions for Retail Stores/
Chains/ One-Stops / Label Companies
(800)877-1634
Fax: 212-221-9193

Leader in Customer Satisfaction
For over 16 Years.

www.MSOFTNET.com

RecordTrak

Inventory Management
For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-265-3440

The Computer and POS Solution for the Music & Video Industry



(888)658-7100

•Chains •Independents •One-Stops

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY
1-800-223-7524 OR 646-654-4697

HELP WANTED

THE RYKO GROUP

The Ryko Group is looking for a Head of Business & Legal Affairs

Highly motivated individual needed to oversee business and legal affairs for label, publishing, distribution, international, and special markets divisions. Six or more years entertainment law or in-house experience required. Juris Doctor degree. Proficient in Microsoft Word and Excel programs. Excellent communication, writing, negotiation and organizational skills necessary. A self-starter with the ability to work under pressure, multi-task and to work with professionals at all levels. Email resume with salary history to: eileen@rykogroup.com

Entertainment Lawyer

Music Row Lawyers looking for experienced associate to handle entertainment contracts and copyright projects. 2+ years of experience in the music industry.

Submit resumes to:

Betsy Barbour, 901 18th Avenue South
Nashville, TN 37212 Fax: 615.341.0596

SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!

NOTICES/ANNOUNCEMENTS

BILLBOARD'S SPOTLIGHT ON DISC REPLICATION

ISSUE DATE: MARCH 30TH - AD CLOSE MARCH 15TH

Billboard's annual Disc Replication Spotlight surveys the current market landscape with this special report. We explore the continued impact of DVDs, provide state-of-the-business reports from key overseas markets, and look at how manufacturers are coping with the tightening economy.

Billboard also provides a special gaming feature highlighting the latest in CD-ROMs and DVD-ROMs and what's to come in the year ahead. Be apart of this, don't miss this special issue.

Reserve your advertisement today by calling me Jeff Serrette at:

1-800-223-7524 • 1-646-654-4697 • fax 1-646-654-4798/99

PROGRAMMING

Music & Showbiz™



by Carla Hay

STARTING FROM SCRATCH: Hip-hop DJs are finally getting their proper due on the big screen, in the documentary *Scratch*.

The Palm Pictures film includes such notable hip-hop artists as the Original Jazzy Jay, Afrika Bambaataa, GrandWizzard Theodore, DJ Qbert, the X-Ecutioners, the Beat Junkies, and DJ Premier, to name a few.

Scratch—which opens in select U.S. cities during the next several weeks—has been nominated for best documentary for this year's Independent Spirit Awards. The film's title is taken from the DJ practice of scratching vinyl records to make new music.



THE ORIGINAL JAZZY JAY

The Original Jazzy Jay tells *Billboard*, "I'm not too keen on documentaries, but when I was told about the lineup of people they had for this movie, I was impressed. [*Scratch*] is the best documentary I've seen about the [hip-hop DJ] culture."

Part of that DJ culture includes "digging"—looking for vinyl records at music stores. Because so many retailers have discontinued vinyl, the

Original Jazzy Jay says that digging has become even more of a labor of love for DJs.

He elaborates, "Back in the day, we would buy outdated records that no one else played. Now, it seems like a lot of DJs stick to scripts. A lot of rappers these days are studio-born, and they don't have DJs. The people who'll be DJs whether they make money or not are the ones that are the most respected."

Scratch director Doug Pray adds, "If you're an outsider, it looks like [scratching] is really easy. But it's not as easy as it looks; it's a real art-form."

In conjunction with the film's arrival in theaters, *Dilated Peoples* will headline a *Scratch* U.S. tour, which kicks off March 5 in San Francisco. Other performers on the tour will be GrandWizzard Theodore, the Original Jazzy Jay, and Z-Trip.

IN BRIEF: The U.K.'s *Pop Idol* talent-contest series is coming to America. Sources say that the Fox network has purchased U.S. rights to the series—which will be renamed *American Idol* or *American Icon*—and will air 15 episodes at a cost of \$1 million per episode. . . . **Mariah Carey** has landed a starring role in the Leading Pictures film *Sweet Science*. Carey will play the manager of a female boxer. . . . **Ric Ocasek**, former leader of the Cars, is shopping around a Cars documentary that will include previously unreleased music videos. . . . MTV Networks has promoted producer **Alex Coletti** to the new position of MTV2 executive in charge of programming. He will continue to produce such shows as *Unplugged* and the MTV Video Music Awards.

NEWSLINE...

Clear Channel offered record labels the opportunity to showcase their new acts for \$35,000 during Clear Channel's corporate meeting in Nashville the week of Feb. 25, with a guarantee of mandatory attendance by Clear Channel radio station PDs (*Billboard Bulletin*, Feb. 27) . . . Farid Suleman has exited as Infinity president/CEO to join investment firm Forstmann Little & Co. . . . Satellite radio companies XM and Sirius have inked licensing deals with ASCAP. . . . Emmis Communications is selling modern AC KALC Denver to Entercom Communications for \$88 million and modern rock KXPX Denver to Entravision Communications for \$47.5 million.

Compiled by Carla Hay, Matthew Benz, and Angela King.

MARCH 9
2002

Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
FEBRUARY 24, 2002



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- BRANDY, WHAT ABOUT US?
- BUSTA RHYMES, PASS THE COURVOISIER PART II
- IMX, FIRST TIME
- USHER, U DON'T HAVE TO CALL
- LUDACRIS, SATURDAY (DOOH) (OOCHI)
- AALIYAH, MORE THAN A WOMAN
- BEANIE SIGEL & FREEWAY, ROC THE MIC
- BZK, UH HUH
- SHARISSA, ANY OTHER NIGHT
- FAITH EVANS, I LOVE YOU
- JENNIFER LOPEZ, AIN'T IT FUNNY
- JERMAINE DUPRI, WELCOME TO ATLANTA
- OUTKAST, THE WHOLE WORLD
- MASTER P, ODDMHWEE
- MR. CHEEKS, LIGHTS, CAMERA, ACTION
- DMX, I MISS YOU
- PETEY PABLO, I
- LIL' BOB WOV, THANK YOU
- CEE-LO, CLOSET FREAK
- ASHANTI, FOOLISH
- JAEHEIM, ANYTHING
- KNOX TURNER, AL KNOX
- NAS, GOT UR SELF A GUN
- MYSTIKAL, BOUNCIN' BACK
- AVANT, MAKIN' GOOD LOVE
- JA RULE, ALWAYS ON TIME
- KEKE WYATT, NOTHING IN THIS WORLD
- TWEET, ODPS, OH MY
- NAPPY ROOTS, AWNAW
- YOLANDA ADAMS, NEVER GIVE UP
- MONTELL JORDAN, YOU MUST HAVE BEEN
- FABOLOUS, YOUNG 'N (HOLLA BACK)
- GLENN LEWIS, DON'T YOU FORGET IT
- REDO EYEZ, PUT YU SETS UP
- FAT JOE, WHAT'S LUV
- COREY, HUSH LIL' LADY
- MARY J. BLIGE, NO MORE DRAMA
- MISSY ELLIOTT, TAKE AWAY
- INDIA ARIE, READY FOR LOVE
- WU-TANG, PINKY RING

NEW ONS
NO NEW ONS THIS WEEK

- MARTINA MCBRIE, BLESSED
- KENNY CHESNEY, YOUNG
- TIM MCGRAW, THE COWBOY IN ME
- JO DEE MESSINA, BRING ON THE RAIN
- ALAN JACKSON, WHERE WERE YOU
- TOBY KEITH, MY LIST
- RASCAL FLATTS, I'M MOVIN' ON
- TRISHA YEARWOOD, INSIDE OUT
- DANNI LEIGH, SOMETIMES
- SHANNON LAWSON, GOODBYE ON A BAD DAY
- WILLIE NELSON, MENDOCINO COUNTY LINE
- CYNDI THOMPSON, I ALWAYS LIKED THAT BEST
- NICKEL CREEK, THE LIGHTHOUSE'S TALE
- CHELY WRIGHT, JEZEBEL
- CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
- STEVE HOLY, GOOD MORNING BEAUTIFUL
- GARTH BROOKS, WRAPPED UP IN YOU
- ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE
- TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS
- DIAMOND RIO, ONE MORE DAY
- MONTGOMERY GENTRY, COLD ONE COMIN' ON
- KEITH URBAN, WHERE THE BLACKTOP ENDS
- TRACY BYRD, JUST LET ME BE IN LOVE
- SARA EVANS, I COULD NOT ASK FOR MORE
- CYNDI THOMPSON, WHAT I REALLY MEANT TO SAY
- CAROLYN DAWN JOHNSON, COMPLICATED
- TY HERNDON, HEATHER'S WALL
- EMERSON DRIVE, I SHOULD BE SLEEPING
- TOBY KEITH, I WANNA TALK ABOUT ME
- NICKEL CREEK, WHEN YOU COME BACK DOWN
- KID ROCK, LONELY ROAD OF FAITH
- TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT
- TRACE ADKINS, I'M TRYIN'
- SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- BRAD PAISLEY, WRAPPED AROUND
- MERLE HAGGARD, IF YOU'VE GOT THE MONEY
- TAMMY COCHRAN, I CRY
- TIM MCGRAW, ANGEL BOY
- GARY ALLAN, RIGHT WHERE I NEED TO BE

NEW ONS
MONTGOMERY GENTRY, DIDN'T I
REBA MCKENTIRE, SWEET MUSIC MAN
BRIAN MCCOMMAS, I COULD NEVER LOVE YOU ENOUGH
BRAD PAISLEY, I'M GONNA MISS HER

- P.O.D., YOUTH OF THE NATION
- BLINK-182, FIRST DATE
- JERMAINE DUPRI, WELCOME TO ATLANTA
- HOOBASTANK, CRAWLING IN THE DARK
- PUDDLE OF MUDD, BLURRY
- OUTKAST, THE WHOLE WORLD
- BRANDY, WHAT ABOUT US?
- JENNIFER LOPEZ, AIN'T IT FUNNY
- TWEET, ODPS, OH MY
- MARY J. BLIGE, NO MORE DRAMA
- FABOLOUS, YOUNG 'N (HOLLA BACK)
- USHER, U DON'T HAVE TO CALL
- ENRIQUE IGLESIAS, ESCAPE
- FAT JOE, WHAT'S LUV
- THE X-ECUTIONERS, IT'S GOIN' DOWWN
- MYSTIKAL, BOUNCIN' BACK
- NAS, GOT UR SELF A GUN
- CRAIG DAVID, 7 DAYS
- DEFAULT, WASTING MY TIME
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- SYSTEM OF A DOWN, TOXICITY
- JIMMY EAT WORLD, THE MIDDLE
- ALANIS MORISSETTE, HANDS CLEAN
- P. DIDDY, I NEED A GIRL (PART ONE)
- BEANIE SIGEL & FREEWAY, ROC THE MIC
- AALIYAH, MORE THAN A WOMAN
- 'N SYNC, GIRLFRIEND
- KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- ASHANTI, FOOLISH
- MICHELLE BRANCH, ALL YOU WANTED
- GLENN LEWIS, DON'T YOU FORGET IT
- ALIEN ANT FARM, MOVIES
- MOBB DEEP, HEY LUV (ANYTHING)
- PINK, DON'T LET ME GET ME
- SUM 41, MOTIVATION
- STROKES, LAST NITE
- FAITH EVANS, I LOVE YOU
- BUSTA RHYMES, PASS THE COURVOISIER PART II
- AOEAM, THE WAY YOU LIKE IT

NEW ONS
SMASH MOUTH, HOLIDAY IN MY HEAD
MAXWELL, THIS WOMAN'S WORK
MARY J. BLIGE, RAINY DAYZ

- CHER, SON-OF-FOR THE LONELY
- NICKELBACK, HOW YOU REMIND ME
- TRAIN, SHE'S ON FIRE
- ALICIA KEYS, A WOMAN'S WORTH
- NO DOUBT, HEY BABY
- DAVE MATTHEWS BAND, EVERYDAY
- ALANIS MORISSETTE, HANDS CLEAN
- PUDDLE OF MUDD, BLURRY
- JEWEL, STANDING STILL
- KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- ENRIQUE IGLESIAS, ESCAPE
- MARY J. BLIGE, NO MORE DRAMA
- DEFAULT, WASTING MY TIME
- LENNY KRAVITZ, STILLNESS OF HEART
- ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE
- NATALIE IMBRUGLIA, WRONG IMPRESSION
- THE CALLING, WHEREVER YOU WILL GO
- INDIA ARIE, VIDEO
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- MICK JAGGER, VISIONS OF PARADISE
- BASEMENT JAXX, WHERE'S YOUR HEAD AT
- PINK, GET THE PARTY STARTED
- BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- CHRIS ISRAAK, LET ME DOWN EASY
- CRAIG DAVID, 7 DAYS
- CREED, MY SACRIFICE
- MARY J. BLIGE, FAMILY AFFAIR
- RUFUS WAINWRIGHT, ACROSS THE UNIVERSE
- KID ROCK, LONELY ROAD OF FAITH
- TRAIN, DROPS OF JUPITER
- LIFEHOUSE, BREATHING
- NICKELBACK, TOO BAD
- DAVID GRAY, BABYLON
- UZ, ELEVATION
- UZ, BEAUTIFUL DAY
- ALICIA KEYS, FALLIN
- JANET, SOMEONE TO CALL MY LOVER
- UZ, STUCK IN A MOMENT YOU CAN'T GET OUT OF
- AEROSMITH, JADEO
- FATBOY SLM, WEAPON OF CHOICE

NEW ONS
MICHELLE BRANCH, ALL YOU WANTED

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 9, 2002



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- SHAKIRA, UNDERNEATH YOUR CLOTHES (NEW)**
- [OVEN FRESH]**
- SIMPLE PLAN, I'M JUST A KID
CREED, BULLETS
THURSDAY, UNDERSTANDING (IN A CAR CRASH)
FAT JOE, WHAT'S LUV?
THE AVALANCHES, FRONTIER PSYCHIATRIST
APOCALYPTICA, PATH VOL. 2
COURSE OF NATURE, CAUGHT IN THE SUN
MISSY "MISDEMEANOR" ELLIOTT, 4 MY PEOPLE
TRIK TURNER, FRIENDS & FAMILY
SMASH MOUTH, HOLIDAY IN MY HEAD



Continuous programming
17, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong

- BRITNEY SPEARS, OVERPROTECTED
NO DOUBT, HEY BABY
M2M, WHAT YOU DO ABOUT ME
PINK, GET THE PARTY STARTED
ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE
CREED, MY SACRIFICE
GARBAGE, CHERRY LIPS
ALANIS MORISSETTE, HANDS CLEAN
INCUBUS, WISH YOU WERE HERE



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- WHITE STRIPES, FELL IN LOVE WITH A GIRL
CLINIC, WALKING WITH THEE
ASHANTI, FOOLISH
MARY J. BLIGE, RAINY DAYZ
INJECTED, FAITHLESS



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- MARY J. BLIGE, RAINY DAYZ (NEW)
BOOMTANG, MOVIN' ON (NEW)
SHAKIRA, UNDERNEATH YOUR CLOTHES (NEW)
EDWIN & THE PRESSURE, SUPERHEROY (NEW)
TRIK TURNER, FRIENDS & FAMILY (NEW)
TWEET, ODPS (OH MY INCHI)
GRADE, TEMITES HOLLOW (NEW)
THE HIVES, MAIN OFFENDER (NEW)
KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
SHAKIRA, WHENEVER, WHEREVER
NICKELBACK, TOO BAD
ALICIA KEYS, A WOMAN'S WORTH
ALANIS MORISSETTE, HANDS CLEAN
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
NO DOUBT, HEY BABY
SWOLLEN MEMBERS, FUEL INJECTED
BLINK-182, FIRST DATE
'N SYNC, GIRLFRIEND
THE CALLING, WHEREVER YOU WILL GO



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- NO DOUBT, HEY BABY
LALEY CON ELY GUERRA, EL OUELHO
NELLY FURTAADO, TURN OFF THE LIGHT
BACKSTREET BOYS, DROWNING
BRITNEY SPEARS, OVERPROTECTED
JESSICA SIMPSON, A LITTLE BIT
GARBAGE, CHERRY LIPS
'N SYNC, GIRLFRIEND
CREED, MY SACRIFICE
GORILLAZ, ROCK THE HOUSE
BLINK-182, STAY TOGETHER FOR THE KIDS
KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
ENRIQUE IGLESIAS, HERO
LINKIN PARK, PAPERCUT
M2M, EVERYTHING
SHAKIRA, SUERTE
ALEJANDRO SANZ, Y SOLO SE ME OCUERRE AMARTE
PINK, GET THE PARTY STARTED
SYSTEM OF A DOWN, CHOP SUEY
LENNY KRAVITZ, DIG IN



2 hours weekly
3800 Main St, Philadelphia, PA 19127

- GLENN LEWIS, DON'T YOU FORGET IT
MYSTIKAL, BOUNCIN' BACK
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
NATE OGG, I GOT LOVE
FAITH EVANS, I LOVE YOU
JONELL & METHOD MAN, ROUND AND ROUND
BEANIE SIGEL & FREEWAY, ROCK THE MIC
DMX, I MISS YOU
OUTKAST, THE WHOLE WORLD
RUFF RYDERS, THEY AIN'T READY
BUBBA SPARKXX, LOVELY
JENNIFER LOPEZ, AIN'T IT FUNNY
WU-TANG CLAN, UZI (PINKY RING)
BRIAN MCKNIGHT, STILL
CEE-LO, CLOSET FREAK



5 hours weekly
73-225 Washington St, Newark, NJ 07102

- PINK, DON'T LET ME GET ME
JENNIFER LOPEZ, AIN'T IT FUNNY
AEROSMITH, JUST PUSH PLAY
BETTY BLOWTORCH, HELL ON WHEELS
NINE INCH NAILS, HEAD LIKE A HOLE
DARWIN'S WAITING ROOM, FEEL SO STUPID (TABLE 9)
DAVE MATTHEWS BAND, EVERYDAY
MICK JAGGER, VISIONS OF PARADISE
KRAVITZ BONE, HARD TIME HUSTLIN'
TWEET, ODPS (OH MY)
INDIA ARIE, READY FOR LOVE
KID ROCK, LONELY ROAD OF FAITH
DILATED PEOPLES, WORST COMES TO WORST
OZOMATI, VOCAL ARTILLERY
PHILLY'S MOST WANTED, PLEASE DON'T MIND
DR. DRE, BAD INTENTIONS
BRUCE COCKBURN, MY BEAT
FRONT LINE ASSEMBLY, EPITAPH
SWITCHED, INSIDE
RL, GOOD LOVE



15 hours weekly
10227 E 14th St, Oakland, CA 94603

- JENNIFER LOPEZ, AIN'T IT FUNNY
'N SYNC, GIRLFRIEND
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
MICHELLE BRANCH, ALL YOU WANTED
NO DOUBT, HEY BABY
NATALIE IMBRUGLIA, WRONG IMPRESSION
OUTKAST, THE WHOLE WORLD
ASHANTI, FOOLISH
BRANDY, WHAT ABOUT US?
O-TOWN, WE FIT TOGETHER
MANDY MOORE, CRY
MYSTIKAL, BOUNCIN' BACK
FAITH EVANS, I LOVE YOU
PUDDLE OF MUDD, BLURRY

LAST CHANCE TO REGISTER for the seminar connecting
you with **HUNDREDS** of radio professionals!



march 14-16 • eden roc resort • miami

Billboard Monitor AIRPLAY RADIO 2002 seminar

Look what's happening in Miami!

▶ **Clear Channel Florida Pre-Seminar Party**
Welcoming all labels, Wednesday, March 13

▶ **BIG 3 Records Welcome Reception**
Poolside cocktails, food, and networking
with an incredible ocean view.

Performances by **PRYMARY COLORZ**.



MPRESS



VESICA PISCES

▶ **Motown Lounge Tour Showcase**
Friday night at BillboardLIVE performances by



LATHUN



PROPHET JONES



SHARISSA



REMY SHAND

▶ **BIG 3 Records Happy Hour**
Performance by **KEKE WYATT**

▶ **Pioneer Entertainment Presents**
A special panel performance by
OLETA ADAMS

▶ **Special R&B Panel Host**
ELROY SMITH, WGCI/FM & WVAZ
A special panel performance by **BLESSED**
Sponsored by **Ultimate Records**



BLESSED



ELROY SMITH

▶ **Arista Records Spa Day**
Treatments for weary & over-partied
attendees (by invitation only).

▶ **Island Def Jam Video Screen**
Featuring their latest and best
artist videos.

▶ **BDS Real Time Demonstration**
BDS Real Time provides up-to-the
minute airplay information using
ADS Technology.

▶ **Hotel TV Chanel**
New and hot artists videos presented by
Interscope, Virgin, Koch, Wind-up, Jive
and Bishop, Bait & Tackle Promotions.



KEKE WYATT



OLETA ADAMS

▶ **Background Records &
Cipher Entertainment
Pre-Awards Cocktail Reception**
HOSTED BY **TANK**
Scheduled to perform **Kim Scott & The Hamptons**



TANK



KIM SCOTT



THE HAMPTONS

the grand finale!



**Billboard/Airplay Monitor
RADIO AWARDS**
hosted by **Joey McIntyre**

held at Miami's hottest
entertainment complex
Billboardlive

**Superadio "Open House Party"
Awards Show Broadcast**

LIVE broadcast from the Radio Awards!



to register: billboardevents.com

World Radio History

BETWEEN THE BULLETS

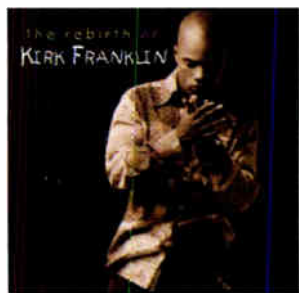
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

BLESSING HIS NEW HOME: After tasting success in two previous distribution channels, gospel sizzler **Kirk Franklin** conjures a joyful inauguration of the Gospo Centric label's move to the Zomba Music Group and BMG Distribution, soaring to No. 1 on Top R&B/Hip-Hop Albums while entering The Billboard 200 at No. 4 with



91,000 units. Street-date violations forced a premature R&B chart appearance, at No. 92, for *The Rebirth of Kirk Franklin*.

While he falls shy of some career achievements,

this does mark the first time he has placed a solo album atop the R&B list. His only other No. 1 on that chart came in 1997 as a featured performer with *God's Property* on B-Rite through Interscope and Universal Music & Video Distribution. (Prior to Franklin's alignment with Interscope, Gospo Centric was distributed by EMI Music Distribution.)

This is Franklin's fourth top 10 on R&B/Hip-Hop Albums and his second on the big chart. In 1997, he made Billboard 200 history when *God's Property* bowed at No. 3, instantly becoming the highest-ranked gospel album to ever grace that chart. That album's first-week splash of 119,500 was also the biggest SoundScan week of his career.

TRADING PLACES: Album volume falls from that of last issue's charts, as music stores transition from the high-traffic Valentine's Day/Presidents' Day frame to a routine week. But chart action in this non-holiday frame is almost as intriguing as that which we saw during the busy week.

Central characters in this drama are actress/singer **Jennifer Lopez** and country champ **Alan Jackson**, who literally trade ranks with each other from last week's standings. With a 24% slide—which looks minor compared to the drops that other albums see—Lopez's remix package shuffles 3-1, reclaiming the crown that it held when it bowed two weeks ago (101,500 units). It's the lowest total for a No. 1 since **Mariah Carey's** *Music Box* sustained a reign with 92,000 units in the March 12, 1994, issue.

Jackson, who moved back to No. 1 last week—aided in part by TV exposure—has a harder fall in the shadow of Presidents' Day. Both albums illustrate the sort of movement you see on this issue's sales charts.

In a week where only 18 albums on The Billboard 200 show any gain over the previous week, most of the sets moving up are ones which, like Lopez's *J to Tha L-O! The Remix-*

es, have smaller declines than neighboring titles experience. Jackson's slide, marking the first time in its six chart weeks that *Drive* has ranked lower than No. 2, shows that the albums most energized during the holiday week were the ones most susceptible to a gravity-pulled tumble in the absence of stores' holiday traffic. After the glow of last week's 22.5% bump, Jackson experiences a 47.6% fade, while **Creed's** *Weathered* goes from last issue's Greatest Gainer award to a 43% plunge (No. 6).

Amid the swoons, **Linkin Park** slides back to No. 2 for the first time since Jackson's album hit stores (96,000 units, down 19%), the Jan. 26 issue being the last time *Hybrid Theory* was the big chart's runner-up. This is the second time this year that the big chart has only one title above 100,000 units.

NO PLACE LIKE HBO: The premiere of **Janet Jackson's** new HBO special manages to exceed the substantial chart heat generated by her 1998 concert on the same cable channel. As it happened in the wake of her October 1998 special, she collects Greatest Gainer stripes on The Billboard 200. But this time, HBO yields a 97-49 leap and a 50.5% bump for *All for You*, compared to the 68-43 flight and 48% spike that *The Velvet Rope* enjoyed after her last cable special.



This is the biggest gain HBO has spun for a charting title since 'N Sync's *No Strings Attached* realized a 12,000-unit tickle in the issue dated Aug. 19, 2000.

GRAB BAG: Excluding **Kirk Franklin's** Hot Shot Debut, each of the first 26 titles on The Billboard 200 sells fewer units than it did the week before. Of those, **Britney Spears**—following the theatrical debut of her *Crossroads* film and a visit to *Live With Regis and Kelly*—has the smallest divot, down about 7%, and thus re-enters the top 10 for the first time in nine weeks (14-9) . . . Next week's sales charts will reveal the influence of the Feb. 27 Grammy Awards telecast on CBS. In the meantime, **India.Arie** continues to be the artist who most conspicuously benefits from her nominations. With a mere 1.3% dip, her debut album ticks ahead 41-32 on the big chart . . . Rock's resurrection continues: witness **Hoobastank** (42-27, up 13%), **Adema** (105-74, up 13%), **Train** (131-97), **Unwritten Law** (144-101, up 10%), and **John Mayer** (145-113), while the late **Joey Ramone** bows at No. 109.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

FUNNY STUFF: Less than six months after hitting No. 1 on The Billboard Hot 100 with "I'm Real," **Jennifer Lopez** and **Ja Rule** duplicate the feat, climbing 3-1 with "Ain't It Funny." Without the aid of sales points from a retail single, "Funny" rises to No. 1 on an audience gain of 11 million to 122 million listeners, which is good enough to earn the Greatest Gainer/Airplay award. It is the fourth time in the past seven weeks that "Funny" has earned this distinction.



"Funny" knocks Ja Rule's "Always on Time" featuring **Ashanti** to No. 2 on the Hot 100, making him the first artist in more than four years to have the top two songs on the Hot 100 (see Chart Beat, page 8). Ja Rule has the same distinction on Hot 100 Airplay, as "Funny" and "Always" have identical rankings on that chart, the first to own the radio chart's top two since 1995. For the four weeks covering the Nov. 25 to Dec. 16, 1995, issues, **Mariah Carey's** "One Sweet Day" (with **Boyz II Men**) and "Fantasy" were the most-listened-to songs in the country, each spending two weeks at No. 1 during that span.

We mentioned a few weeks ago that "Funny" was the last of the multi-version tracks that would have its airplay merged when the mixes were disparate in both music and lyrics. Farther down the chart at No. 71, we have the first track to abide by the new policy, as **Busta Rhymes'** "Pass the Courvoisier Part II" featuring **P. Diddy** and **Pharrell** differs greatly from the version of "Courvoisier" on Busta's album *Genesis*.

