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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 27, 2002

## New Players Emerge In Unstable Touring Biz

BY RAY WADDELL

NASHVILLE—The aftershocks from promoter consolidation in the late 1990s rumble on in a wave of lawsuits, government scrutiny, jockeying for positions, corporate shake-ups, and, thankfully for many, the emergence of some new players.

The instability of the business creates challenges, even when it comes to reporting news about it. One day after Clear Channel Entertainment (CCE) music division CEO Irv Zuckerman was interviewed for this story, word came that he and co-CEO Rodney Eckerman would be vacating their positions (*Billboard Bulletin*, April 15). Meanwhile, House of Blues (HOB) Entertainment is apparently still on the block, with CCE, Anschutz Entertainment Group (AEG), and a group headed by former Ticketmaster guru Fred Rosen all having tendered offers.

Sources say CCE is close to making a deal with HOB with an offer of \$270 million in cash and debt assumption, but at press time, an announcement had not yet been made, despite published reports to the contrary.

The status of HOB and CCE are only two closely watched developments of many in these turbulent times for the concert industry. As CCE's non-com-

pete clauses with acquired promoters and former executives run their courses, some well-known names are bound to resurface. Among the first is former SFX/CCE VP Mitch Slater, whose acquisition of former rival Metropolitan Entertainment raised eyebrows throughout the industry (*Billboard*, March 30).

Additionally, ousted Metropolitan head John Scher has stated his intentions to re-enter the concert world, despite a non-compete now held by Slater. And AEG upped the ante with the creation of AEG Live and the appointment of Randy Phillips as its president and will produce what's sure to be a hugely successful Eagles tour of second-

ary markets this summer. Amid all this behind-the-scenes volatility, the touring business is struggling in the early going of 2002. For the first quarter, box-office



MICKELSON



SLATER



## Pet Shop Boys Find 'Release' On Sanctuary

BY MICHAEL PAOLETTA

NEW YORK—Neil Tennant and Chris Lowe, more commonly known as Pet Shop Boys, recorded their eighth studio album, *Release*, at the former's home studio, located in Durham in the north of England. According to Tennant, "It's the kind of place where you're not in the middle of some kind of scene."

In such back-to-basics surroundings free of outside influences, Lowe declared that he didn't want to make a dance record, Tennant recalls. "Chris simply said, (Continued on page 80)

## Can Top Media/Music Marriages Be Saved?

BY MATTHEW BENZ

NEW YORK—What has happened to Vivendi Universal and AOL Time Warner? Heralded since their conception as new models for media companies—able to push their music and other entertainment offerings across all sorts of "platforms," from such traditional ones as TV to such new, Internet-based ones as hand-held computers—they have seen their stocks hit record lows in recent weeks.

In December 2000, after Vivendi completed its acquisition of French pay-TV company Canal Plus and Seagram's Universal entertainment assets, Vivendi Universal's U.S.-listed American Depositary Shares began trading at \$65. Now, they are around \$35. (Its Paris-listed shares have been the worst performer this year in the CAC-40 stock index.) When AOL Time Warner officially came into being in January 2001, the company's shares were around \$45. Now, they are near \$21.

A low share price is itself not a serious problem, but it does signal a change in investor sentiment.

The collapse of Enron has made investors wary—and Wall Street analysts more watchful—of companies that lack transparency. Because they are the products of recent mergers, year-over-year per-

VIVENDI UNIVERSAL

AOL Time Warner

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**TELL CONGRESS THE TRUTH ABOUT WEBCASTING RATES**

An Open Letter to the Music Community:

We are at a historic crossroads in the music industry. An independent arbitration panel recently proposed royalty rates to the Librarian of Congress for the streaming of recordings by webcasters (including the simulcasting of radio on the Internet). The proposal from this panel was based upon months of testimony from more than 50 witnesses, including artists, record labels, broadcasters and webcasters. While it is the nature of arbitrations that no party gets exactly what it wants (and all parties are appealing the decision), we at SoundExchange are pleased that artists and record labels will soon receive royalties after waiting almost four years.

Despite the fact that the rate is closer to their proposal, webcasters and simulcasters have launched a campaign to undermine the arbitration process. They are inundating Congress with complaints that they cannot afford to pay for the music — even though they pay market value for things like bandwidth and rent. Some of these complaints are based on confusion. Some are based on misinformation, resulting in grossly exaggerated projected fees. Others seek to perpetuate the royalty-free status enjoyed by broadcast radio, arguing that artists and labels shouldn't be fairly compensated even when their music is performed by those building businesses on recordings.

It is time for the artists and record labels to be heard. Musicians, vocalists and sound recording copyright owners deserve to be fairly compensated for their creations. Webcasters and simulcasters are not entitled to a free ride or a subsidy.

These royalties are too important not to act. In our first distribution of satellite subscription royalties this past October, over a thousand different artists and many hundreds of different record labels received royalties.

Make sure your voice is heard above the din created by webcasters and simulcasters.  
**You need to act NOW.**

For information on how to contact your Congressman and more detailed information on the arbitration panel's recommendations, please visit the SoundExchange website at [www.soundexchange.com](http://www.soundexchange.com).

Sincerely,

John L. Simson  
Executive Director

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## Brian Keane Shares Ansel Adams' Vision

Chance, favor, and the prepared mind. That's how Ansel Adams described the evolution of his nature photography to a plane of poetic excellence. In his search for the right proportion of humility, vision, and drive with which all artists attempt to achieve an original portrayal of the truth, Adams' essential checklist was succinct. Since he was also a trained classical pianist, his outlook resonates in the realm of sound as well as sight.

"Music is wonderful, but the musical world is bunk—so much petty doings, so much pose and insincerity and distorted values," Adams also observed, by way of explaining his decision in young adulthood to pursue photography rather than music as a career. On April 23—two days after the national PBS TV premiere of *Ansel Adams: A Documentary Film* by noted documentarian Ric Burns—Green Linnet Records releases the soundtrack to the project. Produced, arranged, and conducted by Brian Keane, an equally gifted musical scorer of documentaries, the music has a crisp lucidity and spaciousness to rival both Adams' awed environmental portraiture and Burns' careful historical insights. And, like the sum of Keane's own exceptional career, it meets the film's subject's aforementioned recipe for inspired results.

"I started out as a musician who was very intellectually based, being in jazz and classical music," Keane says with a laugh. "But like Ansel, I have also realized over time that the infinity in any art form is its emotional and spiritual substance, and music is the most direct at expressing that substance."

An only child born to a once-wealthy San Francisco timber baron who went bust, Adams grew up an eccentric soul encouraged by a tender father and tolerated at a distance by a depressed mother. Respect for civility kept the highly stressed family on course, and controlled benevolence became the Adams boy's quiet creed. On a family trip to the spectacular Yosemite Valley in 1916, the shy 14-year-old saw with one sweeping gaze that there would always be something far greater than the fortunes or follies of mortal guile. Adams took his first serious photo in 1927 (two years after he began giving piano concerts), and for the rest of his career—although he occasionally collaborated with such human-interest-minded photo-journalists as Dorothea Lange—Adams took to what he called "the high places" of the western American wilderness. Poised before nature's immensity in every psychic and artistic sense, he used his camera to depict humanity's small but critical place in the landscape. Through chance, favor, and a prepared mind, he became a pioneer artist/conservationist who chronicled one person's luminous intersections with eternity.

"In his time, the most popular photography was depicting human suffering from the Depression, the rise of Nazi Germany, and so on," Keane says. "He was criticized for taking pictures of nature while all of this was going on. But he saw a more lasting truth in man's relatively insignificant relationship with the whole of nature, and, in a strange way, with a more correct sense of balance than many of his contemporaries."

For Keane (born Jan. 18, 1953, in Philadelphia, the first of three offspring by businessman/amateur Irish tenor George Keane and his avant-garde composer/wife, Winifred), the "chance" aspect of his own musical growth occurred when the Juilliard School-educated guitarist—who'd built an early jazz reputation recording with Larry Coryell and touring with Coryell, Polish violinist Michael Urbaniak,

flamenco legend Paco De Lucia, and the group Spyro Gyra—was invited in 1981 to score his first documentary. It was *Against Wind and Tide: A Cuban Odyssey*, a study by filmmakers Jim Burroughs and Suzanne Bauman of the Mariel boat lift. The film earned an Academy Award nomination, and Keane's verve as a musical storyteller was established. Between jazz dates during the next six years, he toiled on other film projects with Bauman or Burroughs, including her 1987 documentary *Suleyman the Magnificent*. *Suleyman* led to collaborations—among them the classic *Beyond the Sky* (Celestial Harmonies, 1992) with Turkish multi-instrumentalist Omar Faruk Tekbilek. Keane also began an acclaimed solo career that yielded such admired albums as *Snowfalls* (Flying Fish, 1986) and *Common Planet* (Blue Note, 1992).

But in an Adams-like gesture of resolve, Keane left Blue Note and solo jazz work because the commercial demands of the genre felt too confining. Despite scoring nearly 200 documentaries (including such renowned PBS series as *Eyes on the Prize*, *The Great Depression*, and *Long Journey Home: The Irish in America*), creating his own lucrative *Winter Solstice* and *Summer Solstice* album collections, and becoming an in-demand music producer, Keane has opted not to cut another album as a featured solo artist. "It's hard to reconcile art and commerce much of the time," he says. "What most corporations' stockholders are looking for is safety and a high return—fast. You couldn't ask for worse conditions to manufacture art, because they will mean copying somebody else with whatever's popular to try to cash in quick. I prefer documentaries, because the subject matter is worth documenting—that's why they're made."

In 1989, Keane was working on the score for *Chimps: So Like Us*—the Emmy Award-winning HBO film about Jane Goodall's field studies of chimpanzees—when he met Ric Burns, who was collaborating one floor up in the same building with his brother Ken Burns on *The Civil War*. Ric asked Keane to score *Coney Island*, his own PBS film for the American Experience series. Keane has since scored all Ric's films, including *The Donner Party*, *The Way West*, *New York*, and now *Ansel Adams*. "Ric is an artist himself," Keane says, "and he wanted to focus the film on Ansel's life but also the process and the value of being an artist. The responsibility of the film composer is to the emotional truth the director's trying to convey. It's also the ideal of artists, in terms of what they're trying to convey in their art. Adams was someone who experienced the world in emotional and spiritual terms."

Keane captures that experience in all its lonely, purposeful rigor and trepidation, bringing a vast tenderness to the piano and guitar themes, as well as the full orchestrations. There is a vulnerability to *Ansel Adams: Original Soundtrack Recording From the Film by Ric Burns* that is by turns poignant and transporting, the music often redolent of a solitary climb to a succession of impermanent plateaus. (A thoughtful coda Keane included on the album is a portion of a primitive 1944 recording of a Bach prelude played by Adams himself.)

In the process, Keane has made one of the most distinctive instrumental albums of the decade. "Getting back to emotional truth," Keane says in summary, "sadness, of course, is a part of longing—the knowledge that you may not achieve your dreams. But you have the courage and conviction to go after them anyway. Those emotions are in Adams and all of us, or they wouldn't resonate so strongly."

### music TOMY EARS



BY TIMOTHY WHITE

### LETTERS

**THE SINGLES OF SPRING, SUMMER**

I read with interest Ed Christman's article "Fate of Singles" and Michael Ellis' commentary "Summer of '66: When Singles Were for Sale" (*Billboard*, March 16). How long before the labels realize that when you cut the roots, the flower dies? The March 16 *Billboard* Hot 100 showed a meager nine titles commercially available as CD singles. They've forced kids to look elsewhere for their product and hence change their buying habits. Joel Whitburn President, Record Research Inc. Menomonee Falls, Wis.

**'VENUE VIEWS,' FEEDBACK ON 'BACKBEAT'**

I look forward to receiving the latest *Billboard*. Reading information about the venue

side is refreshing. Items like caps and pricing are always interesting. John Scheck Director of booking, Pepsi Center Denver

What a pleasure it is to read something so perfectly done as Chuck Taylor's piece on the Boston Philharmonic (BackBeat, *Billboard*, March 30). Wonderful, with every word exactly correct. Benjamin Zander Conductor, Boston Philharmonic Boston

**AN EARFUL ABOUT LIFE AND 'MUSIC'**

As an admirer of Timothy White's Music to My Ears columns, there were two in the past weeks I particularly enjoyed. I can only

imagine how great that party ("Brother John Is Gone: The Blues Bar Blues," March 30) at the Blues Bar with the Grateful Dead must have been! I was lucky enough to see the Blues Brothers open for the Dead at the closing of Winterland in '78, a memory I'll cherish. The piece ("Miles of Music, Years of Ears," April 13) on White's upbringing in New Jersey and the influence of Italian music really registered with me, as I work with Passaic's finest musician, David Grisman; we released *Traversata*, with David, Beppe Gambetta, and Carlo Aonozo performing early Italian immigrant music.

Rob Bleetstein Acoustic Disc San Rafael, Calif.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.



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Top Singles

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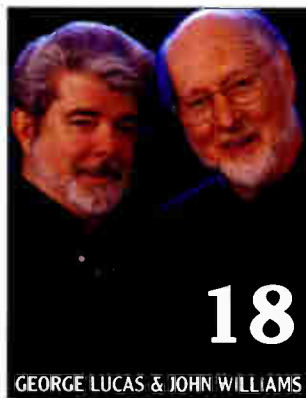
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BAHA MEN	Move It Like This

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6 2001 marked the first time global CD album shipments fell since the format was introduced.



GEORGE LUCAS & JOHN WILLIAMS

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DICK CLARK

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Chart Beat

by Fred Bronson

**YOUNG LOVE:** The Warner and Reprise labels are responsible for the top two debuts on The Billboard 200 this issue. Both acts have a connection to Buffalo—one to New York and one to Springfield. The higher of the two debuting albums is the fourth chart entry for Buffalo, N.Y.'s **Goo Goo Dolls**. The group gets its first top 10 album, as *Gutterflower* opens at No. 4. *A Boy Named Goo* peaked at No. 27, and *Dizzy Up the Girl* topped out at No. 15.

Longtime Reprise artist **Neil Young** enters at No. 10 with the 34th album of his solo career. *Are You Passionate?* is his seventh top 10 album and his first since *Mirror Ball* peaked at No. 5 in 1995. Simply counting Young's solo efforts, the only albums to perform better than *Are You Passionate?* are *Harvest* (No. 1, 1972), *Mirror Ball*, *Comes a Time* (No. 7, 1978), *After the Gold Rush* (No. 8, 1970), *Rust Never Sleeps* (No. 8, 1979), and *Sleeps With Angels* (No. 9, 1994).

Young first appeared on the *Billboard* album chart 35 years and one month ago, when **Buffalo Springfield's** eponymous debut entered the chart the week of March 25, 1967. Of the six Buffalo Springfield albums to chart, none climbed higher than No. 42, the peak position of *Last Time Around* in 1968 and *Retrospective* in 1969. Adding that band's six albums to Young's gives him a total of 40 chart albums.

But then you would have to figure in the five albums by **Crosby, Stills, Nash & Young** that have appeared on The Billboard 200. *Deja Vu*, *4 Way Street*, and *So Far* all spent time at No. 1, giving Young a career total of 10 top 10 albums.

The third-highest debut on The Billboard 200 this issue belongs to a former Warner Bros. artist. **Bonnie Raitt** opens at No. 13 with *Silver Lining* (Capitol). It's her highest-charting set since *Longing in Their Hearts* was in pole position for a lone week in April 1994.

*Silver Lining* is already the fourth-highest-charting album of Raitt's career. Her only albums to peak in a higher position are *Nick of Time* (No. 1, 1990), *Longing in Their Hearts*, and *Luck of the Draw* (No. 2, 1991).

**TWEET-TALKING GUY:** That's what I should have been last issue, when I mentioned **Charlene Keys**. That's the true identity of new R&B star **Tweet**, who remains in the top 10 of The Billboard Hot 100 at No. 8 with "Oops (Oh My)" (the Gold Mind/Elektra). **Ashanti's** real name is **Ashanti Douglas**. She is the second solo artist named Douglas to have a No. 1 hit on the Hot 100. The first was Jamaican-born **Carl Douglas**, famed for his 1974 hit "Kung Fu Fighting."

**CAN'T NOBODY HOLD HIM DOWN:** There's only one new entry in the top 10 of The Billboard Hot 100 this issue. "I Need a Girl (Part One)" (Bad Boy/Arista) is the 10th top 10 hit for **Sean Combs**, though the first that is credited to **P. Diddy**. "I Need a Girl" is his first top 10 hit since "Satisfy You" spent three weeks at No. 2 in 1999.

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



**NEW!**

# The BILLBOARD BULLETIN WEBSITE

**Billboard Bulletin**  
DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

## Anastacia, Sting Still Strong On Euro Chart

Anastacia and Sting make the most notable advances in Europe in the post-Christmas week, when sales are traditionally slow in many markets.

Anastacia's "Freak of Nature" (Epic) holds at No. 2 on the European Top 100 Albums chart.

## ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

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

Under the arrangement, ARTISTdirect Agency president Don Muller and agent Marlene Tsuchi will join CAA and continue to

## Sonopress Making Cassettes For WEA

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

The screenshot shows the website's layout. At the top is the "Billboard Bulletin" logo with the tagline "Daily News for the International Music Industry". Below the logo are navigation buttons for "Quick Read", "Fax Service", "Credits", and "Archives". The date "Thursday, January 3, 2002" is displayed. On the left, there are vertical menus for "Members" (Logout, Manage Acct), "Departments" (Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, What's On), and "Data" (U.S. Charts, European Charts, Hits of the Web). The main content area features several news items with "Read Full Story" links. On the right, a "More News" section lists additional articles.

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**Billboard Bulletin**  
Daily News for the International Music Industry

Quick Read Fax Service Credits Archives

Thursday, January 3, 2002

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

More News

- ▶ **Matador Inks New Distribution Deals**  
January 03, 2002
- ▶ **Bee Gees, Others Named To Queen's Honours List**  
January 03, 2002
- ▶ **Nordic Body NCB Names Royalties Executive**  
January 03, 2002
- ▶ **Shares In XM, Sirius Dip**  
January 03, 2002
- ▶ **Cops Nab Shakin' Stevens**  
January 03, 2002
- ▶ **New Execs, New Offices As Edel Europe Restructures**  
January 02, 2002
- ▶ **V2 Scandinavia Cuts Five Swedish Staffers**  
January 02, 2002
- ▶ **Sony Ups Goldman**  
January 02, 2002

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# IFPI Reports Global Decline For 2001 Music Shipments

BY GORDON MASSON

LONDON—The music industry lost the equivalent of a top-five market in sales during 2001. Globally, CD album shipments fell for the first time since the format was introduced, falling 125 million units to 2.4 billion units, compared with 2000. That decline is the same size as the entire yearly market in France.

And the CD album was not alone: Singles shipments fell 16.1%, LPs were down 12.9%, cassettes were down 19.9%, and MiniDiscs were down 59.2%.

Revealing the 2001 global recorded music shipment figures April 16, the International Federation of the Phonographic Industry (IFPI) says that by their estimate, global recorded music shipments fell in retail value by 5% to \$33.7 billion, compared with more than \$35.3 billion one year earlier.

Despite losing 4.5% in value and 9.4% in units, the U.S. gained overall market share, upping its global dominance from 38% to 39.8%. Meanwhile, piracy and economic difficulties saw Brazil drop out of the top 10 music markets after its music industry suffered a 25% sales downturn.

Other declines in market value in 2001 ranged from 9.4% in Japan and 9.2% in Germany to 9.6% in Canada and 8.6% in Italy.

In a bid to combat piracy, Universal Music International (UMI) chairman/CEO Jorgen Larsen reveals that all major new releases by his company will now be on copy-protected CDs, although this will not automatically be done in America.

"We have the right to protect our business and a moral duty to protect our artists and writers," he says. Larsen adds that of the 2 million protected CDs UMI sold during the last quarter of 2001, the company received only about 200 complaints from consumers. Most of them were concerned with the fact that the discs could not be copied.

IFPI chairman/CEO Jay Berman says, "The industry's problems reflect no fall in the popularity of recorded

music; rather, they reflect the fact that the commercial value of music is being widely devalued by mass copying and piracy."



IFPI research indicates that in Germany, 18% of 10,000 consumers surveyed said burning CDs resulted in them buying less music. In the U.S., nearly 70% of people who downloaded music burned the songs onto a CD-R disc, while 35% of people download-

ing more than 20 songs per month admitted they now buy less music.

Sony Music Entertainment senior VP Paul Russell comments, "If you want to put the problem of piracy into perspective, then realize that if it were a country, it would be the third-biggest in the world."

Singles shipments in the U.S. fell from 40.3 million in 2000 to 21.4 million last year, meaning that those searching for a single track were almost forced to look for it online. Criticizing his U.S. peers, Larsen says, "The fact that singles in the U.S. became unprofitable and were therefore dropped was perhaps shortsighted... [both] from a marketing point of view and a common-sense point of view."

Warner Music International chairman/CEO Stephen Shrimpton says that "2001 was a difficult year for everybody, but the IFPI global

sales figures do show that strong local repertoire—as illustrated in [such] countries as the U.K., France, Spain, and Australia [which all enjoyed sales increases]—can offset some of these problems."

Larsen notes, "It's common that major artists [in these territories] put out one album a year, therefore maintaining a close relationship with their fans, rather than a distant one."

Claiming the industry will launch its various online services "within six to 12 months," Larsen adds, "I expect Pressplay and/or MusicNet to succeed in cross-licensing repertoire from other companies." He also gave a teaser on a new system under development by Universal that will "work on a different business model," but he declined to elaborate.

A full summary of the global sales figures for 2001 is available at [ifpi.org](http://ifpi.org).

## Nickelback, Diana Krall Dominate Juno Awards

BY LARRY LeBLANC

ST. JOHN'S, Newfoundland—With three wins apiece, Verve jazz diva Diana Krall and EMI rock act Nickelback dominated this year's Juno Awards.

The Canadian Academy of Recording Arts and Sciences presented 28 awards during an April 13 gala event at the St. John's Convention Centre, attended by more than 1,000 music industry and local political figures.

A further 11 awards were handed out the following night at a two-hour televised event—broadcast by CTV to an audience of 1.4 million—hosted by Barenaked Ladies. Attended by a boisterous crowd of 6,000 at Mile One Stadium, the event was one of the Junos' finest hours.

Staged on a Canadian island that rarely shows up on major artists' tour itineraries, the weekend event captivated the entire city. Fans swarmed the streets of St. John's looking to spot celebrities, and pubs in the city's celebrated George Street district stayed open until sun-up for showcases, label parties, and impromptu jam sessions.

Nickelback collected awards for top rock group, top rock album (for *Silver Side Up*), and top single (for "How You Remind Me"), while Vancouver-based Randy Staub won the top engineering award for his work with the band. Nickelback's lead singer, Chad Kroeger, told *Billboard* backstage, "It's great to come back to Canada and have people know us when we've been on the road so

long outside the country."

Krall, who performed a steamy version of "Cry Me a River," won for top artist, while *The Look of Love* took top album and top jazz vocal album honors. "This is the best awards, the most musical, the best music I've heard in a long time, and it's Canadian," Krall said. "I'm so proud to be here."

History was made when Daniel Lanois received the Jack Richardson Producer award just prior to being inducted into the Canadian Hall of

Fame by Richardson himself—making Lanois the first inductee to receive a Juno.

Another big winner was alternative-styled Hawksley Workman, who collected gongs for top new solo artist and top video with Sean Michael Turrell for his Isadora Record track, "Jealous of Your Cigarette."

Accepting his top-selling album award for *Hotshot* (MCA), Shaggy noted: "Even when I lost my record contract a few years back [with Virgin], Canada still supported me. As one island to another islander [Newfoundland], I've found in the past few days we have much in common."

Despite this year's strong talent lineup, a significant flaw in the Junos remains its inbred conservatism. The televised program rarely spotlights alternative, folk, and worldbeat genres or even jazz or country—all of which have strong roots in Canada. Also, Canada's independent label interests remain overlooked.

A full list of the 2002 Juno awards can be found at [juno-awards.ca](http://juno-awards.ca).



KROEGER

## In The News

• The New York Supreme Court ruled Monday (15) to reconvene a hearing April 24 regarding Edell boy band Dream Street and the group's desire to revoke its development deal with Dream Street Entertainment (DSE). Dream Street's five members, who are all under the age of 18, filed legal proceedings against DSE and its principals, Louis Baldonieri and Brian Lukow, citing "a wide range of conduct and activities that plainly threaten and impair the minors' well-being." The suit claims DSE officers are involved in the "manufacture and wholesale distribution of hardcore pornographic materials" and transmitted "hardcore pornography directly to certain of the minors over the Internet."

• RealNetworks' first-quarter sales fell 6% to \$47.3 million, but a new accounting standard let it report a profit of \$1.05 million, or 1 cent per share. The standard, SFAS 142, means companies no longer amortize good will—the difference between the price paid for an asset and its book value—but write it down only if its value has declined. In first-quarter 2001, the Seattle-based Internet media firm took a \$27.5 million charge for good will and other acquisition costs and had a net loss of \$24.4 million, or 15 cents per share.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	214,045,000	188,020,000	(◁12.2%)
Albums	202,591,000	183,535,000	(◁9.4%)
Singles	11,454,000	4,484,000	(◁60.9%)

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

	2001	2002	
CD	186,956,000	172,841,000	(◁7.5%)
Cassette	15,243,000	10,254,000	(◁32.7%)
Other	392,000	440,000	(▷12.2%)

### OVERALL UNIT SALES

This Week	11,203,000	This Week 2001	14,900,000
Last Week	12,194,000	Change	◁24.8%
Change	◁8.1%		

### ALBUM SALES

This Week	10,950,000	This Week 2001	14,114,000
Last Week	11,904,000	Change	◁22.4%
Change	◁8.0%		

### SINGLES SALES

This Week	253,000	This Week 2001	786,000
Last Week	290,000	Change	◁67.8%
Change	◁12.8%		

### TOTAL YTD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	11,163,000	9,766,000	(◁12.5%)
Middle Atlantic	28,554,000	24,561,000	(◁14.0%)
East North Central	31,018,000	27,835,000	(◁10.3%)
West North Central	12,553,000	11,287,000	(◁10.1%)
South Atlantic	38,779,000	35,526,000	(◁8.4%)
South Central	30,600,000	28,080,000	(◁8.2%)
Mountain	14,597,000	13,353,000	(◁8.5%)
Pacific	35,326,000	33,126,000	(▷6.2%)

ROUNDED FIGURES

FOR WEEK ENDING 4/14/02

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



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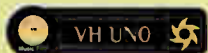
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- WAMR Miami
- WAQI Miami
- WCAA New York
- WRTO Miami
- WQBA Miami
- ... and many more!