TOP FLIGHT: **Jo Dee Messina** grabs her fifth No. 1 on Hot Country Singles & Tracks, as "Bring on the Rain" gains 381 detections and climbs 3-1. The power ballad duet with label mate **Tim McGraw** reaches the summit in its 26th week on the chart.

As "Rain" situates itself atop the list with

the biggest increase in the top five, it competes valiantly with McGraw's solo single, "The Cowboy in Me," which increases 248 plays and hops 5-3.

Each of Messina's prior chart-toppers spent more than one week in the lead. Her longest reign to date is "That's the Way," which dominated the chart for four weeks in the warm months of 2000. For her duet partner, the shared spotlight marks McGraw's 15th No. 1 country hit.

The jostling for position in the top five intensifies, as **Brooks & Dunn's** "The Long Goodbye" rebounds impressively from a double-digit spin deficit last issue. It fortifies its stance with an increase of 267 detections and jumps 4-2. Should McGraw end up the winner next issue, he'll become the first country artist in the modern era to replace himself at No. 1.

MY OH MY: **Tweet's** "Oops (Oh My)" steps 2-1 on Hot R&B/Hip-Hop Singles & Tracks, overtaking **Mr. Cheeks'** "Lights, Camera, Action!"—which only rode the top slot for one week. A mere 6.2 points separate the two titles as Tweet edges out Cheeks, thanks to an increase in radio audience. Cheeks, who benefited last issue by the retail launch of a CD single, actually sees an increase in sales as he moves 2-1 on Hot R&B/Hip-Hop Singles Sales, but he loses ground on the Singles & Tracks chart with a decrease of 3 million radio listeners.

Despite a 65% drop in 12-inch sales, "Oops" gains an audience of 4.8 million to move 2-1 on the Hot R&B/Hip-Hop Airplay chart. Had "Lights, Camera, Action!" sold only 19 more pieces at core stores, or had "Oops" drawn 62,000 fewer listeners, Cheeks would have held the Singles & Tracks summit. This is the closest margin between No. 1 and No. 2 that R&B/Hip-Hop Singles & Tracks has seen since the Aug. 26, 1995, issue, when **Shaggy's** "Boombastic/In the Summertime" surpassed **Mokenstef's** "He's Mine" by four points.

NOW ON VIDEO: **India.Arie's** "Video" re-enters the Hot 100 at No. 95 on the heels of renewed interest at mainstream top 40 radio and its continued play at various R&B formats. "Video" first entered the Hot 100 in March 2001, peaking at No. 47 in the May 5 issue and spending its 17th and final week on the chart in July. Since the track has been off the chart for more than six months, it is now eligible to rechart at any position. (Songs that are off the Hot 100 for less than six months can only re-enter at No. 50 or above.) Arie's seven Grammy Award nominations spurred Motown and Universal to give the track another push at radio.

Audience for "Video" is up 20 million, with an 8 million gain at mainstream top 40 and an 11 million spurt at R&B radio.

Billboard THE BILLBOARD 200

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	3	1	3	JENNIFER LOPEZ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	49	97	105	44	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1
2	4	5	70	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	50	49	38		LIL BOW WOW ▲ SO.SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
3	1	2	8	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	51	33	40	15	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
4	N/A	1	1	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	52	52	31	4	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/18.98)	State Property	14
5	6	6	1	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	54	59	48	11	STAINED ▲ ⁴ FLIP/ELEKTRA 67626/EEG (12.98/18.98)	Break The Cycle	1
6	2	4	14	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	55	47	51	41	MOBB DEEP ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22
7	5	7	24	NICKELBACK ▲ ³ ROADRUNNER 818485/IDJMG (12.98/18.98)	Silver Side Up	2	56	54	57	36	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
8	8	9	14	PINK ▲ ⁷ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	57	39	44	76	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
9	14	17	16	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	58	35	30	18	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
10	9	13	24	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	59	60	59	14	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1
11	11	14	29	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	60	57	58	44	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	52
12	12	8	21	JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	61	66	62	57	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
13	7	3	3	BARRY MANILOW BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	62	64	55	18	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
14	19	19	24	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	63	76	88	64	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1
15	13	16	41	SOUNDTRACK ▲ ⁴ LOST HIGHWAY/MERCURY 170069/IDJMG (11.98/18.98)	O Brother, Where Art Thou?	10	64	70	72	49	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
16	18	15	18	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	65	68	60	11	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	64
17	10	21	17	ENRIQUE IGLESIAS ▲ ⁷ INTERSCOPE 493148 (12.98/18.98)	Escape	2	66	71	78	15	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32
18	20	11	10	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	67	85	99	28	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
19	21	20	3	MARY J. BLIGE ▲ ² MCA 112908* (12.98/18.98)	No More Drama (2002)	19	68	62	56	15	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64
20	17	18	30	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	69	65	61	31	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
21	22	24	11	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	70	77	65	40	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
22	16	23	64	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	71	69	46	3	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33
23	29	28	14	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	72	78	68	16	VARIOUS ARTISTS EMI CHRISTIAN/WOR/VERITY 43188/ZOMBA (17.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
24	23	26	7	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	73	80	80	82	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
25	30	27	12	OUTKAST ARISTA 26053* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	74	105	119	22	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
26	27	22	14	VARIOUS ARTISTS ▲ ³ EMU/UNIVERSAL/SONY/ZOMBA 11154*/VIRGIN (12.98/19.98)	Now 8	2	75	81	64	12	ADEMA ARISTA 14696 (11.98/17.98)	Adema	27
27	42	41	14	HOOBASTANK ● ISLAND 58635/IDJMG (18.98 CD) #	Hoobastank	25	76	56	53	16	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
28	26	25	84	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	77	75	63	10	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2
29	15	10	3	SADE EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10	78	83	84	24	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	53
30	34	33	25	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	79	50	81	73	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
31	31	32	3	VARIOUS ARTISTS GRAMMY/UTV 084705/UME (18.98 CD)	Grammy Nominees 2002	31	80	92	93	2	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
32	41	47	41	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	10	81	82	76	31	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
33	55	45	15	KEKE WYATT MCA 112609 (12.98/18.98)	Soul Sista	33	82	93	82	4	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANThology	11
34	43	52	44	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	83	79	87	14	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	56
35	28	12	1	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12	84	86	86	96	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
36	38	39	32	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	85	91	71	10	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness	29
37	53	42	13	BUSTA RHYMES ● J 20009* (12.98/18.98)	Genesis	7	86	73	97	52	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
38	37	34	14	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	87	94	96	24	DAVE MATTHEWS BAND ▲ ³ RCA 67588 (11.98/18.98)	Everyday	1
39	NEW	1	1	SOUNDTRACK WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	39	88	63	73	10	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	4
40	46	54	18	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	89	61	67	14	STEVE HOLY CURB 77972 (11.98/17.98) #	Blue Moon	63
41	25	29	4	BARBRA STREISAND COLUMBIA 85123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15	90	89	69	10	... All This Time	32	
42	24	—	—	CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD)	Always Got Tonight	24	91	84	92	11	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	31
43	45	36	19	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	92	90	79	21	MERCYME IND WORD 86133/WARNER BROS. (16.98 CD) #	Almost There	84
44	36	37	8	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	93	74	89	23	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
45	67	77	12	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E.: Jealous Dnes Still Envy	37	94	32	75	6	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
46	40	35	4	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1	96	108	103	6	FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32
47	58	50	10	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	97	131	162	48	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Dr Die Vol. III: In The "R" We Trust	34
48	48	43	17	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	36	98	87	90	6	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
											TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
											WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43

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	44	94	19	ANDREA BOCELLI ▲	Cieli Di Toscana	11	150	136	149	65	TANTRIC ●	Tantric	71
100	72	74	11	JOSH GROBAN	Josh Groban	41	151	178	199	5	IMX	IMX	151
101	144	130	4	UNWRITTEN LAW	Elva	73	152	RE-ENTRY	5	HANK WILLIAMS JR.	Almeria Club	112	
102	103	98	16	ANGIE STONE ●	Mahogany Soul	22	153	158	151	1	GREEN DAY ●	International Superhits!	40
103	106	95	53	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	154	154	137	11	SHAGGY ▲ ⁵	Hotshot	1
104	113	120	37	BLINK-182 ▲	Take Off Your Pants And Jacket	1	155	139	163	16	THIRD DAY	Come Together	31
105	95	91	17	BACKSTREET BOYS	The Hits — Chapter Dne	4	156	101	—	7	PAT METHENY GROUP	Speaking Of Now	101
106	107	117	18	VARIOUS ARTISTS	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52	157	141	157	26	SOUNDTRACK ●	The Princess Diaries	41
107	96	66	4	THE CHEMICAL BROTHERS	Come With Us	32	158	168	135	12	ICE CUBE	Greatest Hits	54
108	88	85	13	SOUNDTRACK	Ali	61	159	176	195	13	BOYZ II MEN	Legacy: The Greatest Hits Collection	89
109	NEW	NEW	1	JOEY RAMONE	Don't Worry About Me	109	160	157	131	28	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3
110	118	107	27	SOUNDTRACK ●	The Fast And The Furious	7	161	150	126	14	SARAH BRIGHTMAN	Classics	66
111	109	100	24	JAY-Z ▲	The Blueprint	1	162	152	152	6	VARIOUS ARTISTS	Body + Soul: No Control	129
112	100	106	45	BROOKS & DUNN ●	Steers & Stripes	4	163	165	161	60	CITY HIGH ●	City High	34
113	145	154	9	JOHN MAYER	Room For Squares	113	164	140	147	29	AARON CARTER ▲	Dh Aaron	7
114	123	112	35	JAGGED EDGE ▲	Jagged Little Thrill	3	165	170	188	10	DAVID GRAY ▲	White Ladder	35
115	122	116	34	GORILLAZ ▲	Gorillaz	14	166	185	156	41	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2
116	NEW	NEW	1	VARIOUS ARTISTS	City Dn A Hill: Sing Alleluia	116	167	110	128	16	GEORGE STRAIT ●	The Road Less Traveled	9
117	161	139	8	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	117	168	160	167	5	LONESTAR ●	I'm Already There	9
118	112	115	42	SUM 41 ▲	All Killer No Filler	13	169	153	150	19	KIDZ BOP KIDS	Kidz Bop	76
119	116	101	5	NINE INCH NAILS	And All That Could Have Been, Live	37	170	NEW	1	FLAW	Through The Eyes	170	
120	102	110	67	THE BEATLES ▲ ⁸	1	1	171	172	178	33	NICKEL CREEK ●	Nickel Creek	136
121	120	111	63	COLDPLAY ▲	Parachutes	51	172	184	174	14	UGK	Dirty Money	18
122	117	—	22	ALISON KRAUSS + UNION STATION	New Favorite	35	173	163	133	5	BAD RELIGION	The Process Of Belief	49
123	98	146	3	JOHN WILLIAMS	American Journey	98	174	181	145	12	MACK 10	Bang Dr Ball	48
124	130	108	10	WU-TANG CLAN ●	Iron Flag	32	175	191	—	23	BOB DYLAN ●	Love And Theft	5
125	134	123	17	JERMAINE DUPRI	Instructions	15	176	192	196	29	PETE YORN	Musicforthemorningafter	131
126	126	138	44	JO DEE MESSINA ▲	Burn	19	177	114	125	14	BEE GEES	Their Greatest Hits—The Record	49
127	129	109	43	DESTINY'S CHILD ▲ ⁴	Survivor	1	178	179	148	12	NATE DOGG	Music & Me	32
128	133	122	47	NELLY ▲ ⁸	Country Grammar	1	179	NEW	1	VARIOUS ARTISTS	Rock This	179	
129	111	104	15	MADONNA ▲	GHV2: Greatest Hits Volume 2	7	180	193	194	71	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
130	125	132	74	KENNY CHESNEY ▲ ²	Greatest Hits	13	181	177	197	20	CYNDI THOMSON	My World	81
131	132	118	53	VARIOUS ARTISTS ▲ ³	Now 7	1	182	156	179	5	SADE ▲ ³	Lovers Rock	3
132	115	114	15	OZZY OSBOURNE ●	Down To Earth	4	183	RE-ENTRY	19	BOB DYLAN ●	The Essential Bob Dylan	67	
133	147	83	6	BISHOP T.D. JAKES	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within	83	184	164	181	15	BARENAKED LADIES ●	Disc Dne: All Their Greatest Hits (1991-2001)	38
134	127	113	12	LIMP BIZKIT ●	New Dd Songs (Re-Mix)	26	185	RE-ENTRY	7	ZOEGIRL	Life	111	
135	143	141	14	MICHAEL JACKSON	Greatest Hits: HIStory — Volume 1	85	186	166	142	47	GINUWINE ▲	The Life	3
136	104	—	2	KASEY CHAMBERS	Barricades & Brickwalls	104	187	NEW	1	MUSHROOMHEAD	XX	187	
137	155	159	3	JACK JOHNSON	Brushfire Fairytales	137	188	188	200	16	CHRIS CAGLE	Play It Loud	166
138	128	121	14	JILL SCOTT ●	Experience: Jill Scott 826+	38	189	RE-ENTRY	3	OUT OF EDEN	This Is Your Life	178	
139	119	102	11	SOUNDTRACK	How High	38	190	200	191	20	VARIOUS ARTISTS	Pulse	43
140	171	155	67	DONNIE MCCLURKIN ▲	Live In London And More...	69	191	169	185	17	LENNY KRAVITZ ▲	Lenny	12
141	124	140	66	TIM MCGRAW ▲ ²	Greatest Hits	4	192	142	127	12	VARIOUS ARTISTS ●	America: A Tribute To Heroes	17
142	175	—	1	STEVEN CURTIS CHAPMAN	Declaration	14	193	RE-ENTRY	6	STARSAILOR	Love Is Here	129	
143	138	136	49	LENNY KRAVITZ ▲ ³	Greatest Hits	2	194	162	189	21	ELTON JOHN ●	Songs From The West Coast	15
144	NEW	NEW	1	THE CARS	Complete Greatest Hits	144	195	194	183	16	THE SMASHING PUMPKINS ●	{Rotten Apples} Greatest Hits	31
145	149	175	6	TRAVIS TRITT ▲	Down The Road I Go	51	196	151	—	2	LINDA EDER	Gold	151
146	121	124	26	BRIAN MCKNIGHT ●	Superhero	7	197	180	184	31	FIVE FOR FIGHTING ●	America Town	54
147	146	153	34	LUTHER VANDROSS ▲	Luther Vandross	6	198	195	177	58	R. KELLY ▲ ³	tp-2.com	1
148	137	143	59	LIFEHOUSE ▲ ²	No Name Face	6	199	199	166	14	TIMBALAND & MAGOO	Indecent Proposal	29
149	135	144	130	DIXIE CHICKS ▲ ⁹	Fly	1	200	190	193	18	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29

● 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 (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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. † Indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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



MARCH 5 2002 **Billboard** TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
6		PEGGY SCOTT-ADAMS MISS BUTCH 4018/MARCI GRAS		1 Week At Number 1 Hot & Sassy
1		B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS		Riding With The King
2		VARIOUS ARTISTS ICMBAN BLUES 01067/ICMBAN		Red White & Blues
3		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC		Live At Montreux 1982 & 1985 Get The Blues!
4		VARIOUS ARTISTS NARIM 5007		Sweet Tea
5		BUDDY GUY SILVERTONE 41751/ZOMBA ▲		Love Songs
6		ETTA JAMES CHESS 112498/MCA		Nothing Personal
7		DELBERT MCCLINTON NEW WEST 6024		Big Bad Love
8		SOUNDTRACK NONESUCH 79814/AG		Little Giant Of Soul
9		WILLIE CLAYTON CLAYTON 2905		Blues At Sunrise
10		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC		Let Me Show You How To Love
11		MEL WAITERS WALDOXY 2828/MALACO		Do You Get The Blues?
12		JIMMIE VAUGHAN ARTEMIS 751091		Burnside On Burnside
13		R.L. BURNSIDE FAT POSSUM 80343/EPITAPH		Pure Blues
14		VARIOUS ARTISTS UTV 556176		

MARCH 5 2002 **Billboard** TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/UTV		40 Weeks At Number 1 One Love: The Very Best Of Bob Marley And The Wailers
2		SHAGGY VIRGIN 11823		Mr. Lover Lover (The Best Of Shaggy...Part 1)
3		BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/IDJMG		Legend (Deluxe Edition)
4		UB40 VIRGIN 50525		The Very Best Of UB40
5		TANTO METRO & DEVONTE SHOCKING VIBES 1621*/VP		The Beat Goes On
6		DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UNIVERSAL		Halfway Tree
7		ELEPHANT MAN GREENSLAVES 286*		Log On
8		VARIOUS ARTISTS VP 1629*		Reggae Gold 2001
9		VARIOUS ARTISTS VP 1640*		Strictly The Best 28
10		T.O.K. B-RICH 1632*/VP		My Crew, My Dawgs
11		VARIOUS ARTISTS GREENSLAVES 4003		The Biggest Ragga Dancehall Anthems 2001
12		VARIOUS ARTISTS VP 1369*		Strictly The Best 27
13		SANCHEZ VP 1836*		Stays On My Mind
14		BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586408/IDJMG		Exodus (Deluxe Edition)
15		BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN		Art And Life

MAR 5 2002 **Billboard** TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		SOUNDTRACK DECCA 017012/UNIVERSAL CLASSICS GROUP		6 Weeks At Number 1 Black Hawk Down
2		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 8020 ▲		The Irish Tenors: Ellis Island
3		THREE PLUS KODPSZ 1001		For You
4		SOUNDTRACK VIRGIN 10790		Amelie
5		ORCHESTRA BAOBAB WORLD CIRCUIT/NONESUCH 79643/AG		Pirates Choice
6		ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY		Alone In Iz World
7		GIPSY KINGS NONESUCH 79842/AG		Somos Gitanos
8		VARIOUS ARTISTS PUTUMAYO 195		Samba Bossa Nova
9		AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN ▲		Volume 3: Further In Time
10		SOLAS SHANACHIE 17846		Edge Of Silence
11		PILAR MONTENEGRO UNIVISION 310026		Desahogo
12		BAHA MEN ▲ S-CURVE 751052/ARTEMIS ▲		Who Let The Dogs Out
13		MANU CHAO RADIO BEMA 10321/VIRGIN ▲		Proxima Estacion...Esperanza
14		BEBEL GILBERTO ZIRIGUIBOM 1881/SIX DEGREES ▲		Tanto Tempo
15		GIPSY KINGS NONESUCH 79541/AG		Volare! The Very Best Of The Gipsy Kings

MARCH 6 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		KIRK FRANKLIN GOSPI CENTRIC 70037/PROVIDENT		1 Week At Number 1 The Rebirth Of Kirk Franklin
2		P.O.D. ▲ ATLANTIC 83496/UNIVERSAL		Satellite
3		YOLANDA ADAMS ELEKTRA 62690/CHORDANT		Believe
4		MICHAEL W. SMITH ● REUNION 10025/PROVIDENT		Worship
5		MERCYME INO 6133/WORDB		Almost There
6		VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE		Songs 4 Worship — Shout To The Lord
7		VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT		WOW Hits 2002: The Year's 30 Top Christian Artists And Hits
8		VARIOUS ARTISTS ESSENTIAL 10622/PROVIDENT		City On A Hill: Sing Alleluia
9		BISHOP T.D. JAKES DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT		Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
10		DONNIE MCCLURKIN ▲ VERITY 43150/PROVIDENT ▲		Live In London And More...
11		STEVEN CURTIS CHAPMAN SPARROW 1770/CHORDANT		Declaration
12		THIRD DAY ESSENTIAL 10668/PROVIDENT		Come Together
13		ZOEGIRL SPARROW 1828/CHORDANT ▲		Life
14		OUT OF EDEN GOTEE 2850/CHORDANT ▲		This Is Your Life
15		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT ▲		Awesome Wonder
16		MARY MARY ▲ C2/COLUMBIA 7602/WORDB		Thankful
17		FERNANDO ORTEGA WORD 6109 ▲		Storm
18		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2352/CHORDANT		Freedom Band
19		CECE WINANS WELLSPRING GOSPEL/SPARROW 1826/CHORDANT		CeCe Winans
20		NICOLE C. MULLEN WORD 6127 ▲		Talk About It
21		AVALON SPARROW 1796/CHORDANT		Oxygen
22		VARIOUS ARTISTS INTEGRITY 1768/TIME LIFE		Songs 4 Worship — Be Glorified
23		AUDIO ADRENALINE FOREFRONT 5293/CHORDANT		Lift
24		TOBYMAC FOREFRONT 5294/CHORDANT ▲		Momentum
25		VARIOUS ARTISTS ● INTEGRITY 1767/TIME LIFE		Songs 4 Worship — Holy Ground
26		JENNIFER KNAPP GOTEE 2843/CHORDANT		The Way I Am
27		PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT		Let My Words Be Few
28		JUMP 5 SPARROW 1913/CHORDANT ▲		Jump 5
29		POINT OF GRACE WORD 6112		Free To Fly
30		THIRD DAY ● ESSENTIAL 10670/PROVIDENT		Offerings: A Worship Album
31		VARIOUS ARTISTS WORSHIP TOGETHER/SPARROW 0314/CHORDANT		I Could Sing Of Your Love Forever 2
32		VARIOUS ARTISTS INTEGRITY 1770/TIME LIFE		Songs 4 Worship — Great Is The Lord
33		CAEDMON'S CALL ESSENTIAL 10621/PROVIDENT		In The Company Of Angels — A Call To Worship
34		THE CHARLIE DANIELS BAND SPARROW 1908/CHORDANT		How Sweet The Sound — 25 Favorite Hymns And Gospel Greats
35		KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 8363/KOCH		Spiritual Minded
36		BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT		The Storm Is Over
37		RELIANT K GOTEE 2842/CHORDANT ▲		The Anatomy Of The Tongue In Cheek
38		FFH ESSENTIAL 10620/PROVIDENT		Have I Ever Told You
39		FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT		Purpose By Design
40		RICHARD SMALLWOOD WITH VISION VERITY 43172/PROVIDENT ▲		Persuaded — Live In D.C.

MARCH 6 2002 **Billboard** TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA		1 Week At Number 1 The Rebirth Of Kirk Franklin
2		VARIOUS ARTISTS EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA		WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs
3		YOLANDA ADAMS ELEKTRA 62690/EEG		Believe
4		BISHOP T.D. JAKES DEXTERITY SOUNDS/EMI GOSPEL		Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
5		DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA ▲		Live In London And More...
6		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE ▲		Awesome Wonder
7		MARY MARY ▲ C2/COLUMBIA 63740/CRG		Thankful
8		CECE WINANS WELLSPRING GOSPEL 51826/SPARROW		CeCe Winans
9		JOE PACE & THE COLORADO MASS CHOIR INTEGRITY/WORD 86188/EPIC		Glad About It!
10		SHIRLEY CAESAR WORD 85864/EPIC ▲		Hymns
11		HELEN BAYLOR DIADEM 10682		My Everything
12		KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 8363/KOCH		Spiritual Minded
13		BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL		The Storm Is Over
14		FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA		Purpose By Design
15		RICHARD SMALLWOOD WITH VISION VERITY 43172/ZOMBA ▲		Persuaded — Live In D.C.
16		DOUG & MELVIN WILLIAMS BLACKBERRY 1831/MALACO		Duets
17		YOUTHFUL PRAISE EVIDENCE GOSPEL/LIGHT 5380/COMPENIA		Awesome God
18		VARIOUS ARTISTS ● EMI/WORD/VERITY 43163/ZOMBA		WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
19		CARLTON PEARSON AND THE AZUSA MASS CHOIR TOMMY BOY GOSPEL 1494/TOMMY BOY		Live At Azusa 4
20		MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE		Music
21		VIRTUE VERITY 43170/ZOMBA		Virtuosity!
22		YOLANDA ADAMS ELEKTRA 62629/EEG		The Experience
23		THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/ZOMBA ▲		Not Guilty... The Experience
24		LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 ▲		Good Time
25		REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 ▲		Constantly
26		JAMES GREAR & COMPANY BORN AGAIN 1035/DIAMANTE SERVANT		What Will Your Life Say
27		V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE VERITY 43168/ZOMBA		Mighty In The Spirit
28		BLESSED ULTIMATE 102 ▲		Journey For The Heart
29		THE BRIGHT STAR MALE CHORUS BORN AGAIN 1036/DIAMANTE SERVANT		Live In Shreveport, LA
30		DERRICK STARKS & TODAY'S GENERATION CRYSTAL ROSE 20962		Sacrifice
31		VARIOUS ARTISTS NEW HAVEN 28019		Gospel's Top 20 Songs Of The Century
32		LASHUN PACE SAVOY 14849/MALACO		God Is Faithful
33		GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 ▲		Cliches
34		SOUNDTRACK NEW SPIRIT 3510/TYSCOT		Tae-Bo Inspirational: Walk By Faith...Not By Sight
35		ESTHER SMITH DOROHN 73850		You Love Me... Still
36		LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157/ZOMBA ▲		Love Is Live!
37		EASTERN MICHIGAN GOSPEL CHOIR DDORHN 73722		Get To The Concept
38		SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA		Kingdom Come
39		ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503		Turn It Around
40		NEW CREATION OF GOD AMEN 1502		He's All I Need

● 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 (Oro). △ Certification of 200,000 units (Platina). ▲ Certification of 400,000 units (Multi-Platina). * Asterisk indicates LP is available. † Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

MARCH 9
2002

Billboard HEATSEEKERS®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	2	2	JOHN MAYER AWARE/COLUMBIA 852937/CRG (17.98 EQ/11.98)	Room For Squares	1 Week At Number 1	25	18	CHRIS BOTTI COLUMBIA 857537/CRG (12.98 EQ CD)	Night Sessions	19
2	1	—	KASEY CHAMBERS WARNER BRDS. 48028 (18.98 CD)	Barricades & Brickwalls		26	28	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse	29
3	4	3	JACK JOHNSON ENJY 860994/UNIVERSAL (14.98 CD)	Brushfire Fairytales		27	22	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It	24
4	17	14	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes	GREATEST GAINER	28	27	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	30
5	6	6	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD)	Nickel Creek		29	26	SOIL J 20022 (7.98/11.98)	Scars	26
6	8	8	PETE YORN COLUMBIA 622167/CRG (7.98 EQ/12.98)	Musicforthemorningafter		30	31	E.S.G. & SLIM THUG SES ENTERTAINMENT 9861 (11.98/17.98)	Boss Hogg Outlaws	28
7	13	12	ZOEGIRL SPARROW 51828 (16.98 CD)	Life		31	31	ZERO 7 PALM 5007 (11.98 CD)	Simple Things	28
8	16	15	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)	XX		32	37	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD)	Rooty	48
9	7	9	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud		33	25	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	27
10	12	7	OUT OF EDEN GOTEE 72850 (16.98 CD)	This Is Your Life		34	33	G. DEP BAD BOY 730427/ARISTA (11.98/17.98)	Child Of The Ghetto	18
11	11	1	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here		35	42	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5	37
12	3	—	LINDA EDER ATLANTIC 83523/AG (12.98/18.98)	Gold		36	36	POISON THE WELL TRUSTKILL 37 (15.98 CD)	Tear From The Red	1
13	10	4	LIL' KEKE IN THE PAINT 8231/KDCH (12.98/18.98)	Platinum In Da Ghetto		37	—	JOE PACE & THE COLORADO MASS CHOIR INTEGRITY/WORD 86188/EPIC (11.98 EQ/16.98)	Glad About It!	1
14	5	—	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America		38	46	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)	Hymns	25
15	14	5	HANK WILLIAMS III CURB 78728 (17.98 CD)	Lovesick Broke & Driftin'		39	40	DIMITRI FROM PARIS ASTRALWERKS 11712 (21.98 CD)	After The Playboy Mansion	34
16	—	—	CORY MORROW WRITE ON 5000 (17.98 CD)	Outside The Lines	HOT SHOT DEBUT	40	40	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	34
17	—	—	BOND MBO 467091/DECCA (17.98 CD)	Born		41	—	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98)	The Irish Tenors: Ellis Island	—
18	19	16	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCDPE (10.98/15.98)	Awesome Wonder		42	32	DAN THE AUTOMATOR SEQUENCE 8001 (18.98)	Wanna Buy A Monkey?	41
19	—	—	BOARDS OF CANADA MUSIC70 1017/WARP (18.98 CD)	Geogaddi		43	32	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged	41
20	24	35	LOS TUCANES DE TIJUANA UNIVERSAL LATIN 017043 (8.98/13.98)	Las 16 Mas Romanticas De Los Tucanes		44	39	WALTER BEASLEY SHANACHE 5086 (18.98 CD)	Rendezvous	38
21	15	13	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine		45	—	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD)	Fake Sound Of Progress	—
22	9	11	FERNANDO ORTEGA WORD 86109/WARNER BRDS. (11.98/16.98)	Storm		46	—	JOSH ROUSE SLOW RIVER 59/RYKODISC (16.98 CD)	Under Cold Blue Star	—
23	23	22	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660 (11.98 CD)	White Blood Cells		47	20	CHARLIE ZAA ○ SONLUX 04540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento	32
24	21	17	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01		48	48	JOAN SEBASTIAN MUSART 12633/BALBDA (9.98/17.98)	Lo Dijo El Corazon	—
						49	—	TOYA ARISTA 14697 (11.98/17.98)	Toya	—
						50	36	ILL NINO ROADRUNNER 618497/IDJMG (14.98 CD)	Revolution/Revolucion	40

MARCH 9
2002

Billboard TOP INDEPENDENT ALBUMS™

Chart 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	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	1	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	6 Weeks At Number 1	25	4	8	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS S294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	7
2	5	6	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx		26	—	—	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) #	The Irish Tenors: Ellis Island	19
3	3	4	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) #	Nickel Creek		27	19	16	DE LA SOUL TOMMY BOY 1445 (12.98/18.98)	AOI: Bionix	16
4	2	2	BAD RELIGION EPIPHANY 88535 (17.98 CD)	The Process Of Belief		28	—	—	DAN THE AUTOMATOR SEQUENCE 8001 (18.98)	Wanna Buy A Monkey?	1
5	6	3	LIL' KEKE IN THE PAINT 8231/KDCH (12.98/18.98) #	Platinum In Da Ghetto		29	20	20	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	19
6	7	5	SEVENDUST TVT 5870 (10.98/17.98)	Animosity		30	26	17	LIL JON & THE EAST SIDE BOYZ BME 2220/TVT (10.98/16.98)	Put Yo Hood Up	16
7	8	7	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street		31	23	25	WALTER BEASLEY SHANACHE 5086 (18.98 CD) #	Rendezvous	7
8	—	—	CORY MORROW WRITE ON 5000 (17.98 CD) #	Outside The Lines	HOT SHOT DEBUT	32	27	—	JOAN SEBASTIAN MUSART 12633/BALBDA (9.98/17.98)	Lo Dijo El Corazon	—
9	9	—	VARIOUS ARTISTS HELLCAT 30444/EPIPHANY (5.98 CD)	Give 'Em The Boot 3		33	31	29	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) #	Big Ballin	7
10	—	—	BOARDS OF CANADA MUSIC70 1017/WARP (18.98 CD) #	Geogaddi		34	—	—	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS (10.98/16.98)	Hot & Sassy	1
11	11	10	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine		35	24	35	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	7
12	13	12	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra. Dance 01		36	—	—	LESS THAN JAKE FUELED BY RAMEN 047 (14.98 CD)	Goodbye Blue And White	1
13	16	18	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse		37	—	—	VARIOUS ARTISTS DEFINITIVE JUX 22 (15.98 CD)	Definitive Jux Peresents II	1
14	12	11	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower		38	29	22	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...	8
15	15	19	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most		39	37	31	FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta S#@t!	8
16	—	—	E.S.G. & SLIM THUG SES ENTERTAINMENT 9861 (11.98/17.98) #	Boss Hogg Outlaws		40	32	24	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 6363/KDCH (12.98/18.98)	Spiritual Minded	8
17	22	33	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD) #	Rooty		41	30	28	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	11
18	14	9	C-BO WEST COAST MAFIA 2847/WARLDCK (11.98/17.98)	Life As A Rider		42	25	36	JOAN SEBASTIAN △ MUSART 12524/BALBDA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	36
19	18	—	OLETA ADAMS MONARCH 5171/PIONEER (17.98 CD)	All The Love		43	—	—	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	Love & Basketball	1
20	41	50	VEGGIE TUNES BIG IDEA/WORD 6184/LYRIC STUDIOS (5.98/9.98)	Veggie Tales: Silly Songs With Larry	GREATEST GAINER	44	34	27	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01	11
21	10	13	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits		45	—	—	THREE PLUS KDOPS 2 1001 (16.98 CD)	For You	1
22	21	23	PRINCE NPG 70004/REOLINE (18.98 CD)	The Rainbow Children		46	36	32	DJ SKRIBBLE BIG BEAT/WARNER.ESP 35088/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	11
23	—	—	POISON THE WELL TRUSTKILL 37 (15.98 CD) #	Tear From The Red		47	33	30	LA' CHAT IN THE PAINT 8239/KDCH (12.98/18.98)	Murder She Spoke	8
24	—	—	DIMITRI FROM PARIS ASTRALWERKS 11712 (21.98 CD) #	After The Playboy Mansion		48	—	—	GEORGE CALLE XTREME 70911 (16.98 CD)	Xtreme Dance Party	1
						49	—	—	GEORGE ACOSTA ULTRA 1114 (18.98 CD)	Next Level	1
						50	28	37	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	1

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ○ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). △? Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 9
2002

Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	BARRY MANILOW BMG HERITAGE 10800/ARISTA	Ultimate Manilow	13
2	2	CHRIS ISAAK REPRISE 48016/WARNER BROS.	Always Got Tonight	42
3	3	CORY MORROW WRITE ON 5000 #	Outside The Lines	-
4	4	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	15
5	12	BARBRA STREISAND COLUMBIA 86123/CRG	The Essential Barbra Streisand	41
6	5	SOUNDTRACK ● V2 27119	I Am Sam	24
7	25	ALISON KRAUSS + UNION STATION ROUNDER 610495/IDJMG	New Favorite	122
8	6	PAT METHENY GROUP WARNER BROS. 48025	Speaking Of Now	156
9	13	LINDA EDER ATLANTIC 83523/AG #	Gold	196
10	9	U2 ▲ INTERSCOPE 524853	All That You Can't Leave Behind	28
11	17	SOUNDTRACK ● REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	83
12	7	ALAN JACKSON ▲ ARISTA NASHVILLE 67029/RLG	Drive	3
13	11	KASEY CHAMBERS WARNER BROS. 48028 #	Barricades & Brickwalls	136
14	15	DIANA KRALL ▲ VERVE 549846/VG	The Look Of Love	79
15	16	ENYA ▲ REPRISE 47426/WARNER BROS.	A Day Without Rain	22
16	8	FRANK SINATRA REPRISE 78295/WARNER BROS.	Greatest Love Songs	94
17	10	SADE EPIC 86373	Lovers Live	29
18	14	JOSH GROBAN 143 48154/WARNER BROS. #	Josh Groban	100
19	19	CREED ▲ WIND-UP 13075	Weathered	6
20	20	ORCHESTRA BAOBAB WORLD CIRCUIT/NONESUCH 73643/AG	Pirates Choice	-
21	21	JOEY RAMONE SANCTUARY 84542	Don't Worry About Me	109
22	21	THE STROKES ● RCA 68101*	Is This It	70
23	18	SOUNDTRACK ▲ INTERSCOPE 493035	Moulin Rouge	56
24	24	CATHY FINK & MARCY MARXER WITH BRAVE COMBO ROUNDER 618802	All Wound Up! - A Family Music Party!	-
25	23	PINK ▲ ARISTA 14718	M!ssundaztood	8

MARCH 9
2002

Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	I AM SAM ●	V2 27119
3	3	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
4	3	A WALK TO REMEMBER	EPIC 86311
5	5	STATE PROPERTY	ROC-A-FELLA/DEF JAM 586671*/IDJMG
6	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
7	6	MOULIN ROUGE ▲	INTERSCOPE 493035
8	8	COYOTE UGLY ▲	CURB 78703
9	7	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
10	9	ALI	INTERSCOPE 493172
11	10	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
12	13	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 58663*/IDJMG
13	11	HOW HIGH	DEF JAM 586628*/IDJMG
14	12	THE PRINCESS DIARIES ●	WALT DISNEY 860731
15	14	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
16	17	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
17	16	AMERICAN PIE 2 ●	REPUBLIC 014494/UNIVERSAL
18	19	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
19	15	ORANGE COUNTY	COLUMBIA 85933/CRG
20	18	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
21	22	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
22	21	TRAINING DAY	PRIORITY 50213*/CAPITOL
23	20	A KNIGHT'S TALE	COLUMBIA 85648/CRG
24	23	ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
25	25	PETER PAN: RETURN TO NEVER LAND...	WALT DISNEY 860744

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MARCH 9
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



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
2	3	4	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334 (10.98/15.98)	Greatest Hits
3	4	2	U2 ▲ ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
4	2	3	ENYA ▲ REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
5	6	6	PINK FLOYD ◆ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	5	5	CREED ▲ WIND-UP 13049 (11.98/18.98)	My Own Prison
7	11	9	KID ROCK ◆ TOP DGG/LAVA/ATLANTIC 83119*/AG (12.98/18.98)	Devil Without A Cause
8	9	8	DEF LEPPARD ▲ MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
9	10	7	METALLICA ◆ ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
10	8	10	JAMES TAYLOR ◆ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
11	14	15	ABBA ▲ POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold - Greatest Hits
12	12	12	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
13	39	41	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
14	27	36	LUTHER VANDROSS LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits
15	26	22	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	System Of A Down
16	16	11	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend
17	13	13	DIXIE CHICKS ◆ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98)	Wide Open Spaces
18	18	17	SHANIA TWAIN ◆ MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
19	15	16	AC/DC ◆ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
20	31	26	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
21	24	20	CAROLE KING ◆ EPIC 65850 (7.98 EQ/11.98)	Tapestry
22	32	29	SUBLIME ▲ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
23	20	19	SADE ▲ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
24	19	-	VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade
25	33	24	2PAC ▲ AMARU/DEATH ROW 490001*/INTERSCOPE (19.98/24.98)	Greatest Hits

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	28	25	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110613 (12.98/18.98)	Greatest Hits
27	38	31	MADONNA ◆ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
28	44	21	AALIYAH ▲ BLACKGROUND 10753 (12.98/17.98)	One In A Million
29	41	41	JANET JACKSON ▲ A&M 540399*/INTERSCOPE (12.98/18.98)	Design Of A Decade 1986/1996
30	41	41	ENYA ▲ REPRISE 26774/WARNER BROS. (12.98/18.98)	Watermark
31	41	41	MARC ANTHONY ▲ COLUMBIA 69728*/CRG (12.98 EQ/18.98)	Marc Anthony
32	41	41	JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
33	17	18	MILES DAVIS ▲ LEGACY/COLUMBIA 64835/CRG (7.98 EQ/11.98)	Kind Of Blue
34	41	41	MARVIN GAYE The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2 MOTOWN 153732/UNIVERSAL (6.98/11.98)	Hot Shot Debut
35	23	34	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
36	34	27	AEROSMITH ◆ COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
37	37	43	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
38	7	-	WAYLON JENNINGS ▲ RCA (NASHVILLE) 8506/RLG (7.98/11.98)	Greatest Hits
39	25	47	ELTON JOHN ◆ ROCKET/ISLAND 51253/IDJMG (6.98/11.98)	Greatest Hits
40	41	41	BEASTIE BOYS ▲ DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill
41	42	32	BON JOVI ▲ MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
42	41	41	NO DOUBT ◆ TRAUMA 492580*/INTERSCOPE (12.98/18.98)	Tragic Kingdom
43	36	28	THE BEATLES ◆ APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
44	35	23	JOURNEY ◆ COLUMBIA 44453/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
45	41	41	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
46	41	41	ALANIS MORISSETTE ◆ MAVERICK 45901/WARNER BROS. (10.98/17.98)	Jagged Little Pill
47	41	41	LYNYRD SKYNYRD ● The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)	Greatest Hits
48	45	40	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
49	41	41	GUNS N' ROSES ◆ GEFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
50	41	41	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection

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

Get Billboard

Just push



to begin your
subscription to the
music industry leader.

And the first 4 issues are absolutely free!



"FAST FORWARD" YOUR SUBSCRIPTION

ORDER ONLINE AT:

www.orderbillboard.com

OR CALL: 1-800-745-8922

Yes! Send me the next 4 issues of **BILLBOARD** risk-free!

If after receiving my issues, I agree that **BILLBOARD** is an unsurpassed weekly information source, I'll continue my subscription at the terms indicated below. If I decide not to subscribe, I'll write 'CANCEL' on my first invoice, return it and owe nothing.

U.S.A./Canada

- 1 year (51 issues) \$299
 6 mos. (26 issues) \$155

Overseas 1 year (51 issues) via airmail

- Europe* £229
 Central America/Caribbean/
Mexico \$465
 Australia/N. Zealand . . \$465
 South America \$530
 Asia/Africa/Others . . . \$560
 Japan ¥109,000

- Bill me
 Payment enclosed
(U.S. \$ except in Europe/Japan)

- Charge my: American Express
 Visa
 MasterCard

To subscribe to

Billboard *Bulletin*

our daily fax publication,
email:

kducheine@billboard.com

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE _____

FAX _____

EMAIL _____

CARD # _____

EXP.
DATE _____

SIGNATURE (required) _____

Fax your order to: 740-382-5866
Outside the USA call: +740-382-3322

Group subscription information: kducheine@billboard.com

*** EUROPEAN ORDERS, call: +44(0)1795 414927**

fax: +44(0)1795 414555

**or mail to: Billboard Subscriptions • P.O. Box 383
Sittingbourne, England ME9 8UX**

BC212S



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 642 MARION OH

POSTAGE WILL BE PAID BY ADDRESSEE

Billboard®

SUBSCRIPTION DEPT

PO BOX 2011

MARION OH 43306-4111

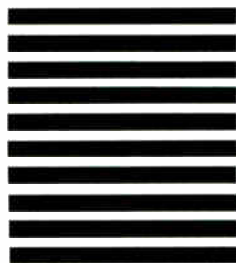


Chart Codes:

—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 62; HA 59; HSS 38; RA 34; RBH 35; RS 25
 2002: NA 3
 2Pac: PCA 25; RBC 2, 4, 6, 7
 3 Doors Down: A40 16
 311: MO 37
 3pc.: RBH 78
 Bball: RBA 46
 99th Affair: DC 49

—A—

Aaliyah: B200 47; PCA 28; RBA 21; RBC 13; H100 37; HA 36; RA 10, 23; RBH 12, 24
 Abba: PCA 11
 AC/DC: PCA 19
 George Acosta: EA 17; IND 49
 Acoustic Alchemy: CJ 20
 Oleta Adams: IND 19
 Yolanda Adams: B200 75; CC 3; GA 3, 22; RBA 26; RBH 100
 Adema: B200 74; MO 15; RO 21
 Trace Adkins: CA 46; CS 44
 Aerosmith: PCA 36
 Afro Celt Sound System: WM 9
 Pepe Aguilar: LA 53; LT 45; RMS 28, 37
 Christina Aguilera: HSS 40
 Air: EA 20
 Jose Alberto "El Canario": TSS 18
 The Alchemist: RS 71
 Aleks Syntek: LPS 23; LT 48
 Alien Ant Farm: B200 81; MO 33
 Gary Allan: CA 37; CCA 13; CS 36
 Alma Matris: DC 41
 Herb Alpert: CJ 12
 Amber: DS 8; HSS 60
 Americana: DC 32
 Jessica Andrews: CA 56; CS 49
 Los Angeles Azules: LA 22; RMA 12
 Los Angeles De Charly: LA 42; LT 36; RMS 10
 Marc Anthony: LA 1; PCA 31; TSA 1; AC 22; LT 24; TSS 2, 15
 Archie: RBA 98
 Ricardo Arjona: LPS 28; TSS 24
 David Arkenstone: NA 8
 Louis Armstrong: JZ 11
 Ashanti: H100 2, 15, 29; HA 2, 13, 27; HSS 23, 72; RA 5, 9, 13; RBH 6, 9, 13; RP 7, 17; RS 11, 28, 29; T40 6, 26
 Los Askis: LA 71
 Audio Adrenaline: CC 23
 The Avalanches: EA 15
 Avalon: CC 21

Avant: H100 27; HA 25; HSS 70; RA 3, 37; RBH 4, 39; RS 50
 Ramon Ayala: LT 46
 Ramon Ayala Y Sus Bravos Del Norte: LA 60
 Steve Azar: CS 23

—B—

B2K: H100 50; HSS 2; RA 54; RBH 26; RS 2
 Backstreet Boys: B200 105; AC 9
 Bad Religion: B200 173; IND 4; MO 36
 Baha Men: WM 12; HSS 34
 David Ball: CA 40; H100 94
 Charli Baltimore: HSS 66; RBH 80; RP 22; RS 39
 Banda El Recodo: LA 28; RMA 15; LT 11; RMS 2, 12
 Banda Los Rcs: RMS 39
 Barenaked Ladies: B200 184
 Basement Jaxx: EA 6; HS 32; IND 17; DC 43; DS 3; HSS 46
 Helen Baylor: GA 11
 Beanie Sigel: H100 67; HA 63; RA 19; RBH 20, 93
 Bear Witnez: HSS 18; RBH 79; RP 3; RS 5
 Walter Beasley: CJ 5; HS 44; IND 31
 Beastie Boys: PCA 40
 The Beatles: B200 120; PCA 43
 Bee Gees: B200 177
 Beenie Man: RE 15
 Beki: DC 17
 Bel Amour: DC 26
 Regina Belle: RBH 88
 Tony Bennett: JZ 2
 David Benoit: CJ 7
 Benzino: RP 21; RS 38
 Bigga Figgaz: RS 64
 Bilal: HSS 52; RS 35, 41
 Bjork: EA 16
 Clint Black: CA 52; CS 51
 Blackhawk: CS 55
 Blessed: GA 28
 Mary J. Blige: B200 19; RBA 8, 79; RBC 1, 11, 20; DC 28; H100 21, 23; HA 20, 24; HSS 26; RA 25, 38, 51; RBH 27, 36, 54; RS 20; T40 18, 21
 Blink-182: B200 104; MO 11, 34
 Boards Of Canada: EA 3; HS 19; IND 10
 Andrea Bocelli: B200 99; CL 5; CX 1, 13
 Bon Jovi: PCA 41
 Bond: CX 6; HS 17
 Chris Botti: CJ 3; HS 25
 Bounty Killer: A40 12; H100 5; HA 6; T40 2
 Boyz II Men: B200 159
 Brancaccio & Aisher: DC 38
 Brandy: H100 8; HA 8; HSS 25; RA 7; RBH 7; RS 13; T40 19
 Michelle Branch: B200 67; A40 13; H100 51; HA 54; T40 23
 Brave Combo: INT 24
 Jim Brickman: NA 2, 9; AC 10
 Sarah Brightman: B200 161; CX 3, 9
 The Bright Star Male Chorus: GA 29
 Brooks & Dunn: B200 112; CA 12; CCA 7; PCA 50; CS 2; H100 41; HA 39
 Garth Brooks: B200 58; CA 5; CCA 15; CS 21, 29; H100 91
 Andrea Brown: DC 8
 Shannon Brown: CS 59
 Dave Brubeck: JZ 22
 Bryn Terfel: CL 11
 Alex Bugnon: CJ 25
 Los Bukis: LA 44
 Rafy Burgos "El Cupido": TSS 33
 R.L. Burnside: BL 14
 Busta Rhymes: B200 37; RBA 12; H100 48, 71; HA 47, 73; HSS 17; RA 26, 29; RBH 23, 30; RP 5; RS 7, 56; T40 36
 Tracy Byrd: CA 45; H100 81

—C—

Caedmon's Call: CC 33
 Shirley Caesar: GA 10; HS 38
 Chris Cagle: B200 188; CA 25; HS 9; CS 9; H100 54; HA 52
 Maria Callas: CL 6
 George Calle: EA 14; IND 48
 The Calling: B200 48; A40 1; H100 6; HA 5; T40 3
 Jaime Camil: LPS 27; LT 34
 Cam'Ron: RA 65; RBH 68, 93
 Blu Cantrell: HSS 22; RS 37
 Mariah Carey: HSS 20; RS 46
 Larry Carlton: CJ 15
 Vanessa Carlton: H100 63; HSS 4; T40 40
 Rodney Carrington: CA 61
 Kurt Carr Singers: CC 15; GA 6; HS 18
 The Cars: B200 144
 Aaron Carter: B200 164
 Case: T40 30
 Johnny Cash: CA 30; CCA 4; PCA 32
 C-Bo: IND 18; RBA 71
 Cee-Lo: RA 68; RBH 70
 Ricardo Cerda "El Gavilan": LT 35; RMS 11
 Kasey Chambers: B200 136; CA 16, 74; HS 2; INT 13
 Chanticleer: CL 15
 Manu Chao: LA 65; WM 13
 Steven Curtis Chapman: B200 142; CC 11
 The Chemical Brothers: B200 107; EA 1; DC 9; DS 10; HSS 65
 Cher: A40 34; AC 13; DC 13
 Kenny Chesney: B200 130; CA 15; CS 7; H100 52;

HA 50
 Mark Chesnutt: CS 47
 El Chichicuilote: LA 36; RMA 20
 Chocolate Bandit: RS 69
 Charlotte Church: CX 5
 City High: B200 163; H100 38; HA 41; T40 22
 Eric Clapton: BL 2
 Willie Clayton: BL 10
 Patsy Cline: CCA 18, 23
 Club Drama: RP 20; RS 34
 Tammy Cochran: CA 59; CS 27
 Cocoa Brovaz: RS 72
 Kellie Coffey: CS 32
 Coldplay: B200 121
 John Coltrane: JZ 12, 24
 Conjunto Primavera: LT 22; RMS 7, 20
 Harry Connick, Jr.: JZ 7, 8
 Corey: H100 76; HSS 3; RBH 46; RS 3
 Corey C: RP 19; RS 31
 Conchi Cortes: LPS 19; LT 26; TSS 7
 Course Of Nature: MO 25; RO 13
 Mia Cox: DC 12
 El Coyote Y Su Banda Tierra Santa: LA 54; LT 44; RMS 16
 Creed: B200 6; INT 19; PCA 1, 6; A40 4; H100 9; HA 9; MO 22, 27; RO 7, 12; T40 10
 Crimewave: HSS 75; RP 10; RS 17
 Cristian: LA 38; LPA 15; LPS 9, 11; LT 18, 21; TSS 18
 Sheryl Crow: A40 28
 Celia Cruz: TSA 8, 17; LT 40; TSS 8
 The Crystal Method: EA 25
 Cubanismo!: TSA 19
 Brian Culbertson: CJ 19
 Custom: MO 21; RO 32

—D—

D12: HSS 71
 Da Entourage: HSS 30; RS 45
 Daft Punk: EA 8
 Dakota Moon: A40 33
 The Charlie Daniels Band: CA 58, 66; CC 34; CCA 12
 Dan The Automator: HS 42; IND 28
 Daryl Y Los Herederos: TSS 32
 Darude: EA 18; DC 44
 Dashboard Confessional: HS 28; IND 15
 Craig David: B200 36; RBA 33; DS 4; H100 13; HA 12; HSS 8; RA 71; RBH 58; RS 10; T40 9
 Miles Davis: JZ 17, 18; PCA 33
 De La Soul: IND 27
 Default: B200 59; IND 1; A40 29; H100 49; HA 49; MO 4; RO 2
 Def Leppard: PCA 8
 Delerium: DC 20
 Denise: DC 19
 Dennis Da Menace: HSS 58; RP 12; RS 19
 Kevin Denney: CS 26; H100 88; HSS 24
 John Denver: CCA 16
 Depeche Mode: DC 37; DS 16
 Destiny's Child: B200 127; RBA 92; DC 29; DS 24; RS 68
 Louie DeVito: EA 11; IND 41
 Diamond Rio: CA 53
 Dido: AC 7; DC 1
 Joe Diffie: CA 72; CS 12; H100 78; HA 74
 Dimitri From Paris: EA 9; HS 39; IND 24
 Celine Dion: PCA 12; A40 31; AC 4; H100 61; HA 60
 Dirty South: IND 38; RBA 75
 Disturbed: B200 84; RO 17, 34
 Dixie Chicks: B200 149; CA 19; CCA 2; PCA 17; CS 8, 60; H100 55; HA 53
 DJ Disciple: DC 12
 DJ Quik: RA 67; RBH 71
 DJ Skribble: EA 13; IND 46
 DMX: B200 62; RBA 27; H100 89; RA 42; RBH 41; RS 57
 David Draiman: RO 35
 Dr. Dre: RBC 19; H100 98; HSS 39; RA 67, 72; RBH 67, 71; RP 13; RS 22
 Dream: DS 14, 15; HSS 44
 Dream Street: IND 7; HSS 37
 Drowning Pool: RO 30
 Huey Dunbar: TSS 29
 Dungeon Family: RBA 67
 Jermaine Dupri: B200 125; RBA 40; H100 39; HA 38; RA 16; RBH 15
 Bob Dylan: B200 175, 183

—E—

E.S.G.: HS 30; IND 16; RBA 55
 Eastern Michigan Gospel Choir: GA 37
 Linda Eder: B200 196; HS 12; INT 9
 Edith Piaf: CL 8
 Elephant Man: RE 7
 Duke Ellington: JZ 19
 Missy "Misdemeanor" Elliott: B200 166; RBA 57; DC 7; H100 65, 98; HA 58; HSS 39; RA 17, 72; RBH 18, 67, 98; RP 13; RS 22
 Richard Elliott: CJ 17
 Emerson Drive: CS 20
 Enigma: B200 200
 Kim English: DC 47; DS 12
 Enya: B200 22; INT 15; NA 1; PCA 4, 30; A40 20; AC 3, 27; HSS 12
 Faith Evans: B200 38; RBA 10; H100 22, 89; HA 19; HSS 35; RA 2, 42; RBH 3, 41; RS 16, 57
 Rev. Clay Evans And The AARC Mass Choir: GA 25