### Confirmed panelists so far:

- Mauricio Abaroa, Crescent Moon Records
- Maximo Aguirre, Maximo Aguirre Publishing
- Rosalia Bobé, CD Now
- Ramiro Burr, San Antonio Express News
- Tomas Cookman, Cookman International
- Toni Cruz, Gestmusic, Spain
- John Echevarria, Universal Music Latino
- Enrique Fernandez, LARAS
- Raul Gil, Luar Music, Brazil
- Alejandro Jaén, Musica Futura International
- Robbie Lear, Universal Music Group
- Eddie Leon, Radio Ideas
- David Massry, Ritmo Latino
- Bryan Melendez, WCAA New York
- Dilson Mendez, Videomundo Broadcasting
- Jorge Pino, EMI Latin
- Hugo Piombi, RGB Music
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- Jorge Ramos, Sony Latin
- Kate Ramos, CIE
- Emilio Regueira, Crescent Moon Records
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- Marco Antonio Rubi, Muxx Latina
- Kike Santander, Santander Music
- Luis Silva, Freddie Records
- Bebu Silvetti, Bebu Music
- Adolfo Valenzuela, Twins Enterprises
- Omar Valenzuela, Twins Enterprises
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- Jeff Young, Sony Discos

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## RAC's Membership Rises As Madonna, Others Join

BY BILL HOLLAND

WASHINGTON, D.C.—Seven more prominent recording artists, including Madonna, have become members of the Recording Artists Coalition (RAC), bringing the number of members to 141. Other new RAC members include Puddle of Mudd, Toby Keith, Neil Diamond, Christina Aguilera, Stone Temple Pilots, and Seal.

RAC was co-founded in 2000 by Don Henley and Sheryl Crow to create a recording artist-driven organization ensuring that their rights and views are presented in legislative arenas and in private negotiations.

In related news, on April 15, RAC co-counsel Jay Cooper sent a counterproposal that outlined a possible compromise settlement to modify the recording industry's amendment to California's seven-year personal contract rule to Recording Industry Assn. of America (RIAA) negotiator and former Warner Bros. executive VP David Altschul. In the reply—which was leaked to the press—he opposes artist-damages lawsuits, agrees on the return of advances on undelivered albums, and allows “tacking” under certain circumstances.

Cooper would not discuss in detail the contents of the proposal or counterproposal, but he did say that his counterproposal views “were taken out of context.”

The RIAA and the labels favor a new “tacking” clause in contracts, in which the seven-year clock is reset when contracts are renegotiated. “Tacking is an issue, but I’m not going to negotiate this in the press,”

says Cooper, who is working on the RAC-side negotiations with Los Angeles-based music attorney John Branca. RIAA president/CEO Hilary Rosen says: “I share Jay’s concern that this was leaked.”

In his counterproposal, Cooper writes that the damages lawsuit issue “is the whole basis of our dispute. We are unwilling in any form or fashion to let the damages provision stay. This is both discriminatory and against California policy.”

But he adds, “We are perfectly agreeable to the notion that any advances made during the term for term albums should be returned 100% if the artist exits the agreement at the end of seven years without delivering those specific albums . . . But at the end of seven years, the artist is either free to move to another label, release recordings on their own or independently, or re-sign with the same company.”

Cooper says, “We are willing to once and for all agree to some form of tacking” but will only allow a new seven-year deal to be struck “after a renegotiation, if it meets certain criteria.” It must be a substantially different deal and include “substantial royalty and advance increases, the reversion of masters, as well as [recording royalties] being non-cross-collateralized.”

Key members of the committee plan to meet April 22 in Sacramento, Calif., to get a progress report from both sides on the matter. An additional hearing is slated for April 26 in Los Angeles if negotiations fail.

## Univision Becomes A Major Player Acquisition Of Fonovisa Makes UMG A Latin Music Mammoth

BY LEILA COBO

MIAMI—With the final acquisition of Fonovisa Records by Univision Communications this week, the Univision Music Group (UMG) is now a formidable player in the Latin music business, poised not only to sustain its current position as a label uniquely supported by a media conglomerate but also to grow the business, according to UMG president/CEO José Behar.

Speaking publicly for the first time since the Fonovisa acquisition was announced last December, Behar talked to *Billboard* at length about the restructuring of Fonovisa—the nation’s largest Latin music indie—and of the development of an expanded UMG that will “have the ability to merge both worlds: the independent way of doing business and the corporate way of doing business.”

What’s clear is that UMG—a fledgling label created only last year—is now a mammoth, thanks to its purchase of Fonovisa (which in 2001 had a 13.4% share of the U.S. Latin market and was second only to Sony’s 21.4%), its 50% stake in Mexican-based indie label Disa, and its own growth. UMG artists like Pilar Montengro (see story, page 43) and Jessie Morales have been making chart inroads, while sales of Disa acts jumped since last year’s acquisition and the ensuing advertising spots guaranteed to its artists on the Univision network. But while Disa is still managed by the Chávez family in Mexico, Fonovisa is fully owned by Univision, and its management will report directly to Behar.

UMG will manage both the Univision and Fonovisa labels and handle all

*‘We cannot operate in an environment where there are 20-30 releases in a month. We’re not interested in having a bulging roster for the sake of keeping an artist.’*

—JOSÉ BEHAR,  
UNIVISION MUSIC GROUP

business affairs, finance, and sales, while each label will maintain its own A&R, marketing, and promotion departments. “[A&R, marketing, and promotion] is the driving engine that will continue to run these record companies,” Behar says. And although Fonovisa should retain its “culture and distinct style of music,” he adds, “I would like to see [it] become more diverse without losing its stronghold on the regional Mexican market.”

The most immediate visible change at Fonovisa will be the departure of its longtime president, Guillermo Santiso. Some core management has remained, including José Luis Mogollón as VP of operations, Danny Mireles as VP of national promotions, and Carlos Maharbiz as East Coast VP. Melody Latina, the Fonovisa pop imprint that was revived last year, will cease to exist, though its artists will be incorporated into the Fonovisa roster.

Behar says he will trim that roster in the coming months: “We cannot operate in an environment where there are 20-30 releases in a month. Part of the criteria I’ve used in my career is how the artist fits in with the rest of the roster. We’re not interested in having a bulging roster for the sake of keeping an artist.”

As for distribution, Behar expects to decide within a month whether Fonovisa will continue to be carried on its own distribution system or fall under UMG’s accord with Universal Music and Video Distribution.

Beyond Fonovisa, UMG’s options as a label are supported by Univision’s ownership of the Univision Network, the TeleFutura network, cable network Galavision, and Univision Online, as well as its strategic alliances with Televisa and Venevision and its 32% stake in the Entravision radio network.

But Behar—who also opened UMG Mexico—is particularly interested in international opportunities and has created an international department headed by international VP Peggy Dold that will focus on exporting the music to Latin and non-Latin markets, including Europe and Asia.

In publishing, Fonomusic and Americal Publishing companies will be integrated into the newly formed Univision Music Publishing company, which is also expected to grow.

UMG will move its corporate headquarters to Woodland Hills, Calif., this summer. “I equate coming to Univision with when Phil Jackson came to the Lakers,” Behar says. “He had great players to work with. But make no mistake: It’s still about signing artists and making great music.”

## Executive Turntable



CHESNUT



ACKLEY



BREWTON

**RECORD COMPANIES:** Lee Chesnut is named VP of A&R for Universal Records in New York. He was VP of A&R for Epic Records.

Brian Ackley is promoted to COO for American Gramophone in Omaha, Neb. He was director of production/chief engineer for Mannheim Steamroller Recordings and will continue to handle those duties.

Margi Cheske is named VP of marketing for Concord Records

in Concord, Calif. She was GM of E Pluribus Unum Records.

Ric Lippincott is named national promotion director of Immigrant Records in Los Angeles. He was CEO of Big Horse Records.

**PUBLISHING:** Catherine Brewton is promoted to assistant VP of writer/publisher relations for BMI in Atlanta. She was senior director of writer/publisher relations.

## Embattled Napster Rumored For Sale

BY BRIAN GARRITY

NEW YORK—Rumors are mounting that Bertelsmann wants to take full ownership of Napster, after loaning almost \$100 million to the Redwood City, Calif.-based company. But with the embattled swapper still to launch its legitimate service and struggling with cash problems, settlement/licensing talks with the Recording Industry Assn. of America, and management in-fighting, Napster’s future is cloudier than ever.

In the latest bit of bad news, the company announced April 13 that it had sacked 30 staffers in another round of cutbacks. The move came one month after Napster laid off an estimated 10% of its work force in early March, leaving 90 employees.

Napster CEO Konrad Hilbers said in a statement that the company remains committed to launching its new membership-based service: “We’re faced with the hard decision to further streamline our operations. We have full confidence that our remaining team can provide

the strategic know-how and technical guidance to effectively prepare for the launch of the new service.”

But the launch schedule for a membership-based product remains unclear. After previewing a beta version of the legitimate service early in the year, the company has tabled its bow indefinitely.

The problem is still content licensing. Despite a bullish prediction from



Hilbers months ago that Napster would have a deal in place with the major labels by now, no pacts have been struck. What’s more, negotiations between the two sides are said to be progressing slowly. An ongoing sticking point is disagreement regarding how much Napster should pay for content rights.

In the meantime, Bertelsmann CEO

Thomas Middelhoff confirmed in the German press that the company has made an offer to buy Napster. Reports say the price is around \$15 million.

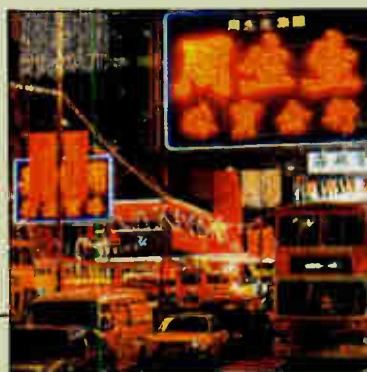
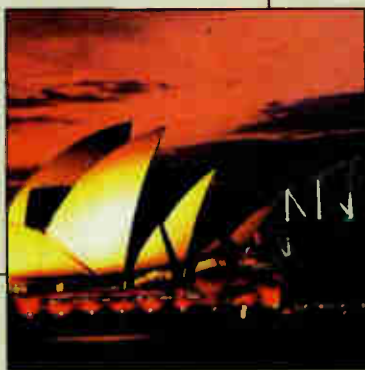
But acquisition talks have been stymied by litigation between John Fanning, the uncle of Napster founder Shawn Fanning, and venture-capital firm Hummer Winblad regarding membership on the online company’s board and the allocation of funds (*Billboard Bulletin*, March 28).

Despite all of Napster’s problems, Jupiter Media Metrix senior analyst Aram Sinnreich argues that a Bertelsmann takeover of the company still makes sense. “Napster is a terrible bet for an outside investor. It has no clout, no leverage, pending lawsuits, a brand that’s fading in the minds of consumers, and nothing that’s really proprietary to the company. So lending it millions of dollars in hopes of seeing some kind of upside over the long term is folly. Buying the company and using it as part of some kind of integrated strategy is a horse of another color.”



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# ARTISTS & MUSIC

## 'Music's Been Good' To NRBQ, Thanks To Band's Own Edisun Label

BY JIM BESSMAN

NEW YORK—More than 30 years into its eclectic career, NRBQ is more accessible than ever. Thanks to its ever-active fan base, well-oiled Web site, a new mail-order link with Grateful Dead Merchandising, and continued demand for new and archival NRBQ recordings, the prolific and influential New Rhythm and Blues Quartet, which formed in 1967, has never been more visible.

The ever-touring group—whose eponymous 1999 Rounder album marked its 30th year as a recording entity and was its last with major distribution—is currently promoting *Atsa My Band*, recently issued on its own Edisun Records. It followed the label's debut release from 2000, *The Scraps Companion*, which included a live 1972 radio performance and outtakes from the sessions that resulted in that year's *Scraps* album that, incidentally, was recently reissued.

Just out last week from Edisun is *Music's Been Good*

*to You*, a compilation of 18 previously unreleased NRBQ studio and live tracks from 1975 to the present. An album of new material will also be ready from Edisun by the end of the year. The label's releases are available through the band's nrbq.com Web site and via Grateful Dead Merchandising's (mars.dead.net) site.

Meanwhile, *Atsa My Band* has been issued in Japan on the Dreamsville label; also out in Japan is a NRBQ tribute album by Japanese bands, *That's Neat, That's Nice*. Domestically, Carrot Top Records has released the two-disc *Duplex Planet Radio Hour*, a public-radio broadcast of two shows presented by Art at St. Ann's in Brooklyn, N.Y., in 1994, featuring NRBQ keyboardist Terry Adams' music performed to writer David Greenberger's monologues. And on April 25, Blue Plate Music releases *NRBQ—Live at Mountain Stage*.

Adams reports that Sundazed Music will put out a 1970 recording featuring NRBQ's original band members this summer and that a concert taped in 1983 featuring John Sebastian of the Lovin' Spoonful will soon be available in Japan.

"There's a lot of new and archival stuff coming out," says Adams, whose bandmates are fellow co-founder Joey Spampinato on bass, longtime drummer Tom Ardolino, and Spampinato's brother Johnny on guitar.

"It's really right for all this to be happening now," says Gary Lambert, co-manager of the group with Billy Cohen and Colleen Kennedy for San Francisco-based Labyrinth.

"NRBQ has always been the prototype indie band," notes Lambert, "and an inspiration for a lot of young bands, and it's exciting and appropriate for the guys to have the same level of self-determination and creative control over their product and distribution as they've always insisted on regarding the recording and performing ends of the operation."

A longtime associate of the Grateful Dead organization, Lambert adds that the distribution/fulfillment service performed for Edisun by Grateful Dead Merchandising

"makes incredible sense, because no one's better at serving a fiercely loyal audience."

NRBQ's own fiercely loyal audience is now being well-served by the band's Web site.

"It's sort of a virtual town square for Q fans literally from all over the world who can mingle and compare notes and argue about best shows and spread the word to the uninitiated," Lambert says, "and it's nice to have real fans spreading the gospel instead of just hired hands."

The grass-roots nature of NRBQ's fan base is newly manifested by the upcoming inaugural NRBQ Wild Weekend event, which takes place June 28-30 at the Hastings Hotel in Hartford, Conn. Named for the title-track tune from the band's 1989 album, the weekend involves two nights of performances and an afternoon meet-and-greet. Lambert says, "[It is] an inspiring testament to the loyalty the fans have for this band."

Adams adds, "I think a lot of people want to have more choices in their music than what the image-driven labels offer, and we want to reach all of them."



## Todd Snider's 'New Connection'

Singer/Songwriter's Second Oh Boy Album Mixes Wit And Wisdom

BY RAY WADDELL

NASHVILLE—Like the singer/songwriters he admires most, Todd Snider manages to effectively translate life experiences into songs that capture the imagination. On the R.S. Field-produced *New Connection*, his fifth album and second for Nashville-based indie Oh Boy Records (due May 14), Snider taps into his own emotions, travels, and human frailties while still managing to showcase an appealing sense of humor and his unique world view.

Snider says he tried to enter the studio this time around without any preconceptions about how the record would turn out. "I love getting to record, but the process always ends up a little more nerve-racking than I like," he says. "This time it was more relaxed, and I was able to sit back and enjoy it more. Mostly I went out for wine."

When it comes to reaction to his finished product on previous efforts, Snider says, "I only know what I read in

the papers when it comes to my music. My third record was a real rock record, but I loved it and I'm glad I had a chance to do it. I hope to try some more 'Chris Gaines' kind of stuff, if I'm around long enough."

The songs on *New Connection* range from the restless title cut and such Snider-esque humor as "Vinyl Records," "Statistician Blues," and "Beer Run" to tender ballads in "Rose City" and "Easy" and edgier, more musically daring material like "Broke" and "Class of '85." Snider's approach to songwriting is much like his self-description in "Easy," where he sings, "I find a way to trip all over almost every single step I take."

"I kind of trip over songs," Snider explains. "I just drive around and make up songs until I get 13 or 14 of 'em." The artist says he wrote the bittersweet "Class of '85" while performing. "I made that song up while I was playing another song at a show. I saw a guy in the audience that I thought I knew from high school."

Snider also points out that he wrote his "Beer

Run" well before the release of the Garth Brooks/George Jones duet of the same name, a song he's never heard. "I was more interested in making sure I could put out my version," he says. "It took five guys to write that other one."

One of *New Connection's* 13 cuts that Snider didn't write is "Crooked Piece of Time" by Oh Boy labelmate John Prine, who also sings on the song. The idea to cover the tune came while watching news coverage of last Sept. 11. "That

phrase 'crooked piece of time' just came to mind," Snider says. Like his songwriting, he sort of stumbled into the somewhat more adventurous musicality of *New Connection*. "Most of these songs I wrote in a funny tuning, because I left my guitar like that and it stayed that way for a few days."

For its part, the label says that it is more targeted in their efforts at radio and retail. "We go with special programs that mean a lot and back it up with performances

in that city," Oh Boy president/CEO Al Bunetta says of his label, which is distributed by Ryko. "With a smaller independent label, you can't have enough friends and buzz."

Oh Boy VP Dan Einstein says Snider's hard-touring nature works well with specialized set-up at retail, both major and independent. As for radio, "we get a tremendous amount of support from Americana stations and [noncommercial] triple-A stations that have been supporters of both Todd and John [Prine]."

Laura Ellen Hopper, PD at KPIG Monterey, Calif., says she is always interested in new Snider material. "We were one of the first to play him, and we play him a lot," she says. "Todd is quite the cultural icon in this part of the world."

Snider's publishing is through his own Elmo Buzz Songs (BMI), and he's managed by Bunetta. He plays some 200 dates a year, booked by Fleming, Tamulevich & Assoc.

Overall, Snider finds Oh Boy a comfortable label fit. "Mostly we all have the same record collection."



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# The Hives: U.K.'s Band Of The Moment

Swedish Act Capitalizing On Interest In Garage Rock Via Poptones, Epitaph

BY ADAM HOWORTH

LONDON—Britain is under siege from a particularly virulent bout of Hivesmania. The epidemic originated in Offagersta in Sweden and has already afflicted more than 100,000 record buyers in slightly more than three months. Teenagers are particularly at risk, displaying such symptoms as rabid pogoing and crowd surfing but thankfully no skin eruptions as yet.

Those responsible, the Hives, are a five-piece aged between 23 and 25 who have been cultivating their exhilarating brand of garage rock for the past eight years on Swedish independent label Burning Heart Records. Last year, London-based indie Poptones licensed the act for the U.K. and released *Your New Favourite Band*—a compilation of the act's first two albums, 1997's *Barely Legal* and 1999's *Veni, Vidi, Vicious*. The latter has shipped more than 200,000 copies since its Oct. 22 release, giving

Poptones CEO Alan McGee his first major hit since Primal Scream's *Xtrmntr* on Creation in 2000.

Poptones A&R consultant Alan Hake explains, "Alan McGee came back from one of his overseas trips to find myself and all the press department going mental about the band, and it turned out that he had seen the video for 'Hate to Say I Told You So' in a hotel room and thought, 'Who the fuck are this lot? This is great!'"

McGee adds, "They were free for England, so we signed them to Poptones, and it's exploded for us." Poptones subsequently released the single "Hate to Say I Told You So" Feb. 11.

One possible reason for the strong public interest in the Hives in the U.K. is the arrival of similarly sounding punk rock acts from the States, such as the Strokes, the White Stripes, and B.R.M.C. (Black Rebel Motorcycle Club), although Andrew Phillips, program controller at London-based alternative radio station Xfm is in no doubt as to the more important band. "The Strokes are good, but these guys are great," he says. "We just fell in love with the sound and the energy. Two- to three-minute songs with great hooks, and it's rock that's 'real.'"

Peter Stoneman, London-based product manager for the Virgin Entertainment Group-owned V Shop retail chain, says, "It's quite interesting if you compare it to the Strokes, which was media-led. We've seen a real build since October and, as one of the first retailers to take it,

we had a colossal market share in the first week. It's gone mental. It's No. 15 in the Sainsbury's Chart, which is unheard of in this music. It's purely word-of-mouth."

Hans Hagman, the London-based VP of music programming for MTV Networks Europe, points to the band's Anglophile approach as being a key asset. "'Attitude' bands have always done well in the

owns the act's publishing for the world through subsidiary company Songs & Stories—says, "They released both records in the States, but the first was without any [marketing] effort. It was going slowly until their first U.S. tour two or three months ago and now it's picking up. The rumor is spreading from Europe, and they're going back there in May to tour again, then they're recording a new album in the fall for release in March 2003."

"We're rereleasing *Veni, Vidi, Vicious* at a 40% discount at retail—at around \$9," Gurewitz confirms. "MTV2 in the U.S. has pushed us up to high rotation—21 spins a week—on *Main Offender* and we're doing a 30-minute film on the group for MTV2. They lend themselves to video more than anyone in years. We're not the hyperbole machine that is Warner or Sony but we're giving it our best."

Hives frontman Pelle Almqvist—who McGee describes as "the perfect bridge between Iggy Pop and Mick Jagger circa '66, when they were both young and sexy"—has his own take on his band's popularity in the U.K. "It has more to do with England than us," he says. "England is the sort of place that you can get really, really famous for 18 months and then everyone forgets you."

Despite the former Creation head's support for his new charges, the Hives were never Oasis fans, Almqvist reveals: "We didn't listen much to Oasis, because when they came out in Sweden we were 14 or 15 and were punk rock purists. We only listened to punk rock. Everything else was forbidden." Nonetheless, U2 and Oasis were suitably impressed to invite the band to support them on their European tour this summer. "We got offered it and said no. We took a vote," explains the singer. "It was gonna take two months, and it was only 20 shows. It's not that we don't like them or have anything against them, but we enjoy our own shows."

This independence of mind and spirit has much to do with the now-thriving underground scene in Scandinavia, numbering such acts as the Hellacopters, Soundtrack of Our Lives, and Nebula.

"There are a lot of people playing punk and rock'n'roll and pop music, but I don't think really any of them sounded like us," guitarist Nicholas Almqvist says. "Half the bands were probably listening to the same kind of stuff as us but came up with different conclusions."



*'There are a lot of people playing punk and rock'n'roll and pop music, but I don't think really any of them sounded like us. Half the bands were probably listening to the same kind of stuff as us but came up with different conclusions.'*

—NICHOLAUS ALMQVIST, THE HIVES

U.K., and their attitude is British—the Who, the Pistols."

Hagman's view is supported by Brett Gurewitz, original guitarist with U.S. punk act Bad Religion and founder of Epitaph Records, which owns a shareholding in Burning Heart. "It reminds me of early Stones—it has a very British flavor," he says, adding that he's confident of replicating the U.K. success of the Hives in their spiritual homeland. "I definitely can," Gurewitz says. "They have incredible charm, charisma, and appeal, and if it translates in one English-speaking country, I don't see why it shouldn't in another. They're unabashed, and that's what great rock'n'roll should be. Chicks want to meet them and guys want to be them."

Mudda Johansen, head of promotions at Burning Heart—which also



## The Beat™

by Melinda Newman

**MAMMOTH DOWNSIZES:** The saga of Hollywood Records and Mammoth, which Hollywood parent Disney purchased for around \$25 million in 1997, has added another sad chapter.

Effective May 3, 12 of Mammoth's 14 staffers are expected to leave the company, although a few may stay on longer during the transition as acts are shifted to Hollywood staffers. As of press time, the only employees definitely staying with the company are Mammoth president **Rob Seidenberg** and A&R manager **Abe Baruck**, both of whom are based in Burbank, Calif. The rest of the staffers are in New York.

Mammoth, which was founded in 1988 by **Jay Faires**—who departed the company in late 1999—will remain an imprint within Hollywood Records, which was already involved in the sales and promotion of Mammoth releases.

At this point, none of Mammoth's 12 acts have been let go, and release dates for upcoming projects—including albums from **Los Lobos** (June 4), **A** (July 2), and **John Wesley Harding** (July 23)—remain firm, according to sources.

During its more than four years as part of Disney, Mammoth has been unable to capture the level of success it had during its prior affiliation with Atlantic. While it did achieve its highest position ever on The Billboard 200 in 1998 when the Mammoth/Disney release *Perennial Favorites* from **Squirrel Nut Zippers** peaked at No. 18, that album only went gold, whereas two projects prior to its Disney affiliation—*American Standard* from **Seven Mary Three** and the Zippers' *Hot* have been certified platinum.

It's unknown what will happen to Mammoth's space in Manhattan's Tribeca neighborhood, although one source speculates that Hollywood will move its midtown New York offices to that location.

A spokesperson for Hollywood Records, confirmed that "as part of this consolidation and reorganization, several Mammoth positions will be eliminated or relocated to Mammoth and Hollywood's Burbank offices." The representative declined to elaborate.