Sara Evans: CA 26
 Eve: H100 38; HA 41; RBH 76; T40 22

—F—

Fabulous: B200 87; RBA 44; H100 43; HA 44; HSS 73; RA 27; RBH 28; RP 18; RS 30; T40 32
 Jody Farias: LT 46
 Fat Joe: B200 45; RBA 23; H100 15, 53; HA 13, 51; HSS 23; RA 9, 24; RBH 9, 25; RP 7; RS 11, 47; T40 26
 Fear No M.O.B.: IND 39; RBA 82
 Maynard Ferguson: JZ 23
 Alejandro Fernandez: LA 18; LPA 7; LPS 6, 21; LT 4, 37; RMS 27
 Pedro Fernandez: LPS 36
 Vicente Fernandez: LA 25; RMA 13
 FFH: CC 38
 Fiel A La Vega: LPS 29; TSS 19
 Cathy Fink: INT 24
 Five For Fighting: B200 197; A40 6; AC 5; H100 34; HA 37
 Flaw: B200 170; HS 4
 Bela Fleck: CX 11
 Juan Diego Florez: CL 14
 Joseph Fonseca: TSS 39
 Luis Fonsi: LPS 5; LT 10; TSS 17
 Foo Fighters: MO 30; RO 28
 Kirk Franklin: B200 4; CC 1; GA 1; RBA 1
 Freeway: H100 67; HA 63; RA 19; RBH 20
 Friburn & Urik: DC 23
 Bill Frisell: JZ 25
 Fu Manchu: RO 26
 Fulanito: TSA 10
 Fundisha: RBH 82
 Funky Green Dogs: DC 5; DS 21
 Nelly Furtado: B200 63; A40 38

—G—

Warren G: RBA 80
 Ana Gabriel: LA 45; LPA 17; LPS 16; LT 15; RMS 23
 Bill & Gloria Gaither And Their Homecoming Friends: CC 18
 Garbage: EA 10
 Marvin Gaye: PCA 34
 G. Dep: HS 34; RBA 90; RS 61
 El General: TSA 20
 Georgie Porgie: DC 2
 Gerardo: DC 32
 Stan Getz: JZ 5
 Ghostface Killah: RBA 100; RS 58
 Bebel Gilberto: WM 14
 Billy Gilman: CA 70
 Ginuwine: B200 186; RBA 64; H100 65; HA 58; RA 17, 36, 69; RBH 18, 38, 72
 Gipsy Kings: LA 35; LPA 13; WM 7, 15
 Godsmack: MO 23; RO 9
 Jimmy Gonzalez Y El Grupo Maz: LA 47
 Gorillaz: B200 115
 El Gran Combo: TSS 40
 Gravity Kills: RO 29
 David Gray: B200 165
 Macy Gray: DC 31
 James Grear & Company: GA 26
 Al Green: PCA 35; RBC 10; RA 50; RBH 53
 Green Day: B200 153
 Lee Greenwood: CCA 20; HSS 32
 Pat Green: CA 51; CS 46
 Andy Griggs: CS 37
 Josh Groban: B200 100; INT 18
 Grupo Bryndis: LA 31, 39; RMA 18; LT 47; RMS 18
 Ely Guerra: LPS 24; LT 50; TSS 35
 Juan Luis Guerra 440: TSA 16
 Guns N' Roses: PCA 49
 Amaury Gutierrez: LPS 38
 Buddy Guy: BL 6
 Alejandra Guzman: LA 61; LPS 22; LT 41

—H—

Hahz The Ripa: HSS 14; RBH 89; RP 6; RS 8
 Andricka Hall: DC 18
 Fred Hammond: CC 39; GA 14
 George Harrison: HSS 19
 Darren Hayes: A40 37; AC 17; DC 45; H100 79; T40 39
 Headstrong: RO 20
 Don Henley: CS 54
 Ty Herndon: CS 41
 Elder Jimmy Hicks And The Voices Of Integrity: GA 39
 Faith Hill: CCA 9; AC 11
 The Hilliard Ensemble: CL 13
 Lauryn Hill: RBC 23
 Billie Holiday: JZ 16
 Dave Hollister: HSS 14; RBH 81, 89; RP 6; RS 8
 Steve Holy: B200 88; CA 9; CS 6; H100 44; HA 43
 Hoobastank: B200 27; H100 77; HA 75; MO 3; RO 10
 Whitney Houston: HSS 27; RS 67
 Rebecca Lynn Howard: AC 10
 Los Huracanes del Norte: LA 74

—I—

Ibiza: DC 25
 Ice Cube: B200 158; RBA 56
 Enrique Iglesias: B200 17; A40 23; AC 1; DC 39; H100 28, 32; HA 28, 32; LPS 4, 17; LT 6, 29; T40 16, 31; TSS 16

Ilo: H100 58; HA 62; T40 25
 Ill Nino: HS 50
 Iman: LA 52; RMS 22
 Natalie Imbruglia: A40 9; H100 64; HA 69; T40 28
 IMx: B200 151; IND 2; RBA 42; RA 66; RBH 69
 Incubus: B200 40; PCA 20; MO 9, 13; RO 11, 19
 India: TSA 15
 India.Arie: B200 32; RBA 18; A40 19; DS 22; H100 95; RBH 95
 Injected: MO 26; RO 27
 Intocable: LA 68, 70; LT 12; RMS 3
 Chris Isaak: B200 42; INT 2; A40 18
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 160; RBA 48; RBH 90

—J—

Alan Jackson: B200 3; CA 1, 39; CCA 8; INT 12; CS 15, 22, 56; H100 69; HA 65
 Janet Jackson: B200 49; PCA 29; RBA 30; DC 7; HSS 54; RBH 98; RS 51
 Michael Jackson: B200 46, 135; RBA 14; H100 35; HA 33; RA 6, 73; RBH 8, 75
 Jagged Edge: B200 114; RBA 38; DS 7; HSS 43; RA 43; RBH 47, 82; RS 36
 Jaheim: B200 34; RBA 4; H100 59; HA 57; RA 15; RBH 16; RS 54
 Bishop T.D. Jakes: B200 133; CC 9; GA 4
 Bishop T.D. Jakes & The Potter's House Mass Choir: CC 36; GA 13
 Boney James: CJ 2; RBA 68; RBH 81
 Etta James: BL 7; JZ 9
 Jamiroquai: EA 24; DC 3
 Tim Janis: CX 12
 Ja Rule: B200 12; RBA 9; DC 24; H100 1, 2; HA 1, 2; HSS 66, 72; RA 4, 5, 51; RBH 5, 6, 54, 80; RP 17, 22; RS 29, 39; T40 4, 6, 30
 Jay-Z: B200 90, 111; RBA 37, 41; RBC 14, 22; H100 86; HSS 42, 50; RA 44, 45, 52, 58; RBH 45, 48, 57, 64; RP 15; RS 24, 32
 Wayton Jennings: CCA 6, 25; PCA 38
 Jewel: B200 51; A40 3; AC 21; H100 40; HA 42; T40 20
 Jose Alfredo Jimenez: LA 43, 64
 Jimmy Eat World: B200 80; MO 6
 Jodeci: RBC 18, 25
 Joe: B200 65; RBA 22; H100 100; RA 59, 60; RBH 62, 63
 Joey Ramone: B200 109; INT 21
 Elton John: B200 194; PCA 39; AC 16
 Johnny Vicious: EA 4; HS 24; IND 12
 Carolyn Dawn Johnson: CA 54; CS 25
 Jack Johnson: B200 137; HS 3; MO 39
 Jonell: H100 85; HSS 5; RA 63; RBH 43; RP 2; RS 4
 George Jones: CA 65
 Roy Jones, Jr.: HSS 14; RBH 89; RP 6; RS 8
 Sir Charles Jones: HS 21; IND 11; RBA 31
 Richard Joo: CL 3
 Montell Jordan: RA 46; RBH 50
 Journey: PCA 44
 Juanes: LPS 40
 The Judds: CCA 14
 Jump 5: CC 28; HS 35; HSS 74
 Juvenile: RBA 74; RBC 12; HSS 53; RBH 96; RP 8; RS 14
 Jyve V: LPS 33; TSS 37

—K—

Israel Kamakawiwole: WM 6
 K-Ci & JoJo: HSS 69
 Anthony Kearns: HS 41; IND 26; WM 2
 John P. Kee: GA 23, 27
 Toby Keith: B200 57; CA 4; CCA 10, 19; CS 11; H100 56; HA 55
 R. Kelly: B200 198; RBA 58; RBC 15; H100 53, 68; HA 51, 71; HSS 50; RA 24, 45, 52, 57, 58; RBH 25, 48, 57, 59, 64; RS 32, 47; T40 38
 Alicia Keys: B200 20; RBA 19; A40 27; AC 30; H100 30; HA 35; RA 22; RBH 22; T40 34
 Khia: RBA 96
 Kid Rock: B200 23; PCA 7; RO 16
 Kidz Bop Kids: B200 169
 Killer Mike: H100 19; HA 18; RA 14; RBH 14; T40 29
 Carole King: PCA 21
 B.B. King: BL 2
 Evgeny Kissin: CL 10
 Kittle: IND 29
 Jennifer Knapp: CC 26
 Knoc-Turn'Al: H100 98; HSS 39; RA 72; RBH 67; RP 13; RS 22
 Kosheen: DS 17
 Diana Krall: B200 79; INT 14; JZ 1; AC 28
 Alison Krauss: B200 122; CA 13; CCA 22; INT 7
 Lenny Kravitz: B200 143, 191; A40 11; MO 38
 KRS-One And The Temple Of HipHop: CC 35; GA 12; IND 40
 Kurupt Seed: RS 70
 Talib Kweli & Hi-Tek: RS 59

—L—

La' Chat: IND 47
 Lataza Waters: DC 49
 Tracy Lawrence: CS 57
 Shannon Lawson: CS 40
 Less Than Jake: IND 36
 Gerald Levert: RBA 61
 Glenn Lewis: H100 31; HA 29; RA 12; RBH 11; RS

53
 LaLey: LA 23; LPA 9; LPS 24; LT 50; TSS 35
 LFO: HSS 59
 The LFT Church Choir: GA 36
 Liberacion: LA 26; RMA 14; LT 17; RMS 5
 Lifehouse: B200 148; A40 10, 21
 Lil' Blacky: IND 33; RBA 63
 Lil' Bow Wow: B200 50; RBA 20; RA 41; RBH 44,
 82
 Lil' J: HSS 10; RBH 92; RS 9
 Lil Jon & The East Side Boyz: IND 30
 Lil' Keke: HS 13; IND 5; RBA 32
 Lil' Romeo: H100 76; HSS 3; RBH 46; RS 3
 Lil' Smoke: HSS 49; RS 62
 Lil Sun: RBA 81
 Limp Bizkit: B200 134, 180
 Linkin Park: B200 2; A40 26; H100 4; HA 4; MO 5;
 RO 4; T40 5
 LL Cool J: RS 49
 LMNT: HSS 68
 Lo Fidelity Allstars: DC 11
 Lonestar: B200 168; CA 22; CCA 24; A40 39; AC 2;
 CS 33
 Loon: RA 61; RBH 65
 Jennifer Lopez: B200 1, 61; RBA 5, 72; DC 24;
 H100 1; HA 1; RA 4; RBH 5; T40 4
 Lords Of Acid: DS 20
 Lostprophets: HS 45; MO 40
 Patty Loveless: CA 55
 Lytle Lovett: CA 62
 Ludacris: B200 5; RBA 2; H100 24, 39, 73; HA 23,
 38, 70; HSS 47; RA 16, 18, 28; RBH 15, 17, 29;
 RP 11; RS 18, 49, 60; T40 27
 Lynyrd Skynyrd: PCA 47

-M-

Mack 10: B200 174; RBA 47
 Madonna: B200 129; PCA 27; DC 40; DS 18
 Raven Maize: DC 6
 Cheb Mami: DS 19
 Barry Manilow: B200 13; IND 14; INT 1; AC 25
 Mantra: DC 36
 Bob Marley: PCA 16; RBC 21; RE 1, 14
 Bob Marley And The Wailers: RE 3
 Damian "Jr. Gong" Marley: RE 6
 Marsha: DS 25
 Brad Martin: CS 43
 Rogelio Martinez: RMS 35
 Marcy Marxer: INT 24
 Mary Mary: CC 16; GA 7; RBA 83
 Pepper Mashay: DC 16
 Master P: B200 77; RBA 25; H100 99; RA 75; RBH
 73
 Masters At Work: DC 19
 matchbox twenty: AC 6
 Keiko Matsui: CJ 14
 Dave Matthews Band: B200 86; A40 8; T40 37
 Maxwell: B200 96; RBA 28; DS 1; HSS 41; RA 31,
 32; RBH 32, 33; RS 43
 John Mayer: B200 113; HS 1; A40 24
 Yo-Yo Ma: CL 1, 4, 7
 Martina McBride: B200 93; CA 10; CS 4; H100 42;
 HA 40
 Paul McCartney: HSS 48
 Delbert McClinton: BL 8
 Nicole J. McCloud: DS 11; HSS 67
 Donnie McClurkin: B200 140; CC 10; GA 5; RBA 51
 Brian McComas: CS 48
 Mindy McCready: CS 53
 Reba McEntire: CA 29; CS 39
 Tim McGraw: B200 60, 141; CA 6, 17; CCA 11; CS 1,
 3; H100 33, 36; HA 30, 34
 Mark McGuinn: CA 75; CS 35
 John McKnight: B200 146; RBA 65; AC 23
 Brian Mellencamp: A40 19
 Melody: LA 67; TSS 31
 Memphis Bleek: RBH 93
 Roy D. Mercer: CA 64
 MercyMe: B200 91; CC 5
 Jo Dee Messina: B200 126; CA 14; AC 24; CS 1;
 H100 36; HA 34
 Metallica: PCA 9
 Pat Metheny Group: B200 156; C/1; INT 8
 Method Man: H100 85, 96; HSS 5; RA 47, 63; RBH
 43, 49; RP 2, 16; RS 4, 27
 Tanto Metro & Devonte: RE 5; RA 64; RBH 66
 Edgar Meyer: CL 7
 Lisandro Meza: TSS 21
 Miami Sound Machine: DC 50
 Luis Miguel: LA 3; LPA 1; LPS 1; LT 3; TSS 5
 Christina Milian: HSS 7; RS 21
 Mimi: RA 67; RBH 71
 Kylie Minogue: DC 14; DS 13; H100 12; HA 11; T40
 7
 Minott: RS 70
 Mobb Deep: B200 54; RBA 16; H100 62; HA 59;
 RA 34; RBH 35
 Vinia Mojica: RS 59
 Monchy Y Alexandra: LT 39; TSS 6
 Jane Monheit: JZ 13, 21
 Ricardo Montaner: LPS 31, 37; TSS 30
 Pablo Montero: LA 27; LPA 11; LPS 14; LT 9; RMS
 19
 John Michael Montgomery: CA 43
 Montgomery Gentry: CA 57
 Jessie Morales: RMS 40
 Alanis Morissette: PCA 46; A40 5; H100 26; HA

26; T40 15
 Cory Morrow: CA 28; HS 16; IND 8; INT 3
 La Mosca Tse Tse: LPS 20; LT 32; TSS 23
 Mr. Cheeks: RBA 62; H100 14; HA 31; HSS 1; RA
 11; RBH 2; RP 1; RS 1
 Mr. Gzus: RP 21; RS 38
 Nicole C. Mullen: CC 20; HS 27
 Keith Murray: RS 49
 Mushroomhead: B200 187; HS 8
 Musiq Soulchild: RBA 89; RA 39; RBH 42
 Mystikal: B200 43; RBA 13; H100 66; HA 64; RA
 21; RBH 19; RS 48

-N-

Nappy Roots: H100 97; RA 55; RBH 55
 Nas: B200 18; RBA 3; RBC 16, 24; H100 87; HSS
 56; RA 40, 56; RBH 40, 60, 94; RP 14; RS 23
 Nate Dogg: B200 178; RBA 49
 Ultra Nate: DC 42
 Natures Problem: RBA 95
 Ednita Nazario: LPS 28; TSS 24
 Frankie Negron: TSA 14; LT 49; TSS 12
 Nelly: B200 128; RBA 77; DS 7; HSS 43; RS 36;
 T40 33
 Willie Nelson: B200 98; CA 11; CCA 5, 17; PCA 37;
 CS 42
 Ann Nesby: RA 50; RBH 53
 New Creation Of God: GA 40
 New Life Community Choir: GA 23
 Thomas Newman: DC 33
 New Order: DC 34
 Next: H100 59; HA 57; RA 15; RBH 16; RS 73
 Nickel Creek: B200 171; CA 23; HS 5; IND 3; CS 58
 Nickelback: B200 7; A40 2; H100 3; HA 3; HSS 62;
 MO 10, 14; RO 3, 6; T40 1
 Nine20: RBH 99; RS 26
 Nine Inch Nails: B200 119
 Chino Nino: RBA 99
 No Doubt: B200 21; PCA 42; A40 12; H100 5; HA 6;
 T40 2
 The Notorious B.I.G.: RBC 3, 8; HSS 57, 63; RP
 23; RS 40, 52
 'N Sync: B200 69; H100 18; HA 17; RA 30, 70; RBH
 34, 74; T40 13

-O-

Mark O'Connor: CL 7
 The Offspring: H100 92; MO 20; RO 22
 Jamie O'Neal: CA 50; HS 40; CS 34
 Greg O'Quin 'N Joyful Noyze: GA 33
 Orchestra Baobab: INT 20; WM 5
 La Oreja De Van Gogh: LPS 18; LT 30
 Los Originales De San Juan: RMS 36
 Original P: RBA 66; HSS 53; RBH 97; RP 9; RS 15
 Oro Solido: TSS 25
 Fernando Ortega: CC 17; HS 22
 Ozzie Osbourne: B200 132; RO 23, 38
 Ospina: DC 18
 O-Town: AC 14
 OutKast: B200 25; RBA 15; H100 19; HA 18; RA 14;
 RBH 14; RS 55; T40 29
 Out Of Eden: B200 189; CC 14; HS 10

-P-

Petty Pablo: B200 72; RBA 35; RBH 91
 Joe Pace & The Colorado Mass Choir: GA 9; HS 37
 Lashun Pace: GA 32
 Lindsay Pagano: HSS 31
 Los Palominos: LA 29; RMA 16; RMS 30
 Palomo: LA 21; RMA 11; LT 13; RMS 4
 Pamela Williams: CJ 24
 Papa Seville: RS 63
 Brad Paisley: CA 38; CS 5, 50; H100 46; HA 46
 Pastor Troy: RBA 87
 Laura Pausini: LA 19; LPA 8; LPS 15; LT 28
 Luciano Pavarotti: CL 2
 P. Diddy: DC 7; H100 71; HA 73; HSS 17; RA 26, 61;
 RBH 23, 65, 98; RP 5; RS 7
 Carlton Pearson And The Azusa Mass Choir: GA
 19
 Amanda Perez: H100 83; HSS 9
 Perion: HSS 14; RBH 89; RP 6; RS 8
 Phil Perry: CJ 21
 Pesado: LA 16; RMA 9; RMS 21
 Pet Shop Boys: DS 23
 Tom Petty And The Heartbreakers: PCA 26
 Phatty Banks: RP 20; RS 34
 Phenomenon: RP 25; RS 44
 Phillips, Craig And Dean: CC 27
 Pieces Of A Dream: CJ 22
 Pilar Montenegro: LA 49; LPA 18; WM 11; LPS 32;
 LT 8; RMS 6
 Pimpinela: LA 32; LPA 12
 Pink: B200 8; INT 25; A40 22; DC 48; DS 2; H100
 20, 60; HA 21, 61; HSS 45; T40 12, 24
 Pink Floyd: B200 76; PCA 5
 Alexandre Pires: LA 13; LPA 5; LPS 2, 8; LT 5, 16;
 TSS 10
 Play: HSS 21
 El Poder Del Norte: LA 8; RMA 4; LT 43; RMS 15,
 32
 P.O.D.: B200 14; CC 2; H100 47, 82; HA 48; MO 2;
 RO 8, 15
 Point Of Grace: CC 29
 Poison: PCA 45
 Poison The Well: HS 36; IND 23
 Christoph Poppen: CL 13

Po' White Trash And The Trailer Park Symphony:
 IND 35; RBA 78
 Elvis Presley: IND 25; HSS 36
 Pretty Willie: HSS 33; RBH 85; RP 24; RS 42
 Prince: IND 22
 Project Pat: RBA 93
 Prophet Jones: RBA 52; RA 53; RBH 56
 Puddle Of Mudd: B200 10; A40 17; H100 10; HA
 10; MO 1; RO 1, 18; T40 17
 Puerto Rican Power: TSS 11, 34
 Puppah Nas-T: DC 19

-Q-

Queen: PCA 48
 A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA
 4; LT 42; RMS 17

-R-

Rabanes: TSS 38
 Radical For Christ: CC 39; GA 14
 Rani: DC 20
 Rascal Flatts: B200 64; CA 7; CS 10; H100 57; HA
 56
 Peter Rauhofer: DS 23
 The Rawlwo Boys: HSS 49; RS 62
 Collin Raye: CA 71
 Los Razos: LA 62
 Redd Eyezz: HSS 51; RBH 96; RP 8; RS 14
 Redman: H100 96; RA 47; RBH 49; RP 16; RS 27
 Dianne Reeves: JZ 14
 Regency Buck: DC 22
 Relient K: CC 37
 Remy Zero: A40 40
 Renan Almendarez Coello: LT 38; RMS 13
 Res: DC 35
 Lydia Rhodes: DC 36
 Los Rieleros Del Norte: LA 56; RMS 29
 Teddy Riley: RP 21; RS 38
 LeAnn Rimes: CA 36; A40 25; AC 18, 20, 26; DS 6;
 H100 11; HA 15; HSS 6; T40 11
 Juan Rivera: RMS 33
 Lupillo Rivera: LA 9, 12, 17, 33; RMA 5, 7, 10, 19;
 LT 7; RMS 1
 RL: RBH 86
 Dawn Robinson: HSS 61; RS 65
 Daniel Rodriguez: CX 4; HS 14; HSS 28
 Tito Rojas: LA 48; TSA 5; LT 33; TSS 3, 36
 Josh Rouse: HS 46
 Paulina Rubio: LA 15; LPA 6; LPS 35
 Ruff Endz: RA 49; RBH 51

-S-

Sade: B200 29, 182; INT 17; PCA 23; RBA 17, 86;
 RBC 17; DS 9; HSS 64
 Michael Salgado: LA 72
 Sanchez: RE 13
 Gilberto Santa Rosa: LA 59; TSA 6; LT 23; TSS 1,
 26
 Juelz Santana: RA 65; RBH 68
 Alejandro Sanz: HS 43; LA 5; LPA 2; LPS 25
 Sawyer Brown: CS 45
 Diane Schuur: JZ 23
 S Club 7: AC 19
 The John Scofield Band: CJ 6
 Jill Scott: B200 138; RBA 43, 70; RA 48; RBH 52
 Peggy Scott-Adams: BL 1; IND 34
 Earl Scruggs And Friends: CA 68
 Joan Sebastian: HS 48; IND 32, 42; LA 7, 14; RMA
 3, 8; LPS 26; LT 19; RMS 14
 Jon Secada: TSS 13
 Secret Garden: NA 15
 Bob Seger & The Silver Bullet Band: PCA 2
 Selena: LA 57
 Sensefield: A40 30
 Erick Sermon: RBH 86
 Sevendust: IND 6; RO 36, 40
 Shaggy: B200 154; RE 2
 Shakira: B200 16; LA 51; LPA 20; A40 35; DC 4;
 H100 17; HA 16; LPS 3, 10; LT 2, 20; T40 14,
 35; TSS 14, 22
 Remy Shand: RBH 83
 Sharissa: H100 80; RA 33; RBH 31; RS 66
 SheDaisy: CS 52
 Blake Shelton: CA 42; CS 18
 Sherm: RS 64
 Carly Simon: DC 7; RBH 98
 Frank Sinatra: B200 94; INT 16
 Skip: RP 19; RS 31
 Slanted Eyezz: HSS 51; RBH 96; RP 8; RS 14
 Sleepy Brown: H100 73; HA 70; HSS 47; RA 28;
 RBH 29; RP 11; RS 18
 Slim Thug: HS 30; IND 16; RBA 55
 Richard Smallwood With Vision: CC 40; GA 15
 Smash Mouth: DC 27
 The Smashing Pumpkins: B200 195
 Esther Smith: GA 35
 Michael W. Smith: B200 78; CC 4
 Snoop Dogg: RBA 88
 Soil: HS 29; RO 31
 Solar City: DC 16
 Solas: WM 10
 Marco Antonio Solis: LA 50; LPA 19; LPS 34; LT 31;
 RMS 25
 Something Corporate: MO 35
 Jimmy Sommers: CJ 23
 Bubba Sparxxx: RBA 85
 Britney Spears: B200 9; AC 29

-T-

Spyro Gyra: CJ 18
 St. Germain: CJ 11
 Staind: B200 53; A40 15; H100 74; HA 68; MO 8; RO 5
 Derrick Starks & Today's Generation: GA 30
 Trammel Starks: NA 13
 Starsailor: B200 193; HS 11; MO 29
 Static-X: RO 37
 Tommy Shane Steiner: CS 13; H100 70; HA 66
 Ray Stevens: CA 32; HSS 11
 Rod Stewart: B200 68
 Sting: B200 89; DC 21; DS 19
 Angie Stone: B200 102; RBA 29; DC 30; H100 84;
 RA 35; RBH 37, 87
 George Strait: B200 167; CA 21, 47; CS 16, 38, 56;
 H100 75; HA 72
 Barbra Streisand: B200 41; INT 5
 Strik gine: HSS 13; RBH 84; RP 4; RS 6
 The Strokes: B200 70; INT 22; MO 7
 Sublime: PCA 22
 Suicide: RS 74
 Sum 41: B200 118; MO 24
 Keith Sweat: RBC 9
 System Of A Down: B200 30; PCA 15; H100 90;
 MO 16, 19; RO 24

-U-

Tamia: RS 75
 Olga Tanon: LA 46; TSA 4; LPS 39; TSS 27
 Tantric: B200 150; RO 33
 James Taylor: PCA 10
 Paul Taylor: CJ 10
 Los Temerarios: LA 30, 58; RMA 17; RMS 34
 Tempo: LA 66
 The Temptations: RBA 84
 Los Terribles Del Norte: LA 75
 Thievery Corporation: JZ 4
 Third Day: B200 155; CC 12, 30
 Cyndi Thomson: B200 181; CA 24; CS 24
 Three Plus: IND 45; WM 3
 Thursday: HS 26; IND 13
 Los Tigres Del Norte: LA 55; LT 25; RMS 8
 Timbaland & Magoo: B200 199; RBA 60
 Aaron Tippin: CS 19; HSS 16
 T.I.: RBA 59
 tobyMac: CC 24; HS 33
 T.O.K.: RE 10
 Tony Levin: NA 10
 Too Short: RBA 76
 Tool: MO 32; RO 25
 T.O.R.O.: HSS 49; RS 62
 Tower Of Power: CJ 13
 Toya: HS 49; HSS 15; RS 33
 Train: B200 97; A40 7; AC 12; H100 45; HA 45
 Randy Travis: CA 69
 Trick Pony: CA 35; CS 31
 Trina: RA 43; RBH 47
 Travis Tritt: B200 145; CA 18, 63, 67; CS 17
 Los Tucanes De Tijuana: HS 20; LA 2, 40; RMA 1;
 RMS 24, 26
 Trik Turner: MO 12
 Shania Twain: CCA 3; PCA 18
 Tweet: H100 16, 65; HA 14, 58; HSS 29; RA 1, 17;
 RBH 1, 18; RS 12
 Twin: RS 71
 Ronan Tynan: HS 41; IND 26; WM 2
 Steve Tyrell: JZ 6
 Moses Tyson, Jr.: GA 20

-V-

U2: B200 28; INT 10; PCA 3; A40 14
 UB40: RE 4
 UGK: B200 172; RBA 39
 Uncle Kracker: AC 15
 Union Station: B200 122; CA 13; INT 7
 Unwritten Law: B200 101; MO 17
 Polo Urias Y Su Maquina Nortena: RMS 31
 Usher: B200 11; RBA 7; H100 7, 25; HA 7, 22; RA
 8, 20, 61; RBH 10, 21, 65; T40 8

-W-

El Vacilon De La Manana: TSA 12
 Ian Van Dahl: DS 5, 25; HSS 55
 Luther Vandross: B200 147; PCA 14; RBA 45; RBC
 5; RA 62; RBH 61
 Vangelis: CL 12
 Sergio Vargas: TSS 20
 Phil Vassar: CS 14; H100 72; HA 67
 Jimmie Vaughan: BL 13
 Stevie Ray Vaughan And Double Trouble: BL 4, 11
 Eddie Vedder: A40 32; MO 31
 Veggie Tunes: IND 20
 Jaci Velasquez: LA 41; LPA 16; LPS 13
 Alicia Villarreal: LA 10; RMA 6; LT 27; RMS 9
 Fernando Villalona: TSS 13
 Viola: DC 15
 V.I.P. Music & Arts Seminar Mass Choir: GA 27
 Virtue: GA 21
 Carlos Vives: LA 20; TSA 2; LPS 12, 30; LT 14; TSS
 9

Westbound Soljaz: HSS 53; RBH 97; RP 9; RS 15
 Peter White: CJ 8
 White Stripes: HS 23
 Hank Williams Jr.: B200 152; CA 20; CCA 1; PCA 13
 Doug Williams: GA 16
 Hank Williams III: CA 27; HS 15
 John Williams: CL 1
 John Williams: B200 123; CX 2
 Lee Williams And The Spiritual QCs: GA 24
 Melvin Williams: GA 16
 Pharrell Williams: H100 71; HA 73; HSS 17; RA 26;
 RBH 23; RP 5; RS 7
 Mark Wills: CS 34
 CeCe Winans: CC 19; GA 8
 George Winston: NA 14
 Lee Ann Womack: CA 33; AC 8; CS 30, 42
 W.O.S.P.: DC 10
 Chely Wright: CA 49; CS 28
 Finbar Wright: HS 41; IND 26; WM 2
 Jaguar Wright: B200 82; RBA 24
 Wu-Tang Clan: B200 124; RBA 34
 Keke Wyatt: B200 33; RBA 6; H100 27; HA 25; RA
 3; RBH 4

-X-

X-Ecutioners: H100 93; MO 18

-Y-

Yanni: NA 4, 5, 6
 Trisha Yearwood: CA 41; CS 21, 54
 Yes: CX 15
 Ying Yang Twins: RA 74; RBH 77
 Yolanda Del Rio: RMS 38
 Pete Yorn: B200 176; HS 6; A40 36
 Neil Young: RO 39
 Youthful Praise: GA 17

-Z-

Charlie Zaa: HS 47; LA 6; LPA 3; LPS 7; LT 1; TSS 4
 Zero 7: EA 5, 22; HS 31
 Zoegirt: B200 185; CC 13; HS 7
 Rob Zombie: B200 66; MO 28; RO 14

-SOUNDTRACKS-

Ali: B200 108; RBA 53; STX 10
 Almost Famous: STX 24
 Amelie: WM 4
 American Pie 2: STX 17
 A Beautiful Mind: CX 7
 Big Bad Love: BL 9
 Black Hawk Down: WM 1
 Coyote Ugly: B200 73; CA 8; STX 8
 Crouching Tiger, Hidden Dragon: CX 14
 Down From The Mountain: CA 31; STX 20
 The Fast And The Furious: B200 110; RBA 94;
 STX 11
 The Fast And The Furious: More Fast And
 Furious: B200 117; STX 12
 Finding Forrester: JZ 20
 How High: B200 139; RBA 50; STX 13
 I Am Sam: B200 24; INT 6; STX 2
 Jimmy Neutron Boy Genius: STX 15
 Kingdom Come: GA 38
 A Knight's Tale: STX 23
 The Lord Of The Rings: The Fellowship Of The
 Ring: B200 83; INT 11; STX 9
 Love & Basketball: IND 43
 Moulin Rouge: B200 56; INT 23; STX 7
 O Brother, Where Art Thou?: B200 15; CA 2;
 INT 4; STX 1
 Orange County: STX 19
 Peter Pan: Return To Neverland...: STX 25
 The Princess Diaries: B200 157; STX 14
 Queen Of The Damned: B200 39; STX 3
 Save The Last Dance: STX 18
 Shrek: B200 55; STX 6
 Spongebob Squarepants Original Theme
 Highlights: STX 21
 State Property: B200 52; RBA 11; STX 5
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 34
 Three 6 Mafia & Hypnotize Minds Presents:
 Choices - The Album: RBA 54; STX 16
 Training Day: STX 22
 A Walk To Remember: B200 44; STX 4

-VARIOUS ARTISTS--
on The Billboard 200

America: A Tribute To Heroes: 192
 Body + Soul: No Control: 162
 City On A Hill: Sing Alleluia: 116
 Grammy Nominees 2002: 31
 Now 7: 131
 Now 8: 26
 Pulse: 190
 Rock This: 179
 Ryde Or Die Vol. III: In The "R" We Trust: 95
 Songs 4 Worship - Shout To The Lord: 103
 The Source Presents Hip Hop Hits - Volume
 5: 85
 Totally Country: 17 New Chart-Topping Hits: 35
 Totally Hits 2001: 92
 WOW Gospel 2002: The Year's 30 Top Gospel
 Artists And Songs: 71
 WOW Hits 2002: The Year's 30 Top Christian
 Artists And Hits: 106

MARCH 9 2002 Billboard MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	YOUTH OF THE NATION	ATLANTIC	P.O.D.
3	5	CRAWLING IN THE DARK	ISLAND/DJMG	Hoobastank
4	3	WASTING MY TIME	TVT	Default
5	4	IN THE END	WARNER BROS.	Linkin Park
6	7	THE MIDDLE	DREAMWORKS	Jimmy Eat World
7	6	LAST NITE	RCA	The Strokes
8	8	FOR YOU	FLIP/ELEKTRA/VEEG	Staind
9	10	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
10	9	TOO BAD	ROADRUNNER/DJMG	Nickelback
11	12	FIRST DATE	MCA	Blink-182
12	13	FRIENDS & FAMILY	RCA	Trik Turner
13	11	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
14	14	HOW YOU REMIND ME	ROADRUNNER	Nickelback
15	16	THE WAY YOU LIKE IT	ARISTA	Adema
16	18	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
17	20	SEEN' RED	INTERSCOPE	Unwritten Law
18	22	IT'S GOIN' DOWN	LOUIE/COLUMBIA	The X-Ecutioners
19	17	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
20	15	DEFY YOU	COLUMBIA	The Offspring
21	23	HEY MISTER	ARTIST/DIRECT	Custom
22	21	MY SACRIFICE	WIND-UP	Creed
23	25	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
24	26	MOTIVATION	ISLAND/DJMG	Sum 41
25	27	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
26	29	FAITHLESS	ISLAND/DJMG	Injected
27	28	BULLETS	WIND-UP	Creed
28	33	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
29	31	GOOD SOULS	CAPITOL	Starsailor
30	24	THE ONE	COLUMBIA	Foo Fighters
31	34	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
32	30	LATERALUS	TOOL/DISSECTIONAL/VOLCANO	Tool
33	32	MOVIES	NEW NOZZLE/DRE/NEWWORKS	Alien Ant Farm
34	36	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
35	38	IF YOU C JORDAN	DRIVE/THRU/MCA	Something Corporate
36	35	SORROW	EPITAPH	Bad Religion
37	37	AMBER	VOLCANO	311
38	39	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
39	39	FLAKE	BNJY/UNIVERSAL	Jack Johnson
40	39	SHINOBI VS. DRAGON NINJA	COLUMBIA	Lostprophets

MARCH 9 2002 Billboard MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	WASTING MY TIME	TVT	Default
3	3	TOO BAD	ROADRUNNER/DJMG	Nickelback
4	4	IN THE END	WARNER BROS.	Linkin Park
5	6	FOR YOU	FLIP/ELEKTRA/VEEG	Staind
6	5	HOW YOU REMIND ME	ROADRUNNER	Nickelback
7	7	MY SACRIFICE	WIND-UP	Creed
8	8	YOUTH OF THE NATION	ATLANTIC	P.O.D.
9	9	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
10	10	CRAWLING IN THE DARK	ISLAND/DJMG	Hoobastank
11	12	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
12	11	BULLETS	WIND-UP	Creed
13	13	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
14	14	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
15	15	ALIVE	ATLANTIC	P.O.D.
16	18	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
17	19	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
18	16	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	20	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
20	24	ADRIANA	RCA	Headstrong
21	23	THE WAY YOU LIKE IT	ARISTA	Adema
22	17	DEFY YOU	COLUMBIA	The Offspring
23	21	DREAMER	EPIC	Ozzy Osbourne
24	26	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
25	22	LATERALUS	TOOL/DISSECTIONAL/VOLCANO	Tool
26	27	SQUASH THAT FLY	MAJIM/MDTH	Fu Manchu
27	28	FAITHLESS	ISLAND/DJMG	Injected
28	25	THE ONE	COLUMBIA	Foo Fighters
29	38	ONE THING	SANCTUARY	Gravity Kills
30	30	TEAR AWAY	WIND-UP	Drowning Pool
31	33	UNREAL	J	Soil
32	30	HEY MISTER	ARTIST/DIRECT	Custom
33	29	MOURNING	MAVERICK/REPRISE	Tantric
34	37	THE GAME	GIANT/REPRISE	Disturbed
35	40	FORSAKEN	WARNER BROS.	David Draiman
36	36	LIVE AGAIN	TVT	Sevendust
37	39	COLD	WARNER BROS.	Static-X
38	35	GETS ME THROUGH	EPIC	Ozzy Osbourne
39	32	LET'S ROLL	REPRISE	Neil Young
40	34	PRAY	TVT	Sevendust

MARCH 9 2002 Billboard TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	ROADRUNNER/DJMG	Nickelback
2	2	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
3	3	WHEREVER YOU WILL GO	THE CALLING	RCA
4	6	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
5	5	IN THE END	LINKIN PARK	WARNER BROS.
6	4	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF. JAM. DJMG
7	8	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
8	7	U GOT IT BAD	USHER	ARISTA
9	10	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
10	9	MY SACRIFICE	CREED	WIND-UP
11	12	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
12	11	GET THE PARTY STARTED	PINK	ARISTA
13	14	GIRLFRIEND	'N SYNC	JIVE
14	13	WHENEVER, WHEREVER	SHAKIRA	EPIC
15	15	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
16	22	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
17	21	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
18	17	FAMILY AFFAIR	MARY J. BLIGE	MCA
19	19	WHAT ABOUT US?	BRANDY	ATLANTIC
20	18	STANDING STILL	JEWEL	ATLANTIC
21	20	NO MORE DRAMA	MARY J. BLIGE	MCA
22	16	CAMEL	CITY HIGH FEATURING EVE	BOGGA BASEMENT/INTERSCOPE
23	24	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
24	36	DON'T LET ME GET ME	PINK	ARISTA
25	32	RAPTURE (TASTES SO SWEET)	110	UNIVERSAL
26	31	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
27	27	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THE PEACE/DEF. JAM. SOUTH. DJMG
28	28	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
29	29	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
30	25	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF. JAM. DJMG
31	26	HERO	ENRIQUE IGLESIAS	INTERSCOPE
32	35	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/VEEG
33	33	#1	NELLY	PRIORITY/CAPITOL
34	23	A WOMAN'S WORTH	ALICIA KEYS	J
35	35	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
36	34	BREAK YA NECK	BUSTA RHYMES	J
37	38	EVERYDAY	DAVE MATTHEWS BAND	RCA
38	30	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
39	39	INSATIABLE	DARREN HAYES	COLUMBIA/EPIC
40	40	A THOUSAND MILES	VANESSA CARLTON	AM/INTERSCOPE

MARCH 9 2002 Billboard ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	3	I'M ALREADY THERE	BNA	Lonestar
3	2	ONLY TIME	REPRISE	Enya
4	9	A NEW DAY HAS COME	EPIC	Celine Dion
5	5	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
6	4	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
7	6	THANK YOU	ARISTA	Dido
8	7	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	8	DROWNING	JIVE	Backstreet Boys
10	10	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
11	12	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
12	13	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
13	15	SONG FOR THE LONELY	WARNER BROS.	Cher
14	11	ALL OR NOTHING	J	O-Town
15	14	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
16	18	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
17	16	INSATIABLE	COLUMBIA	Darren Hayes
18	19	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
19	20	NEVER HAD A DREAM COME TRUE	AM/INTERSCOPE	S Club 7
20	17	SOON	CURB	LeAnn Rimes
21	21	STANDING STILL	ATLANTIC	Jewel
22	23	I NEED YOU	COLUMBIA	Marc Anthony
23	22	STILL	MOTOWN/UNIVERSAL	Brian McKnight
24	26	BRING ON THE RAIN	CURB	Jo Dee Messina
25	25	TURN THE RADIO UP	CONCORD	Barry Manilow
26	27	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
27	27	WILD CHILD	REPRISE	Enya
28	24	THE LOOK OF LOVE	VERVE	Diana Krall
29	30	I'M NOT A GIRL, NOT YET A WOMAN	JIVE	Britney Spears
30	30	FALLIN'	J	Alicia Keys

MARCH 9 2002 Billboard ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/DJMG	Nickelback
3	3	STANDING STILL	ATLANTIC	Jewel
4	4	MY SACRIFICE	WIND-UP	Creed
5	5	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
6	6	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	7	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	8	EVERYDAY	RCA	Dave Matthews Band
9	10	WRONG IMPRESSION	RCA	Natalie Imbruglia
10	9	HANGING BY A MOMENT	DREAMWORKS	Lifehouse
11	11	DIG IN	VIRGIN	Lenny Kravitz
12	14	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
13	13	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
14	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
15	16	IT'S BEEN AWHILE	FLIP/ELEKTRA/VEEG	Staind
16	18	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
17	22	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
18	21	LET ME DOWN EASY	REPRISE	Chris Isaak
19	15	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
20	17	ONLY TIME	REPRISE	Enya
21	19	BREATHING	DREAMWORKS	Lifehouse
22	23	GET THE PARTY STARTED	ARISTA	Pink
23	20	HERO	INTERSCOPE	Enrique Iglesias
24	27	NO SUCH THING	AWARE/COLUMBIA	John Mayer
25	25	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	26	IN THE END	WARNER BROS.	Linkin Park
27	24	FALLIN'	J	Alicia Keys
28	28	SOAK UP THE SUN	AM/INTERSCOPE	Sheryl Crow
29	37	WASTING MY TIME	TVT	Default
30	29	SAVE YOURSELF	NETTWERK	Sensefield
31	31	A NEW DAY HAS COME	EPIC	Celine Dion
32	32	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
33	28	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon
34	31	SONG FOR THE LONELY	WARNER BROS.	Cher
35	34	WHENEVER, WHEREVER	EPIC	Shakira
36	35	STRANGE CONDITION	COLUMBIA	Pete Dinklage
37	36	INSATIABLE	COLUMBIA	Darren Hayes
38	39	... ON THE RADIO (REMEMBER THE DAYS)	DREAMWORKS	Nelly Furtado
39	40	I'M ALREADY THERE	BNA	Lonestar
40	40	SAVE ME	ELEKTRA/VEEG	Remy Zero

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 81 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Billboard®

spotlights

music & money

Our semi-annual Music & Money Spotlights deliver up-to-the-minute news on the financial aspects of the music industry. We report on the latest in music-royalty securitization, the business of financing and insuring tours, and the profitability of niche and imprint labels. In addition, we'll also look into the recent financial woes of big name retailers and how the music industry has been affected.

More than 150,000 readers in more than 100 countries rely on Billboard for their weekly global music news and information.

Make sure you're a part of it!

Issue Date:

April 20

Ad Close: March 26

DON'T MISS

Billboard's Music & Money

Symposium

November 2002

New York City

for more info: 646.654.4660

Contact: Joe Maimone 646-654-4694

646-654-4799fx • jmaimone@billboard.com

MARCH 9 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	11	NUMBER 1 Ain't It Funny	JENNIFER LOPEZ FEAT. JARULE (EPIC)	26	30	4	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	51	43	10	We Thuggin'	FAT JOE FEAT. R KELLY (TERROR SQUAD/ATLANTIC)
2	1	16	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF. JAM/IDJMG)	27	50	4	Foolish	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	52	56	9	I Breathe In, I Breathe Out	CHRIS COPELAND (COLUMBIA)
3	2	27	How You Remind Me	NICKELBACK (ROADRUNNER)	28	48	3	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	53	55	1	Some Days You Gotta Dance	DIKIE CHICKS (IMPACT)
4	4	18	In The End	LINKIN PARK (WARNER BROS.)	29	34	11	Don't You Forget It	GLENN LEVINS (EPIC)	54	61	1	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
5	7	18	Wherever You Will Go	THE CALLING (RCA)	30	33	9	The Cowboy In Me	TIM MCGRAW (CORB)	55	62	4	My List	TROY WILLIAMS (DREAMWORKS (NASHVILLE))
6	5	14	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	31	25	18	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	56	59	6	I'm Movin' On	BRUCE WILSON (LYRIC STREET)
7	6	23	U Got It Bad	USHER (ARISTA)	32	24	24	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	57	64	1	Anything	JAHMEEN (ATLANTIC)
8	9	7	What About Us?	BRANDY (ATLANTIC)	33	28	17	Butterflies	MICHAEL JACKSON (EPIC)	58	53	13	Take Away	JUSTY (INTERSCOPE) (ELECTRA/EEG)
9	8	20	My Sacrifice	CREED (WIND UP)	34	35	14	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CORB)	59	60	7	Hey Luv (Anything)	MOBB DEEP FEAT. 112 (L.O.U./COLUMBIA)
10	11	12	Blurry	MUSIC OF NOBODIES (FLAWLESS/EPIC/INTERSCOPE)	35	20	18	A Woman's Worth	ALICIA KEYS (J)	60	70	2	A New Day Has Come	CELINE DION (EPIC)
11	12	7	Can't Get You Out Of My Head	KYIE SWINDEN (CAPITOL)	36	40	6	More Than A Woman	AQUA (J)	61	—	1	Don't Let Me Get Me	PINK (ARISTA)
12	10	14	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	37	36	28	Superman (It's Not Easy)	THE TOP GUNNING (MARE COLUMBIA)	62	—	1	Rapture (Tastes So Sweet)	(L) (UNIVERSAL)
13	19	4	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	38	39	11	Welcome To Atlanta	JERIMANE DUPRI & LIL ACES (DEF. JAM/SOUTH/IDJMG)	63	68	3	Roc The Mic	BENJI (RCA) (DEF. JAM/IDJMG)
14	18	5	Oops (Oh My)	TWEET (THE GOLD MIND/ELECTRA/EEG)	39	41	12	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)	64	58	13	Bouncin' Back (Bumpin' Me Against The Wall)	MIK STIVAL (JIVE)
15	15	10	Can't Fight The Moonlight	LEANN RIMES (CORB)	40	45	9	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))	65	57	16	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)
16	13	20	Whenever, Wherever	SHAKIRA (EPIC)	41	26	22	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	66	66	3	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))
17	21	5	Girlfriend	WYVA (JIVE)	42	37	11	Standing Still	JENEL (ATLANTIC)	67	69	1	That's When I Love You	PHIL VASSAR (ARISTA NASHVILLE)
18	17	12	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	43	32	15	Good Morning Beautiful	STEVE HOLY (CORB)	68	71	2	For You	STAIN'D (FLUPELEKTRA/EEG)
19	29	7	I Love You	FAITH EVANS (BAD BOY/ARISTA)	44	47	13	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELECTRA/EEG)	69	67	2	Wrong Impression	NATALIE IMBRUGLIA (RCA)
20	16	13	No More Drama	MARY J. BLIGE (MCA)	45	44	52	Drops Of Jupiter (Tell Me)	TRAVIS (COLUMBIA)	70	—	1	Saturday (Oooh! Oooh!)	WYVA (JIVE) (THE PEACE/DEF. JAM/SOUTH/IDJMG)
21	14	20	Get The Party Started	PINK (ARISTA)	46	38	16	Wrapped Around	BRAD PASKLEY (ARISTA NASHVILLE)	71	49	11	The World's Greatest	R KELLY (INTERSCOPE/JIVE)
22	31	3	U Don't Have To Call	USHER (ARISTA)	47	46	14	Break Ya Neck	BUSTA RHYMES (J)	72	65	7	Run	CHERIE STREET (RCA (NASHVILLE))
23	23	15	Roll Out (My Business)	LUACRS (DISTURBING THE PEACE/DEF. JAM/SOUTH/IDJMG)	48	52	5	Youth Of The Nation	P.O.D. (ATLANTIC)	73	—	1	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. PHARRELL & PHARRELL (J)
24	22	19	Family Affair	MARY J. BLIGE (MCA)	49	51	9	Wasting My Time	DEFAULT (TVT)	74	63	9	In Another World	JOE DIFFIE (MONUMENT)
25	27	10	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	50	54	3	Young	KENNY CHESNEY (BNA)	75	74	2	Crawling In The Dark	HOBBSTANK (ISLAND/IDJMG)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 894 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 9 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	11	NUMBER 1 Lights, Camera, Action!	MARY J. BLIGE (MCA)	26	25	30	Family Affair	MARY J. BLIGE (MCA)	51	—	1	Put Yo Sets Up	REDDI EYEZZ (MOST WANTED/Z 10)
2	1	11	Uh Huh	B2K (EPIC)	27	24	33	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	52	45	23	Love It	BRAH (MOVI/INTERSCOPE)
3	2	11	Hush Lil' Lady	COREY FEAT. LIL ROMEO (MOND/MOTOWN/UNIVERSAL)	28	15	11	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	53	62	21	Jump Up In The Air	ORIGINAL P (WESTBROOK)
4	4	2	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	29	16	3	Oops (Oh My)	TWEET (THE GOLD MIND/ELECTRA/EEG)	54	59	24	Someone To Call My Lover	JANET (VIRGIN)
5	5	11	Round And Round	JONNELL & METHOD MAN (DEF SOUL/DEF. JAM/IDJMG)	30	22	7	Bunny Hop	DAENTOURAGE (RED BOY)	55	55	2	Will I?	JAN VAN DAHL (ROBBINS)
6	6	19	Can't Fight The Moonlight	LEANN RIMES (CORB)	31	31	16	Everything U R	(L) (UNIVERSAL) (WARNER BROS.)	56	66	12	Got Ur Self A...	NAS (ILL WILL) (RCA)
7	7	24	AM To PM	CHRISTINA MILLAN (DEF SOUL/IDJMG)	32	23	20	God Bless The USA	LEE RILEY (CORB)	57	56	47	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	10	4	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	33	34	10	Roll Wit Me	PRETTY BULLIE (D2REPUBLIC/UNIVERSAL)	58	40	24	Buster	OSUNIS DA MENACE (1ST AVENUE)
9	11	7	Never	AMANDA PEREZ (UNIVERSAL)	34	61	2	Move It Like This	BAHA MEN (S CURVE/CAPITOL)	59	49	5	Life Is Good	LFO (J)
10	9	14	It's The Weekend	LIL J (HOLLYWOOD)	35	60	2	I Love You	FAITH EVANS (BAD BOY/ARISTA)	60	56	23	Yes	AMBER (TOMMY BOY)
11	8	6	Osama-Yo' Mama	RAY STEVENS (CORB)	36	32	19	America The Beautiful	ELVIS PRESLEY (RCA)	61	54	16	Envious	DAWN ROBINSON (LEFTSIDE Q)
12	13	14	Only Time	FNYA (REPRISE)	37	36	10	I Say Yeah	DREAM STREET (UEG/EEEL)	62	33	13	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)
13	19	7	Dansin Wit Wolvez	STRIK 9INE (FATHEAD/CMO)	38	41	4	Peaches & Cream	112 (BAD BOY/ARISTA)	63	—	47	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	12	17	That Was Then	ROY JONES, JR. (BODY HEAD)	39	—	1	Knoc	KNOC TURN AL (LA CONFIDENTIAL/ELECTRA/EEG)	64	51	36	By Your Side	SADE (EPIC)
15	18	41	I Do!	TOYA (ARISTA)	40	42	14	Gennie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	65	53	6	Star Guitar	THE CHEMICAL BROTHERS (ASTRALWORKS/VIRGIN)
16	14	21	Where The Stars And Stripes And The Eagle Fly	JARULE, TIPPIN (LYRIC STREET)	41	38	19	Lifetime	MAXWELL (COLUMBIA)	66	64	2	Down A** Chick	PROBOPROB (MCA) (DEF. JAM/SOUTH/IDJMG)
17	47	1	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. PHARRELL & PHARRELL (J)	42	37	4	Jigga	JAY Z (RCA) (DEF. JAM/IDJMG)	67	52	5	One Good Reason	NELLE J. NELSON (JUG) (47-AGT/US)
18	26	11	Can I Get That?!!?	BEIN' PROUD (EARGASM)	43	39	29	Where The Party At	LAGBID EDGE WITH KELLY (SO SO DEF/COLUMBIA)	68	75	11	Juliet	UNION (ATLANTIC)
19	17	6	My Sweet Lord	GEORGE HARRISON (GNOME/CAPITOL)	44	44	34	This Is Me	DREAM (BAD BOY/ARISTA)	69	63	23	Tell Me It's Real	K (L) (JUG) (MCA)
20	20	11	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	45	50	2	You Make Me Sick	PINK (LAFACE/ARISTA)	70	68	21	Separated	AVANT (MAGIC JOHNSON/MCA)
21	27	24	Us Against The World	PLAY (COLUMBIA)	46	43	8	Where's Your Head At	BASEMENT JAXX (LXL/ASTRALWORKS/VIRGIN)	71	69	36	Purple Hills	DIE (SHADY/INTERSCOPE)
22	21	28	Hit 'Em Up Style (Oops!)	FILED IN TREL (RED ZONE/ARISTA)	47	46	2	Saturday (Oooh! Oooh!)	LUACRS (DISTURBING THE PEACE/DEF. JAM/SOUTH/IDJMG)	72	65	18	Always On Time	JARULE FEAT. ASHANTI (MURDER INC./DEF. JAM/IDJMG)
23	29	3	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	48	35	15	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	73	—	8	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELECTRA/EEG)
24	30	6	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	49	57	15	Ain't Nobody (We Got It Locked!)	THE RAWLOW BOYS (HOUSE OF FREI)	74	—	16	God Bless The U.S.A.	JUMP 5 (SPARROW)
25	28	3	What About Us?	BRANDY (ATLANTIC)	50	48	10	Fiesta	R KELLY FEAT. JAY-Z (JIVE)	75	—	14	Think Big	CRIMEWAVE (CRIMEWAVE)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

MARCH 9
2002

Billboard®

HOT 100®

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes chart entries for 'AIN'T IT FUNNY', 'ALL YOU WANTED', 'WE THUGGIN' O', etc.

SONG with the greatest airplay and/or sales recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ...