**HIGH OCTONE:** Taking a page from the Aware/Columbia Records playbook, Columbia alum and current J Records VP of A&R and marketing **James Diener** has launched Octone Records. The alternative and rock-oriented label, owned by Diener and some partners, will be distributed through BMG, with key releases slated to be worked

through J Records.

"Coming from Columbia, where I worked for eight years, the Aware/Columbia model seemed very effective," says Diener of the partnership that has successfully broken **Train** and **John Mayer**. The idea for Octone was born when Diener joined the J staff in November 2000. "Octone was part of my arrangement with J, but we've spent the first several months looking at acts. The deal with BMG was formalized when we had product to deliver."

The first release from Octone will be the June 25 label debut from Los Angeles-based **Maroon5**.

When projects reach a certain level of success, J Records will provide "a significant push in the marketplace," Diener says. "J is aware of the projects as they progress. Things don't just show up at their doorstep at 75,000 units."



Octone's headquarters are located in lower Manhattan, although Diener continues to

work out of J's midtown offices. Diener, who holds the title of president, has hired former Columbia exec **Ben Berkman** as head of promotion (he will also have a hand in marketing and A&R), former Price Waterhouse Cooper exec **David Boxenbaum** as GM (with a role in A&R and marketing as well), former Hybrid staffer **Jim Chambers** as head of retail marketing and sales, and former Roadrunner college rep **Andrew Suggs** as head of new media.

**STUFF:** **Sammy Hagar** and **David Lee Roth** will kick off a co-headlining tour, informally dubbed the *Sans Halen* tour, May 29 at Cleveland's Blossom Music Center... **Beth Katz**, formerly with **Dan Klores** Communications, has set up her own shop in New York. Among her music clients at Beth Katz Media & Marketing are **Diana Krall** and **Billy Gilman**... **Joan Osborne's** Womanly Hips label has inked a distribution deal with Nashville-based Compendia Records Group. The label's first release will be a project from Osborne, titled, appropriately enough, *Womanly Hips*, due Aug. 27. Osborne, who last recorded for Interscope, formed Womanly Hips prior to the release of her 1995 breakthrough album, *Relish* (Blue Gorilla/Mercury)... Artemis Records has signed **Nashville Pussy**. The label will release the band's third album, *Say Something Nasty*, May 28.

Additional reporting by Ed Christman in New York.



## In The Works

• U.K. singer/songwriter Beth Orton will issue her third collection, *Daybreaker*, July 30 on Heavenly/Astralwerks. The album features appearances by Ryan Adams, the Chemical Brothers, Johnny Marr, and Emmylou Harris. The set was mixed by Ben Watt (Everything but the Girl) and Andy Bradford. Prior to the release of *Daybreaker*, Orton will embark on a 17-date tour of the U.S. The tour kicks off May 20 in Vancouver and ends June 15 in Washington, D.C.

• Atlantic's Hootie & the Blowfish have entered the studio to begin recording their first all-new album in four years. The as-yet-untitled collection is slated for release in summer 2003. The quartet of Mark Bryan, Dean Felber, Darius Rucker, and Jim Sonefeld spent the past six months writing songs and is now teamed with famed producer Don Was to lay down the set's tracks.

• Blues artist Willie King has just completed work on his second set, *Living in a New World*, which is due June 11 on the Rooster Blues label. The album was recorded at the legendary Easley Studios in Memphis. King will perform material from the set at his annual Freedom Creek Festival, scheduled this year for June 15 in Nashville. A tour of the U.S. is slated to begin shortly thereafter.



**Rockin' Rose.** Lost Highway artist Tift Merritt recently began pre-release radio and retail promotion in support of her debut disc, *Bramble Rose*. Produced by Ethan Johns (Ryan Adams), the album has an intentionally retro country-rock sound. "We set out to make a record reminiscent of the early work of Emmylou Harris and Linda Ronstadt," the Texas-bred Merritt says. "Those are the people who shaped and influenced the kind of artist I want to be." The singer is expected to begin playing showcases shortly before the June 4 street date of *Bramble Rose*. A tour of the U.S. will follow this summer.

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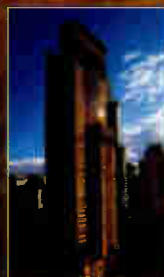
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# Cornershop Shifts To V2, Beggars Banquet For 'Handcream'

BY CHRIS MORRIS

LOS ANGELES—Cornershop's *Handcream for a Generation*—the Euro-Asian group's first album since the 1997 hit *When I Was Born for the 7th Time*—is also its first for U.S. indie Beggars Banquet.

In an unusual dual-label arrangement, V2 will distribute the Beggars album, released April 9 in the U.S. (through BMG), and will handle promotion efforts.

V2 head of product management Sharon Lord says, "[Beggars Banquet] gets major distribution and use of our regional sales force as well. The main thing is promotion. We're doing it up on everything—on college, on specialty, and on video."

Beggars Banquet CEO Lesley Bleakley adds, "As an independent label, you don't get a fair crack of the whip at radio, once you get past specialty commercial alternative. We felt we wanted to work with a larger company, and obviously they've had some degree of success at radio before."

*When I Was Born for the 7th Time* spawned a major club and modern-rock radio hit with the Fatboy Slim remix of the track "Brimful of Asha." But Cornershop has been silent since.

Vocalist Tjinder Singh explains,

"There was a general fatigue on my behalf, and I had to stop and sort out a few problems."

In the interim, the band changed attorneys and management (Cornershop is now self-managed worldwide), and Singh and guitarist Ben Ayres released an album under their side project Clinton.

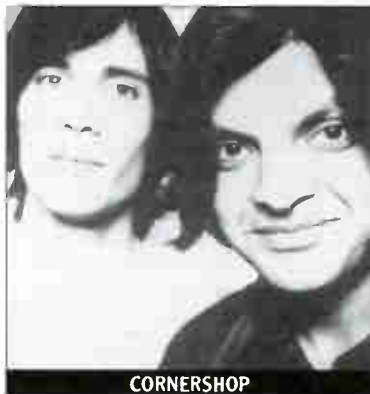
The group also reluctantly parted company with its longtime label, Luaka Bop, which had itself moved its distribution from Warner Bros. to Virgin.

"Me and Luaka Bop have always had a good relationship, and it's a very sad thing we're not working together," Singh says. "Unfortunately, we'd been with them while they were having a lot of changes from top level down to bottom level; and when they moved to Virgin, unfortunately at the time when we got back for this album, there were a lot of changes going on at Virgin, and it wasn't something I wanted to be going through twice. It takes at least five years for any major label to settle down, and settling down is normally a case of further changes from top-level."

*Handcream for a Generation* continues in Cornershop's eclectic mode, mixing sounds and collabo-

rators from the worlds of rock, hip-hop, R&B, and electronica.

One prominent guest is Oasis' Noel Gallagher, who contributes guitar to the 14-minute track



CORNERSHOP

"Spectral Mornings."

"We started working on a track together for the Clinton album, but he had to go up to France to finish up the Oasis album at that time," Singh says. "It was good for us to actually get to the bottom of something. He just came in once. He was there for three hours, and he kept on putting overdubs on. Then we went to the pub to pay him."

London reggae toasters Jack Wilson and Kojak appear on "Motion

the 11," while old-school R&B star Otis Clay serves as the MC on the leadoff track "Heavy Soup." Mixer Rob Swift of the X-Men co-produced two tracks for the set.

Now in its 10th year, Cornershop has moved beyond initial controversy and has gained recognition for its playful but sometimes tart political commentary, heard on such *Handcream for a Generation* cuts as "Wogs Will Walk" (published by Universal Music, ASCAP).

Singh says, "When I started, Asians got bottled by other Asians if they were on a stage and playing a guitar, because that was just anathema to them. What we've had to fight against to even start this group has made a mark on what other Asians have done in this industry. Not a lot of groups can say that."

He adds, "Slowly but surely, people have realized what we've done from the beginning. People do stop at politics, and it's something we don't waver from. It's gotten to a level now where people are saying, 'Yes, they are political, but we can move further from that and look at what they've done musically and artistically.' It's just so different that people haven't been able to ignore it, and they've moved with us. I'm

very happy about that."

*Handcream's* first single, "Lessons Learned From Rocky 1 to Rocky III," will be promoted to college-radio and specialty programmers before going to commercial-modern rock outlets in late May. Four remixes of the song will be serviced to DJ pools. A video, shot in South Africa, will be worked at MTV, VH1, Sundance Channel, and other cable outlets.

A seven-piece edition of Cornershop ("It's Kool & the Gang, really," Singh says) begins a month-long U.S. tour April 26, opening for Oasis in Las Vegas. The band—which is booked in the U.S. by Bob Lawton of Legends of the 21st Century in New York—performs at the Coachella Valley Festival in Indio, Calif., the following day, and will hit a mixture of clubs, theaters, and festivals thereafter.

Retailer Eric Levin, owner of Atlanta's Criminal Records, says the store will give away tickets to Cornershop's May 4 date at the Variety Playhouse.

"I've always loved their records, and I am personally excited about this one," Levin says. "It's something I think the customers are ready for and that we're ready for."

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# Naughty By Nature Celebrates 10th Anniversary With TVT Bow

BY RASHAUN HALL

NEW YORK—With *iicons*, due May 7, Naughty by Nature issues its first effort since the departure of DJ/producer KayGee and a move to TVT Records. But perhaps what is most notable to the venerable rap act's remaining members, Treach and Vinnie, is that the album marks the act's 10th anniversary—one that they seemed unlikely to celebrate as a group.

And that's largely because of co-founder KayGee's departure in late summer 2000, which was followed by the group's dismissal from the Arista label.

With its lone Arista effort, 1999's *19 Naughty IX: Nature's Fury*, going gold and spawning the gold single "Jamboree"—after a four-year absence from the marketplace—Vinnie says that he and Treach felt confident the label would "realize that [KayGee]



lished by TVT Records/Naughty by Nature Records, ASCAP.)

"I knew that once [KayGee] left, cats would think that we were through on a production tip. That was my mission—the beats and the production. I knew that, lyrically, it was going to go down, but beat-wise I wanted to make sure that motherfuckers threw up when they heard this album."

Naughty enlisted the help of such producers as Da Beatminerz, Dream Team, and Allstar. In addition to bringing outside producers, Vinnie and Treach decided they would celebrate their 10 years in style.

"These collaborations are people we actually have love for and know," Treach says. "We were inviting people to the studio. They would come in, hear a track, and go from there."

*iicons* features a range of guests, from Peter Gabriel to 3LW, who appear on lead single "Feels Good." "The reception to the record has been crazy, and that was our point," Vinnie says of the single. "People would think that because KayGee left he took his sound—

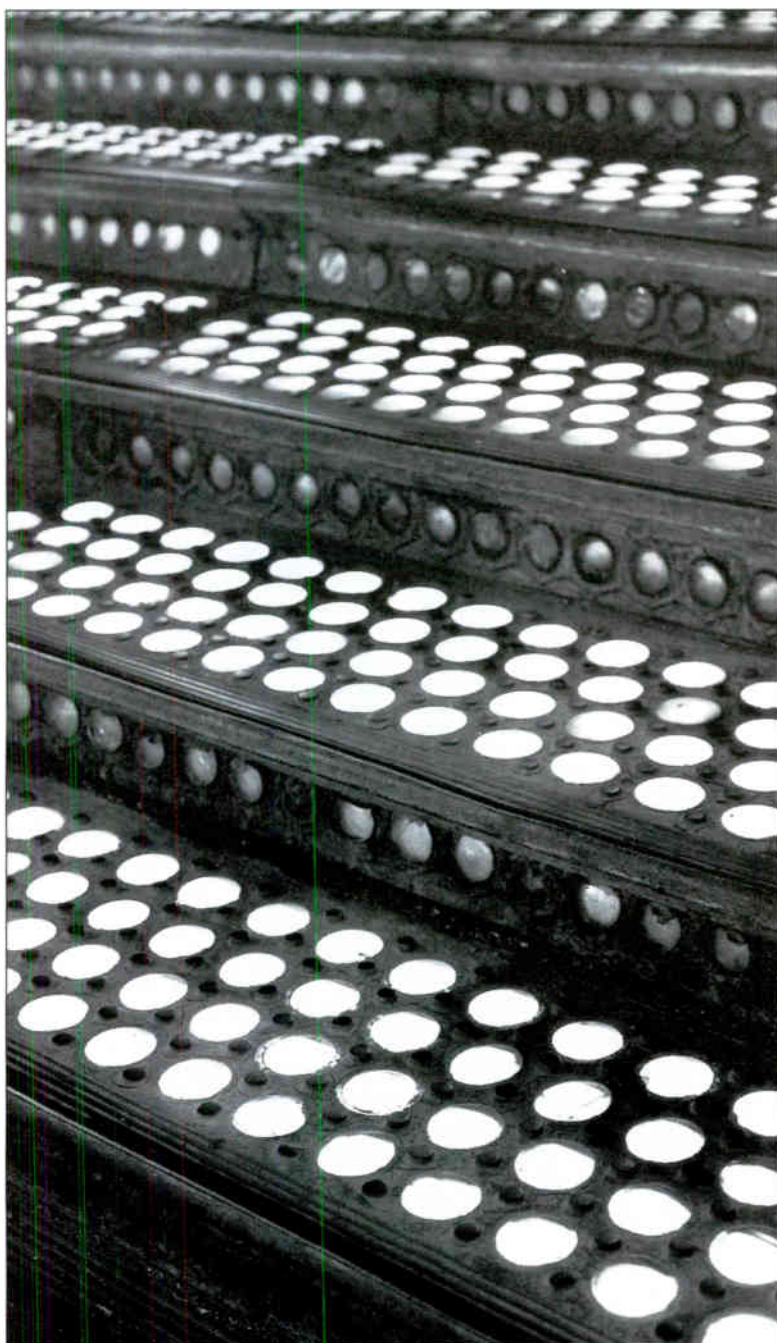
that's Naughty's sound. With 'Feels Good,' people would think he had involvement, but hell no."

For Leach, "Feels Good" made perfect sense. "The track was a Naughty track," he says. "The 3LW collaboration made sense because we wanted to get the kids who didn't grow up on Naughty."

Radio seems to agree. "It's a classic Naughty track," KXJM (Jammin 95.5) Portland, Ore., PD Mark Adams says. "It has a great sound with contemporary production. We've gotten a great response at phones."

According to TVT VP of urban marketing and artist development Neil Levine, in addition to promoting the single, *iicons* will be price-positioned at every major retail account for its release date. TVT has also done a snippet sampler, and it is talking to several chains about bundling it the week before release date.

TVT has also organized several new-media promotions, including a downloadable "Feels Good" ring tone from Zingy, an America Online album launch, and promotions with MusicMatch, Yahoo, and MTV.com.



was just the production and would want to move on with us, but they said, 'No,' and dropped us, which caught us off guard."

Treach adds, "That was one of the worst times in our career. I was going through a divorce, our homie [KayGee] just split out of nowhere, we were dropped from the label, and one of my closest friends was murdered. It was just unbearable. With the help of Vin and the crew, we just stayed out on the road and stayed busy. We knew we had an objective."

Once they were dropped, the two of them (managed by Bronx, N.Y.-based Ujima Entertainment Services) began shopping for a new deal, but according to Vinnie, "Once word got out that Arista dropped us, no one wanted to touch us."

The duo approached then-TVT executive Charles Dixon, who worked its first two Tommy Boy albums. "I decided to hit him to see what was up with TVT," Vinnie says. "I'd heard that they were a rock label looking to get more into hip-hop. We met with [Dixon and Brian Leach, TVT's VP of urban A&R], and they said, 'We believe in you.' They were the ones who believed we could do this without Kay."

Upon signing with TVT, Naughty returned to the studio to begin work on *iicons*. "We could have worked with outside producers, but we had an in-house loyalty," Vinnie notes. (Both he and Treach's songs are pub-



**Feeling the Funk.** The New York City Gay Men's Chorus explored contemporary music with its recent *We Are Family* concert/fundraiser at Carnegie Hall. The event had the world-renowned group taking on '70s-era tunes. "It was fun to perform these songs and show that the chorus can be both serious and light-hearted," singer Christopher Wagley says of the show, which was recorded for possible release later this year. Pictured backstage after the concert, from left, are chorus members Wagley, Les Downs, and Michael Krake.

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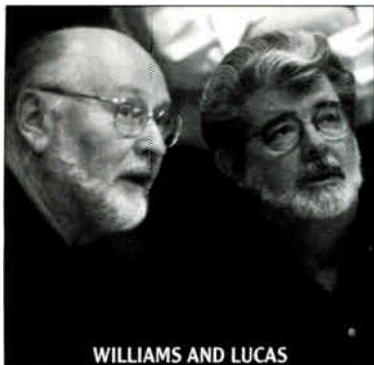


by Larry Flick

**THE FORCE IS WITH THEM:** Few film soundtracks have made as indelible a mark on the American psyche as *Star Wars*. The mere mention of the classic movie title often conjures bits of **John Williams'** score. Even if you're not among the film's rabid disciples, you know (and at least respect) its music.

On the eve of the May 16 opening of **George Lucas'** *Star Wars—Episode II: Attack of the Clones*, there's a flurry of activity surrounding its accompanying Sony Classical soundtrack, which features a brand-new score by five-time Academy Award-winner Williams.

"This soundtrack is nearly as big an event as the film," says **Lisa Stevens**, senior VP of marketing for the label. "John Williams has done the near-impossible with the music on this soundtrack—he's topped himself. This is an extraordinary piece of music."



WILLIAMS AND LUCAS

Stevens says the label has assembled an extensive marketing plan befitting the soundtrack's magnitude. For starters, the CD will be released with four different collectible covers, each featuring a key image from the film—the Jedi master Yoda, Anakin Skywalker (**Hayden Christiansen**) and Queen Amidala (**Natalie Portman**), the bounty hunter Jango Fett, and the film's key art.

Sony Classical will also work a single from the project. "Across the Stars (Love Theme)" was shipped to radio April 16. Programmers are being offered an edit of the song, as well as a version that interweaves dialogue from the film.

"[It's] the perfect accompaniment to the developing relationship between Anakin Skywalker and Padme Amidala," Lucas says of the composition. "Their love is complicated—pure yet forbidden, personal but with profound ramifications for an entire galaxy. Somehow, John has managed to convey all of that complexity in a simple, hauntingly beautiful theme."

On April 16, a videoclip for "Across the Stars" was serviced to traditional TV and music video outlets. Assembled by Lucasfilm, it features scenes from the movie, as well as behind-

the-scenes footage and shots of Williams working on music at Abbey Road Studios in London (where the album was recorded with the **London Symphony Orchestra**).

"It acts as a fourth trailer to the film," Stevens says. "It serves the music wonderfully, and it effectively feeds the growing public interest in the film and the story it tells."

For Lucas, Williams' music was integral to telling that story.

"*Attack of the Clones* was an exciting film for me to make because it explores new territory in the world of *Star Wars*," he says. "It was only fitting that the music for the film also explore new ground."

He continues, "The galaxy is becoming a very dangerous place, the Republic is being torn apart, and the Jedi find themselves faced with mysteries and challenges greater than any they have ever known. To complement the complexities of the film's story, John had to create a score that truly expanded the musical palate of *Star Wars*. He has more than risen to the occasion."

Williams appreciates the kudos, but he's more focused on the creative process. Williams often looks at the rough cuts every day when working on a project. He selects a scene to tackle, sits at the piano, and begins to write. It's a rapid-fire way of working that he likes.

He says, "A lot of the things we labor over often have less value than the things we do quickly, when we're unguarded, not hurried but unburdened by repeated and constant self-doubt when you have more time to work and rework. Much of the time the heat and the pressure bring out the best in us."

*The Star Wars—Episode II* soundtrack continues Sony Classical's long association with Williams, who exclusively records his non-film projects with the label. Williams won the third of his five Oscars for his score for the original *Star Wars* (1977) and received nominations for his scores for *The Empire Strikes Back* (1980) and *Return of the Jedi* (1983). The soundtrack albums for *Star Wars* and *The Empire Strikes Back* also won Grammy Awards for Williams in 1977 and 1980, and he was a nominee for *Return of the Jedi* in 1983 and *Star Wars—Episode I: The Phantom Menace* in 2000.

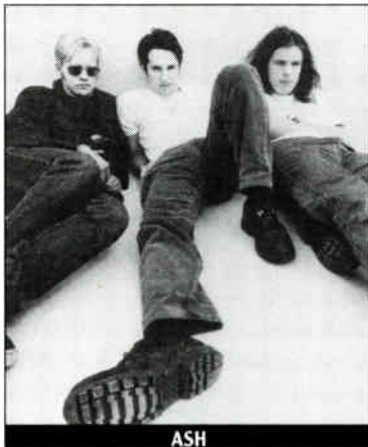
Williams' most recent releases for Sony Classical include *American Journey*, a collection of original orchestral works including "Call of the Champions," the official theme of the 2002 Olympic Winter Games, and *Yo-Yo Ma Plays the Music of John Williams*, featuring the cellist in the world premiere recording of Williams' *Cello Concerto* and three other works, with Williams conducting.

## Kinetic, Ash Aim To Build On U.K. Success Of 'Free'

BY ERIC AIESE

BOSTON—When Ash frontman Tim Wheeler started writing for the act's Kinetic disc, *Free All Angels* (June 25), he felt pressure to succeed.

"We have everything to prove; it's our last chance," explains Wheeler, who, with the band, returned home to Northern Ireland to rehearse in his parents' garage. He wrote 30 songs during an 18-month period. (Wheeler's songs are published by Island Music, ASCAP.)



ASH

The band found early success with their debut *1977*, named after the birth year of two members, still teenagers at the time of the 1996 release. Their follow-up, *Nu-Clear Sounds*, however, became a critical and commercial disappointment. Due to the band's effort to avoid copying the successful sound, Wheeler explains, "*Nu-Clear Sounds* was more forced."

Losing these inhibitions for *Free All Angels*, the act went to Spain. "It gets so depressing in the U.K.," Wheeler says. "Recording in the sun got our endorphins going."

The set was well-received in the U.K., after its release last year on Mushroom, selling more than 700,000 copies in Europe, according to the label. The British Phonographic Industry certified it platinum, and according to Kinetic president Steve Lau, the album was certified double-platinum in Ireland, debuting at No. 1 on the U.K. sales chart and yielding five top 5 U.K. singles.

The act will visit the U.S. in May for radio shows. Plans are afoot for a summer tour. The group is booked by Frank Riley in Los Angeles.

"Burn Baby Burn," the first single from the set, ships to modern-rock radio in May.

Kinetic's promotional plan has a strong focus on street promotions.

"Kinetic normally sells records without any radio," Lau says. "We tend to be hypersensitive to laying ground work."

The band is managed by Stephen Tavner at Out There Man Management in London and New York.

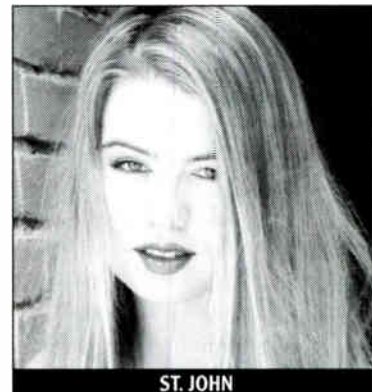
## The Classical Score™



by Steve Smith

**OPPOSITES ATTRACT:** During a period of downturn in sales and market share, it's hardly surprising that the major classical recording labels are hesitant about signing new artists known for performing core repertoire—even when those artists have well-established careers and box-office clout. With two significant new signings, however, Sony Classical and Universal Classics prove that such artists can still find a home at a major—provided that they are willing to consider new approaches to documenting their art.

Canadian violinist **Lara St. John** was a name well-known to classical music consumers well before she signed to Sony Classical this month. Of course, her earliest notices paid more attention to the CD covers on which she appeared in various states of more-or-less tasteful undress than to the artistry concealed in the pits



ST. JOHN

of the discs themselves. But when the storm about her cover art blew over, St. John was found to be a genuine talent with a gift for performing the music of **Bach**. The violinist earned plaudits from such august sources as *The New York Times*, the *Chicago Tribune*, and *Gramophone*.

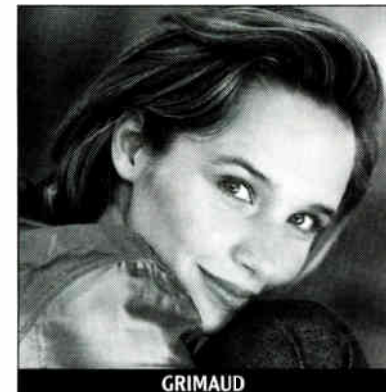
St. John will court controversy of a different sort with the initial release under her Sony contract, due in fall 2002. Like her three previous recordings, the violinist will once again focus on the music of Bach. This time, though, she is collaborating with British composer/producer **Magnus Fiennes**—whose production credits include **the Spice Girls**, **All Saints**, and **Bond**—and arranger **Brian Gascoigne**, who has contributed to projects ranging from outsider pop artists **David Sylvian** and **Scott Walker** to classical crossover efforts that include **Ute Lemper's The Punishing Kiss** and **the King's Singers' Circle of Life**.

Anticipating outrage among purists, St. John is undaunted. "No matter what I do, somebody's got a problem with it," she says with a laugh. "This goes along with my credo of 'Let's get this stuff out there.' Of course, I'm going to continue doing what they call 'core clas-

sical.' But I can hit a much larger demographic with this, which hopefully is going to get at least half of that demographic interested in the original [music]."

According to Sony Classical president **Peter Gelb**, the new project is not merely intended to broaden St. John's audience but that of Bach as well. "I don't want to dismiss this project by saying that this is simply a way of launching [St. John] as an artist, because our hope is that this record in itself will be an artistic success as well as a commercial one," he says. "Lara will be doing core projects as well; hopefully, if this first project is the success we're hoping for, it will create a larger audience for her, so that future recordings of core repertoire will be possible."

Meanwhile, pianist **Hélène Grimaud**, newly signed to Deutsche



GRIMAUD

Grammophon, is also planning to confound expectations with her debut recording, which is due in the fall. A well-seasoned recording artist with acclaimed recordings on the Denon, Erato, and Teldec labels to her credit, Grimaud is taking a different tack with her new label partnership. While she still plans to record the major works of the standard repertoire, Grimaud plans to pair those works with unexpected couplings, including new music. Her first offering on the label will pair **Beethoven's Choral Fantasy** with **Arvo Part's Credo**.

"The continuity with what I've done before is going to be in the core repertoire," Grimaud says, "because, like it or not, that is who I am. What will be different is that I've been looking into new pieces and commissioning for quite a few years, and it's finally ready to take public form. If you look at what's out there, the complete works have been done over and over, and when it's not the complete works, it's just more of the usual couplings. As satisfying as those can be, what's always interested me is to present different facets of one composer, or different composers with a common thread running through."



## DDBB On Tour (Again)

BY RAY WADDELL

NASHVILLE—Countless miles and a quarter-century deep in a remarkable run, the Dirty Dozen Brass Band (DDBB) will mark its 25th anniversary with a new album, yet another tour, and an 11-night stand at New Orleans' famed Mermaid Lounge.



New Orleans is where it began for the DDBB, and some think 25 years is a conservative estimate. "I think it's more than that—more like 27 years," muses Roger Lewis, baritone/soprano saxophone player and founding member. "We never gave any thought to how long it would run; we were too busy making music and having fun."

Indeed, making music and having fun have served the band well, from its celebrated beginnings as a brass band at New Orleans' Dirty Dozen Social and Pleasure Club (from whence the band took its name) and through the making of 10 records and shows all over the world. The band's newest record, *Medicated Magic*, is due April 23 on Ropeadope Records and remains true to DDBB's hybrid of R&B, jazz, funk, bebop, gospel, and traditional Big Easy "second line" funeral-march music.

"We play a lot of different kinds of music, and we experiment with different rhythms and chord changes," Lewis says. "The only big changes we've made along the way are adding a keyboard and a guitar and settin' out the drums."

The DDBB was a perennial favorite in New Orleans at such local joints as the Glass House until an association with pioneering festival producer George Wein led to a broadening of the band's horizons to global stature around 1977, Lewis recalls: "In the music world, you never know where you're gonna wake up—which is fine, because I've been havin' a ball in music for 45 years, and I like traveling."

Even so, the band will sit down for a relatively long while at the 200-capacity Mermaid Lounge during the New Orleans Jazz & Heritage Festival, beginning April 25 and running through May 5. Special guests include DJ Logic and numerous other unannounced fans and friends of the band who will be in town for Jazz Fest. Priced at \$12, the Mermaid shows will begin at midnight and run all night.

"We're gonna have other guest artists dropping in, setting in, and it's gonna be one big party," Lewis says. "If you've ever been to New Orleans, you know people like to party 'til the sun comes up. We've

never played 11 straight [shows] anywhere, and this is a good time to be down in New Orleans."

For Superfly Productions, promoters for the Mermaid shows, the DDBB residency is part of a major Jazz Fest presence for the company, which includes 35 shows that will draw about 40,000 people. "Our strong suit is grass-roots promotions, including print, posters, and fliers," Superfly president Jonathan Mayers says. "And with the Internet, this community is so tied together, people are aware of what we're doing in town, and we have a brand people recognize in this time frame."

For the band's label, the Mermaid shows serve as a "two-week record-release party," according to Andy Hurwitz, president of Ropeadope Records. "We think this will give people a way to get away from the traditional overcrowded, overpriced shows during Jazz Fest," he says. "These shows will be the launching pad for the album and the tour. Our whole marketing plan is based on this live act and carries over to the rest of the shows the band plays this year."

### ROLL ON

The DDBB route book again covers a lot of territory in 2002. "What we play is people music—music people can feel—and that can go into any market," Lewis says. He adds that touring and recording with such acts as the Black Crowes and Widespread Panic have skewed the DDBB's audience a little younger. "Our audience now is 18 to 60."

John Lochen, DDBB's responsible agent at the Rosebud Agency, says the band's summer is shaping up nicely. "We're hoping there might be a bigger tour somebody might invite us along on. Their music is so versatile and so universal, and other acts that have asked them to support see that."

Lochen says the group's work ethic is stronger than that of many acts who are decades younger. "I've never seen a band so willing and without hesitation to get in the van and go. It's in their blood. It's an honor to work with guys like these, who are so untouched by the negative trappings of being a working musician. For them it's about having a good time, staying real, and having fun with their fans."

The band comprises Lewis, Kevin Harris (tenor sax), Efram Towns (trumpet), Julius McKee (sousaphone), Sammie Williams (trombone), Terrence Higgins (drums), James McLean (guitar), and Frederick Sanders (keys). Founding member Gregory Davis (trumpet/vocals) no longer tours but records with the band and also books the jazz tent during Jazz Fest.

Lewis says he is stoked about what the rest of the year will bring: "Just tell the folks we got something for their mind."

## Lists Spread The Touring Word

BY LINDA DECKARD

NASHVILLE—Concertgoers with any ticket-buying history whatsoever may find their names on multiple frequent-buyer lists these days, from the venue's to the act's to the promoter's. This raises a few issues, including those of privacy rights, presale pecking orders, and list protection.

To date, the overriding goal is a common one: to sell out more shows. That has helped maintain a cooperative stance among all parties involved, but there have been a few hot buttons, particularly when it involves bands with a sophisticated grass-roots marketing machine like Dave Matthews Band (DMB).

The best lists are of prime, known-to-buy customers, and to get those names, customers are often promised an incentive, such as early alerts, presales before the general on-sale, and premium seats.

While maintaining the list has generally been the purview of the venue in conjunction with its ticketing company and tenant sports teams, that has broadened to include select bands and alternative ticketing.

"The only hot topic is Dave Matthews. They've gone to their fan club in every market and said, 'OK, you'll have first kick at the can,'" notes Bob Hunter, GM at Air Canada Centre in Toronto.

Robert Tucker, director of artist ticketing at Musictoday who handles that chore for 150 bands (including DMB), says it's about loyalty. "We're trying to engage a direct communication between the artist and the fan, so we pretty much use our list. We get the fan base to identify themselves to us."

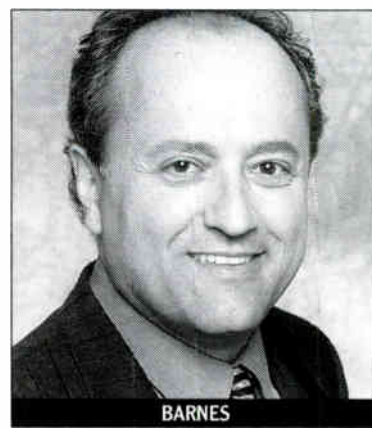
### JUGGLING ACT

The lists are used to promote merchandise and build the fan club and/or awareness. "We think it's key to have that e-mail sign-up sheet and invigorate street-team participation," Tucker explains. "We believe in this word-of-mouth phenomenon and encourage it as much as possible." E-mails go to the street team first, and its members send them to their friends. It's an important cog in the machine, and Tucker is reluctant to give first call to any other.

But he'll compromise. "We can coordinate this, do something special for the artist's list, and do something special for the venue's list," he adds. "Certain artists did a special presale to their fan club, and then there was a general public presale, and then the public sale. By the time the general public sale came around, the show was sold out within an hour."

Ticketmaster CEO Terry Barnes owns a third-party perspective: "We provide a service to the industry, so

we've always been like Switzerland. Most [venues and sports teams] keep their proprietary list on our system. But it's theirs, and we don't touch it."



Barnes believes that most venues give their lists to the promoter for use in promoting an event in the building. "The building will usually share the names, but they like to maintain rights to let people know when those types of events are coming back."

For Ticketmaster's part, when a promoter or band asks for a list, Ticketmaster gets permission from the venue and then produces a tape or a list of labels or gives them the file. However, Ticketmaster also has its overall data base of single-ticket buyers. "We have that general database—we have to," Barnes says. "If the event cancels or postpones, we have to be able to notify them."

Ticketmaster offers its list as a marketing-service-for-hire, as well. "Weezer is playing two or three markets in the Midwest. And we've searched the database for all the Weezer fans and done an e-mail to them saying, 'Weezer's coming back, here's where and when,'" Barnes says of current promotions. When Neil Diamond went on tour, Ticketmaster did a huge presale for Sal Bonafede, Diamond's manager. "We went back and scrubbed the database from the past of all the Neil Diamond fans in every market area where he was playing. We sold a ton of tickets on a presale online."

Jason Mastrine of SCI Ticketing, who handles ticketing for String Cheese Incident, says the band goes on sale to its list a week prior to the national on-sale. "It's meant to be the equivalent of fan-club ticketing. You need to purchase through us to be privy to that information."

But SCI is "sensitive to the fact that we're guests in the theater, and if a theater wants to offer something to their fans first, fine. But there aren't many season ticket-holders at any theater across the country who are big String Cheese fans," Mastrine adds. "The purpose of us putting together a mailing list

has been to keep the fans informed. We've never done a targeted marketing effort with our mailing list. We've never collected any [demographic information]. We've probably got more duplicates running rampant in our database than we'd ever care to admit."

### LICENSE TO BUY

The venues are also refining their product. Boston FleetCenter president/CEO Rich Krezwick says a successful presale to preferred customers helped maximize the number of Elton John/Billy Joel dates booked at the arena (*Billboard*, Feb. 23).

Xen Riggs of Schottenstein Center in Columbus, Ohio, has 4,500 seat-license holders with certain rights and privileges, and his is a competitive market. He believes e-mail lists are "the wave of the future as far as value-added to these artists."

His internal constituent list is always a presale. "We've been open four years and have done over 150 concerts, and it was an issue one time—with Bruce Springsteen, and we were able to get some tickets but not an unlimited amount for the presale," Riggs recalls. "Of 4,500 accounts, the best presale ever is half that." He would have an issue with an act disallowing presale to his seat license-holder list.

Kevin Ullestad of Assembly Hall in Champaign, Ill., also offers presales but not discounts. However, he works with the band. "Creed is very picky. We would not do a presale. There are a lot of logistics to work out to be involved with them. They want to get a fair shot for everybody, as opposed to taking advantage of your list," Ullestad says.

But he does have an obligation to take care of the university students first. "We'll go up a day early for the students," Ullestad says. "For some shows, we lobby hard for a student discount. With Aerosmith, we did a \$6 discount from a \$55 ticket."

From the promoter viewpoint, any list that helps sell seats is a godsend. Fantasma owner Jon Stoll notes that "as it gets more expensive to advertise, you try to reach [your] segment of the audience as efficiently as possible."

A few promoters have ticket clubs of their own. Sue McLean, owner of Sue McLean & Associates in Minneapolis, charges \$99.95 annually and \$59.95 for a six-month trial for her Ticket Club members. "For me, it's customer service. Most of the shows I do are middle-of-the-road, an older demographic. We can give them the convenience of good seats and valet parking opportunities. We send out news and ticket alerts when something is about to go on sale."



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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
'N SYNC, SMASH MOUTH, TONY LUCCA	Allstate Arena, Rosemont, Ill. April 4-5	\$2,910,322 \$110/\$74.50	30,637 34,354 two shows	Clear Channel Entertainment
PAUL McCARTNEY	Oakland Arena, Oakland, Calif. April 1	\$1,725,754 \$262.50/\$52.50	14,401 18,503	Clear Channel Entertainment
PAUL McCARTNEY	Compaq Center, San Jose, Calif. April 3	\$1,672,915 \$250/\$125	14,330 18,113	Clear Channel Entertainment
DAVE MATTHEWS BAND, ROBERT RANDOLPH	First Union Center, Philadelphia April 10	\$897,962 \$46	19,571 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, YERBA BUENA	MCI Center, Washington, D.C. April 4	\$859,413 \$46.50	18,746 19,228	Clear Channel Entertainment
LUIS MIGUEL	Don Haskins Center, El Paso, Texas March 29-30	\$798,713 \$100/\$49.50	12,684 14,176 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, YERBA BUENA	Bryce Jordan Center, University Park, Pa. April 5	\$688,461 \$45.50	15,225 sellout	Clear Channel Entertainment
DIANA KRALL	Radio City Music Hall, New York March 29-30	\$686,945 \$75/\$60/\$40/\$30	11,533 two sellouts	Radio City Entertainment
SANTANA, THE WAILERS	MCI Center, Washington, D.C. April 1	\$569,951 \$63/\$30	10,842 18,871	Clear Channel Entertainment
LUIS MIGUEL	Freeman Coliseum, San Antonio April 1	\$409,758 \$100/\$49.50	5,934 6,564	Clear Channel Entertainment
STRING CHEESE INCIDENT, OZOMATLI, KELLER WILLIAMS	UIC Pavilion, Chicago March 12-13	\$403,075 \$30/\$27	15,334 two sellouts	MAJ Concerts
ALEJANDRA GUZMAN	Universal Amphitheatre, Universal City, Calif. March 22	\$328,177 \$79/\$64/\$54/\$44	5,603 5,939	House of Blues Concerts
THE O'JAYS, THE DRAMATICS, THE TEMPTATIONS REVIEW FEATURING DENNIS EDWARDS	Universal Amphitheatre, Universal City, Calif. April 5	\$302,120 \$75/\$65/\$49.50/\$29.50	5,920 6,042	House of Blues Concerts
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Target Center, Minneapolis April 12	\$299,625 \$45/\$35	9,948 sellout	Clear Channel Entertainment, Frank Prods., Game Inc.
JA RULE, NAUGHTY BY NATURE, MASTER P, ASHANTI, 112, R.L., TWEET	KeyArena, Seattle April 10	\$292,240 \$35/\$30	8,550 12,052	KUBE 93.3 FM
ENRIQUE IGLESIAS	NextStage, Grand Prairie, Texas April 4	\$281,664 \$64.75/\$21.25	6,235 sellout	Clear Channel Entertainment
ALAN JACKSON, CYNDI THOMSON	The Mark of the Quad Cities, Moline, Ill. April 12	\$277,576 \$39.50/\$34.50	7,894 10,683	Police Prods.
INCUBUS, HOOBASTANK	KeyArena, Seattle April 12	\$274,250 \$25	10,970 12,871	House of Blues Concerts
PHIL LESH & FRIENDS	The Fillmore, Denver April 4-5	\$230,733 \$32	7,200 two sellouts	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Teco Arena, Fort Myers, Fla. April 4	\$202,374 \$37.50/\$29.50	5,993 6,110	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Sovereign Bank Arena, Trenton, N.J. April 14	\$200,342 \$37.50/\$29.50	5,921 7,351	Clear Channel Entertainment, Metropolitan Entertainment Group
NELLY, THE ST. LUNATICS, KING SOLID, ABYSS	Pershing Center, Lincoln, Neb. April 12	\$196,626 \$33/\$30	6,480 7,153	Steve Litman Presents
KID ROCK, TENACIOUS D	Savvis Center, St. Louis March 29	\$184,194 \$27	7,806 12,348	Clear Channel Entertainment
BARRY MANILOW	Bob Carpenter Center, Newark, Del. March 17	\$177,222 \$58/\$48/\$38	3,649 sellout	Jack Utsick Presents N.E.
PAT METHENY GROUP	Universal Amphitheatre, Universal City, Calif. March 23	\$167,520 \$60/\$45/\$32.50/\$22.50	3,134 3,600	House of Blues Concerts
NO DOUBT, THE FAINT	Elliott Hall of Music, West Lafayette, Ind. April 7	\$165,300 \$29	5,700 sellout	Jam Prods.
ENRIQUE IGLESIAS	San Diego Civic Theatre, San Diego March 31	\$162,828 \$78/\$37	2,942 sellout	Clear Channel Entertainment, Nederlander Organization
HARRY CONNICK JR.	Terrace Theatre, Long Beach, Calif. April 6	\$161,170 \$65/\$29.50	2,902 sellout	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
ENGELBERT HUMPERDINCK, TIM WILKINS	Ruth Eckerd Hall, Clearwater, Fla. March 21-22	\$158,640 \$75/\$34	4,191 two sellouts	in-house
PHIL LESH & FRIENDS	Warfield Theatre, San Francisco March 29-30	\$157,500 \$35	4,500 two sellouts	Clear Channel Entertainment
TOBY KEITH, JAMIE O'NEAL, EMERSON DRIVE	Erie Civic Center, Erie, Pa. April 5	\$156,371 \$27.75	5,905 sellout	Clear Channel Entertainment
STRING CHEESE INCIDENT, JACK JOHNSON, DIRTY DOZEN BRASS BAND	Dobson Arena, Vail, Colo. March 25-26	\$154,000 \$27.50	5,600 two sellouts	Clear Channel Entertainment
ENRIQUE IGLESIAS	Paramount Theatre, Oakland, Calif. April 1	\$151,294 \$65/\$32	3,015 sellout	Clear Channel Entertainment
KID ROCK	Cricket Pavilion, Phoenix April 5	\$149,668 \$32.50/\$15	6,708 13,064	Clear Channel Entertainment
CHICAGO	Smirnoff Music Centre, Dallas March 29	\$138,902 \$45/\$32.50	4,176 5,573	House of Blues Concerts

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TOURING

# Venue Views™

by Linda Deckard



**BOISE MODEL:** The \$63 million Vancouver Special Events Center in Washington state, which will feature a 6,500-seat arena and a 60,000-square-foot convention center adjoined by a hotel, is being patterned after the 5,300-seat Bank of America Centre in Boise, Idaho. The same developer, Renaissance Resources Group (RRG), is involved in both. In addition, RRG has brought SMG on board in Washington to manage the facility in what is positioned as a joint venture.

SMG senior VP of development Joe Briglia notes that the Boise building "has a 26-story, 400-room hotel attached. Literally, you check into the hotel, and the arena is right behind the front desk. The suites in the hotel overlook the arena. In Vancouver, they're building a better mousetrap."

There is still a funding gap of \$6 million-\$8 million, but RRG managing member Jerry Jenkins expects to close that gap with title sponsors. The Public Facility District Board should accept a sponsor deal at its meeting in early May.

RRG is investing \$23 million on the private side, Jenkins says. It is being built with Public Facility District bonds, which are being repaid with one-third of 1% sales tax rebate from the state, a 2% hotel/motel tax within the city, and project revenue. Jenkins estimates it will do 16-20 concerts annually and can promote or co-promote in house.

SMG is helping with "some small contribution toward the fit-out of the arena," Briglia says. "But we're also kind of last to get our fee, so we've got a lot at stake. We have to earn our keep in order to get paid."

The building is scheduled to open in fall 2003.

**BASKETBALL AND MUSIC:** The second annual Yahoo Sports NBA Rhythm 'n Rims Presented by Reebok tour hits the road April 20 at Atlanta's Centennial Olympic Park. It's set for 18 markets, playing outdoors and free to the public. It closes in San Francisco Aug. 31-Sept. 2.

The talent lineup will vary by city, but some of the roster includes Cee-Lo, Co-Ed, Exhale, 4Shades, Mass Appeal, Phatter Than Albert, and Floetry, as well as Chiedza, Honey Tongue, L.A. Symphony, Simple Plan, Daysleeper, No Secrets, Waterneck, Project Wyze, Intense, Prymary Colorz, and Mpress.

NBA VP of events and attractions Gail Hunter says attendance at last

year's Rhythm 'n Rims was 300,000 in 14 markets. "The whole idea is to capitalize on our relationships with record labels," Hunter says. The NBA also has Club NBA concerts, Read to Achieve events with entertainers, and talent at the All-Star Game. Hunter adds, "It's a year-round relationship."



The NBA's main target audience for Rhythm 'n Rims is 18- to 25-year-olds. The event has "more music this year," Hunter says, because acts were booked earlier.

**POWERED DOWN:** Rocket Power, an arena family show scheduled to play 35 weeks, has closed two weeks into its run. It is a collaboration between Clear Channel Entertainment (CCE) and Nickelodeon (Billboard, March 9). The show played Columbus, Ohio; Chicago; Cleveland; and Detroit in two weeks before being pulled off the road April 8.

CCE Family Entertainment president Jonathan Hochwald says, "The good news is the show was well-received, the audiences loved it, and we sold a decent number of tickets"—33,000 total in the four markets. Hochwald adds that CCE and Nickelodeon are now "re-evaluating the operating model, because a show that's selling that many tickets should be doing better than this one was [on the] bottom line."

The long-term plan is to field Rocket Power again, possibly as early as next year. The hurdle will be to get good dates and firm deals in advance with arenas.

"We're somewhat beholden on the arenas in trying to figure out how to hold dates and have deals done far enough in advance where going forward with a tour would make sense," Hochwald says. "You have to kind of prove yourself out there in arena-world."

**NEW VOLUME HEAD:** Lawrence E. Honig has been elected CEO and a member of the board of directors of Volume Services America. John T. Dee, the current chairman/CEO, will remain chairman of the board. Honig previously served as chairman/president/CEO of Edison Brothers Stores and as president/CEO of Federated Systems Group.



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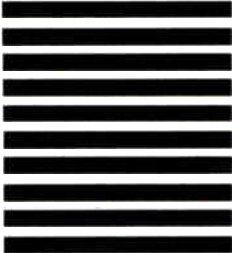




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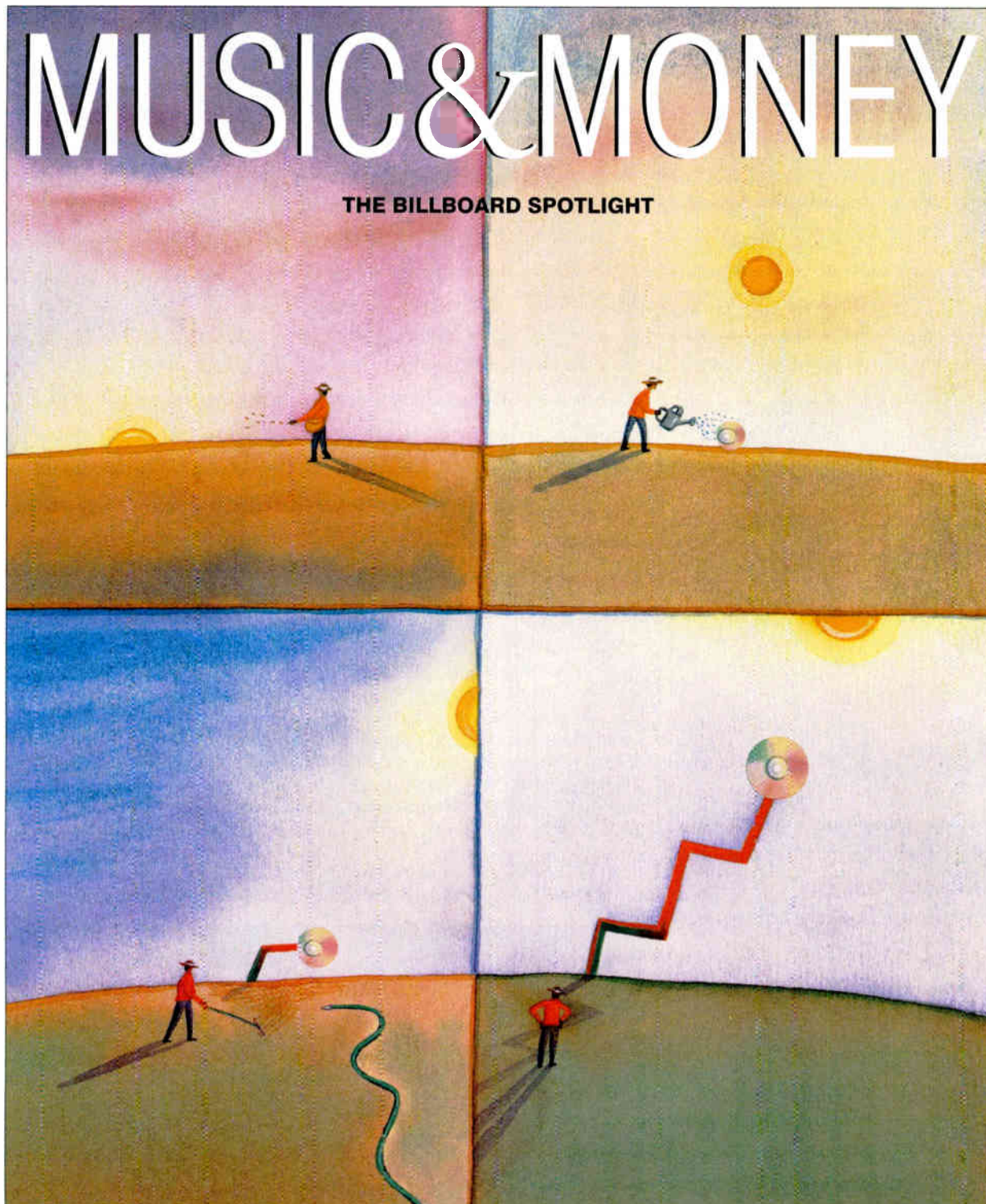
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# MUSIC & MONEY

THE BILLBOARD SPOTLIGHT



## Securitization: Who it's right for, and when

Borrowing against future royalties can provide quick cash or long-term stability, but timing is everything. **By Matthew Benz**

By now, the refrain is familiar. Music-royalty securitizations, of the sort first undertaken by David Bowie in 1997, will be a multi-billion-dollar business. The sky's the limit for these so-called "Bowie Bond" deals, which are truly win-win: They give the borrower immediate access to cash and the bond-holders an attractive, stable investment.

Yet, perhaps now equally familiar is the following refrain: Since David Bowie's bankers sold those first \$55 million worth of bonds in 1997, there have been only about \$300 million of securitizations involving music assets. Far from pleasing to both the music industry and Wall Street, music-asset securitizations are onerous for the borrower and difficult for the investor to understand. The only group that has benefited from these deals is the bankers who sold the world on the idea and have propagated the myth of its powers ever since.