A Grammy Backstage Pass

Billboard Hears More From This Year's Winners

Billboard reporters *Melinda Newman, Gail Mitchell, and Jill Pesselnick* offer a behind-the-scenes view of *Grammy Week*.

IT ONLY TOOK 58 YEARS, but the **Blind Boys of Alabama** finally won their first Grammy for best traditional soul gospel album (*Spirit of the Century*). Group member **Clarence Fountain** says the concept for the project—which casts a number of secular contemporary tunes in a gospel setting—was first discussed nine years ago, “but we couldn’t get the artists we really wanted then. This time we hit the jackpot, so we didn’t mind waiting.”

The group’s members, who met while studying at the Talladega Institute for the Deaf and Blind in Alabama, has never wavered from its chosen gospel course. “We did have the opportunity to sing rock’n’roll in the 1960s, when **Little Richard** and **Sam Cooke** were [out there],” Fountain says. “But we turned it down, because we promised the Lord we’d go all the way.” Fountain admits that some of the material on this album confounded him, such as the lyrics to a song from **Tom Waits**. “He wrote about **Jesus** being wrapped in a blanket from the moon. How do you get a blanket from the moon?”

NEWLY MINTED five-time Grammy winner **Alicia Keys** says she was simply trying to enjoy her first time at the Grammys amid all the hoopla. Noting that her much-heralded *Songs in A Minor* “was a lot of years and struggles in the making,” the singer/songwriter added that she’s “not concerned about topping myself” as she begins preparations for her second album.

BEST HARD ROCK PERFORMANCE winner **Linkin Park** nabbed the award for the song “Crawling” from the group’s Warner Bros. debut, *Hybrid Theory*. The title was *Billboard*’s top-selling album of 2001, with 4.81 million units sold. Band bassist **Phoenix** attributes the album’s broad appeal to the effort that went into the project. “Everyone put a ton of work into it,” he says. “Also, I think [that] lyrically, the honesty is there, and the emotions expressed are universal: everything from joy and frustration to paranoia.” Next up for the band is a remix album due this spring that will be a “reinterpretation” of *Hybrid Theory*. Then the band will begin work on a follow-up, which band member **Mike Shinoda** admits is a daunting task. “Our goal is to be at the end of the experience of making the second record and not have any regrets. Then it’s simply out of our hands.”

BEST POP INSTRUMENTAL album winner **Steve Lukather** knew that it must be fate when he stepped into the limo that would take him to the Grammys Feb. 27. The former singer/guitarist for **Toto** says that remarkably, “the limo driver was the same guy who took us [to the Grammys] in [1982], when we won [best album] for *Toto IV* and record of the year [for “Rosanna”].” Notwithstanding that stroke of luck, he considers the guitar instrumental album for which he received a Grammy with collaborator **Larry Carlton**—*No Substitutions: Live in Osaka* (Favored Nations)—an afterthought. “We met up in Japan and just jammed. We thought we should record it just for fun,” Lukather says. “When we got nominated, I fell to the floor.”

TRAIN GRABBED A TROPHY for best rock song with a tune that almost didn’t make its way onto the group’s current album, according to guitarist **Rob Hotchkiss**. The band had turned in its album to Columbia when frontman **Pat Monahan** got the inspiration for “Drops of Jupiter.” “It takes months for a record to get on the shelves, but we’re never idle,” Hotchkiss says. “We weren’t just sitting around—we were still in there writing [after we’d turned in the album]. When the song came up, it was obvious that it shouldn’t be wasted or that it shouldn’t wait two years for the next album.”

THE GRAMMYS TOOK PLACE the night after the Recording Artists Coalition (RAC)—an artists’ advocacy organization co-founded by **Don Henley**—held four fund-raising concerts in venues across Southern California. A number of artists at the awards expressed their support for the new association. **Jimmy Jam**—who, along with **Terry Lewis** won producer of the best dance recording for **Janet Jackson**’s “All for You”—says, “I’m all for artists’ rights. I started out as an artist in *the Time*. I’m for fairness. I’m behind what the RAC is trying to do, but I don’t think it should be adversarial. Hopefully they and the labels can come of one accord.”

Grammy winner **Eve** says the hip-hop community needs to come to the RAC party. “We have not come together as much as the rock community, and we need to. The contracts are horrible. I’m blessed, but the record companies get everything.”

MUSICARES’ PERSON OF THE YEAR and 1994 *Billboard Century Award* honoree **Billy Joel**—who was honored at a dinner Feb. 25—recalls his thoughts upon hearing that he

would be recognized this year. “I thought, ‘Why?’ I know that [MusicCares] does a lot of good work and they needed a name to sell tables, and my first thought was, ‘I guess I’m the name this year,’” Joel says. “When I think ‘humanitarian,’ I think **Mother Teresa, Mahatma Gandhi, Jesus Christ**. These are humanitarians. So if I was really a humanitarian, I wouldn’t have any money. I would have given all my money away.” Then, in a nod to his experiences involving a past manager, Joel joked, “I’m a humanitarian in that a lot of money was taken away from me, so maybe that’s what it is.”

GRAMMY NOMINEE/PRESENTER **Don Henley** tells *Billboard* that the **Eagles** could tour again in the U.S. as early as this summer. “We may, we may not. I think we are. It’s definitely leaning in that direction, but you know how it is with the Eagles.”

WHEN ASKED TO CHOOSE which Grammy meant the most to her, double-winner (best pop collaboration with vocals and best rap solo performance) **Missy “Misdemeanor” Elliott** says both awards mean the same, because “they symbolize that people appreciate what we’ve done.”

She adds that God inspires her musically and that as far as what’s next is concerned, “nobody knows, not even me. It’s the vibe I feel when I get in the studio.”

Accompanied by her Gold Mind/Elektra protégée **Tweet**, Elliott says her upcoming projects include an album with **Eve** that is currently in the discussion stages. “Having two females do an album is historic to me, because you know how girls can be,” Elliott says with a laugh. Also in the wings is a possible project with **Nelly Furtado** who, Elliott says, “has a unique voice and is a far-left person like myself.”

GUITARIST STEVE VAI, whose Favored Nations label picked up a best pop instrumental album award, feels like a winner twice over. Though he did not go home with his own Grammy for best rock instrumental performance, he says it was a thrill for him to see his artists **Larry Carlton** and **Steve Lukather** take the stage. **Vai** was also amazed that his performance with **Nelly Furtado** was received so well. His electric guitar accompaniment to Furtado’s “I’m Like a Bird” came together only three days before the show. “I was so nervous that it was just going to be me and her,” he says. “But once I started, that was it. It was amazing to see everyone in the audience.”

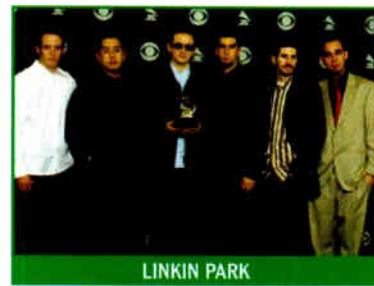
Grammy Stars

Continued from page 1

sold 4 million units—became the first soundtrack to be named album of the year since 1993, when *The Bodyguard* won.

While the traditional nature of the soundtrack’s music has been hailed as an antidote to much of the mainstream contemporary fare heard on country radio, Burnett says he considers the material on *O Brother, Where Art Thou?* to be “contemporary. I don’t think of it as roots music. To me, this is every bit as rocking and way more in tune and free than anything anybody is doing.”

Meanwhile, J Records’ R&B princess **Alicia Keys**—who earned six nominations on behalf of her *Songs*



LINKIN PARK

in *A Minor* label debut—received five statuettes, including best new artist and song of the year. Keys is now tied with **Lauryn Hill**—who won five Grammys in 1999—for the most awards won by a female in a single night. She also shut out fellow R&B newcomer **India.Arie**, who had received seven nominations.

The night’s other major story was **U2**. The group, which started the evening with eight nominations, carried off four Grammys, including record of the year for “Walk On.” The lead single from *All That You Can’t Leave Behind*, “Beautiful Day,” netted honors last year as both record of the year and song of the year.

All told, four songs from **U2**’s album have won six Grammys during the past two years. Lead singer **Bono** says the project’s depth was a by-product of striving to make an album that would touch listeners. He tells *Billboard*, “There was a really strong desire to see if rock’n’roll music could really connect with people. It’s a very, very sweet success.”

Complementing the business at hand was an unprecedented lineup of 17 live performances, which prompted CBS to add another 30 minutes to the three-hour telecast. **U2** opened the show with a moving rendition of “Walk On,” backed by contemporary gospel icon **Kirk Franklin** and his choir. The diverse performance lineup ranged from the jazzy “New York State of Mind” pairing of **Tony Bennett** and **Billy Joel** to **Mary J. Blige**’s gut-wrenching performance of “No More Drama.”

In addition to **Keys**’ victories, the Grammys represented a night of firsts for several other acts, including **Linkin Park**’s win for best hard rock performance (for “Crawl-

ing”) and **Train**’s, for best rock song (“Drops of Jupiter”).

Linkin Park’s name was called during the show’s pre-telecast awards presentation, but the group wasn’t even in the building to enjoy it. “We were on the red carpet talking to **John Norris** from MTV,” the band’s bassist, **Phoenix**, tells *Billboard*. “We thought they were presenting our award later. **John** told us we’d won, and I thought he was lying!”

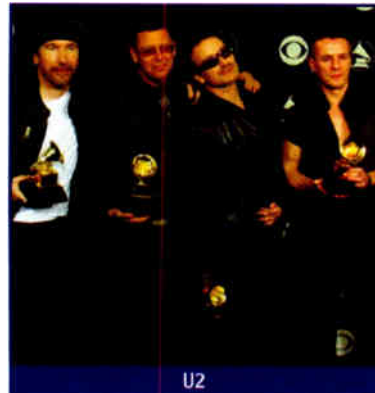
Train guitarist **Rob Hotchkiss** was similarly surprised by his band’s victory in a category that had the group’s “Drops of Jupiter” pitted against two **U2** songs. “It [was] mind-blowing [to hear our name called]. Everyone says it is great to be nominated,” Hotchkiss says. “The fact is, everybody would like to put a Grammy on their shelf. When you’re up against **U2**, you can’t expect it.”

On the rap side, **Missy “Misdemeanor” Elliott** earned her first Grammy for best rap solo performance for “Get Ur Freak On.” Her win marked only the second time a female has taken home the prize in that category. (**Queen Latifah** won the honor in 1994.)

The longest wait for a Grammy went to the **Blind Boys of Alabama** (best traditional soul gospel album for their *Spirit of the Century*)—that group’s first Grammy in its 58-year existence (see story, this page).

Some viewers clearly went straight from their TV screens to their computer screens to purchase music from the winners. According to Amazon.com, by mid-morning the day after the Grammys, **Keys**’ *Songs in A Minor* leapt from No. 14 to No. 5, *O Brother, Where Art Thou?* moved to the top spot from No. 3, **U2**’s *All That You Can’t Leave Behind* went from No. 6 to No. 3, and **Train**’s *Drops of Jupiter* soared from No. 43 to No. 7.

Hosted for the second time by comedian **Jon Stewart**, this year’s Grammys nabbed a preliminary national rating of 11.9 and a 19 audience share. That translates into 18.9 million viewers, according to CBS-TV.



U2

In a multi-tiered nominating process, the final Grammy winners are voted upon by more than 14,000 members of the National Academy of Recording Arts and Sciences. For a complete list of the 44th annual Grammy Awards winners, see page 84.

Additional reporting by *Jill Pesselnick* in Los Angeles.

44th Annual Grammys: Complete List Of Winners

Following is the complete list of winners of the 44th Annual Grammy Awards, held by the National Academy of Recording Arts and Sciences.

Album of the year: *O Brother, Where Art Thou?* (soundtrack), various artists (Lost Highway Records), produced by T-Bone Burnett.

Record of the year: "Walk On," U2 (Interscope Records), produced by Brian Eno, Daniel Lanois.

Song of the year: "Fallin'," written by Alicia Keys.

Best new artist: Alicia Keys.



MISSY ELLIOTT

POP

Best female pop vocal performance: "I'm Like a Bird," Nelly Furtado (DreamWorks Records).

Best male pop vocal performance: "Don't Let Me Be Lonely Tonight," James Taylor (Verve Records).

Best pop performance by a duo or group with vocal: "Stuck in a Moment You Can't Get Out of," U2 (Interscope Records).

Best pop collaboration with vocals: "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya & Pink (Interscope Records).

Best pop instrumental performance: "Reptile," Eric Clapton (Reprise Records).

Best dance recording: "All for You," Janet Jackson (Virgin Records America).

Best pop instrumental album: *No Substitutions: Live in Osaka*, Larry Carlton & Steve Lukather (Favored Nations).

Best pop vocal album: *Lovers Rock*, Sade (Epic Records).

Best traditional pop vocal album: *Songs I Heard*, Harry Connick Jr. (Columbia/Sony Records).

ROCK

Best female rock vocal performance: "Get Right With God," Lucinda Williams (Lost Highway Records).



DELBERT McCLINTON

Best male rock vocal performance: "Dig In," Lenny Kravitz (Virgin Records).

Best rock performance by a duo or group with vocal: "Elevation," U2 (Interscope Records).

Best hard rock performance: "Crawling," Linkin Park (Warner Bros. Records).

Best metal performance: "Schism," Tool (Tool Dissection/Volcano Entertainment).

Best rock instrumental performance: "Dirty

Mind," Jeff Beck (Epic Records).

Best rock song: "Drops of Jupiter," written by Charlie Colin, Rob Hotchkiss, Pat Monahan, Jimmy Stafford, Scott Underwood.

Best rock album: *All That You Can't Leave Behind*, U2 (Interscope Records).

Best alternative music album: *Parachutes*, Coldplay (Capitol Records).

R&B

Best female R&B vocal performance: "Fallin'," Alicia Keys (J Records).

Best male R&B vocal performance: "U Remind Me," Usher (Arista Records).

Best R&B performance by a duo or group with vocal: "Survivor," Destiny's Child (Columbia Records).

Best R&B song: "Fallin'," written by Alicia Keys.

Best R&B album: *Songs in A Minor*, Alicia Keys (J Records).

Best traditional R&B vocal album: *At Last*, Gladys Knight (MCA Records).

RAP

Best rap solo performance: "Get Ur Freak On," Missy "Misdemeanor" Elliott (Elektra Entertainment Group).

Best rap performance by a duo or group: "Ms. Jackson," OutKast (LaFace Records).

Best rap/sung collaboration: "Let Me Blow Ya Mind," Eve Featuring Gwen Stefani (Ruff Ryders).

Best rap album: *Stankonia*, OutKast (LaFace Records).

COUNTRY

Best female country vocal performance: "Shine," Dolly Parton (Sugar Hill Records/Blue Eye Records).

Best male country vocal performance: "O Death," Ralph Stanley (Lost Highway Records).

Best country performance by a duo or group with vocal: "The Lucky One," Alison Krauss + Union Station (Rounder Records).

Best country collaboration with vocals: "(I Am A) Man of Constant Sorrow," Dan Tyminski, Harley Allen & Pat Enright (Lost Highway Records).

Best country instrumental performance: "Foggy Mountain Breakdown," Earl Scruggs, Glen Duncan, Randy Scruggs, Steve Martin, Vince Gill, Marty Stuart, Gary Scruggs, Albert Lee, Paul Shaffer, Jerry Douglas & Leon Russell (MCA Nashville).

Best country song: "The Lucky One," written by Robert Lee Castleman.

Best country album: *Timeless: Hank Williams Tribute*, various artists (Lost Highway Records).

Best bluegrass album: *New Favorite*, Alison Krauss + Union Station (Rounder Records).

NEW AGE

Best new age album: *A Day Without Rain*, Enya (Reprise Records).

JAZZ

Best contemporary jazz album: *M²*, Marcus Miller (Telarc).

Best jazz vocal album: *The Calling*, Dianne Reeves (Blue Note Records).

Best jazz instrumental solo: "Chan's Song," Michael Brecker (Verve Records).

Best jazz instrumental album, individual or group: *This Is What I Do*, Sonny Rollins (Milestone Records).

Best large jazz ensemble album: *Homage to Count Basie*, Bob Mintzer Big Band (Digital Music Products).

Best Latin jazz album: *Nocturne*, Charlie Haden (Verve Records).

GOSPEL

Best rock gospel album: *Solo*, dc Talk (ForeFront Records).

Best pop/contemporary gospel album: *CeCe Winans*, CeCe Winans (Wellspring Gospel).

Best Southern, country, or bluegrass gospel album: *Bill & Gloria Gaither Present a Billy Graham Music Homecoming*, Bill & Gloria Gaither & the Homecoming Friends (Spring House Music).

Best traditional soul gospel album: *Spirit of the Century*, the Blind Boys of Alabama (Real World).

Best contemporary soul gospel album: *The Experience*, Yolanda Adams (Elektra Entertainment Group).

Best gospel choir or chorus album: *Love Is*

Live!, LFT Church Choir, directed by Hezekiah Walker (Verity Records).

LATIN

Best Latin pop album: *La Musica de Balde-mar Huerta*, Freddy Fender (Studio M, Inc., Back Porch, Narada).



NELLY FURTADO

Best Latin rock/alternative album: *Embrace the Chaos*, Ozomatli (Interscope Records).

Best traditional tropical Latin album: *Dejame Entrar*, Carlos Vives (EMI Latin).

Best salsa album: *Encore*, Roberto Blades (Lideres Records).

Best merengue album: *Yo Por Ti*, Olga Tañón (WEA Latina Records).

Best Mexican/Mexican-American album: *En Vivo... El Hombre y Su Musica*, Ramón Ayala y Sus Bravos Del Norte (Freddie Records).

Best Tejano album: *Nadie Como Tu*, Solido (Freddie Records).

BLUES

Best traditional blues album: *Do You Get the Blues?*, Jimmie Vaughan (Artemis Records).

Best contemporary blues album: *Nothing Personal*, Delbert McClinton (New West Records).

FOLK

Best traditional folk album: *Down From the Mountain*, various artists (Lost Highway Records).

Best contemporary folk album: *Love and Theft*, Bob Dylan.



RAVI SHANKAR

Best Native American music album: *Bless the People: Harmonized Peyote Songs*, Verdell Primeaux & Johnny Mike (Canyon Records).

Best reggae album: *Halfway Tree*, Damian Marley (Motown Records).

WORLD MUSIC

Best world-music album: *Full Circle/Carnegie Hall 2000*, Ravi Shankar (Angel Records).

POLKA

Best polka album: *Gone Polka*, Jimmy Sturr (Rounder).

CHILDREN'S

Best musical album for children: *Elmo and the Orchestra*, Sesame Street Characters, (Sony Wonder).

Best spoken-word album for children:

Mama Don't Allow, performed by Tom Chapin (Live Oak Media).

SPOKEN WORD

Best spoken-word album: *Q: The Autobiography of Quincy Jones*, written and performed by Quincy Jones (Simon and Schuster Audio).

Best spoken-comedy album: *Napalm & Sillyputty*, George Carlin (HighBridge Audio).

MUSICAL

Best musical-show album: *The Producers*, Nathan Lane & Matthew Broderick with original Broadway cast, produced by Hugh Fordin, music and lyrics by Mel Brooks (Sony Classical).

COMPOSING

Best compilation soundtrack album for a motion picture, television or other visual media: *O Brother, Where Art Thou?*, various artists (Lost Highway Records).

Best score soundtrack album for a motion picture, television or other visual media: *Crouching Tiger, Hidden Dragon*, composed by Tan Dun (Sony Classical/Sony Music Soundtrax).

Best song written for a motion picture, television or other visual media: "Boss of Me," from *Malcolm in the Middle*, written and performed by They Might Be Giants (Restless).

Best instrumental composition: "Cast Away (End Credits)," from *Cast Away: The Zemeckis/Silvestri Collection*, written and performed by Alan Silvestri (Varese Sarabande).

ARRANGING

Best instrumental arrangement: Claude Debussy's "Doctor Gradus Ad Parnassum" (from *Children's Corner*, from *Perpetual Motion*), Béla Fleck & Edgar Meyer, arrangers (Béla Fleck With Joshua Bell & Gary Hoffmann, artists), Sony Classical.

Best instrumental arrangement accompanying vocalist(s): "Drops of Jupiter" (from *Drops of Jupiter*), Paul Buckmaster, arranger (Train, artist), Columbia Records.

PACKAGING

Best recording package: *Amnesiac (Special Limited Edition)*, Stanley Donwood & Tchoccy, art directors (Radiohead, artist), Capitol Records.

Best boxed recording package: *Brain in a Box: The Science Fiction Collection*, Hugh Brown & Steve Vance, art directors (various artists), Rhino Entertainment.

ALBUM NOTES

Best album notes: (tie) *Richard Pryor... And It's Deep Too! The Complete Warner Bros. Recordings (1968-1992)*, Walter Mosley, album notes writer (Richard Pryor, artist), Warner Archives/Rhino Entertainment and *Arhoolie Records 40th Anniversary Collection: 1960-2000—The Journey of Chris Strachwitz*, Elijah Wald, album notes writer (various artists), Arhoolie Records.

HISTORICAL

Best historical album: *Lady Day: The Complete Billie Holiday on Columbia 1933-1944*, Michael Brooks & Michael Cuscuna, compilation producers (Billie Holiday, artist), Columbia/Legacy Recordings.

PRODUCTION

Best engineered album, non-classical: *The Look of Love*, Diana Krall, Verve Records. Engineer: Al Schmitt.

Producer of the year, non-classical: T-Bone Burnett.

Best remixed recording, non-classical: "Thank You (Deep Dish Vocal Remix)," Dido, Arista Records. Remixer: Deep Dish.

CLASSICAL

Best engineered album, classical: *Bernstein (Arr. Brohn & Corigliano): West Side Story Suite (Lonely Town; Make Our Garden Grow, Etc.)*, Joshua Bell, Sony Classical. Engineer: Richard King.

Producer of the year, classical: Manfred Eicher.

Best classical album: *Berlioz: Les Troyens*, Sir Colin Davis, conductor; Michelle De Young, Ben Heppner, Petra Lang, Peter Mattei, Stephen Milling, Sara Mingardo & Kenneth Tarver; James Mallinson, producer (various artists; the London Symphony Orchestra), LSO Live.

Best orchestral performance: *Boulez Conducts Varèse (Amérique; Arcana; Déserts; Ionisation)*, Pierre Boulez, conductor (the Chicago

Symphony Orchestra), Deutsche Gram-mophon.

Best opera recording: *Berlioz: Les Troyens*, Sir Colin Davis, conductor; Michelle De Young; Ben Heppner, Petra Lang; Peter Mattei; Stephen Milling; Sara Mingardo; Kenneth Tarver; James Mallinson, producer (various artists; the London Symphony Orchestra), LSO Live.

Best choral performance: *Bach: St. Matthew Passion*, Nikolaus Harnoncourt, conductor (Norbert Balatsch & Erwin Ortner; Concentus Musicus Wien), Teldec Classics International.

Best instrumental soloist(s) performance (with orchestra): *Strauss Wind Concertos*, Daniel Barenboim, piano/conductor (the Chicago Symphony Orchestra), Teldec Classics International.

Best instrumental soloist performance (without orchestra): *Britten Cello Suites (1-3)*, Truls Mork, cello, Virgin Classics.

Best chamber-music performance: *Haydn: The Complete String Quartets*, the Angeles String Quartet, Philips.



DAMIAN MARLEY

Best small ensemble performance (with or without conductor): *After Mozart*, Gidon Kremer, violin; Kremerata Baltica, Nonesuch Records.

Best classical vocal performance: *Dreams & Fables: Gluck Italian Arias (Tremo Fra' Dubbi Mie; Di Questa Cetra in Seno, Etc.)*, Cecilia Bartoli, mezzo soprano (Bernhard Forck; Akademie für Alte Musik Berlin), Decca Records.

Best classical contemporary composition: *Rouse: Concert de Gaudí for Guitar and Orchestra*, Christopher Rouse, composer (Sharon Isbin, guitar; Muhai Tang; the Gulbenkian Orchestra), track from *Rouse: Concert de Gaudí/Tan Dun: Concerto for Guitar and Orchestra (Y2)*, Teldec Classics International.

Best classical crossover album: *Perpetual Motion (Scarlatti, Bach, Debussy, Chopin, Etc.)*,



YOLANDA ADAMS

Béla Fleck, banjo (Joshua Bell, violin); Evelyn Glennie, marimba; Gary Hoffman, cello; Edgar Meyer, bass/piano; Chris Thile, mandolin; John Williams, guitar, Sony Classical.

MUSIC VIDEO

Best short form music video: "Weapon of Choice," Fatboy Slim Featuring Bootsy Collins, Astralwerks.

Best long form music video: *Recording the Producers: A Musical Romp With Mel Brooks*, Mel Brooks (with various artists including Nathan Lane & Matthew Broderick), Sony Classical. Susan Froemke & Peter Gelb, producers; Susan Froemke, director.

Winners Celebrate At Staples Center And At Parties

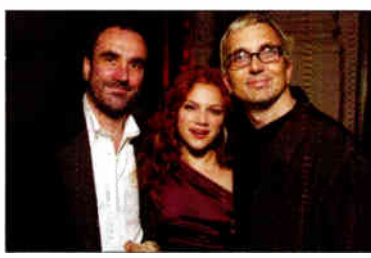
(All photos copyright Alberto Rodriguez/Berliner Studio, unless otherwise indicated)



Luminaries from the bluegrass, folk, country, and blues worlds joined to celebrate their album of the year triumph with the *O Brother, Where Art Thou?* soundtrack.



Sony Music artists and executives celebrated the company's winners and nominees at its post-Grammy party held at Morton's in Los Angeles. Pictured enjoying the evening, from left, are Sony Music Entertainment chairman/CEO Thomas D. Mottola, Columbia recording artist and Grammy nominee Tony Bennett, Columbia Records Group chairman Don Ienner, and Columbia artist Bob Dylan, who won the Grammy Award for best contemporary folk album for *Love and Theft*. (Photo: Sony Music Entertainment)



EMI Recorded Music North America chairman/CEO and EMI Recorded Music vice chairman David Munns, left, greets Virgin Records artist Nikka Costa and Capitol Records artist Art Alexakis from the group Everclear at EMI's post-Grammys celebration at the Park Plaza Hotel in Los Angeles. (Photo: Eric Charbonneau/Berliner Studio)



Destiny's Child's megahit "Survivor" caught the ears of Grammy voters, who rewarded the glamorous trio with best R&B performance by a duo or group.



Taking a cue from the title of the band's best Latin rock/alternative album winner, Los Angeles' Ozomatli "embraced the chaos" backstage.



Genre-straddling fiddler Alison Krauss and her group, Union Station, won two awards, in the bluegrass and country categories.



No man of constant sorrow, T-Bone Burnett was feted as non-classical producer of the year and as the man at the helm of album of the year, *O Brother, Where Art Thou?*



Truck driver/songwriter Robert Lee Castleman left his big rig behind to pick up the Grammy for his aptly named best country song, "The Lucky One."



Bluegrass patriarch Ralph Stanley cradled his first Grammy, for his chilling *O Brother, Where Art Thou?* showpiece "O Death," which took best male country vocal performance.



Texas guitar strangler Jimmie Vaughan captured the best traditional blues album trophy for *Do You Get the Blues?*



The radiant CeCe Winans brought home the best pop/contemporary gospel Grammy for her eponymous Wellspring Gospel release.