Reality straddles the two, which helps to explain why asset securitizations may be right for some artists and music companies but certainly not for the vast majority. It also helps explain why some investment bankers have decided to forego these deals altogether while others have managed to make a modest business of them and others still intend to enter the market, bearing in mind the mistakes of the past.

### BILLION-BUCK BIZ

The succession of artists who put securitization to work after Bowie—including Ashford & Simpson in 1998, James Brown in 1999 and, most recently, the estate of Marvin Gaye in the fall of 2000—have lent cache to the concept that lasts to this day. However, the concept of securitization predates 1997 and, outside of the entertainment industry, is a multi-hundred-billion-dollar industry built on assets including home loans, auto loans and leases, and credit-card receivables.

Securitization, as the name suggests, is a way of creating securities from financial assets. It involves packaging similar assets—such as auto loans of similar length and credit-worthiness—into bonds, which are then sold to large institutional investors, such as insurance companies and investment-management firms. Having sold to investors the assets (loans) and the risk that comes from having lent money, the lending company is freed up to make further loans. Packaging thousands of like assets together reduces the risk that a few going bad (e.g., a home-owner defaulting on a loan) will reduce the value of the bundle, mitigating the risk for investors. They are paid back their initial investment over a period of years (payments by homeowners

on their loans are funneled to bondholders), plus an interest rate that reflects the risk they have assumed. Wherever there is a predictable stream of revenue, there is likely to be an investment banker willing to securitize it.

The artists who have done securitizations effectively trade their future royalty payments for cash upfront. Securitization can thus be a good way for artists to solve press-

ing financial problems, especially if a traditional bank loan is unavailable. As Brian Williams, senior VP and a director in the music private banking practice of SunTrust Bank in Nashville, notes, traditional lending is a matter of assessing the worthiness of the borrower; securitization depends on the income streams—how predictable and reliable they are. His own bank has been weighing an entry into the

securitization business for a few years, intrigued by the potential clients that Nashville's many small music publishers represent. In the meantime, it is extending traditional loans to the publishers. He says, "[Those publishing revenues are] as good an asset as real estate, from a collateral standpoint."

Yet, in securitizing, artists lose the financial flexibility that comes from future revenues. They must

also pay a fee to an investment banker to arrange the securitization and sell the bonds to investors. For this reason, financial experts caution that the deals are not for everyone. Indeed, this is one main reason why so few artists have done securitizations.

"The key is that there needs to be a strategic reason to execute the transaction," says Rob Horowitz, a director in the asset-finance unit of investment bank Credit Suisse First Boston in New York. "The artists who did deals had specific financial issues that needed to be addressed. These things aren't just going to happen because it's fun to do one."

Fun they are not. Behind an artist may very well be a tangle of relationships that must be sorted out to determine to whom exactly the royalties belong. That due diligence work often involves lawyers, is therefore costly and, in the end, may be for naught, if it is determined that reliability of the royalty payments can't be guaranteed to bondholders with enough certainty.

### ACQUIRING CATALOGS

While working for the Royal Bank of Scotland, Horowitz last year completed a £60 million (\$87.3 million) securitization for Chrysalis. That deal was said by him and other market observers to herald the greater use of music-asset securitization by corporate entities. Others that have put securitization to work include TVT Records, Corinthian Records and performing-rights organization SESAC.

If you are a mid-sized music publisher, says Horowitz, "You probably grow by acquisitions. How are you going to finance an acquisition? If you've got an existing asset pool, why not use that pool to finance a portion of the acquisition price for another catalog?" In other words, use the proceeds from securitizing your current catalog to buy other catalogs.

"Publishing assets clearly have the best value for application to a securitization transaction," Horowitz adds, noting the multiple revenue streams—mechanical, performance and synchronization revenues—that music publishers receive. "We've been speaking to various music companies, mostly music publishers, about securitization," he says, declining to discuss a timetable for any potential deals.

In Nashville, Williams says he and SunTrust are "doing a little better than plodding along" in developing their own securitization program aimed at the city's many small and independent music publishers. "You've got these independent companies that are just looking for ways to capitalize themselves for a variety of reasons. It's really no different

*Continued on page 22*



SECURITIZATION

Continued from page 21

than allowing somebody basically to pull equity out of a piece of real estate."

In the meantime, Horowitz says, "I think that the problem we've had historically with this type of transaction is that people had inflated expectations, with respect to transaction volume."

On this, securitization experts, financial professionals and lawyers who've worked on these deals are

in agreement. Securitization can play a niche role in music-industry finance, but it will not reach the size people once thought it could. In the mid-1990s, music-asset securitization attracted the attention of such prominent Wall Street firms as Deutsche Bank, Goldman Sachs and Lehman Brothers. "I think that there was a sense of, 'We can't not look into this,'" says one industry professional with securitization experience. "The Bowie thing got so much press, even though it was small dollars. It was perceived as novel."

If it came to be that market con-

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# Bankruptcy BLUES

Fallout from big-distributor closures is everywhere,  
but there may be an upside. **By Ed Christman**

Last year's slate of liquidations—including Valley Media, the industry's largest ever, and National Record Mart—is having ramifications well beyond the hundreds of millions of dollars lost by labels and distributors in those financial disasters.

In addition to making credit harder to come by, the industry has seen its current billing impacted and catalog and developing artists' albums become a tougher sell. On the plus side, the remaining players appear to be stronger, as their sales are boosted by the disappearance of their competitors.

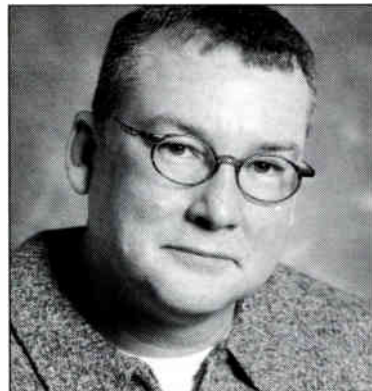
Last year, in addition to Valley and NRM, Pacific Coast One-Stop, Northeast One-Stop, Campus and Music Merchandisers all were liquidated. Except for NRM, the companies were all wholesalers. Kmart, which buys music through the Handleman Co., also is operating under Chapter 11 protection.

"If you look at all the ones who have gone bankrupt and then

utors, with everyone being out more money with each successive failure.

The head of sales at one independent label points out another problem: "Every time you lose an account, its competitors don't pick up all the slack."

Or as Michael Rosenberg, the president of Koch Distribution, puts it, "The pipeline gets smaller," so upfront billing is less.



From left: Andy Allen, Melissa Greene-Anderson and Mark Jarzabek

went out of business and the ones who are operating under financial duress, you are looking at 20% to 25% of the industry's turnover," says Joe Micallef, chairman and CEO of Portland, Ore.-based Allegro. "That's a pretty good hole to get over."

**THE FEW, THE STRONG**

The good news is that the "remaining players are getting stronger," says the head of one distribution company. "At least, I hope that is true and that AEC becomes much more profitable." AEC is the Alliance Entertainment Corp., now the largest one-stop in the music business and formerly Valley's main competitor.

The bad news is that, since consolidation is now creating truly gigantic accounts, as the competition gets a larger piece of the pie due to such consolidation, that means that if something happens to the remaining players, the pain gets larger for labels and distrib-

Another distribution executive cites another worry: the remaining larger accounts get more clout, which means their demands can be that much more onerous to labels and distributors. In particular, demands for greater cooperative advertising funds, exclusive music tracks and selling windows become harder to turn down.

**INEFFICIENT MODELS**

One distribution executive points out that, while the remaining players benefit by the liquidation of their competitors, this doesn't preclude their business from being impacted by the same issues that forced the others to close their doors. "What concerns me isn't just the level of bankruptcies, which is high, but it seems that the business model for the large chains doesn't work," he says. "They can't make any money off the hits, and they can't price catalog high enough to justify carrying those titles, given

their lower turns."

The larger chains are beginning to use their clout, trying to demand that labels and distributors subsidize the catalog they carry. "This will impact the industry," says this executive. "It already has increased the operating cost and working capital requirements, and it has reduced profitability."

Another problem with Chapter 11 filings and liquidations is that, as players disappear or become crippled in terms of buying, the stronger ones also scrutinize how they buy—which means that labels and distributors have a more difficult job, in general, of getting their product into stores.

Andy Allen, president of Alternative Distribution Alliance, says, "Consolidation means there are few places to go and you have to get larger numbers from fewer retailers. Is it tougher to sell one 900-store chain rather than a couple of regionals? On a national

record, you can make one phone call and do business. But, more often, records we have [popular] on a regional basis. To get the attention of a national chain on a regional record is harder than getting a regional chain to notice."

Melissa Greene-Anderson, VP at Gotham Distributing, which runs the Collectables reissue label, looks at the same issue from another view point. "For years, we were able to keep putting out things, and there was always some niche retailer who would carry it and want to sell it," she relates. "There are not many of that type of retailer left. Every day, I get hundreds of e-mails from people who want to kiss us for all the music we make available, but there are not that many retailers who can still afford to carry it. There is no place to put the product."

Another issue is that music-specialty retailers, out of necessity, are diversifying their product

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## SECURITIZATION

Continued from page 22

ditions made securitization more attractive than traditional financing (such as bank loans and equity and debt issuance), perhaps even large music publishers would turn to it. Yet, as one expert notes, even then, "it's a question of whether they want to put their crown-jewel asset in hock and go through the time and expense of doing a deal like that."

### LABELS COOL TO IT

Meanwhile, record companies are said not to like artist securitizations. The labels lose a certain amount of leverage over the artist when they eschew the traditional label advance for outside funding.



From left: Rob Horowitz, Stephen Swid and Brian Williams

Still, David Pullman—the investment banker who helped bring the world Bowie Bonds and most of the artist deals that followed—remains as optimistic, and enterprising, as ever. He says he is working on the first-ever securitization that would pool the royalties of several songwriters and artists, though he does not offer further details. Pullman also says he is willing to purchase the royalty-income streams from artists who themselves are not interested in doing a securitization. Pullman could then securitize them himself.

"Securitization could be a high risk or it could be a low risk,

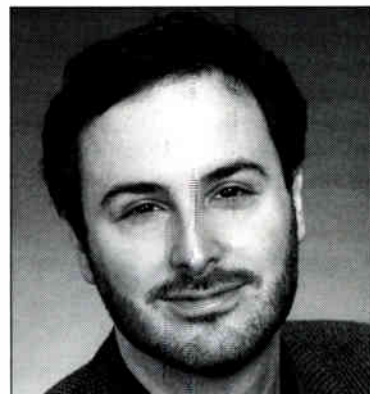
depending on your confidence" of having those revenue streams in the future, says Stephen Swid, chairman of SESAC. In 1999, the performing-rights organization undertook a \$29-million securitization with the help of C.A.K. Universal Credit Corp. to restructure its finances. Swid notes that SESAC was confident of its ability to grow its business; David Bowie's catalog sales were fairly predictable.

"We're very lucky that we were able to do it, but on some ideas we wouldn't do it," says Swid. "Predicting the future is the toughest job in the world." ■

## BANKRUPTCY BLUES

Continued from page 22

lines because it becomes harder for them to eke a profit out of music, with all the discounting in the marketplace. But couple the product-diversification trend with the bankruptcies, and "music has lost its home," says Greene-Anderson. "There is no such thing as a non-traditional retailer anymore, because there are more of them than traditional retailers. The industry is in a really weird place right now."



Michael Rosenberg

### WAKE-UP CALL

In general, says a financial executive at one of the majors, the onslaught of bankruptcies last year "certainly woke us up to the dynamics of taking a hard look at the way we run our business and the economic model that we need to attune to."

In addition to big-picture issues, the spectre of past bankruptcies has forced labels and distributors to scrutinize how they go about their day-to-day business activities with accounts. "We do more prioritization of where we should invest, in terms of cooperative advertising and

where we should focus for new releases and catalog programs," one executive explains. "We put more effort into ensuring that accounts have what they need to service the consumer and may not worry about the product that we are less certain of."

The fear of more bankruptcies and the weakness of the industry forces labels and distributors to "look at individual accounts to see if we are making money off them," that executive continues. "Are there too many claims or problems? Is it too onerous to do business with them and more costly for us?" In certain cases, "Maybe we are better off not selling to that account." The best example of that is Kmart, he says.

On the other hand, that executive acknowledges that, sometimes, marketing decisions outweigh financial decisions, when labels say they need a certain retail outlet.

Michael Catain, who heads up Universal Partners, a firm that consults banks on inventory and specializes in liquidations, says he believes that the hard times are making the remaining merchants less gung-ho on doing big buy-ins, while the bankruptcies are making the majors shy about frontloading big titles. All of which means that buy-ins are now lighter, which suggests that big records are now selling less out of the box.

### CREDIT ISSUES

Marketing and big-picture issues aside, the cycle of bankruptcies affecting the industry is having its biggest impact on credit issues. As a result, the industry's credit sector is micromanaging all aspects of its operations. "[The liquidation of] Valley killed us,"

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Amount Per Serving

### Calories of Music & Video Titles

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#### Total Inventory Fat

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Inventory Turns	2.6 % *
Warehouse Overstock	30 %
Returns	16.4 % *
On sale	15%

---

#### Total Revenue of Music & Video

New Releases	37.8 % *
Catalog	63% *
Overall Top 200	35.1% *

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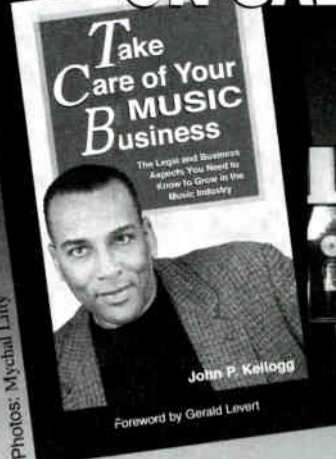
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says one financial executive with a major. "It is making us look at everything, from re-examining the collateral we take from accounts to whether we will subordinate our claims to banks."

He reports that, until now, labels have been willing to do that for high-profile accounts. He says the next large account where that issue will be revisited will be Tower Records, which is said to be in discussions with asset-based lenders to replace its current revolving-credit facility. That executive says the company will look really hard at whether it will subordinate to Tower's banks. In general, he believes that the labels, overall, won't give as much credit as they have in the past. And, when they do, they will demand more collateral than what was previously sought—and loan less against it.

The banks themselves are also looking harder at the credit lines they provide accounts, reports Universal Partners' Catain. "Banks are micromanaging inventory categories," he says. "CDs and DVDs are now carrying a higher advance rate than cassettes, while major-label product carries more than independent." Moreover, banks used to review their advance rates annually but now are doing that quarterly, he adds.

Mark Jarzabek, VP at Long Island City, N.Y.-based Musicrama, points out that even the insurance industry, which provides accounts-receivable insurance to wholesalers, is tightening its business practices, due to all the music-industry bankruptcies. "The insurance companies are not feeling comfortable in issuing coverage on some key accounts," he reports. "It is becoming increasingly challenging to satisfy their financial requirements," in order to obtaining insurance coverage.

Jarzabek blames the bankruptcies, CD-burning and file-sharing for the reluctance of insurance companies. But he also blames the majors for publicly touting their Internet plans to sell music directly to consumers. "The major labels are doing one thing after another to put the retailers in a bad light," he complains.

On the other hand, Jarzabek points out that the increased scrutiny imposed by financial institutions is creating additional tension between accounts and their product vendors. "I wish that some of the retailers knew more details and understood how hard it is for distribution companies to fulfill orders and conduct business with them," he says. For the first time, within the past year, "We have been asked by the banks to give security on our personal assets," because of the financial uncertainty hovering over the music industry's retail-account base.

With all of the fallout from industry bankruptcies, Koch's Rosenberg adds, "Of course, the bad debt in bankruptcies is no fun either." ■

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## MAJORS &amp; MONEY

Continued from page 26

sales will drop as much as 13% in 2002. And analysts are forecasting grim short-term profitability prospects for record labels and music retailers as the industry enters a painful transition phase induced by technological advances, over-expansion and shifting shopping patterns.

The labels' response, says Sukin, is "They're slimming down the playing field." That said, however, he notes that the current decline in business is a short-term phenomenon that can be cured by stronger product: "The minute the economy picks up and the next big thing comes along, everything gets easier, everything gets rosier." ■

# Making The Trip: The Price Of **TOURING**

Financing and insurance reflect the risk and a radically changed landscape. **BY RAY WADDELL**

The dollars and cents of touring have undergone upheaval over the past couple of years, and nowhere is that more evident than in the world of financing of national touring and the touring-insurance market.

The latter market has been particularly volatile in the months following Sept. 11, when scores of concerts were postponed or cancelled and insurers were slammed.

"The cancellation [insurance] market has changed radically," observes Bob Taylor, managing

director of London-based broker Robertson Taylor. "Sept. 11 had such an impact on the insurance world, every insurer in the [touring industry] has reconsidered their position, and some have dropped out completely."

Taylor estimates that 20% of entertainment-business insurance companies have been eliminating touring coverage. "Those that didn't drop out are far tougher in their underwriting and claims procedure and very pricey in their rates," he says. "The rates are rap-

idly increasing and will continue to do so." Taylor says rates have gone up between 60% and 70%, depending on the act. That said, tours tend to go out anyway. "But now," he adds, "tours that would have insured profit or revenue from cancelled shows are simply buying coverage for their costs only, rather than profit."

## RISK-CUTTING

The touring-insurance industry is suffering from a lack of "capacity," according to Jim Chippendale, president of CSI Entertainment Insurance in Dallas. "A lot of companies are seeking to cut anything the least bit high-risk from their portfolio, and entertainment is among the higher-risk coverages," he says. "They are cutting this out of their portfolios because they can't afford to take on more risk, because their capacity—or the amount they can write—has been eaten up by Sept. 11 claims."

All of which puts promoters and tour producers in a bind when looking to insure. "We're telling them to really do their research and go with a broker or agent with experience in the market," advises Chippendale. "In the past, insurance was a real afterthought, with promoters calling two or three days in advance of an event. Insurance should be on your top-5 list, or it could cost you radically."

Chippendale says he has seen insurance costs go up about 40% across the board in the last few months. "A lot of event-cancellation stuff is not out there anymore," he says. "On the liability side, one can expect about a 30% increase over last year."

John Meglen, co-president of tour producer and concert promoter AEG Concerts, says cancellation insurance is definitely higher now, and terrorism is an exclusion commonly seen. "In the past [with cancellation insurance], the policy was usually 2% to 2.5% of the amount insured, with a zero-to-one show deductible," Meglen says. "Now, it's more like 3% to 3.5% with a two-show deductible, minimum. The deductible is dependent on the number of dates, with a 30-date tour generally being one show deductible, and a 60-to-70-date tour being three to four show deductible. It's really no different from car insurance, and there have been a lot of accidents lately."

## BANKROLLING THE BAND

National and international tour financial guarantees, once only available to such elite stadium-level acts as the Rolling Stones, Pink

Floyd and U2, have become commonplace in today's era of promoter consolidation. It was a game pioneered by such groundbreaking promoters as Michael Kohl and the late Bill Graham, both of whom bankrolled Stones tours either through private "angel" investors or corporate backing.

Today, deep-pocketed corporate promoters like Clear Channel Entertainment (CCE) and AEG have the financial clout to offer lucrative guarantees to attract a wide range of tours and, at least in CCE's case, steer touring traffic to company-owned sheds while also nailing down the lion's share of top-flight arena tours. Last year, CCE produced some 30 tours, including such major winners as U2, Madonna and Janet Jackson. This year, the firm will produce most of Paul McCartney's upcoming Driving USA tour. On the other hand, AEG has vowed to become a more aggressive player in the tour-buying game.

Beyond the increased volume of tours going with one promoter, the process hasn't changed that much, according to AEG's Meglen. "It's real simple," he says. "If you sell a tour to somebody, you want to make sure they have the money. From there, it's whatever you negotiate in payment terms. There needs to be some guarantee that the company has the wherewithal to back the contract, whether it's through corporate, personal, cash or credit."

## TWO-WAY STREET

In the world of national touring, acts looking to tour approach promoters, promoters seeking tours approach acts, or both. "You'd like to think if an artist is going to go out and tour, they would look at all of their options," says Meglen. "We've got a couple of organizations now that are well-financed. But just because they have deep pockets doesn't make dollars flow. You still have to make smart decisions."

So does AEG pass on some tours? "All the time," says Meglen. "We're looking for quality over quantity."

From the artists' standpoint, there is still more to the deal than money. "We're in a different era now, but, at the end of the day, it's still all about people," says Barry Marshall, veteran touring executive overseeing Paul McCartney's Driving USA tour, working with both CCE and AEG. "The corporation can be huge, but it's the people inside who make it work. Really, it's all about artists and audiences." ■



L to R: Louis Glaser, Brian Williams, Mechel Fr...

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## ALBUMS

Edited by Michael Paoletta

### POP

#### ★ ELIZA GILKYSO

**Lost & Found**  
**PRODUCERS:** Eliza Gilkyson, Mark Hallman  
**Red House 162**

At times joyful, stark, and poignant, Gilkyson's second Red House project (and seventh career album) dances through a span of human emotions by way of rich vocals and uncomplicated musical backgrounds. Whether singing about the intimacy of love or the woes plaguing the world, her songs peek into a secret inner world where personal self-confidence and spiritual well-being can constantly be obtained. Set opener "Welcome Back" explores a person who was once disconnected from the world and is able to welcome sunshine back into life. From there, such tracks as the bluesy, gritty "Mama's Got a Boyfriend" and the melodic "Richmond Boy" discuss how complex relationships can remain simple by accepting others' love. "Easy Rider" wistfully details the rough lifestyle, yet enviable freedom of a traveling musician, while "Riverside" evokes the uncertainties of modern life with wistful yearnings for the past.—*JP*

#### ★ MOTÖRHEAD

**Hammered**  
**PRODUCERS:** Motörhead, Thom Panunzio, Chuck Reed  
**Metal-Is/Sanctuary 85229**

When bassist/vocalist Lemmy growls "Rip it up!" on the opening track of *Hammered*, the metal trio unrelentingly bludgeons your ears on command. After more than a quarter-century of tearing up aural turf, the forerunners of thrash still ooze attitude that permeates this disc. Here and there, Lemmy, drummer Mikkey Dee, and guitarist Philip Campbell fall victim to the occupational hazard of sounding formulaic, but there is no denying the great harmonies they grind out of pulse-pounding party-starters like "Walk a Crooked Mile" and "Mine All Mine." Bonus track "The Game" is a wicked slice of anthemic metal that World Wrestling Federation fans will recognize as the theme song of superstar Triple H, who stepped out of

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

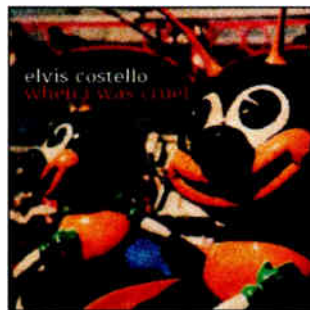


**SUSANA BACA**  
**Espiritu Vivo**  
**PRODUCER:** Craig Street  
**Luaka Bop 11946**

Like its predecessors on David Byrne's Luaka Bop label, the latest effort by Peruvian sensation Susana Baca reflects the artist's ongoing fascination with her country's black music heritage, which traditionally has been overshadowed by Peru's Andean folkore legacy. But on this album, Baca digs deeper than on her earlier releases, pulling well-chosen covers from outside the Peruvian diaspora, including Mongo Santamaria's "Afro Blue," Caetano Veloso's "13 de Mayo," and Björk's "Anchor Song." Backed by a world-class Peruvian band and guest musicians Marc Ribot (guitar) and John Medeski (keyboards), Baca sings her heart and soul out on this album, which was recorded live in a New York studio the week of Sept. 10, 2001, as the city and the U.S. struggled with how to cope with the events of Sept. 11. Baca's voice, and the warm, sympathetic sounds of her studio ensemble offer flickers of hope in the wake of such gloom.—*PV*

**ELVIS COSTELLO**  
**When I Was Cruel**  
**PRODUCERS:** Elvis Costello, Ciaran Cahill, Leo Pearson, Kieran Lynch  
**Island Def Jam 15487**

Rhino's splendid refurbishment of Costello's catalog shouldn't divert listeners from the fact that he is one of the rare artists of his generation to grow more adventurous with time. With his first solo set in seven years—following projects with the likes of Burt Bacharach and classical singer Anne Sofie von Otter—Costello proves that all the balladry hasn't dulled his ability to rock. The meta-



phoric pop manifesto "45" bristles with verbal acuity and the singer's own whiplash electric guitar, as does the single, "Tear Off Your Own Head (It's a Doll Revolution)." "When I Was Cruel No. 2" manages to quote ABBA and Erik Satie even as it works in self-deprecating digs at aging rockers and aging critics. His partners include Attractions Steve Naive and Pete Thomas, plus well-chosen young guns. But it's this old dog who's full of new tricks.—*BB*



**TOSHI REAGON**  
**Toshi**  
**PRODUCER:** Craig Street  
**Razor & Tie 82863**

This is Reagon's big moment. After building an ardent cult following with a string of unforgettable, if not wildly commercial releases, she's taking a crack at wooing mainstream listeners. But unlike other underground heroes who don shiny musical duds to be more universally enticing, Reagon hasn't lost sight of who she is. The tunes here have all of the earthy love-poetry and sharp-eyed observations that have become her signature. The difference is the input of producer Street, who buffs Reagon's melodies so that they shine like perfect little pop jewels. Easy-paced acoustic-pop strummers like "Big Love" and "Positive Information" glisten like ready-made triple-A radio hits, while the expansive, Southern-blues-laced "Mountain Top" begs to be heard in a live setting. Perhaps best about Reagon is how well she rocks out an anthemic stomper like "I Hate/I Love." In all, *Toshi* is a textbook study on how to cross over properly.—*LF*

the ring to contribute vocals to the sinister spoken-word passage "Serial Killer." A Motörhead must-have.—*CLT*