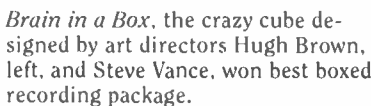
J Records founder Clive Davis chats with the label's signature artist, Alicia Keys, at J Records' second annual pre-Grammy bash Feb. 26 at the Beverly Hills Hotel. Keys was the big winner at the Grammy Awards the next night: She grabbed five statues, including one for best new artist. (Photo: Larry Busacca)



DC Talk collected its fourth Grammy for *Solo*, named best rock gospel album.



Recording Academy president/CEO Michael Greene, left, and Tony Bennett, right, present the person of the year award to 1994 Billboard Century Award winner Billy Joel at the 12th Annual MusiCares Tribute at the Century Plaza Hotel in Los Angeles. Held Feb. 25 by the National Academy of Recording Arts and Sciences, the dinner included performances of Joel's songs by Bennett, Garth Brooks, Don Henley, and Stevie Wonder. (Photo: Frank Micelotta/ImageDirect)



Producers Jimmy Jam, left, and Terry Lewis shared the best dance recording award for "All for You" with artist and co-producer Janet Jackson.



Blind Boys of Alabama leader Clarence Fountain, holding the Grammy, said the group's award for best traditional soul gospel album—the first for the 58-year-old group—made him "feel like a mornin' glory."



U2's Bono is congratulated on the group's four Grammy wins. Pictured at Universal Music Group's post-Grammy bash at Cicada in Los Angeles, from left, are Universal Music Group chairman/CEO Doug Morris, Interscope Geffen A&M chairman Jimmy Iovine, A&M artist Sheryl Crow, Bono, and No Doubt's Gwen Stefani. (Photo: Universal Music Group)



RCA artist Christina Aguilera, center—who was among those performing "Lady Marmalade" at the Grammy ceremony—is flanked by BMG execs at the company's post-Grammy soiree at the Argyle Hotel in Los Angeles. Pictured, from left, are BMG COO Michael Smellie, Bertelsmann chairman/CEO Thomas Middelhoff, Aguilera, BMG North America president/CEO Bob Jamieson, and BMG president/CEO Rolf Schmidt-Holtz. (Photo: Larry Busacca)



Elektra Entertainment artist Missy Elliott, center, celebrates at the Warner Music Group (WGM) party at Mondrian's Sky Bar in Los Angeles after snaring two Grammys. Surrounding her are the Gold Mind/Elektra artist Tweet, AOL Time Warner co-COO Richard Parsons, WGM chairman/CEO Roger Ames, and Elektra president Sylvia Rhone. (Photo: Warner Music Group)

Angélique Kidjo

Continued from page 1

cian in the 1970s, Kidjo aimed to fulfill these goals through exploring how Africans impacted the music of the modern world. She also envisioned a trilogy of albums that would touch on the African Diaspora and the specific African/Brazilian connection, as well as the African link to Cuba, Haiti, and New Orleans. Her 1998 Island project *Oremi*, a mix of traditional Benin music and American-based styles (she collaborated with Cassandra Wilson and Kelly Price, as well as doing a cover of Jimi Hendrix's "Voodoo Chile [Slight Return]"), was part one of the trilogy. *Black Ivory Soul* is part two.

"Even though the project came very early into my brain, I knew I was not mature enough to do it," she says. "I needed still to deal with the anger I had in me. There is one thing that I don't want my music to do, which is to bring hate. I had to be in the mind-set to be able to enrich myself and not to improve the pain but to heal."

Kidjo, who now resides in New York after spending years writing in Paris, began crafting the Bill Laswell-produced *Black Ivory Soul* after a 1999 trip to Bahia, Brazil. As soon as she stepped off the plane, she says, "it smelled like my country. I was almost at my knees thanking my ancestors for keeping this music alive. From that moment on, I knew that this project was going to happen."

In Bahia, Kidjo began the process of Brazilian/African collaboration after she met singer Daniela Mercury. The pair ended up writing "Dara" (meaning "beautiful"), a song that appeared on Mercury's 2000 album, *Sol Da Liberdade*, on BMG U.S. Latin.

Kidjo soon teamed with Bahianese percussionist Carlinhos Brown, founder of the band Timbalada. One night on a Brazilian beach, they wrote six songs together, three of which—"Tumba," "Iemanja," and "Okanbale"—ultimately made it to *Black Ivory Soul*.

"Tumba," a rousing dance number named after the word for "congas" in Benin and performed in the African Fon language, is a song that Kidjo dedicates to the public.

"I was visualizing how I was going to bring this magic to them, how I'm going to thank them for taking the time to listen to me," she explains. "People work hard every day, and the only thing that can still bring all of us together is entertainment. That is how I started the song. Even if you don't want to dance, I don't want to know about it. But you are invited to dance. This song is yours. Grab it and make it yours."

The string-laden "Okanbale," perhaps the most personal cut on the album, explores Kidjo's relationship with her family. Sung in the African language of Yoruba, the lyrical song meaning "peace of heart" is Kidjo's way of thanking her parents for their everlasting support.

"It is absolutely, completely forbidden [to be] a singer or entertainer in Africa if you are a woman," Kidjo explains. "I had parents who stood by my side against the whole society, telling me, 'You can sing if you want to, girl.' My father produced my first show, and my mom taught me how to sing."

When Kidjo, whose songs are published by Aye Publishing/ASCAP, returned to New York from Bahia, she wrote tracks with Brazilian guitarist Vinicius Cantuaria ("Olofofo," "Ominira") and with her husband,

Jean Hebrail, and songwriter Tommy Faragher ("Black Ivory Soul").

While Kidjo's ongoing goal is to bring diverse people together through listening to music, on this project she also wanted her cast of musicians to reflect a range of ethnic backgrounds. Among the players were guitarists Joao Mota from Guinea Bissau, percussionist Abdou M'boup from Senegal, drummer Ahmir "Questlove" Thompson from the R&B group the Roots, and bassist Michel Alibo from the West Indies.

Though many of the musicians were unable to communicate in English, the language of music guided the recording process. The recording session—Kidjo's first live studio experience—thus proved to be an eye-opening one for all involved.

"Do you know *Alice in Wonderland*? That is how I felt watching everybody with my big eyes open," Kidjo says. "At one point, one of the musicians comes to me and says, 'This is a hell of a responsibility that you put on our shoulders, because the music is beautiful. We cannot stay indifferent to what we are doing here. It brings us to ask questions ourselves. Even the Brazilians are saying that we never, ever thought

"Iwoya," based on a Yoruba proverb that says, "You don't have to be old to be wise; a bird doesn't wait till he dies to fly," is an uplifting look at taking the time to pursue your dreams.

Kidjo has taken these words to heart, for she recalls that when she was 10 years old, she told her mother that she expected to be married with four kids by the time she was 20. However, through her family's encouragement, she started performing as a solo artist when her father was told she was too small to be seen on stage. By the time she was in her late teens, during the tail end of the 1970s, she had become a full-fledged professional singer. She soon moved to Paris to escape a deteriorating political environment.

Her debut album, 1980's *Pretty* (which was self-produced in France), linked African traditional sounds with American soul music, intrigued the international press, and served to establish Kidjo on the world-music scene. Her first internationally distributed album, *Parakou* on Open/Island, followed in 1990.

From there, she went on to release the Mango/Island projects *Logozo* (1991, fea-

Kidjo is similarly excited about bringing her new music to international audiences. "I want to tour the whole world. I don't like the cold at all, but if I have to go to the Eskimos, I'm going to," she says with a laugh. She will tour 10 major U.S. cities surrounding the release date and will stop in various European locations throughout April and May. (The album will be released worldwide the second week of April.)

"One of the best parts of Angélique is her ability as a live performer," Jones says of Kidjo, who is booked by Brad Goodman of Los Angeles' William Morris Agency and managed by Peter Humberger and Ed Gerard of New York's Impact Artist Management. "She wants to invite people in and make them feel good about themselves."

Jones is also pursuing an aggressive radio plan, which will include servicing the album to mainly college and triple-A stations, where Kidjo has been a mainstay for years. At Detroit's triple-A WDET, Kidjo is one of its top artists, because she transcends any type of niche as a world-music artist, WDET music director Martin Bandyke says. "She has that rare ability to write great lyrics that appeal to the fact that we are all one, that there is one world, and we have to live in it together," he says. "We will definitely be into this new album."

Kidjo is additionally a favorite on the Public Radio International show *The World*, a daily news program featuring a music segment that airs on public radio stations nationwide. The show's senior producer out of Boston, Marco Werman, says that when Kidjo releases an album, "it's an event of sorts, because she's unpredictable. For me, she is a spotted owl in world music, because she's a known name and she's a veteran, but she can bushwhack through uncharted waters.

"It is also intriguing to watch her, because she is an African musician who balked at Paris and moved to New York," he continues. "The whole African [music] infrastructure is based in Paris. She decided to challenge herself in a non-African music center."

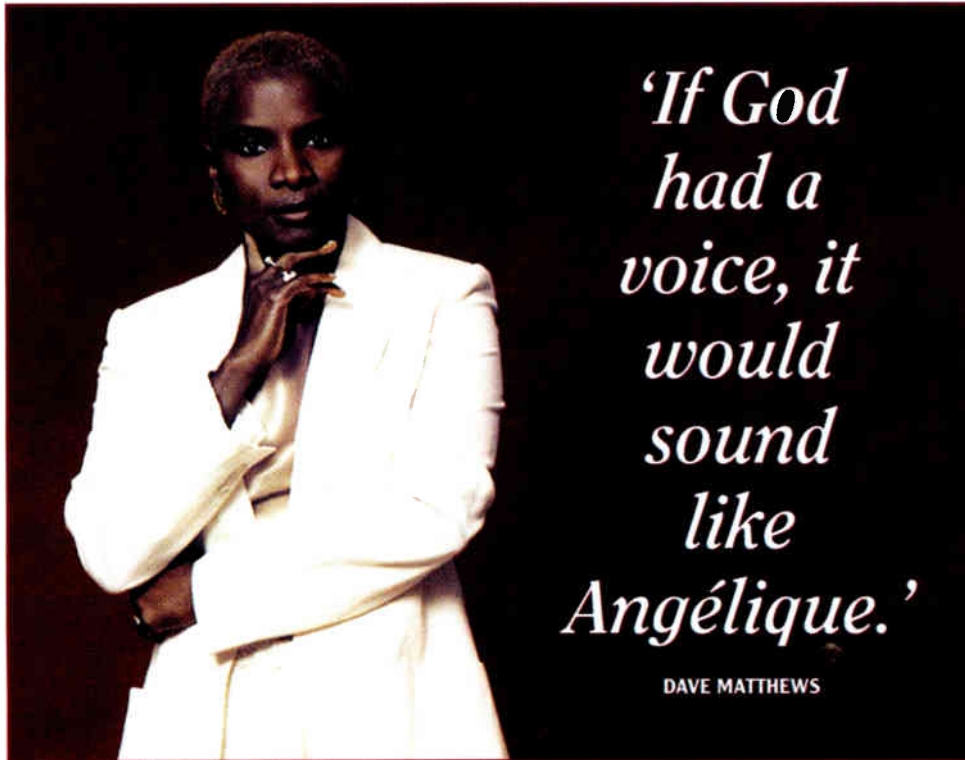
Columbia is also putting together a retail component with a focus on price and positioning. The Ann Arbor, Mich.-based Borders Books & Music chain, for example, is working on a listening-station program for the album. "She's definitely a Borders-type artist," assistant buyer Julie Senechal says. "I think her new album will do quite well for us. Her previous titles still sell steadily."

At Tower Records' downtown New York location, a listening station will also be in place, according to the store's world-music buyer, John Coughlan. "I'm very excited. Every album she has done is interesting and a little bit different," he says. "People who don't necessarily like world music might pick this up. She's definitely not one who will stick herself into a pigeonhole."

Other marketing strategies will include the creation of a Kidjo Web site, mailers to potential consumers, and possible 12-inch mixes of the tracks "Bahia" and "Tumba." The company has hired New York-based marketing company Giant Step to work the album at the club and grass-roots level.

Though *Black Ivory Soul* largely conveys its message in languages foreign to most Americans, Jones and Kidjo are not concerned about reaching a U.S. audience.

"The public has proved to me all these years that it isn't a matter of language—it's what they feel," Kidjo concludes. "I think that I achieved that goal and can bring them to realize that, 'Hey, we have one life.' After what happened Sept. 11, if a human being does not believe that, then he is in danger. We have to learn to live with each other. We have to learn to heal."



about our music meaning so much to you guys in Africa.'

The Brazilian/African concept had been explored earlier by Bahianese singer/songwriter Gilberto Gil, whose "Refavela" Kidjo covers on the project. She says that after Gil made a trip to Africa, he brought a different rhythm back to Brazil. The boisterous tune about poor neighborhoods in Benin uniquely combines African and Brazilian drumming styles.

A version of Serge Gainsbourg's "Ces Petits Riens," which Kidjo sings in French, appears as an example of how any language—not just Yoruba or Fon—can be used as a world rhythm. "From one or two words, he can make a whole song. That's why I picked up the song," she says. "To be able to use [language] upside down like Serge Gainsbourg does, very few people can do that."

She also performs in English, most notably on "Iwoya," a duet with Dave Matthews, a touring mate of Kidjo's for two years. Matthews, whose band is preparing for a series of U.S. performances throughout the spring and summer, has this to say of working with her: "If God had a voice, it would sound like Angélique."

turing the popular single "Batonga" and including saxophone work from Branford Marsalis), *Aye* (1994; the video for the cut "Agolo" received a Grammy Award nomination), *Fifa* (1996, Kidjo's first album with English lyrics that also featured Benin-based musicians), and the aforementioned *Oremi*.

When Kidjo's contract with Island expired, she signed with Columbia, which released *Keep on Moving—The Best of Angélique Kidjo* in 2001. The project reached No. 10 on the *Billboard* Top World Albums chart. (*Oremi* peaked at No. 5 on the Top World Albums chart.)

Columbia Jazz and Legacy Recordings senior VP Jeff Jones knew that Kidjo would be the perfect first new signing for Columbia's jazz department after it came under his purview in 2000. "The mandate was to have a diversified roster of traditional and contemporary jazz, world, blues, and interesting electric music if possible, and Angélique is certainly one of the most important artists in the world-music community," he says. "Talking with her and meeting with her was really exciting. She has a remarkable energy and a commitment to working hard, being a great entertainer, and being socially relevant."

United Musicians

Continued from page 1

says, "You know, I've been through a lot of different ways of doing it. I want to do it myself. I have the confidence that I can do it myself. I don't need anybody else to make my records. I want to own my music. I can tour, and I don't necessarily need to go to somebody for tour support. The press is interested in me, I have a history of making great records, so people are going to talk about this record."

"Those are the sort of artists I was looking at," Hausman continues, "and Bob's perfect for that."

Mould's latest project—the first of three he will release through Granary this year—had a long gestation process. He began writing the songs for *Modulate* in early 1999, after finishing a tour for *The Last Dog and Pony Show*, the 1998 album that was his final collection for Rykodisc.



PENN

But the former frontman for '80s punk standard-bearer Hüsker Dü and '90s alternative-rock act Sugar took a side track in the months that followed. From the fall of 1999 through early 2000, Mould—an avid pro wrestling fan—worked as a creative consultant for Turner Broadcasting's World Championship Wrestling (WCW).

"I helped steer the product and the storylines and the characters," Mould says of his stint with the WCW.

After a few months of downtime in 2000, Mould went back to work on his album. "I bought some new software packages to work with for sequencing and programming and picked up the guitar again, and tons of stuff started flyin' out," he says. "And it was all fresh and new and informed by a whole different style of music that I had started listening to—a lot of trance and techno stuff, a lot of

different DJs, Sasha & Digweed's stuff, Nick Warren, Paul Van Dyk, as well as really digging the second Garbage album, which was not that different from that stuff."

Modulate, which Mould recorded entirely solo, incorporates the beats and sonic textures of contemporary electronic and dance music. But it also frequently displays the rip-roaring guitar power of Mould's earlier band and solo work, and the songs—published by Granary Music (BMI) and administered by Bug Music—reflect the musician's time-tested melodic craft and emotional directness.

"I keep trying to find different ways to say the same things," Mould says with a self-deprecating laugh. "I think that's what my life is destined to be."

Old fans are anticipating the release of *Modulate*, even in the face of advance word that it marks a departure for Mould. Steve Pearson, buyer at retailer Electric Fetus in Minneapolis—where Hüsker Dü got its start—says, "Everybody's been waiting for [the album] to come out. We didn't know how many [units] we should start with, because we heard it was so different. But that first Tuesday, everybody will pick it up. A lot of people are curious."

Jody Denberg, PD at triple-A KGSR in Austin—where Mould lived during the '90s—says, "Bob Mould's name has always been synonymous with integrity, whether during his Hüsker Dü days, as the leader of Sugar, or as a solo artist. [Since] he's releasing three albums this year, I'm sure there'll be something for most radio formats. His Sugar material went over well on KGSR."

A UNITED FRONT

Mould weighed his options when it came time to release his record. His career to date has involved virtually every imaginable type of label experience. Hüsker Dü released its first albums on its own label, Reflex; had a long association with Southern California indie-punk label SST; and pacted with major Warner Bros. in 1986. Mould then recorded solo for Virgin and in 1992 leaped to indie Rykodisc, which issued albums by both the trio Sugar and Mould as a solo artist.

An unhappy licensing experience led Mould to found his own label. He recalls, "HBO started calling and said, 'We'd love to use [the song] 'Sunspots' for a really classy campaign for *The Sopranos*, *Sex and the City*, *Oz*, and *Dennis Miller*. It's a branding campaign. We think it's a good use for the song.' I'm a big fan of HBO programming. I said, 'Sure, that'd be great.' They go to get the master for 'Sunspots,' and Virgin says they want a ton of money. They want a big cut of the entire fee. At that point I said, 'Why am I trying to get another conventional record deal? This is tellin' me exactly what I'm supposed to do. To hell with this.'

"I started looking around for

distribution ideas," he continues. "My current publicist, Carla Sacks, says, 'Have you thought about talking to Michael Hausman [at] United Musicians? They're two blocks away from you. Just down the street. Just go meet with them, talk to them, and see what's going on.'"



MOULD

Hausman, his artist Mann, and her husband, Penn, founded United Musicians in 2000 as a conduit for Mann's self-released SuperEgo album *Bachelor No. 2* and an umbrella organization for like-minded artist-run labels (*Billboard*, May 20, 2000).

Penn says, "We have this vague notion that there's power in numbers, and some kind of collective is a safe harbor for people who want to try and hold on to their master rights and try to hold on to their copyrights. It's nice to be in a harbor like that when everything else

'I started looking around for distribution ideas. My publicist said, 'Have you thought about talking to United Musicians?' I always like to control my own destiny.'

—BOB MOULD

is in flux. Since the entire industry is in flux, and nobody knows what's going to happen and how it's going to wash out, maybe if enough people hang out in this little corner, we'll figure out some system together that kind of works."

Mann adds, "What I've learned from being in the music business is [that] although there are many advantages to being on a major label—in that, when they want to crank up the big machine, they can really make things happen—for smaller singer/songwriters like me and Michael, Grant Lee Phillips, Robyn Hitchcock, and people like that, the machine doesn't ever get cranked up. So you really might as well do it yourself. And I've witnessed first-hand [that] when the machine isn't cranked up, they do less than nothing, so you can hardly do a worse job just on your own."

"The downside is [that] you have to be in a position where you can finance making your own record," Mann continues, "so you pay for it, you own it, and we help you distribute it and promote it."

Hausman says of United Musicians' work on behalf of its labels, "We provide traditional marketing. The distribution company is RED; we go through Red Ink, which has two radio promotion people and a head of sales and marketing. They have a couple of additional marketing people, and they have an art department. They can also do manufacturing, although Bob's doing his own manufacturing. Bob's very experienced. If somebody gets involved with us and does not want to hire independents, it's possible that we can make that work."

For *Modulate*, Mould has hired Sacks as his independent publicist, and he may hire a gay-specific publicity firm as well; he has also brought on triple-A and college radio indie promoters to work the record.

Immediate plans call for United Musicians to release two more Mould solo albums later this year: the out-and-out electronica work *Long Playing Grooves* will be issued under the Mould pseudonym "LoudBomb" and *Body of Song*, an acoustic-based set.

Beyond the Mould records, United Musicians may release an already-completed album by singer/songwriter Pete Droge—another one of Hausman's clients—though the manager says he is also shopping the project to majors. Mann's next SuperEgo studio album, *Lost in Space*, could be a spring release, and Mann and Penn's concert project *Acoustic Vaudeville* will also be moved through United Musicians, though they say they want to play and record more live shows.

Hausman says of the objectives for building United Musicians, "I'm talking to a lot of different people. I'd like to find half-a-dozen artists. I think that would be a nice-size family to work with and then take it from there, see how that goes, see how that feels. I went out last night and saw Ron Sexsmith, and he's now in a position where he is probably going to do something on his own with his record in the States, and they're playing it for people. I would love to work with him. I think he's fantastic. There's a

number of people I've talked to, but there's no deal imminent. It's still in discussions. But every day, more people call and inquire about what we're doing."

MODULATING ON THE ROAD

Mould—who is managed by Kevin O'Neill and booked by Frank Riley at High Road Touring in San Francisco—will promote *Modulate* with Carnival of Light and Sound, a U.S. solo tour of small theaters.

"It's going to be the bizarre solo extravaganza," Mould says of the tour, with a chuckle. "Probably I'll [perform] a fair amount of the new record to track. I'll be improving guitar and vocals along with beats. In addition, the other half of the show is going to be, for lack of a better term, greatest hits: the songs that everybody likes to hear, also done to track with completely revamped versions. I don't know how people are going to take to the drum'n'bass version of Hüsker Dü stuff. It's gonna be wild—a completely different version of songs you've heard before. I'm trying to reinvent these yet again."

"In addition to that, I'm over-



MANN

seeing the production of about 32 videos. [For] the 'light and sound' part, I'm bringing out full rear-projection systems. All the songs are going to have accompanying films. This is a fucking enormous undertaking. I'm overseeing the whole thing."

He continues, "It's like a big, beautiful drive-in movie to me. It's panoramic and it's revealing and it's entertaining. There are parts of it that are funny. There are parts where people are going to think, 'What the hell is he thinking?'"

From the label to the concert stage, Mould has effectively taken control of his entire career—which is not always a comforting prospect.

"Sometimes I wake up at four in the morning, and it's horrifying," he says. "[I ask myself,] 'Oh my God, what have I done?' But, you know, this is what I wanted. I always want to be in charge. I always like to control my own destiny as much as I can, and this is what I get. My head is just exploding."

Jon Spencer Blues Explosion's Rocking 'Fang' On Matador

Funky, Driving Set With Producer Steve Jordan Appears Overseas On Mute And Toy's Factory Labels

BY CHRISTOPHER WALSH

NEW YORK—"It was kind of a challenge for us," Jon Spencer offers, relaxing at the Matador Records offices in lower Manhattan. "We just wanted to make a more traditional record. And, personally, I was looking for someone to pat me on the back and push me to something new."

The record in question is Jon Spencer Blues Explosion's *Plastic Fang*, due April 9 in the U.S. on Matador, April 8 in Europe and Southeast Asia on Mute International, and March 27 in Japan on Toy's Factory. The "someone" is musician/producer Steve Jordan, best-known for his pairing with Keith Richards in the X-Pensive Winos and his session work with artists from B.B. King to Billy Joel.

Plastic Fang marks the first time the Blues Explosion has worked with a producer in the traditional sense, and the union yielded remarkable results: With *Plastic Fang*, the band delivers its finest album to date, a tightly focused, driving, and irresistibly funky rock'n'roll record that doesn't let up till the final cymbal crash has faded.

Though the Blues Explosion's sound has always been synonymous with impish sexual energy and a relentless punk/rock wallop, Jordan and engineer Don Smith have brought both enhanced sonic definition and subtlety to a stellar collection of songs. It's a marriage of all participants' greatest gifts, rendering a thrilling, dynamic listening experience.

This is not to say that longtime fans will be disappointed. With songs like the menacing "Killer Wolf," "Money Rock N' Roll," the slide guitar-drenched "Down in the Beast," and "Shakin' Rock N' Roll Tonight," *Plastic Fang* is Jon Spencer Blues Explosion at its essence, the band's defining manifesto. From the opening rave-up of "Sweet & Sour," the sound grabs the listener and won't let go.

(NON)DECIDING FACTOR

Though Jordan and Smith have served as co-producer/performer and engineer, respectively, on all of Richards' three albums with the X-Pensive Winos, that connection wasn't a factor in the band's decision to work with them: Guitarist Judah Bauer is the sole member to emphatically profess admiration for the Rolling Stones guitarist.

"It was a decision *first* to get a producer," Spencer explains, "which we had never done before. And then we decided to work with Steve. It's not like I had any records he produced—he's just some guy I know from seeing countless times on television. We listened to some of his stuff, and I like what he's done, but Steve's just a wonderful person, just a very lovely guy. It worked out great, and the whole thing was just so much fun."

While the two-guitar-and-drums lineup serves this tight trio well—the lack of a bassist is virtually imperceptible—the union with Jordan demonstrably elevates the Blues Explosion to a new peak. In addition to the encouragement Spencer sought for the band, Jordan and Smith's production chops bring an impressive diversity of sounds, often attenuating the lowdown, lo-fi growl of earlier albums and offering instead a greater definition that uncovers and showcases the outstanding interplay between Spencer, Bauer, and drummer Russell Simins.

"Before, when we'd record, we'd just have someone record us," Simins explains. "It was out of our hands in a lot of ways,

except when it got to mixing." By contrast, the *Plastic Fang* sessions, which took place in various New York studios, were marked by "changing drums around, changing amps around, understanding that different songs can sound different and will sound better if they sound different. To me, that

do it, anyway. They play so well together and off of each other, it was just a complete joy. I got to play on a few things—that was a lot of fun."

Days after appearing on the bill with Ike Turner at the B.B. King Blues Club & Grill in New York and performing much of *Plastic Fang*, the band traveled to Europe for

is doing a nationwide campaign [in Japan]. They gave us the front cover on their monthly free paper and will display posters in all the stores. We are also getting great support from Tower Records on an individual-store basis."

The *Plastic Fang* artwork was created by Chip Kidd, whose graphic design work has graced book covers for such authors as Michael Crichton, Anne Rice, and John Updike. "It should be really striking," says Donovan Finn, Matador Records' product manager/director of radio promotion, describing it as 1950s comic book-esque.

"We're also doing a limited-edition CD that will be in a special packaging and emulate the vinyl packaging. [Matador will press a few thousand double-LP copies of *Plastic Fang*.] It's in a plastic Mylar bag with a cardboard top," Finn explains. "We're servicing key retail accounts with countertop racks that will have the album cover artwork on them, and it will hang on there."

"We do really well, consistently, with all their titles, even the catalog stuff," says Kara Lane of Amoeba Music, which has stores in Hollywood, San Francisco, and Berkeley, Calif. "I love them, so I'm personally—and professionally—excited."

Larry Mansdorf, buyer for the Newbury Comics chain, adds, "We do well with the Blues Explosion, and we're fans, too. And Jon's always been an active artist that tours and supports his records, which is what we love to see."

"Mean Heart," one of *Plastic Fang*'s 12 tracks, will be available for free download on Matador's Web site (matadorrecords.com) in early March, Finn says. In addition, six new songs will appear on B-sides in Europe and Japan; four of these will also appear on the U.S. vinyl release.

Plastic Fang, beyond the advantageous pairing of the Blues Explosion and Jordan, features guest artists Dr. John and Bernie Worrell, "and an extremely famous conga player, but we don't know his name," Bauer adds.

PUTTING THEM THROUGH THE PACES

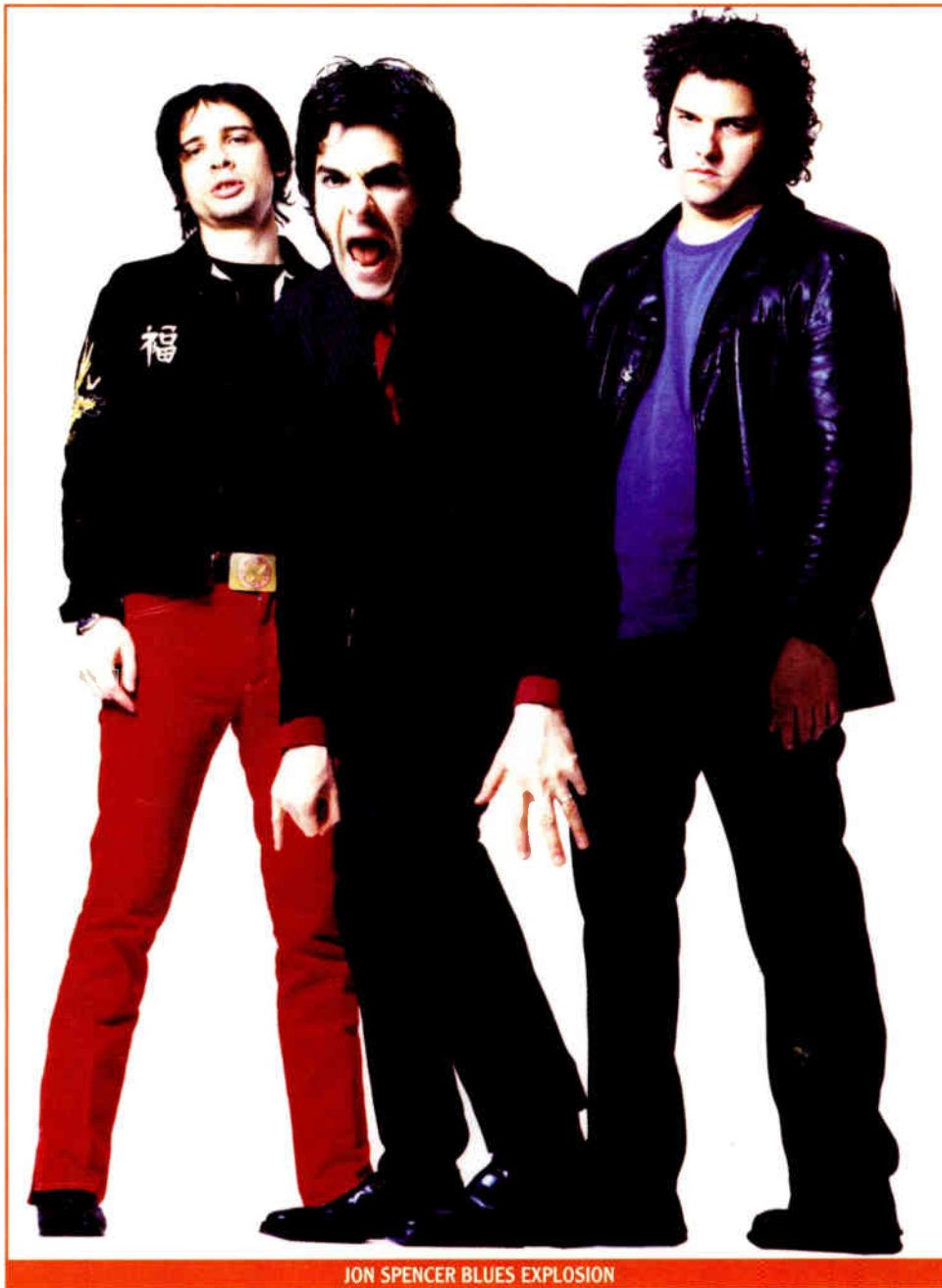
Jordan plays on several tracks, adding acoustic guitar, organ, and, on one song, bass. At times, he simply played tambourine or maracas.

"Sometimes it's all right if you speed up or slow down, or it's erratic," Simins says, "just because that's the feeling of the song. But when Steve wanted there to be that meter, he would come out and bang away on a tambourine. It was great; he was out there with us. That was a real good part of it."

"He put us through our paces," Spencer adds. "We did, like, 25 takes on some songs. Sometimes I think he was hearing it easier than we were, as far as when we got the take. The choice of equipment would change from song to song—the drum kit, the amps, the guitars, mic placement, choice of mics. Very methodical, very carefully done. But it's all done to get a band playing live, a live rock'n'roll performance. And beyond all the technical and creative stuff, he was just cheer-leading and egging us on."

Exhilarating, jubilant, and just plain fun, Jon Spencer Blues Explosion's *Plastic Fang* documents a real rock'n'roll band taking its signature sound to a new, higher ground.

"It's a different time and place," Spencer allows. "It's also a different band. I think that in some ways, it's become *more* of a band and more democratic—more of a collaboration."



JON SPENCER BLUES EXPLOSION

felt like the way a record should be made."

"The one thing I wanted to do sonically," Jordan says, "was to make an appealing-sounding record. It can be big, it can be small, it can be rough, but you have to want to hear it again. Working with Don, I knew that I could get the guitar sounds I wanted to really enhance the sound and the size of the band. We did a lot of different miking techniques and a lot of bi- and tri-amping stuff. I didn't want to do a lot of overdubs, I wanted it to all be there.

"And since there's no bass—I love bottom, you've got to give me some bottom!—it's got to come from somewhere, so most of the time it comes from Jon, the way we have it hooked up," Jordan continues. "It's basically how they

'He [producer Steve Jordan] put us through our paces, but it's all done to get a band playing live—a live rock'n'roll performance.'

—JON SPENCER

performances and promotion. During the first week of March, it plans to film a video for "She Said" with director Floria Sigismondi. Two West Coast dates follow: March 10 at Bimbo's in San Francisco—corresponding with the 2002 National Assn. of Recording Merchandisers Convention—and March 11 at the El Rey Theatre in Los Angeles. The band tours Europe and the U.S. in April and May, then heads to Japan and back to Europe. After that, the act returns home for more U.S. dates.

"The response to all the previous albums has been great," says Miwa Kuroki, who handles international A&R for Toy's Factory, "and it gets better for each release. We get great support from retailers, especially, and HMV



Ricky Martin Q&A Heats Up 2002 Latin Music Conference

Ricky Martin will join this year's Billboard Latin Music Conference on May 8 as the subject of *Billboard's* exclusive Artist Q&A interview session. Conducted by *Billboard* Latin bureau chief Leita Cobo, the interview will provide conference attendees with a rare opportunity to hear the superstar's view on issues large and small.

With millions of albums sold worldwide, Martin has become one of entertainment's most recognizable faces. His last two multi-platinum albums, the breakthrough *Ricky Martin* and *Sound Loaded*, each spawned numerous hits and solidified Martin's place at the forefront of both pop and Latin music. At the conference, Martin will discuss his current projects, future plans, and views on the Latin music landscape. Past Q&A sessions at the conference have always been crowd-pleasers, featuring stars such as Marc Anthony and Enrique Iglesias.

The Billboard Latin Music Conference & Awards, presented by Heineken, is slated for May 7-9 at the Eden Roc Resort in Miami Beach. The conference is the premier Latin music industry networking event and will include a poolside welcome reception, informative panels featuring top Latin music experts, evening showcases, the Hope & Harmony charity dance party, a trade show, and more. The event is capped off by the Billboard Latin Music Awards gala, to be held May 9 at the Jackie Gleason Theater in Miami Beach.

For more information on the Billboard Latin Music Conference & Awards visit www.billboardevents.com or call 646-654-4660. Register by March 8 at the Earlybird Rate of \$519 by calling Phyllis Demo at 646.654.4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-16

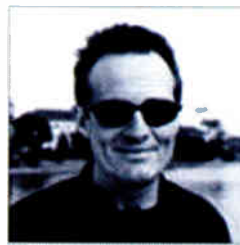
Billboard Latin Music Conference & Awards
Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



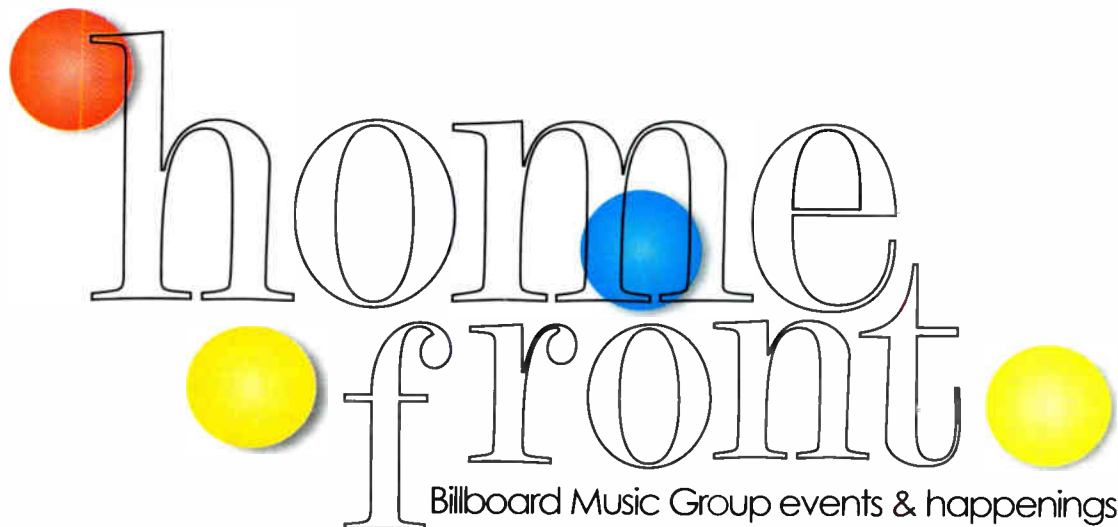
John Paul Jones

COMING THIS WEEK: Led Zeppelin bassist John Paul Jones returns this spring with *The Thunderthief*, his second solo album for the Discipline Global Mobile label. Jones plays an extraordinary range of instruments on the set, including tripleneck mandolin, koto, kyma, autoharp, and ukulele. In an interview that will appear exclusively on Billboard.com, the artist discusses this latest effort as well as his formative years in Led Zeppelin.

Also this week, read "Street Survivors," the third installment of *Billboard.com's* four-part series of excerpts from *Freebirds: The Lynyrd Skynyrd Story*, the new book by Marley Brant.

Plus, *Billboard.com* will feature exclusive reviews of folk-rock legends the Byrds' *Pre-Flyte Sessions* (Sundazed); indie rock outfit the Good Life's *Black Out* (Saddle Creek); and Galactic drummer Stanton Moore's *Flyin' the Koop* (Blue Thumb).

News contact: Jonathan Cohen • jacohen@billboard.com



DIRECTORY OF THE WEEK

Reach Artists With Your Ad In The Musician's Guide

Companies looking to promote their products and services to musicians, artist managers, agents, and other music industry professionals have two weeks left to reserve a spot in the next edition of *Musician's Guide to Touring and Promotion*. The deadline for ad reservations is March 13.



Published by Billboard and updated twice a year, the *Musician's Guide* is the preeminent artists' tool for locating providers of music-related products and essentials such as disc & tape services, equipment rentals, transportation services, club contacts, agents, attorneys, conferences, and much more. The *Guide* is available on newsstands and at retail outlets throughout the U.S. and can also be purchased through mail-order and online at billboard.com.

For more information or to reserve your ad in the *Musician's Guide*, contact Cynthia Mellow at 615-321-9172 or email cmellow@musiciansguide.com

visit www.billboard.com



G-Spot

Kenny G, left, an avid golfer and co-champion of last year's AT&T Pebble Beach National Pro-Am, assists Tiger Woods, center, this year's PGA player of the year, and Charles Howell III, PGA tour rookie of the year, in tuning up for this year's Pro-Am tournament. Kenny G is working on a new studio album, which is scheduled for a fall release.



On The Radio

"Little" Steven Van Zandt was recently joined by Hard Rock Cafe International VP of marketing and productions Chris Tomasso, WAXQ (Q104) New York PD Bob Buchman, and renowned New York radio personality Dan Neer at the Hard Rock Cafe in Manhattan to talk up *Hard Rock Cafe Presents Little Steven's Underground Garage*, a nationally syndicated garage-rock radio show to be hosted by Van Zandt. Pictured, from left, are Tomasso, Van Zandt, Buchman, and Neer.

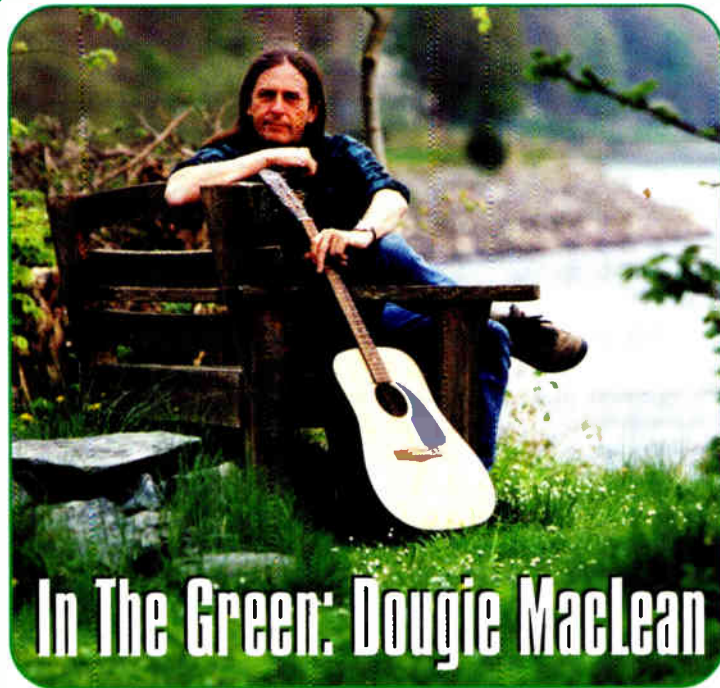


Check, Please

New York's singing policeman Daniel Rodriguez and Manhattan Records executives presented a check for \$50,000 to NYPD First Deputy Police Commissioner George A. Grasso at an album release party for Rodriguez's debut album, *The Spirit of America*. The check accounts for the initial proceedings for his single, "God Bless America," which was released Dec. 11, 2001, to benefit the Twin Towers Fund. Pictured, from left, are Manhattan VP/co-GM Arif Mardin, Capitol Records president of jazz and classics Bruce Lundvall, Manhattan VP/co-GM Ian Ralfini, Grasso, Rodriguez, and producer/manager Tom Scott.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



In The Green: Dougie MacLean

Scottish folk and fiddle aficionado Dougie MacLean has a preference for the old school—so much so that he made it the site of his home and recording studio.

Butterstone, as the building is now known, was once a rural, one-teacher village school overlooking the moors of quaint, picturesque Perthshire, Scotland. Sixteen years ago, MacLean bought the schoolhouse—which both he and his father before him attended—and began transforming it into a state-of-the-art recording facility and a residence for himself and his wife, Jenny.

Meanwhile, MacLean's home-grown Dunkeld Records is housed in that nearby village, which also serves as a retail outlet for Jenny's watercolor paintings. Three years ago, the MacLeans opened the Real Music Pub to encourage local music and added the Taybank Inn, a cozy bed and breakfast upstairs, there on the banks of the River Tay in Dunkeld.

"It's a lovely thing to combine all of the arts and remain in the place where I grew up," MacLean says. "We've got quite a little empire, but it keeps me grounded."

MacLean is best-known for his classic Scottish anthem "Caledonia," though his accomplishments are tough to pigeonhole: He scored music for the movie *The Last of the Mohicans*, has recorded eight gold discs (all of them at Butterstone since 1982), wrote the music

for the BBC TV series *A Mug's Game*, and has toured the world over, including gigs at Carnegie Hall in New York.

In the U.S., he is distributed by Blix Street Records, which in 2001 released *Live—From the Ends of the Earth*, a showcase for some of his best-known songs, recorded in both Scotland and Australia. Like most of his albums, the cover features watercolor artwork by Jenny.

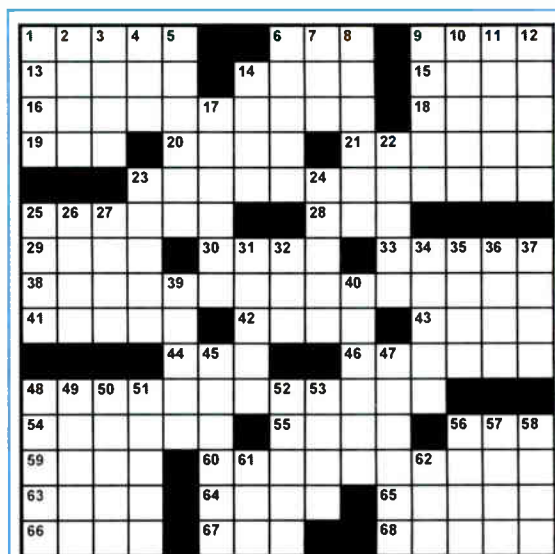
On most evenings, unless he's on the road, it's a good bet that you'll find the couple tending to the pub. Fiddle and guitar classes are offered on Thursdays, while Friday is open mic night.

"We'll sometimes stream RealAudio from some of the shows there [at taybank.com]," MacLean says. "We call it the Acoustic Music Gallery, because we think of it as art."

While the musician is keen on keeping up with technology—his studio has evolved over the years from 8-track to 24-track to ADATS to Pro Tools—he admits admiration for a more simplistic approach to life.

"There's nothing like filling this place with local musicians; we'll pack in 50 people and play our fiddles and swap tunes," he says. "It's full of music, not full of the music business. You don't have to be the best to contribute something. The pub is great for that. It's really magic."

CHUCK TAYLOR



'JAMES' NAMES

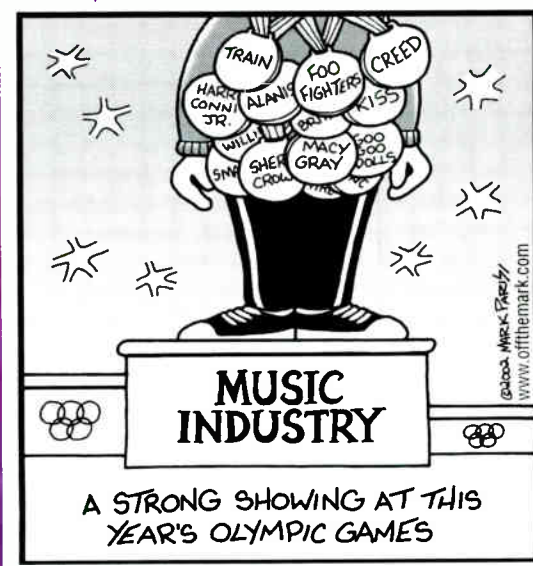
by Matt Gaffney

- Across**
- 1 Crosby or Gilmour
 - 6 ___ Aviv
 - 9 Speed of sound word
 - 13 "Cold ___" (Foreigner hit)
 - 14 Beatles tune "Old Brown ___"
 - 15 "Tin Pan Alley" bluesman Ray
 - 16 With 23- and 48-across, a James Brown nickname
 - 18 Record store location, frequently
 - 19 Old-timey agreements
 - 20 James of "Misery"
 - 21 "Solid as a rock," for example
 - 23 See 16-across
 - 25 Joey or Johnny
 - 28 Number represented in Roman numerals by "C"
 - 29 "White Wedding" man
 - 30 Sean Connery, e.g.
 - 33 Coen brothers classic
 - 38 A James Brown nickname
 - 41 ___ drums
 - 42 Elvis' middle name
 - 43 Male-only
 - 44 Letters in personal ads
 - 46 Film, artily
 - 48 See 16-across
 - 54 "And I curse this ___ living" (Simon & Garfunkel lyric)
 - 55 Squeeze's "Another ___ in My Heart"
 - 56 Show no respect to a rapper
- Down**
- 1 Info
 - 2 Lacking color
 - 3 Goes head-to-head
 - 4 Pronoun for Kraftwerk
 - 5 Big shot in church
 - 6 Beach Boys tune "___ Kissed Her"
 - 7 Goddess of the dawn
 - 8 Cars song that states "I like the nightlife baby"
 - 9 First word of an ABBA hit
 - 10 Last word of a Whitesnake hit
 - 11 Yo-Yo Ma's instruments
 - 12 Reddy who's a woman
 - 14 Badlands state: abbr.
 - 17 Toughest to find
 - 22 Words from the departing
 - 23 Celtic group ___ Tones
 - 24 Prefix with glycerin
 - 25 Doesn't leave the result to chance
 - 26 "Is he ___ or is he a speck?" (They Might Be Giants line)
 - 27 Part of the group that sang "Personal Jesus"
 - 31 1996 TAFKAP album "___ and Disorder"
 - 32 Above, in some songs
 - 34 RIAA et al.
 - 35 Strict memorization
 - 36 Pacific island with a U.S. Navy base
 - 37 Lately-troubled gymnast Korbut
 - 39 "I was at the movies," maybe
 - 40 Talking Heads' "___ a Lifetime"
 - 45 Call to meet
 - 47 U2's former label
 - 48 Reacted to hearing a lullaby
 - 49 ___ miss (spotty)
 - 50 Wynton Marsalis album "Think ___"
 - 51 Beach Boys ballad
 - 52 Ms. Arie
 - 53 Congressional choices
 - 56 Jessye Norman, for one
 - 57 Thing on a list
 - 58 Word repeated after "Que," in song
 - 61 Interstate: abbr.
 - 62 Mal de ___ (seasickness)

The solution to this week's puzzle can be found on page 60.

RIM SHOTS

by Mark Parisi



We Listen to More than the Radio.

INSIGHT:



Cause & effect. BDS and SoundScan data bonded together give you airplay and sales in one custom integrated report. An "instant" marketing meeting tool.

BDS FIRST ALERT:



Spins find you as they happen! Get alerted when your song plays for the first time on the radio. Sent automatically to your pager or e-mail as they happen.

ROBO A&R:



Get ahead of the buzz. The robotic, customizable search engine that scours BDS and SoundScan for upstart indie bands.

BDS EXPRESS.COM:



Stay connected. Fast and Easy Internet access to your favorite BDS reports. Now you can get BDS information wherever you are, whenever you need it.

BDS CERTIFIED:



Recognition. The award that recognizes radio's support and celebrates your artists' airplay success. Certification at milestones of more than 50,000 and 100,000 spins are rewarded.

BDS REAL TIME:



Up to the minute. Stay in tune with who's playing your record and how your record stacks up to the competition as it happens. Updated every 5 minutes to give you the most current airplay information, BDS Real Time is continuously in motion.

ENCORE:



The new face of information. The ultimate record industry power tool. ENcore offers new reports, new data and a new look to celebrate its evolution. Designed especially for you, by you.



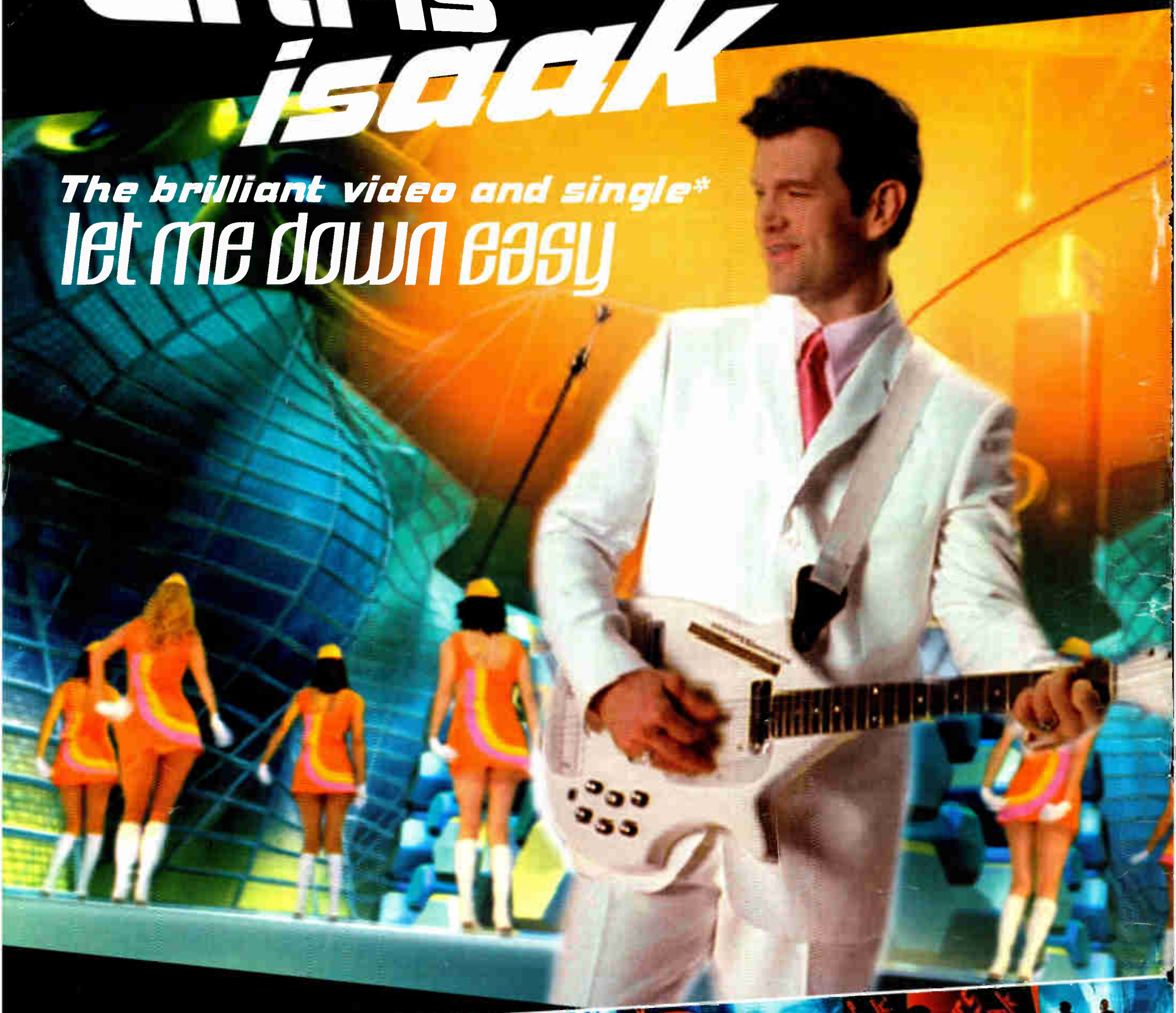
We Listen to You.

chris isaak

"A must see video"*



*The brilliant video and single**
let me down easy



FROM THE NEW ALBUM ALWAYS GOT TONIGHT (2-48016)

Produced by John Shonks, except "Notice The Ring" produced by Chris Isaak • Mixed by Chris Lord-Alge, except "Worked It Out Wrong" & "Notice The Ring" mixed by Jock Joseph Puig

Management: HK Management/Howard Kaufman & Sheryl Louis

chrisisaak.com repriserec.com/chrisisaak

chris.sho.com

See the new season of The Chris Isaak Show Sunday nights on **SHOWTIME**



World Radio History