**MINISTRY**  
**Sphinctour**  
**PRODUCER:** Jeffrey Kinert  
**Sanctuary 84540**

Although it's impossible to capture on disk the bone-rattling ferocity of a live

Ministry performance, *Sphinctour* comes close. Recorded during the band's 1996 world tour, the not-so-subtly titled *Sphinctour* rips through five songs each from the band's *Psalm 69* and *Filth Pig* albums, plus the classic "Thieves" thrown in for the old-school fans. The best moments come from *Psalm 69*, in particular "N.W.O.," a brutal amalgamation of menacing

guitars, riotous samples, and pounding rhythms. The sampled sirens alone seem to signal a nuclear meltdown, while frontman Al Jourgensen's growl unleashes the hounds of hell. It's enough to make most of today's nu-metal acts run for cover. While generally weaker, the *Filth Pig* material sprinkles in surprisingly restrained touches of piano, harmonica, and gui-

tar to offset the incessant jackhammer beats. *Sphinctour* reaffirms Jourgensen and Paul Barker as premier purveyors of industrial rage and should tide fans over until the band's next studio release.—*JDF*

### R&B/HIP-HOP

#### ★ SKRATCH COMANDO

**Incredible DJ's**  
**PRODUCERS:** various  
**Bomb Hip-Hop 32047**

On its U.S. debut, Skratz Comando is out to prove that Spanish men are no slouches in the DJ department. Hailing from Lloret der Mar, Spain, DJ Tillo, DJ Marc, and DJ None mix, scratch, and blend everything into one feisty whole. "DJ's Get the Fuck Up" serves as a perfect example of how the trio tricks and flips well-known breaks and verses—ultimately, making them their own. In addition to incorporating classic U.S. rap songs into the mix, the trio enlists some of Spain's top rap acts, including MCs Zemo, Eddy Drame & Male, and Tremendo Menda, who all lend their vocals to the stellar set. In a smart move, each DJ takes time to introduce himself. For his part, DJ Marc showcases his timing and dexterity in front of a live audience on "Intro DJ Marc Live." The increasing popularity of turntablism—witness the X-Ecutioner's latest release and the *Scratch* documentary—should bode well for the trio. For more information, log on to [bombhiphop.com](http://bombhiphop.com).—*RH*

### COUNTRY

**VARIOUS ARTISTS**  
**Sharp Dressed Men: A Tribute to ZZ Top**  
**PRODUCERS:** Joe Galante, Bill Ham  
**RCA 67036**

Here's a country-baked reformulation of the Texas blues-based power trio, and like most tribute albums, this one is highly uneven. Some artist/song fits are categorically bad: Lonestar is far too white-bread to sop up the grease of ZZ's "Gimme All Your Lovin'"; Brad Paisley, while showcasing a mean guitar, still sounds like Hayseed Dixie on "Sharp Dressed Man"; Andy Griggs can't summon the

(Continued on next page)

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

#### LITTLE FEAT

**Waiting for Columbus**  
**ORIGINAL PRODUCER:** Lowell George  
**REISSUE PRODUCERS:** Gary Peterson, Bill Payne, Paul Barrère  
**Warner Bros./Rhino 78274**

Of all the great live rock albums issued in the '70s, Little Feat's *Waiting for Columbus* was perhaps the most revelatory, because it showcased the full power of this group in a way that its studio discs could never do. Little Feat was long the favorite band of such experts as Robert Plant and Bonnie Raitt; the reason being that Little Feat was funky, rootsy, virtuosic, and subtly improvisational

but far more incendiary than the Grateful Dead and more ambitious and sonically diverse than the Allman Brothers. Rhino has done a consummate job with this deluxe reissue, with vastly improved sound, new liner notes, and extra photos. Moreover, Rhino has expanded the album to fill two CDs, with the second disc featuring the full complement of encores left off the first, woeful CD incarnation; that's not to mention a trio of outtakes released on the rarities collection *Hoy Hoy!* and twice as many previously unissued outtakes. Then there is the core program on disc one, starting with



the grand opener of "Fat Man in the Bath" and going on to "All That You Dream," "Dixie Chicken,"

and more. Here's to hoping that this exemplary reissue reintroduces a new generation of fans to an American classic.—*BB*

**JANE SIBERRY**  
**Love Is Everything: The Jane Siberry Anthology**

**COMPILATION PRODUCER:** Hillary Bratton  
**ORIGINAL PRODUCERS:** various  
**Warner Bros./Rhino 78277**

There's a lot to be said for artists who insist on following the beat of their own drum. No artist does this better than Canadian chanteuse Jane Siberry, who has, over the years, flirted with mainstream success. The indispensable two-disc

*Love Is Everything* draws from a diverse musical landscape that spans 20 years. In addition to mining gems from her early releases (including the mini-opera pop single "Mimi on the Beach" from 1984's *No Borders Here* and the buoyant "One More Colour" from 1985's *The Speckless Sky*), this set cuts from such later albums as *Teenager*, *New York Trilogy*, and *Hush* (from her own Sheeba label). The set closes with a new recording, "Map of the World (Part IV): Pilgrim." Then and now, Siberry remains one of the world's most refreshing artists—one who surprises as much as she delights.—*MP*

**CONTRIBUTORS:** Bradley Bamberger, Jim Bessman, Lella Cobo, Jay De Foore, Gordon Ely, Larry Flick, Brian Garrity, Rashaun Hall, Michael Paoletta, Jill Pesselnick, Deborah Evans Price, Christa L. Titus, Paul Verna, 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)

desperation necessary for "I Need You Tonight"; Kenny Chesney is overmatched on a nevertheless interesting "Tush"; Trace Adkins drowns in production on "Legs"; and Tracy Byrd's a tad smooth for the raunch of "La Grange." Some matches, however, are killer, none more than Hank Williams Jr.'s eight-minute powerhouse "Jesus Just Left Chicago/Waitin' for the Bus," on which he is completely righteous. Montgomery Gentry have all the edge needed for "Just Got Paid," and Hank III shuffles and wails inventively on "Fearless Boogie." Dwight Yoakam brings Bakersfield soul to "I'm Bad, I'm Nationwide," and the Warren Brothers nail "Cheap Sunglasses." Production and musicianship are excellent, all big guitars and bombast. But, in total, this tribute sends us running for the originals.—RW

## CHARLIE SIZEMORE

**The Story Is . . . The Songs of Tom T. Hall**  
**PRODUCERS:** Charlie Sizemore, Paul Martin  
**Rebel 1767**

This inspired pairing of understated bluegrass vocalist Sizemore with the beautifully simplistic lyrics of Tom T. Hall is one tribute that works like a charm, and first-class accompaniment adds punch. Sizemore's skill lies in his subtle power and remarkable tone, and better material simply does not exist. "Mama's Got the Catfish Blues" is a creekbank joy, the ubiquitous Ralph Stanley contributes lonesome harmony to "I'll Never Do Better Than You," a weathered Hall himself weighs in on "Old Dogs, Children, and Watermelon Wine," and "I Washed My Face in the Morning Dew" rolls gently. It's all good here, including the note-perfect "I Flew Over Our House Last Night," the superbly written hand-dog gems "Ballad of Forty Dollars" and "Margie's at the Lincoln Park Inn," and the wryly observant "The Year That Clayton Delaney Died." Both Sizemore's vocals and Hall's lyrics are sincere, unpretentious, and remarkably complementary of each other.—RW

## DREW EMMITT

**Freedom Ride**  
**PRODUCERS:** Drew Emmitt, John Cowan  
**Compass 4337**

A fun, passionate romp filled with mandolins and fiddles, *Freedom Ride* overflows with an upbeat bluegrass/country soul. The first solo release from Emmitt—who is also the lead

singer and mandolin player for jam band Leftover Salmon—dynamically ties feelings of romantic love to love of the great outdoors. On "Bend in the River," for example, Emmitt sings "why don't you take me down to the bend in the river, hold me close under the willow tree" in the midst of a rapid stream of string work. The soothing ballad "Solid Ground" also likens love to being sure-footed on the earth. Emmitt's musicianship is fully captured on such pieces as "Paving Eisenhower," an instrumental featuring a mandolin duet with Ronnie McCoury.—JP

## LATIN

► **JOSÉ LUIS RODRÍGUEZ, "EL PUMA" Champagne**

**PRODUCERS:** Jorge Alvarez, Juan Tarodo  
**BMG Latin 743219**

Following his much acclaimed, and very beautiful, albums of trio Los Panchos material, using the original Los Panchos recordings, José Luis Rodríguez (El Puma), returns to nostalgia with *Champagne*, an album that revisits mostly French hits of the '60s and '70s. It's an approach also recently taken by Spanish singer Dyango, although the only track in common is "Venecia Sin Tí," highlighting the amount of material to choose from the period. Because these are familiar—and mostly lovely—songs that have already been recorded in Spanish, the listener can easily assimilate them, especially in El Puma's distinctive, elegant voice. And some of the arrangements, notably the big band feel of "Con," mark a departure from the original yet are right on the mark. By the same token, there's a fine line between nostalgia and kitsch. Do we really need another version of "Butterfly" or "Sólo Puedo Mirar Atrás (Africa)"? If such songs are fond memories for you, you'll enjoy the look back. But if you cringed then, you'll cringe now.—LC

## ► ZUCCHERO

**Shake**  
**PRODUCERS:** Corrado Rustici, Zucchero  
**Universal 314589**

Italian Zucchero's homage to John Lee Hooker is an intoxicating, delicious collection of music that begs to be listened to, digested, and listened to again and again. Rather than simply cover the blues, Zucchero has created his own brand, kicking off with the trilingual (Spanish, English,

Italian) "Baila Morena," a swinging track densely populated with crunching electric guitars, thick piano and organ vamps, and soaring bluesy female vocals over Zucchero's trademark rasp. The multi-layered blend of acoustic and electric and the interplay of various vocal ranges and languages set the tone for a stunning album with unfailingly excellent material, even when it veers into slightly different territory, including "Hasta El Fondo," anchored by vibrating Mellotron, or more traditional Italian pop like "No Sere Yo." Hooker lends his vocals—alternating with Zucchero's own Italian vocals—to "Ali D'Oro," and it's a wonderful endorsement to have. But this album flies unaided.—LC

## WORLD MUSIC

### ★ PARIS COMBO

**Attraction**  
**PRODUCERS:** David Lewis, Paris Combo,  
 Alain Cluzeau  
**Ark21 10079**

With the release of *Attraction*, Paris Combo returns to claim its spot as the world's cabaret act. Belle du Berry, vocalist/accordionist and lyricist extraordinaire, has penned another provocative, slightly out-of-plumb group of songs. For this outing, her lyrical preoccupations range from the peculiar star-gazing contemplation of "Mais Que Fait la Nasa?" to a heartfelt rumination on cows—"Pourquoi Les Vaches . . ."—to a sarcastic tribute to Paris' pollution, "Lettre A P . . ." Du Berry's inspired words are matched by the musical inventiveness of David Lewis, Potzi, Mano Razzanajato, and François-François. Their collective brainstormings are sparked by everything from jazz to eastern European gypsy music to swing and early 20th-century pop standards. Paris Combo's sense of play and the virtuosity of its members combine here to create definitively cool music.—PVV

### NUSRAT FATEH ALI KHAN

**The Rough Guide to Nusrat Fateh Ali Khan**  
**PRODUCER:** not listed  
**World Music Network 1078**

Appropriately subtitled *Sufi Sounds From the Qawwali King*, this eight-track, 77-minute compilation explores the devotional *qawwali* ritual music of the Islamic mystic Sufis of the Indian subcontinent, as popularized by the legendary Punjabi *qawwal* who died in 1997. The informatively annotated set

starts with the Allah-praising *hamd* "Ya Hayyo Ya Qayyum," an appropriate opener in that *qawwali* recitals traditionally commence with a *hamd*. Other tunes (many of which are extracts from lengthier recordings) show the extended vocal repetition, call and response between leader and chorus, and explosive high-pitched wails of the ecstatic trance-inducing genre—which Nusrat managed to transcend via added orchestration to the minimalist form, as in "Mera Sohna Sajan," as well as the global fusion collaborations and movie soundtrack exposure that led to his fame in the West.—JB

## CHRISTIAN

► **CHESTER SMITH WITH SPECIAL GUEST MERLE HAGGARD**

**California Blend**  
**PRODUCERS:** Merle Haggard, Chester Smith  
**Hag 005**

There's a special magic when two old friends get together, and that heartfelt chemistry resonates throughout *California Blend*. Haggard undoubtedly possesses one of country music's most acclaimed voices, and he sounds better than ever. You can hear a lifetime of experience—hope mingling with heartache—reverberating poignantly in every performance. Smith is a California country music scene veteran turned businessman whose music career influenced a young Haggard. The two rekindled their friendship, recorded this at Haggard's home studio, and Haggard is issuing it via his own label. This disc's many highlights include "Wreck on the Highway," "Grace for the Shepherd," "Wait a Little Longer Please Jesus," and "Great Judgement Morning," which Smith first learned as a boy. With the surging interest in roots music, this record has the potential to capture a wide audience. The combination of understated production and moving performances make this a treasure not to be missed.—DEP

## GOSPEL

### ► TONEX

**O2**  
**PRODUCER:** T. Boy  
**Verity 43177**  
 Hip-hopper Tonex returns after a sadly neglected 2000 debut, this time seemingly a new man in both heart and song. Though punchy, rhythm-heavy tracks still get their due ("Bout a

Thang" is as irrepressible as a dance track gets), pop-inflected, radio-ready hooks abound, and the one-time rapper shows a master's touch with the album's ample selection of midtempo tunes and heart-tugging ballads. The majority of the songs are written by Tonex, and his range as a writer has grown exponentially. He soars on "God Has Not 4got," which rides a crystalline acoustic guitar accompanied by a very cool, old-school B3 organ, percussion, and a warm vocal ensemble. "Seasons" is a joyous, jazzy adult contemporary-hued R&B track, while "You" is a gorgeous love song to the artist's wife. The set's 17 songs alone are worth making some noise about, but even more exciting is hearing a young artist come into his own.—GE

## CLASSICAL

★ **CHARLES IVES: An American Journey**  
**Thomas Hampson, baritone; San Francisco Symphony and Chorus/Michael Tilson Thomas**

**PRODUCER:** Andreas Neubronner  
**RCA Victor/BMG 63703**  
 With the Americana music boomlet going on right now, perhaps the public is more ready than ever for the avant-Americana of Charles Ives (1874-1954). The first great American composer, Ives pioneered a brand of concert music that unashamedly incorporated such homegrown idioms as church hymns, brass-band tunes, parlor songs, and patriotic ditties—often within the same piece. Folk-inflected did not mean easy-listening, as the maverick musician cultivated polyphonic, polyrhythmic, sometimes tartly dissonant soundscapes; yet, in retrospect, what sounded like a crazy-quilt in the early part of the last century now sounds utterly native and natural, often nostalgic. This unique collection—from our premier Ives interpreter, Michael Tilson Thomas—features such lyrical orchestral masterpieces as *Three Places in New England*, *The Unanswered Question*, and *From the Steeples to the Mountains*, along with a sequence of orchestral songs showcasing Thomas Hampson. The baritone, long a card-carrying Ivesian, sings such songs as "Tom Sails Away" and "General William Booth Enters Into Heaven" not only with idiomatic relish but also with real beauty. Everything here—from the orchestral playing to the recording—resonates with such class and allure.—BB

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

### MEDESKI MARTIN AND WOOD

**Uninvisible**  
**PRODUCER:** Scotty Hard  
**Blue Note 35870**

Medeski Martin and Wood turn in some of their most satisfying and accessible work in years on *Uninvisible*, the genre-hopping jazz trio's latest exploration of funk-soul-rock-hip-hop fusion. The album winningly synthesizes the danceable beats of 1998's *Combustication* with the avant-garde experimentalism of 2000's *The Dropper*. Keyboardist John Medeski's signature organ riffs are notably reigned in this time out, subtly bubbling under much of the work's dusky and trippy soundscapes.



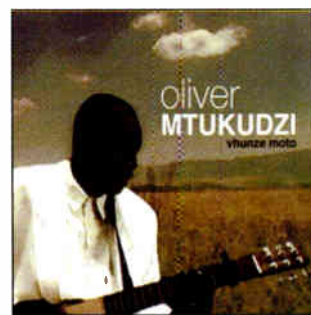
While there isn't any singing on the record, Brad Roberts of Crash Test Dummies fame contributes hum-

ming on the track "Where Have You Been" and Col. Bruce Hampton contributes spoken-word lyrics to "Your Name Is Snake Anthony." Other contributors include DJ Olive, DJ P Love, and producer Scotty Hard—who provide turntable work throughout the album. *Uninvisible*—infused with a late-night cool—marks a strong step forward for a versatile band that is increasingly hard to peg.—BG

### OLIVER MTUKUDZI

**Vhunze Moto**  
**PRODUCER:** Steve Dyer  
**Putumayo 199**

Since his days with Thomas Mapfumo in the seminal band Wagon



Wheels, Mtukudzi has developed into one of the most important musicians in southern Africa. A native of Zim-

babwe, Tuku (as his fans know him) has consistently written songs that evince a sincere social conscience and an abiding concern for the welfare of his countrymen and women. *Vhunze Moto* is wholly conceived in this manner. Tuku's infectious sound—an amalgam of rock and such distinctive South African styles as mbaqanga, mbira, and jit—conveys lyrical concerns that range from sexual responsibility in the face of AIDS to self-respect and the artist's recurring call for social justice and equanimity. But there's nothing didactic about this music. Rather, Tuku gives his listeners enticing grooves and something to think about.—PVV



SINGLES

Edited by Chuck Taylor

POP

► **NO DOUBT** *Hella Good* (4:01)  
**PRODUCERS:** Nelle Hooper, No Doubt  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Interscope Records** (CD promo)  
 No Doubt's previous "Hey Baby" recast the band's original image as a raucous, left-of-center entity, cool enough for modern rock and accessible enough for top 40's full demographic spectrum—and that's a tall order. Gwen Stefani and company follow that top five hit with another slab of party rock, featuring a disparate collection of instrumental lightning bolts: a bassline that'll shatter glass, some fairly aggressive electric guitar accents, and electronic blips, circa the Kraftwerk days. Add to that Stefani's loose, playful, instantly ID'ed vocal stamp, and you've got the makings of a summertime smash. In some ways, No Doubt has become the B-52's of this decade, meshing nouveau new wave and the outer boundaries of pop and getting away with it—and that ain't such a bad calling card. Score another hole in one for No Doubt.—**CT**

★ **SIMON & MILO** *Get a Clue* (3:18)  
**PRODUCERS:** Jason Levine, James McCollum, Lenny Da Rose  
**WRITERS:** J. Levine, J. McCollum  
**PUBLISHER:** Wonderland Music, BMI  
**Hollywood Records** (CD full-length promo)  
 Animated duo Simon & Milo prepare to make a U.S. splash with this single, the title track from the TV movie premiering this summer on the Disney Channel. "Get a Clue" is a fun pop offering from Simon & Milo's disc *Ready Ready Set Go!*—due April 30. Former Philosopher Kings members Jay Levine and James McCollum, the guys behind the act, deliver their introduction in a punk-tinged package. The act's first album, *Hot Show*, went four-times platinum in Canada, and the new success of cartoon-rock music, led by Gorillaz in the U.S., has shown that a solid record can transcend novelty status, much as the Archies did in 1969. Then there's the Disney Effect: Aaron Carter sold millions without pop radio, becoming the poster child of the potency of Disney's radio and TV franchise. "Get a Clue" deserves a shot on top 40 radio and forward-thinking modern rockers, but in the meantime, there's no shame in success at Radio Disney.—**EA**

ROCK

★ **N\*E\*R\*D** *Rock Star* (3:46)  
**PRODUCERS:** the Neptunes  
**WRITERS:** P. Williams, C. Hugo  
**PUBLISHERS:** EMI Blackwood o/b/o itself and Waters of Nazareth, BMI; EMI April Music o/b/o itself/Chase Chad Music, ASCAP  
**Virgin** 16821 (CD promo)  
 The Neptunes' recording act returns with the second single from its long-delayed and long-awaited debut set *In Search Of*, which hit stores in March. Moving from last year's single, "Lap Dance," "Rock Star" takes the Neptunes in a new direction, away from the gruff syncopation that became their trademark in hip-hop production. This cut, in contrast, intro-

SPOTLIGHTS



**MARC ANTHONY** *I've Got You* (3:59)  
**PRODUCER:** Ric Wake  
**WRITERS:** C. Rooney, K. Dioguardi  
**PUBLISHERS:** Sony/ATV Songs/Cori Tiffani/K'Stuff Publishing, BMI  
**Columbia** 59812 (CD promo)  
 Now this is more like it. Following the pleasant but tepid "I Need You," Marc Anthony marks a return to grandeur with "I've Got You," a clever, seasonal anthem that sizzles out of the speakers like hot popcorn. The track kicks in with the acoustic guitar sound of George Michael's "Faith," adds an electric guitar via Boy George's "The Crying Game," then struts out on its own with an aggressive powerhouse melody that gives Anthony the chance to stretch out his vocal chords in a mighty way. This is one of the singer/songwriter's most creative singles yet, produced with a manic wand by Ric Wake and penned by Anthony mainstay Cory Rooney with Kara Dioguardi, who has been building her own quiet storm with recent tracks for Celine Dion, Enrique Iglesias, and Jessica Simpson (she also has a half-dozen tracks on Anthony's upcoming *Mended*). This one is set to fire up the airwaves with its Latin-lite beats and rapid-fire sing-along chorus, and marks Marc's full-fledged re-entry point.—**CT**

**CREED** *One Last Breath* (3:58)  
**PRODUCERS:** John Kurzweg, Kirk Kelsey, Creed  
**WRITERS:** Tremonti, Stapp  
**PUBLISHERS:** Tremonti/Stapp Music, adm. by Dwight Frye Music, BMI  
**Wind-up** 20018 (CD promo)  
 While Creed could be accused of playing it safe with its current *Weathered*, the trio certainly is connecting with the public. The previous "My Sacrifice" hit No. 4 on The Billboard Hot 100, while the album has moved 5 million copies in as many months. "One Last Breath" is a double-sided composition, searching and contem-



plative for the first 1:45 (with a cello, even), then explosive and heaving with unleashed passion for the second half. Lead Scott Stapp sings with all his might about being "six feet from the edge," imploring, "I still believe there's something left for you and me." The man certainly sounds like he means the message. Amid so many rock bands getting their chart break in the 2001-2002 season, Creed remains one of the more convincing outfits in the mainstream consciousness, and this song will keep them in first gear on the pop-culture bandwagon. Score another across-the-board bull's-eye.—**CT**



**CHRIS BOTTI FEATURING SHAWN COLVIN** *All Would Envy* (3:13)  
**PRODUCER:** not listed  
**WRITER:** Sting  
**PUBLISHERS:** Steerpike Ltd. adm. by Magnetic Publishing/EMI Blackwood, BMI  
**Columbia** 56756 (CD promo)  
 Any vehicle that brings Shawn Colvin back into the fold gets points, but the expressive vocalist's guest stint with jazz trumpet player Chris Botti is just pure magic. Taken from Botti's *Night Sessions*, the sophisticated number is as relaxed as a martini on the veranda. Botti subtly accompanies Colvin's cool, collected vocal as she tells the story of a woman seduced by a wealthy, older man who in time finds herself trapped and lonely. Written by Sting, "All Would Envy" conveys a mood that's ideal for the style of the jazzy overture—even in a setting like *The Tonight Show With Jay Leno*, where the pair recently performed the song and transformed the ambiance of the stage. The only complaint here is that Columbia faded the single version to 3:13, which leaves one feeling remiss—a song like this is meant to be savored. It's a shame there isn't a natural setting for this to be placed at mainstream radio; but then again, "All Would Envy" deserves to be heard deliberately, quietly, with focus. Oh so nice.—**CT**

duces live instrumentation from rock quartet Spymob, leaving little that could be called conventional hip-hop, the attacks on posers notwithstanding. Yet even on this seemingly foreign musical turf, N\*E\*R\*D comes through, displaying an impressive range for itself. The distorted vocals mock inauthentic acts,

"You can't be me/I'm a rock star/I'm rhyming on the top of a cop car/I'm a rebel and my .44 pops far." It's questionable whether any but the most devoted in the hip-hop community will get this; "Rock Star" has a fresh sound for modern rock, so expect some action there.—**EA**

**THE CRANBERRIES** *This Is the Day* (4:14)  
**PRODUCER:** Stephen Street  
**WRITER:** D. O'Riordan  
**PUBLISHER:** not listed  
**MCA** 25758 (CD promo)  
 MCA has worked hard to return the Cranberries to mainstream notoriety—it seems they've released a half-dozen

NEW & NOTEWORTHY

**PAULINA RUBIO** *Don't Say Goodbye* (3:38)  
**PRODUCER:** Gen Rubin  
**WRITERS:** G. Rubin, C. Yie  
**PUBLISHERS:** 2001 E Two Music/Groobin' Music/EMI April/Here Yie, ASCAP  
**Universal Records** 20743 (CD promo)  
 If three marks a trend, then herald the dawning of the Latina pop boom. First, Shakira took over the world with her global smash "Whenever, Wherever," then Thalía made inroads toward increasing her domain with "Tu y Yo," and now Paulina Rubio firmly plants her feet in English soil with the party romp "Don't Say Goodbye." The videogenic performer has already dazzled Spanish-language



audiences with some 4 million albums to her credit, including *Paulina* (No. 1 on the *Billboard* Latin albums chart for 2001); she's also

been nominated for three Grammy Awards. Rubio brings a youthful appeal to "Goodbye," which percolates to a pure dance beat, sans any hint of Latin instrumental peppering. The only challenge here will be to convince top 40 programmers that there's no danger in playing a song with the courage to stand on its own without a dominant splash of rock or R&B; placement of the videoclip could be a major selling point to get this one off the ground. The promo single also features a Spanish version, "Si Tu Te Vas," further upping the ante. A solid English-language foray for this alluring entertainer.—**CT**

singles to radio since the release of the current album, *Wake Up and Smell the Coffee*. But as with those previous efforts, the melodies and quality of lead Delores O'Riordan's vocals just don't add up to a hitworthy bid, particularly with the rock playground so crowded with talented players these days. Instrumentally, "This Is the Day" packs a decent wallop, with the creative use of organs, organic percussion, and some novel guitar licks. But otherwise, the track just feels like business as usual. Perhaps it's time to turn on the radio, check out how popular rock has evolved, and head back into the studio.—**CT**

COUNTRY

**CYNDI THOMSON** *I'm Gone* (3:34)  
**PRODUCERS:** Paul Worley, Tommy Lee James  
**WRITERS:** K. Richey, C. Prophet  
**PUBLISHERS:** Mighty Nice Music/But Wait No More Music/Chuck Prophet/Funzalo, BMI  
**Capitol** 14495 (CD promo)  
 Cyndi Thomson became one of the country format's breakout artists with the success of her debut single, "What I Really Meant to Say," which topped the *Billboard* Hot Country Singles & Tracks chart for three weeks, propelling sales of her debut album, *My World*. Her follow-up didn't fare quite so well. "I Always Liked That Best" peaked at No. 21. It remains to be seen how country programmers will embrace this one. Penned by Kim Richey and Chuck Prophet, the song is a woman's declaration of independence as she exits a bad relationship. It's a well-crafted lyric that cries out for a little righteous indignation, some spunk, and attitude. Thomson's performance is more breathy sex kitten than defiant independent woman, and she just doesn't hit the mark on this one. Thomson definitely has a unique vocal quality that works well on the right songs, but here, she just seems to lack the fire and sass necessary for this gutsy lyric.—**DEP**

AC

**PAUL McCARTNEY** *Lonely Road* (3:15)  
**PRODUCER:** David Kahne  
**WRITER:** P. McCartney  
**PUBLISHER:** MPL Communications Ltd.  
**Capitol** 16920 (CD promo)  
 While there are faithful millions who will always appreciate the familiarity of Paul McCartney's voice, his recent album, *Driving Rain*, is not the place for potential new fans to turn in an effort to hear what they may have missed. "Lonely Road," the third single from the Capitol set, is not only mundane, but McCartney's voice is processed to the point that one has to wonder if perhaps it's time to sit out a round and let the new kids on the block have their turn at the mike. It's uncomfortable to see our heroes age, and there is little that is more painful than hearing those who have filled many of the great musical moments of our lives rely on that faith to coast through an effort that is disappointing and thus, disillusioning. No disrespect is meant to Sir McCartney, but there comes a time when it's best to herald the past and enjoy the honor that comes with being a living legend. This "Road" simply goes nowhere.—**CT**

**CONTRIBUTORS:** Eric Aiese, Rashaun Hall, Deborah Evans Price, 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.



## Cee-Lo Breaks Up The Monotony

Goodie Mob Member's 'Perfect' Solo Debut For Arista Showcases Individualism

BY RASHAUN HALL

NEW YORK—With all the mediocrity flooding hip-hop right now, the genre could surely use some creative individuality. Enter Cee-Lo—the melodic member of the Goodie Mob—who steps out April 23 with a solo debut on Arista, *Cee-Lo Green & His Perfect Imperfections*.

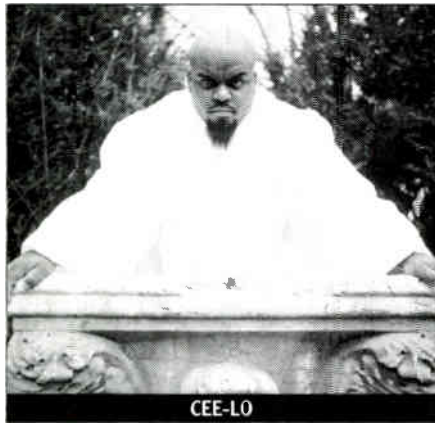
In a slight departure from Goodie Mob's trademark sound, Cee-Lo offers a unique combination of hip-hop, soul, gospel, and rock on the 21-track set.

"I've always kept in mind what I wanted to do as an individual," Cee-Lo says. "I'm broad in influence and rich in possibility. So, for lack of a medium and being engulfed in what Goodie Mob was doing, I was unable to do that. I felt now was the time to express myself, so this album was a law of inevitability. Fortunately, I'm part of a collective that thrives on individualism."

When the opportunity for a solo set presented itself, the Atlanta native—who is managed by K.C.

Morton of Atlanta-based Monopoly Management—was prepared: He had already completed the album before he signed the deal.

The set's first offering is the funk-filled single "Closet Freak," which



CEE-LO

was inspired by the rapper's barber, Menta. "I wrote the song for him," says Cee-Lo, whose songs are published by God Given Music, BMI. "But it ended up being about me and

how I see myself coming out with this creative vocal act of individualism in the midst of marketplace monotony."

Arista executive VP Lionel Ridenour believes that Cee-Lo's genre-bending style will appeal to more than just the hip-hop community.

"We want to knock down barriers and get PDs to open up their minds—not just pigeonhole him in a rap category," Ridenour says. "He has so much more talent, and there are so many more things he can do. We're active at rhythm, crossover, and urban, as well as mix-show, because of his foundation with the Goodie Mob and the Dungeon Family. By no means do we want to exclude the rap community. We want them to embrace him and help us launch him."

### ALL-AGE APPEAL

Radio has already started giving love to "Closet Freak." WEDR Miami PD Cedric Hollywood says, "It's a Dirty South-type song, and that usually works down here. Requests for the song grow daily."

According to Hollywood, "Closet Freak" ironically found its first audience with adults. "That usually happens with R&B songs, not hip-hop songs," he says. "Adults really picked up on the track early."

That all-age appeal may just be what Arista ordered. "When you're pushing boundaries the way that Cee-Lo is," Ridenour notes, "you hope people are going to react, follow, and then go on to the next thing as opposed to being in the same old situation. Everything Cee-Lo is doing is original. He's giving a whole new meaning to creative expression from a hip-hop foundation."

"This isn't too different from the way we approached things with OutKast," he adds. "They were also pushing the envelope. We had to stick to our guns once we got it out to people and let them decide it was something they wanted."

Booked by Cara Lewis for the William Morris Agency, Cee-Lo takes to the road with Def Soul artist Musiq in May.

With years of experience under his belt, Cee-Lo has a unique perspective on this business and where he fits in it.

"Corporate America has to be able to consider it [an album] comparable to something else in the marketplace so they can fit it into a category to be monitored and solicited as such," he says. "I don't believe in titles or limitations, but after 10 years, I have become a professional who has become industry-wise. My plight is to establish a genre for myself and artists like me who have wandered off the beaten path."

## Rhythm, Rap, and The Blues™

by Gail Mitchell

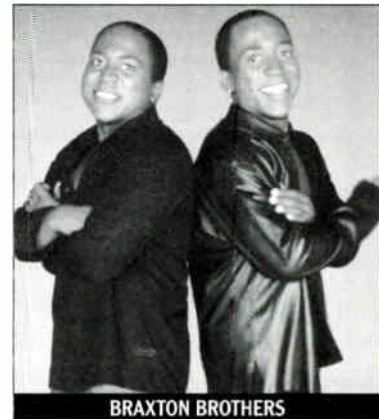


**JOHNSON'S MUSICAL MUSE:** BET founder and CEO Robert Johnson has made a multimillion-dollar personal investment in Washington, D.C.-based Marimelj (pronounced "MAR-uh-melj") Entertainment Group.

The recording entity—whose concerns encompass production, publishing, distribution, and artist promotion in adult urban contemporary and jazz—was established by president/CEO Marcus Johnson (no relation to Robert) seven years ago. The Marimelj artist roster includes jazz saxophonist Jaared and singer Alyson Williams. A self-taught keyboardist, Marcus Johnson has released four solo CDs, including 2000's *Urban Groove*.

Robert Johnson's investment—which does not have any ties to either BET or parent Viacom—was acquired through the RLJ Cos., a Bethesda, Md.-based holding company he created in 2001 for his personal business investments.

setting with real instruments." Joining the brothers on *Both Sides* are such vocalists as Ledisi, Monet, Martin Luther, and Seabron Sawyer. Nelson notes, "We hope this record will bring deserved attention to Bay Area talent."



BRAXTON BROTHERS

**NEW MOTOWN RECRUIT:** Motown makes official what's been chatted about since the Grammy Awards: Former DreamWorks ghetto hymnist Dave Hollister is now a Motown artist, thanks to the signing of a production deal with Hollister and his brother Donny "Drano" Harrell's Goodfellas Entertainment. The former BLACKstreet member is recording an August-slated debut that will feature collaborations with Joe, Tank, and All Star. Hollister can currently be heard on "Keep Lovin' You," the first single from Steve Harvey's MCA album, *Sign of Things to Come*.

"It's been so frustrating," Hollister says during a studio break. "But I'm so happy now, I don't know what to do. We'll have other acts, but right now we're concentrating on my record. [Motown president/CEO] Kedar [Massenburg] has a point to prove to a lot of people, and so do I."

**BOTH SIDES NOW:** "This is the beginning of the new Braxton Brothers," says saxophonist Wayne about his and bassist twin Nelson's new Peak Records set, *Both Sides*. The former Windham Hill duo describes the album's vibe as new urban adult contemporary, commingling smooth jazz and R&B.

"This record is a good bridge record," Wayne adds. "People who liked our last two albums [*Steppin' Out* and *Now and Forever*] will still find those Braxtons; our instrumental component is still the flagship."

For example, the track "So Divine" represents what Nelson calls "one of our dreams to do a track in a real R&B

**QUICK HITS:** Raphael Saadiq's Universal solo debut, *Instant Vintage*, is pushed back to June 11 from its original May 21 release date. . . . Janet Jackson will receive the first-ever Readers' Choice Entertainer of the Year Award during the 15th annual Essence Awards that are being held for the first time in L.A. The 2002 honoree slate includes Halle Berry, India.Arie, Alicia Keys, Jimmy Jam & Terry Lewis, songwriter/producer Kenny Gamble, Radio One head Cathy Hughes, and author Terry McMillan. Hosted again by comedian Steve Harvey, the show tapes May 31 at the Universal Amphitheatre for a June 6 airing on Fox-TV.

**ALL HEART:** Everyone knows Patti LaBelle pours her heart into her music. But she also does the same outside that realm, lending her support to such life-altering challenges as cancer, AIDS, homelessness, and menopause. At the recent Carnegie Hall concert on behalf of the Rainforest Foundation, she performed "Oh Happy Day" with fellow diva Nina Simone.

"You name it and I'll claim it," the singer says with a laugh, adding that she's "honored and blessed" to be recognized for her charitable endeavors by the National Academy of Recording Arts and Sciences April 22, when she'll receive the Philadelphia chapter's first MusiCares Heart Award. "I like to give," LaBelle says. "My mission is to help people—those I know and those I don't know."

In between her charitable projects, she's recording her long-awaited gospel album, preparing another R&B disc, and working up material for a LaBelle reunion album that will be out in time for a planned tour by the trio next year.

APRIL 27 2002		Billboard® HOT RAP SINGLES™	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.			
THIS WEEK	LAST WEEK	TITLE	Artist
1	2	FEELS GOOD (DON'T WORRY BOUT A THING)	Naughty By Nature Featuring 3LW
2	1	LIGHTS, CAMERA, ACTION!	Mr. Cheeks
3	3	BALLIN' BOY	No Good
4	9	WILL DESTROY	Lil Ru
5	10	MAMA'S BABY, POPPA'S MAYBE	Green Eyez
6	5	OH BOY/THE ROC (JUST FIRE)	Cam'ron Featuring Juelz Santana
7	6	DO YA THANG GIRL	Beelow
8	8	PASS THE COURVOISIER PART II	Busta Rhymes Featuring P. Diddy & Pharrell
9	12	STOP PLAYIN'	Lever Agee Featuring Mr. Low Down & Evol
10	23	HYDE HA	Big Logic
11	7	DEAR GOD	Willie D
12	11	SHAWTY	P-Lo Featuring Lil Ru & T. Supreme
13	14	PUT YO SETS UP	Redd Eyez Featuring Juvenile & Slanted Eyezz
14	13	WHAT'S LUV?	Fat Joe Featuring Ashanti
15	15	CAN I GET THAT???	Bear Witnez!
16	19	BUSTER	Dennis Da Menace
17	18	TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY	R. Kelly & Jay-Z
18	NEW	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Loon
19	16	THINK BIG	Crimewave
20	4	DANSIN WIT WOLVEZ	Strik 9ine
21	17	SATURDAY (OOOH! OOOH!)	Ludacris Featuring Sleepy Brown
22	21	ROCK EM	Boobakaw And The Wild Younginz Featuring Vita
23	NEW	ONE MIC	Nas
24	NEW	DOWN A** CHICK	Ja Rule Featuring Charli "Chuck" Baltimore
25	20	ROUND AND ROUND	Jonell & Method Man

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



APRIL 27 2002

Billboard

HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, and TH. WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES GAINS RECORDED THIS WEEK... BILLBOARD APRIL 27, 2002 www.billboard.com World Radio History



APRIL 27  
2002

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>Foolish</b> ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	20	35	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	51	52	4	<b>Tell Me What's It Gonna Be</b> BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)
2	2	19	<b>U Don't Have To Call</b> USHER (ARISTA)	27	19	26	<b>Always On Time</b> JIA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	52	59	6	<b>Take A Message</b> REMY SHAND (MOTOWN)
3	3	13	<b>What's Luv?</b> FAT JOE FEAT. ASHANTI (TERROR SOCIETY/ATLANTIC)	28	30	12	<b>Someone To Love You</b> RUFF ENOZ (EPIC)	53	56	4	<b>Feels Good (Don't Worry Bout A Thing)</b> NAUGHTY BY NATURE FEAT. 3LW (TVT)
4	4	17	<b>Oops (Oh My)</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)	29	24	24	<b>Welcome To Atlanta</b> JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	54	58	14	<b>I Miss You</b> DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)
5	6	11	<b>Pass The Courvoisier Part II</b> BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	30	32	8	<b>What If A Woman</b> JOE (JIVE)	55	60	3	<b>Call Me</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)
6	5	17	<b>I Love You</b> FAITH EVANS (BAD BOY/ARISTA)	31	22	26	<b>Butterflies</b> MICHAEL JACKSON (EPIC)	56	—	1	<b>The Color Of Love</b> BOYZ II MEN (ARISTA)
7	8	9	<b>I Need A Girl (Part One)</b> P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	32	33	6	<b>How Come You Don't Call Me</b> ALICIA KEYS (J)	57	68	2	<b>Guess Who's Back</b> SCARFACE (DEF JAM SOUTH/IDJMG)
8	7	22	<b>Anything</b> JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	33	36	2	<b>Full Moon</b> BRANDY (ATLANTIC)	58	64	9	<b>Closet Freak</b> CEE-LO (ARISTA)
9	12	13	<b>Makin' Good Love</b> AVANT (MAGIC JOHNSON/MCA)	34	34	8	<b>Say I Yi Yi</b> YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH)	59	63	5	<b>Be Here</b> RAPHAEL SAADIQ FEAT. D'ANGELO (UNIVERSAL)
10	11	11	<b>Rainy Dayz</b> MARY J. BLIGE FEAT. JA RULE (MCA)	35	40	7	<b>Wish I Didn't Miss You</b> ANGIE STONE (J)	60	53	9	<b>Take You Home With Me a.k.a. Body</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
11	17	11	<b>halfcrazy</b> MUSIQ (DEF SOUL/IDJMG)	36	35	14	<b>Any Other Night</b> SHARISSA (MOTOWN)	61	—	1	<b>Give Me The Light</b> SEAN PAUL (BLACK SHADOW/VP)
12	10	12	<b>Saturday (Oooh! Oooh!)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	37	47	9	<b>Get This Money</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	62	—	1	<b>I Told Y'all</b> PETEY PABLO (JIVE)
13	9	28	<b>More Than A Woman</b> AALIYAH (BLACKGROUND)	38	44	7	<b>You Know That I Love You</b> DONNELL JONES (UNTOUCHABLES/ARISTA)	63	74	5	<b>Ooh, Ahh</b> 3PC (GIZENTERTAINMENT)
14	13	29	<b>Nothing In This World</b> KEKE WYATT FEAT. AVANT (MCA)	39	37	34	<b>U Got It Bad</b> USHER (ARISTA)	64	70	2	<b>Told Y'all</b> TRINA FEAT. RICK ROSS (NEW LINE/SUP-N-SLIDE/ATLANTIC)
15	14	25	<b>This Woman's Work</b> MAXWELL (COLUMBIA)	40	50	5	<b>Still Fly</b> BIG TYMERS (CASH MONEY/UNIVERSAL)	65	—	1	<b>The Life</b> STYLES FEAT. PHAROAHE MONCH (RAWKUS/MCA)
16	15	20	<b>Ain't It Funny</b> JENNIFER LOPEZ FEAT. JA RULE (EPIC)	41	41	38	<b>Rock The Boat</b> AALIYAH (BLACKGROUND)	66	69	4	<b>What Makes It Good To You (No Premature Lovin')</b> GERALD LEVERT (ELEKTRA/EEG)
17	28	8	<b>Oh Boy</b> CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	42	26	15	<b>What About Us?</b> BRANDY (ATLANTIC)	67	72	3	<b>Purple Stuff</b> BIG MOE (WRECKSHOP/PRIORITY/CAPITOL)
18	29	5	<b>Down A** Chick</b> JA RULE FEAT. CHARLI BALTHAMORE (MURDER INC./DEF JAM/IDJMG)	43	42	26	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	68	—	1	<b>Trouble</b> DJ QUIK FEAT. AMG (EPONIC/LANE SWAY/BUNGA/UNIVERSAL)
19	16	18	<b>Roc The Mic</b> BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	44	48	11	<b>I'd Rather</b> LUTHER VANDROSS (J)	69	71	3	<b>Live The Life</b> FUNDISHA (SO SO DEF/COLUMBIA)
20	27	6	<b>Addictive</b> TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	45	49	9	<b>Girlfriend</b> N SYNC FEAT. NELLY (JIVE)	70	—	7	<b>Heaven Can Wait</b> MICHAEL JACKSON (EPIC)
21	25	14	<b>One Mic</b> NAS (ILL WILL/COLUMBIA)	46	51	12	<b>Give It To Her</b> TAMTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)	71	75	3	<b>Trade It All</b> FABOLOUS FEAT. JAGGED EDGE (DESERT STORM/ELEKTRA/EEG)
22	23	6	<b>Gots To Be</b> B2K (EPIC)	47	57	10	<b>Put It On Paper</b> ANN NESBY FEAT. AL GREEN (UNIVERSAL)	72	—	1	<b>You're Da Man</b> NAS (ILL WILL/COLUMBIA)
23	21	14	<b>Take Ya Home</b> LIL' BOB/WOW (SO SO DEF/COLUMBIA)	48	65	3	<b>I'm Gonna Be Alright</b> JENNIFER LOPEZ FEAT. NAS (EPIC)	73	54	7	<b>Feel The Girl</b> MS. JADE FEAT. TWEET (BEAT CLUB/INTERSCOPE)
24	18	26	<b>Don't You Forget It</b> GLENN LEWIS (EPIC)	49	38	25	<b>No More Drama</b> MARY J. BLIGE (MCA)	74	—	1	<b>Song Cry</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
25	31	10	<b>Awnaw</b> NAPPY ROOTS (ATLANTIC)	50	39	21	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)	75	67	3	<b>Never Again</b> JA RULE (MURDER INC./DEF JAM/IDJMG)

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# R&B/HIP-HOP

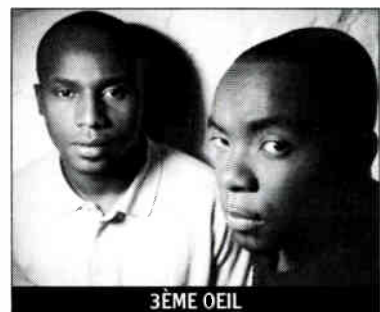


by Kwaku

## Words & Deeds™

**HEART OF THE MATTER:** Rap act 3ème Oeil's (translation: the Third Eye) new album is titled *Avec Le Cœur Ou Rien* (With the Heart or Nothing).

"This album takes its inspiration from life in general," says Bossone, one-half of the Sony France-signed duo. "It mixes heavy rhythms with fairly warm voices. We stuck our necks out a bit and are dealing with some subjects that aren't often covered in rap." Examples include the material found on the track "Les Kilomètres des Rimes" (Kilometres of Rhymes), which focuses on generational conflict and violence.



3ÈME OEIL

2000, also airs nationally via satellite TV and cable. "Japanese society is really into hip-hop and black culture," says assistant director Darrell Harris, who cites File Records' Rhymester, Bad Music's Zooco, and Def Jam Japan's Dabo as some of the region's key domestic rap acts.

**NORWAY NEWS:** Norwegian act Equicez was founded in 1993 by rappers Cast and F'em One. It now boasts additional personnel, including a DJ and breakdancers. A Scandinavian spring tour is setting up the May release of its Pass It Records album *Life on Pass It* on both vinyl and CD.

**U.K. UPDATES:** 1 Giant Leap is a globe-trotting, genre-blending combo co-founded by former Faithless musician Jamie Catto. Its "My Culture" single on Palm Music features several mixes, the best of which is Goldtrix's house music-backed effort with Faithless' Maxi Jazz dropping rhymes that reflect his roots. It's a spiritual follow-up to Faithless' recent ode, "Muhammad Ali."

The album's title reflects the duo's general philosophy: The pair does something "with our hearts or not at all," Bossone explains. "When one hears the odd English word in our rhymes, it's not a clever way of breaking into the Anglo market. Those words and phrases have entered everyday French use, just like some Arabic words have crept into street French."

The album's party tracks include "Planete Hip-Hop" (Planet Hip-Hop), which has already been lifted for a 12-inch single. The lyric includes snippets of samples from classic rap records and is "about our journey through rap," Bossone says.

Published by Chrysalis Music France and managed by Paris-based Emma Raynaud, 3ème Oeil is currently on a tour of France that kicked off April 5 and ends May 11.

**500 JOINTS:** The *Joint One* radio show is a weekday-evening hip-hop/R&B-based mix show on Inter FM, the only English-speaking radio station in Japan's Kanto region (which includes Tokyo). The program celebrated its 500th installment recently by playing exclusive tracks by local and international acts. It was presided over by the show's main host, Joey Slick, who welcomed performances by Japanese rap act Q-III and R&B acts Synvi and Hi-D. Working alongside Slick were DJs Masako, Bana, Bariken, and K-Funk. Also lending support were MCs Ryu and O.D.

The show, which launched April

Under the moniker X:X, Faithless guitarist Nemo Jones and former Galliano frontman/rapper Rob Gallagher have released the slow-rolling, idiosyncratic "Time Mess" EP on the Eastcentralfour label. The pace picks up on the Allegro remix and the jazz/hip-hop track "Slave."

Fans of U.K. hip-hop and mixing pioneers Coldcut will be able to take a pleasant trip through an engaging blend of hip-hop, big beats, reggae, drum'n'bass, and film dialogue that constitutes *70 Minutes of Madness*. The album is being reissued on the Journeys by DJs label May 28.

Remixed tracks from Manchester, England-based hip-hop/R&B duo Rae & Christian's 2001 album *Sleepwalking* have been reissued by Grand Central/K7 as *Nocturnal Activity*. Highlights include Bushy's rocking remake of the hip-hop instrumental "Ready to Roll."

The Rap Revolution Tour 2002—featuring such rappers and DJs as Rodney P, Skitz, Mickle, Big P, the Extremists, 12 Stone Productions, and DJ Excalibah—kicks off from Bristol venue the Level May 3 and wraps at London's Cargo May 19.

Rawkus U.K. shuttered before releasing rapper/producer duo Fallacy & Fusion's "The Groundbreaker." Word-play/Source/Virgin will now release the single May 25. It's being used as an instrumental bed for forthcoming BBC urban radio station 1-Xtra.

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APRIL 27  
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	1	6	<b>Girlfriend</b> N SYNC FEAT. NELLY (JIVE)	26	18	18	<b>Hush Lil' Lady</b> COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	51	31	3	<b>Fame</b> GZA/GENIUS (MCA)
2	3	7	<b>Feels Good (Don't Worry Bout A Thing)</b> NAUGHTY BY NATURE FEAT. 3LW (TVT)	27	25	28	<b>Think Big</b> CRIMEWAVE (CRIMEWAVE)	52	67	21	<b>Special Delivery</b> G DEP (BAD BOY/ARISTA)
3	2	34	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	28	—	1	<b>U Don't Have To Call</b> USHER (ARISTA)	53	54	68	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	5	6	<b>Ballin' Boy</b> NO GOOD (ARTISTDIRECT)	29	23	11	<b>Oops (Oh My)</b> TWEET (THE GOLD MIND/ELEKTRA/EEG)	54	58	5	<b>Closet Freak</b> CEE-LO (ARISTA)
5	12	4	<b>Will Destroy</b> LIL' RU (HOW YOU LOVE THAT)	30	7	25	<b>Dansin Wit Wolvez</b> STRIK SINE (FUDGE/CMO)	55	45	5	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)
6	13	4	<b>Mama's Baby, Poppa's Maybe</b> GREEN EYEZ (BIGG MONEY)	31	26	13	<b>Saturday (Oooh! Oooh!)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	56	47	30	<b>Love It</b> BIG AL (MOJO/INTERSCOPE)
7	4	3	<b>Still Not Over You</b> EXHALÉ (REAL DEAL/ORPHEUS)	32	43	2	<b>You Know That I Love You</b> DONNELL JONES (UNTOUCHABLES/ARISTA)	57	52	9	<b>Knoc</b> KNOC-TURN'AL (L.A. CONFIDENTIAL/ELEKTRA/EEG)
8	6	20	<b>Uh Huh</b> B2K (EPIC)	33	—	1	<b>Addictive</b> TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	58	61	23	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)
9	8	3	<b>Oh Boy/The Roc (Just Fire)</b> CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	34	30	20	<b>Rock Em</b> BOOBAAWAY & THA WILD YOUNGINZ (WHITESTONE)	59	41	21	<b>2-Way</b> RAVON (BIG YARD/MCA)
10	9	5	<b>Do Ya Thang Girl</b> BELOW (BALLIN')	35	—	1	<b>One Mic</b> NAS (ILL WILL/COLUMBIA)	60	65	5	<b>halfcrazy</b> MUSIQ (DEF SOUL/IDJMG)
11	16	2	<b>Slow Dance</b> LOU MOSLEY (JENSTAR)	36	42	8	<b>Down A** Chick</b> JA RULE FEAT. CHARLI BALTHAMORE (MURDER INC./DEF JAM/IDJMG)	61	40	3	<b>Take It To The Head</b> KELLY PRICE FEAT. KEITH MURRAY (DEF SOUL/IDJMG)
12	11	9	<b>Pass The Courvoisier Part II</b> BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	37	29	23	<b>Round And Round</b> JINELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	62	60	12	<b>Jigga</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
13	15	7	<b>Stop Playin'</b> LEVERT AGE (KNIGHTSTAR)	38	44	3	<b>Grindin'</b> THE CLIPSE (STAR TRACK/ARISTA)	63	53	3	<b>Differences</b> SHINUWINE (EPIC)
14	33	2	<b>Hyde Ha</b> BIG LOGIC (GOODINVISION/ORPHEUS)	39	34	12	<b>7 Days</b> CRAIG DAVID (WILDSTAR/ATLANTIC)	64	62	4	<b>WordPlay</b> OC (RE UP/FEAT. BEATS)
15	10	8	<b>Dear God</b> WILLIE D (RELENTLESS)	40	37	10	<b>What About Us?</b> BRANDY (ATLANTIC)	65	66	58	<b>Separated</b> AVANT (MAGIC JOHNSON/MCA)
16	22	3	<b>Calling My Name</b> REN (MUSIC MIND/ORPHEUS)	41	36	2	<b>Tell Me What's It Gonna Be</b> BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)	66	64	19	<b>Peaches &amp; Cream/Dance With Me</b> 112 (BAD BOY/ARISTA)
17	14	4	<b>Shawty</b> P-LO FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT)	42	51	7	<b>No More Drama</b> MARY J. BLIGE (MCA)	67	75	18	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)
18	17	21	<b>It's The Weekend</b> LIL' J (HOLLYWOOD)	43	—	1	<b>Deep Space 9mm</b> EL-P (DEFINITIVE JUX)	68	46	4	<b>Gangsta's Don't Cry</b> JUSTICE (MEMPHIS/FEAT. BEATS)
19	20	8	<b>Put Yo Sets Up</b> REDO EYEZZ (IZ-BQ)	44	57	9	<b>I Love You</b> FAITH EVANS (BAD BOY/ARISTA)	69	59	46	<b>Hit 'Em Up Style (Oops!)</b> BLU CENTRELL (WEDZONE/ARISTA)
20	19	11	<b>What's Luv?</b> FAT JOE FEAT. ASHANTI (TERROR SOCIETY/ATLANTIC)	45	—	11	<b>You Get No Love</b> FAITH EVANS (BAD BOY/ARISTA)	70	—	4	<b>We Got The Funk</b> THE BEATNUTS (LOUN)
21	21	19	<b>Can I Get That?!?!?</b> BEAR WITNEZ (EARGASMI)	46	63	3	<b>Still Fly</b> BIG TYMERS (CASH MONEY/UNIVERSAL)	71	55	18	<b>Don't You Forget It</b> GLENN LEWIS (EPIC)
22	28	30	<b>Buster</b> DENNIS DA MENACE (1ST AVENUE)	47	—	1	<b>Tr'3 Wolly</b> LIFER'S (ALL OUT)	72	—	57	<b>Fiesta</b> R. KELLY FEAT. JAY-Z (JIVE)
23	27	6	<b>Take You Home With Me a.k.a. Body/Get This Money</b> R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	48	39	74	<b>One More Chance/Stay With Me</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	73	49	38	<b>Family Affair</b> MARY J. BLIGE (MCA)
24	24	8	<b>Foolish</b> ASHANTI (MURDER INC./DEF JAM/IDJMG)	49	32	10	<b>What Would You Do?</b> NINE20 (MCA)	74	—	3	<b>Caramel</b> CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)
25	—	1	<b>I Need A Girl (Part One)</b> P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	50	35	21	<b>Roll Wit Me</b> PRETTY WILLIE (02/REPUBLIC/UNIVERSAL)	75	72	3	<b>Awnaw</b> NAPPY ROOTS (ATLANTIC)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled 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.



APRIL 27  
2002

Billboard

# TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan  
from a current survey panel  
of over 100,000 hip-hop fans

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	68	<b>ASHANTI</b> MURDER INC./DEF JAM 588830*/IDJMG (12.98/19.98)	<b>NUMBER 1</b> Ashanti	1	50	51	61	<b>91B</b> SMUGGLIN 918 (10.98/16.98) ♠	Reincarnated	50
2	2	97	<b>TWEET</b> THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	52	53	52	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Blueprint	1
3	3	1	<b>R. KELLY &amp; JAY-Z</b> ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	1	53	43	45	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
4	4	2	<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	54	63	54	<b>COREY</b> NOONTIME/MOTOWN 016713/UMRG (8.98/12.98)	I'm Just Corey	33
5	5	4	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	1	55	48	42	<b>POWER HOUZE</b> POWER HOUZE 24562 (17.98 CD) ♠	Family BusineSS	54
6	6	10	<b>NAPPY ROOTS</b> ● ATLANTIC 83524*/AG (7.98/11.98)	Watermelon, Chicken & Gritz	3	56	51	49	<b>X-ECUTIONERS</b> LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	13
7	10	8	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	57	59	53	<b>MOBB DEEP</b> ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1
8	7	6	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 112808* (12.98/18.98)	No More Drama (2002)	3	58	61	60	<b>UGK</b> JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2
9	11	11	<b>NAS</b> ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	59	66	62	<b>PETEY PABLO</b> ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
10	14	9	<b>YING YANG TWINS</b> COLLAPSE/IN THE PAINT 8375K/COCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	9	60	61	62	<b>DONNIE MCCLURKIN</b> ▲ VERITY 43150/ZOMBA (11.98/17.98) ♠	Live In London And More...	22
11	8	3	<b>GLENN LEWIS</b> EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2	61	56	55	<b>GINUWINE</b> ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2
12	12	13	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	62	52	47	<b>LUTHER VANDROSS</b> ▲ J 20007 (12.98/18.98)	Luther Vandross	2
13	16	14	<b>BUSTA RHYMES</b> ▲ J 20009* (12.98/18.98)	Genesis	2	63	52	47	<b>VARIOUS ARTISTS</b> NEW NO LIMIT/UNIVERSAL 86075*/UMRG (12.98/18.98)	Master P Presents: West Coast Bad Boyz Poppin' Collars	28
14	9	5	<b>B2K</b> ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	64	49	40	<b>WOODY ROCK</b> GOSPO CENTRIC 70030/ZOMBA (11.98/17.98) ♠	Soul Music	63
15	13	12	<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BRDS. (11.98/17.98)	[Ghetto Love]	2	65	55	51	<b>DESTINY'S CHILD</b> MUSIC WORLD/COLUMBIA 86431*/CRG (6.98 EQ/18.98)	This Is The Remix	19
16	15	16	<b>USHER</b> ▲ <sup>3</sup> ARISTA 14715* (12.98/18.98)	8701	3	66	55	51	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1
17	17	18	<b>FAT JOE</b> ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E.: Jealous Ones Still Envy	6	67	57	78	<b>TONEX</b> VERITY/JIVE 43177/ZOMBA (17.98 CD) ♠	D2	66
18	18	15	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	68	64	59	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 86505*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
19	20	7	<b>OL' DIRTY BASTARD</b> 03 9991/RIVERIA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	6	69	72	57	<b>CRAIG DAVID</b> ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
20	21	23	<b>REMY SHAND</b> MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	15	70	65	38	<b>SADE</b> ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5
21	22	20	<b>SHARISSA</b> MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	7	71	85	76	<b>PRETTY WILLIE</b> D2/REPUBLIC/UNIVERSAL 016708/UMRG (14.98 CD) ♠	Enter The Life Of Suella	38
22	19	17	<b>ANN NESBY</b> IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	72	71	67	<b>JACKY JASPER</b> NUMBER 6 6601 (18.98 CD)	Keep My Shit Clean	60
23	23	27	<b>KEKE WYATT</b> ● MCA 112609* (12.98/18.98)	Soul Sista	5	73	75	63	<b>NELLY</b> ▲ <sup>8</sup> FO REEL/UNIVERSAL 157743*/JMG (12.98/18.98)	Country Grammar	1
24	29	31	<b>ANGIE STONE</b> ● J 20013* (12.98/18.98)	Mahogany Soul	4	74	68	77	<b>FEAR NO M.O.B.</b> 90 DEEP 905/STONEY BURKE (11.98/17.98) ♠	Gangstas Doin' Gangsta S#@!	56
25	25	19	<b>INFAMOUS MOBB</b> IM3 9209/LANDSPEED (11.98/17.98) ♠	Special Edition	19	75	89	86	<b>BONEY JAMES</b> WARNER BROS. 48004 (17.98 CD)	Ride	27
26	28	28	<b>MAXWELL</b> ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	76	76	65	<b>WU-TANG CLAN</b> ● WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6
27	24	84	<b>LIL' J</b> HDLLYWOOD 162322 (18.98 CD) ♠	All About J	24	77	73	72	<b>ICE CUBE</b> PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11
28	27	21	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-D! The Remixes	1	78	62	64	<b>JILL SCOTT</b> ● HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7
29	32	33	<b>MYSTIKAL</b> ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	79	93	94	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> ▲ DREAMWORKS 48004*/INTERSCOPE (12.98/18.98)	Eternal	1
30	26	24	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	80	84	74	<b>ORIGINAL P</b> WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	66
31	36	22	<b>SOUNDTRACK</b> SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	12	81	84	74	<b>LIL BLACKY</b> HIT A LICK 51279/TRIPLE X (16.98 CD) ♠	Big Ballin	50
32	39	50	<b>KHIA FEATURING DSD</b> DIRTY DOWN 46 (17.98 CD) ♠	Thug Misses	32	82	70	69	<b>BBALL</b> JCOR 860964*/INTERSCOPE (12.98/18.98)	Almost Famous	6
33	31	26	<b>KILLA BEEZ</b> WU-TANG/IN THE PAINT 8352*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	9	83	74	66	<b>VARIOUS ARTISTS</b> FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	82
34	30	37	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10.98/16.98) ♠	Love Machine	28	84	69	73	<b>FABOLOUS</b> ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2
35	34	29	<b>LIL BOW WOW</b> ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	85	78	71	<b>SOUNDTRACK</b> HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
36	37	35	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	86	79	89	<b>PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY</b> POCKET CHANGE 1003 (16.98 CD) ♠	Po' Like Dis	47
37	44	41	<b>JOE</b> ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	87	54	70	<b>PROPHET JONES</b> MOTOWN 014551/UMRG (12.98/18.98) ♠	Prophet Jones	16
38	35	32	<b>FAITH EVANS</b> ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	88	67	56	<b>T.I.</b> GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
39	38	30	<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3	89	77	87	<b>MASTER P</b> NEW NO LIMIT/UNIVERSAL 860977/UMRG (12.98/18.98)	Game Face	12
40	40	36	<b>SOUNDTRACK</b> ROC-A-FELLA/DEF JAM 586671*/IDJMG (12.98/19.98)	State Property	1	90	77	87	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	8
41	42	39	<b>JAGUAR WRIGHT</b> MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16	91	90	95	<b>GRAVEDIGGAZ</b> EMPIRE MUSICWORKS 39017 (16.98 CD)	Nightmare In A-Minor	90
42	33	25	<b>SOUNDTRACK</b> IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	23	92	80	79	<b>VARIOUS ARTISTS</b> HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
43	46	48	<b>N*E*R*D*</b> VIRGIN 11521 (10.98 CD)	In Search Of...	31	93	94	—	<b>JOI</b> CRAZY WORLD/UNIVERSAL 016701/UMRG (14.98 CD) ♠	Star Kitty's Revenge	62
44	45	43	<b>IMX</b> TUG 39009/NEW LINE (12.98/17.98)	IMx	26	94	94	—	<b>PROJECT PAT</b> ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2
45	41	34	<b>OUTKAST</b> ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	95	83	88	<b>DIRTY SOUTH</b> HARD 2 HIT 7088/STREET LEVEL (17.98 CD) ♠	Everythings Gon' Be Different...	51
46	58	46	<b>RES</b> MCA 112310* (8.98/12.98) ♠	How I Do	44	96	82	75	<b>ANDRE WARD</b> DRPHEUS 70579 (16.98 CD) ♠	Feelin' You	71
47	60	58	<b>MACK 10</b> CASH MONEY/UNIVERSAL 860968*/UMRG (12.98/18.98)	Bang Dr Ball	4	97	81	93	<b>MR. CHEEKS</b> UNIVERSAL 014928/UMRG (12.98/18.98)	John P. Kelly	5
48	—	—	<b>CHOOBAKKA</b> BIG DADDY 73002 (16.98 CD) ♠	My Time	48	98	99	81	<b>ROY JONES, JR.</b> BODY HEAD 11487 (12.98/17.98) ♠	Round Dne: The Album	50
49	50	44	<b>MICHAEL JACKSON</b> ▲ <sup>2</sup> EPIC 69400* (12.98 EQ/18.98)	Invincible	1	99	100	—	<b>VARIOUS ARTISTS</b> RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Dr Die Vol. III: In The "R" We Trust	9
						100	—	—	<b>MUSIQ SOULCHILD</b> ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	Aijuswanasing (I Just Want To Sing)	4
									<b>JAZ-O &amp; THE IMMOBILARIE</b> D&D/KINGZ COUNTY 641223*/RANCORE/17.98 CD	Jaz-O & The Immobilarie Family Present: Kingz Kounty	100

APRIL 27  
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	1	<b>THE NOTORIOUS B.I.G.</b> ◆ <sup>10</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	<b>NUMBER 1</b> Life After Death	229	13	15	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	79
2	2	<b>2PAC</b> ▲ <sup>2</sup> DEATH ROW 63008*/KOCH (19.98/24.98)	All Eyez On Me	314	14	22	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>4</sup> RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	218
3	4	<b>2PAC</b> ▲ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	173	15	19	<b>NAS</b> ▲ <sup>2</sup> COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	80
4	3	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>4</sup> BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	341	16	12	<b>DR. DRE</b> ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	113
5	6	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	200	17	—	<b>SADE</b> ▲ <sup>6</sup> EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	378
6	7	<b>JAY-Z</b> ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	227	18	14	<b>JUVENILE</b> ▲ <sup>4</sup> CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	173
7	9	<b>2PAC</b> ▲ AMARU/JIVE 41638/ZOMBA (11.98/17.98)	Me Against The World	294	19	11	<b>MARY J. BLIGE</b> ▲ <sup>3</sup> UPTOWN 110681/MCA 16.98/11.98	What's The 411?	114
8	8	<b>NAS</b> ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	43	20	—	<b>THE TEMPTATIONS</b> MOTOWN 15382/UMRG (8.98/11.98)	The Best Of The Temptations: 20th Century The Millennium Collection Volume 1 The 60's	8
9	18	<b>MARVIN GAYE</b> MOTOWN 153732/UMRG (8.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	6	21	25	<b>TWISTA</b> ● CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) ♠	Adrenaline Rush	109
10	10	<b>AL GREEN</b> ▲ H/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	372	22	24	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41527/ZOMBA (11.98/17.98)	12 Play	188
11	5	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210*/IDJMG (12.98/18.98)	Legend	287	23	—	<b>MILES DAVIS</b> ▲ <sup>3</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	203
12	13	<b>MR. BIGG</b> WARLOCK 2822 (10.98/16.98)	Only If U Knew	4	24	—	<b>THE WHISPERS</b> SOLAR/THE RIGHT STUFF 57664/CAPITOL (7.98/11.98)	Greatest Hits	3
					25	16	<b>DR. DRE</b> ▲ <sup>3</sup> DEATH ROW 63000* (11.98/17.98)	The Chronic	272

◆ Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Association (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 (Platinum). ♠ Certification of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows albums removed from Heatseekers this week. ♠ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.



## Ninja Tune's Cinematic Orchestra Has A Sound Beyond The 'Everyday'

BY RASHAUN HALL

NEW YORK—Cinematic Orchestra is tuned up and ready to go. With a sound that can best be described as jazz for the new millennium or aural movies, the aptly named act prepares for the release of its latest Ninja Tune album, *Everyday*, May 28.

"The name says a lot," says Cinematic Orchestra mastermind Jason Swinscoe of the band's sound. "It's a combination of jazz form and instruments with film-score textures.

"Writing music over a period of time, I became more focused in terms of my ideas," he adds. "Jazz and soundtracks are my main sources of inspiration."

Swinscoe says he and his bandmates—drummer Luke Flowers, turntablist Patrick Carpenter, bassist Phil France, and saxophonist Tom Chantthen—combine these elements with electronics and modern production to give the overall sound a contemporary feel.

### BASS-IC ADDITION

The world received its introduction to Cinematic Orchestra via its 1999 debut, *Motion*, which was an instrumental affair. Conversely, *Everyday* finds the Orchestra collaborating with Ninja Tune labelmate Roots Manuva ("All Things to All Men") and R&B/soul singer Fontella Bass ("All That You Give" and "Evolution"), who scored a top five hit with "Rescue Me" in the mid-'60s.

Swinscoe, a longtime fan of the legendary Bass, acknowledges that he wasn't even sure if the singer was still making music or if she had retired from the business. "But I tracked her down on the Internet to Justin Time Records in Montreal, which had released an album by her last year. I

contacted her, visited her and her family in St. Louis, and told her of my plans. Once we got into the studio, it was very easy-going."

Although Bass and Roots Manuva are featured on *Everyday*, much of it is primarily instrumentally driven. To their credit, Swinscoe and crew ably construct emotional soundscapes without the use of many vocals.



CINEMATIC ORCHESTRA

"Certain kinds of sounds and melodies—particularly on tracks like 'All That You Give' and 'All Things to All Men'—suggest a kind of somber but uplifting feel," Swinscoe says. "The harps and the strings suggest a more orchestral piece, while also recalling some of Alice Coltrane's work. The overall warmth comes from using acoustic instruments to give it that older feel."

In the songwriting department, Swinscoe (whose songs are published by Chrysalis Music) enlisted bandmate France, who co-wrote several of *Everyday's* tracks. "His experiences studying jazz theory offered us the opportunity to make those elements stronger," Swinscoe offers. "This adds more depth to the music."

According to Swinscoe, *Everyday* was inspired by an original piece of music the Orchestra scored for "this old black-and-white silent movie called *Man With the Movie Camera*. We wrote a score for the movie and performed it live at a film festival in Portugal." The film's title track is *Everyday's* last cut.

For Ninja Tune label manager Jeff Waye, *Everyday* offers the label an opportunity to reach an ever-growing Cinematic Orchestra audience. "Cinematic Orchestra is the closest thing we have on the label to a traditional jazz act," he says. "We'll definitely be reaching out to an older jazz fan demographic. The inclusion of Fontella Bass on the record should make for instant recognition with people, due to her work with Art Ensemble of Chicago and the fact that the set's lead single, 'All That You Give,' is a tribute to her late husband, Lester Bowie."

"We expect to do really well with this album," says Geoff Alvares, sales manager for New York-based indie retailer Other Music. "The combination of live instrumentation and breakbeats creating a more organic sound in electronic music is really appealing to people, who will also be interested in the inclusion of Fontella Bass because they were really into the Art Ensemble reissue."

Ninja Tune (ninjatune.com), along with New York's Giant Step (giantstp.com), has organized a series of street, Internet, and DJ marketing campaigns. "Both company Web sites are offering free music downloads," Waye notes. A tour is also planned for Cinematic Orchestra, which is managed by Tuse of London-based Rhythm & Business and booked by Tom Windish of Billions in Chicago.

## The Beat Box Hot Plate

influenced him through the years.

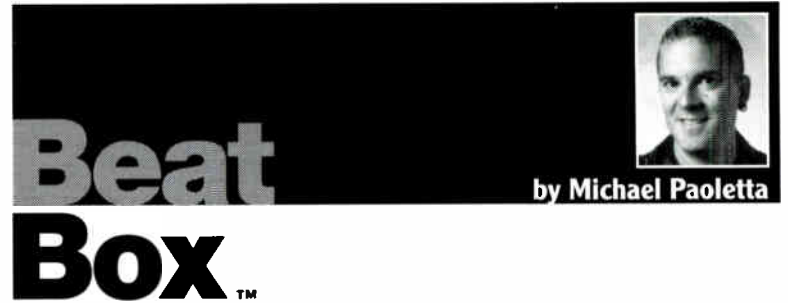
- **Various artists, *Brazilian Beats 3*** (Mr. Bongo U.K. album). Brazilian diva **Ive Mendes** opens this collection with the lush and breezy "A Beira Mar." From that point on, *BB3* spotlights such samba-worshipping artists as **Malena** ("Para Ti"), **Seu Jorge** ("Chega No Swing"), and **Mr. Hermano** ("Como Um So"), among others.

- **David Ireland, *California Dreaming*** (Milan/BMG album). Compiled and mixed by *BPM Culture* magazine editor-in-chief David Ireland, *California Dreaming* is awash with the kind of just-right warm and welcoming

rhythms that you always wish you'd hear in your favorite lounge but rarely do. Fave moments: **Coldcut's** "Autumn Leaves," **Shantel's** "Believe," **Rae & Christian Featuring Lisa Shaw's** "Should Have Known," and **Charles Webster Featuring Terra Deva's** "Ready."

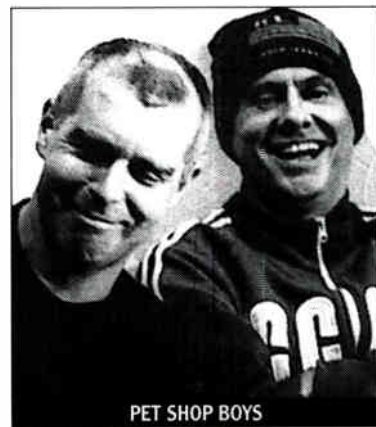
- **Cyberslam, "Your Heart"** (Robbins single). New York-based producer/remixers **Anthony Acid** and **DJ Skribble** have a knack for seamlessly bridging the gap between underground trance and mainstream pop. On "Your Heart," the pair, together with Cyberslam, places eerie synth swirls and melancholic piano tinklings alongside infectious melodies and **Trixy Reiss's** longing vocals.

MICHAEL PAOLETTA



by Michael Paoletta

**PET SOUNDS:** When Neil Tennant of **Pet Shop Boys** calls me from the terrace of his London flat, he can't hide the sunshine in his voice. "What can I say?" he asks with a chuckle. "It's a beautiful day here. The sun is shining, it's incredibly warm, and I'm sitting in my garden having a cup of tea."



PET SHOP BOYS

Tennant—as well as his musical partner, **Chris Lowe**—is enjoying a bit of down time before the start of the fast-approaching international *Release* tour, which is in support of the duo's new self-produced album on Sanctuary Records, *Release* (see story, page 1). The 20-date North American tour commences May 14 at the Jackie Gleason Theater in Miami and will take in such cities as New York (May 21-23, Hammerstein Ballroom) and Los Angeles (June 7, Universal Amphitheatre).

Unlike recent Pet Shop Boys tours, Tennant promises that this one relies less on theatrics, staging, and costuming. "It'll be the first time we're presenting ourselves as musicians," he says. "We'll be performing many new songs and new arrangements of classics."

Hopefully, as on previous tours, Tennant and Lowe will indulge fans by covering a personal fave of theirs made famous by another act: Perhaps they'll consider doing **Alcazar's Sheila B. Devotion**-sampling "Crying at the Discotheque." "Oh my," Tennant says. "That song sums up the Pet Shop Boys perfectly."

While we're certain Pet Shop Boys will perform "Home and Dry," the new album's lead single, our fingers are crossed that they'll also perform such gems as "E-Mail"; "Love Is a Catastrophe"; "Here," originally written for, but not included in, the duo's musical *Closer to Heaven* (which had a six-month run last year at the Arts Theatre in London); and "The Night I Fell in Love."

On "The Night I Fell in Love," Pet Shop Boys turn the tables on the macho and homophobic stylings of rappers like **Eminem**—the song is about a schoolboy who meets his favorite rap star backstage after a performance, discovers he's gay, and sleeps with him.

Tennant explains, "At the time I wrote the song, Eminem was dealing with accusations of homophobia. I thought his defense was interesting. He said he wasn't homophobic but was only representing an ugly side of America. I thought, 'If rap music is going to be provocative, then I'll be provocative right back.'" Tennant considers "The Night I Fell in Love" "a rather sweet and innocent song."

*Release* closes with the philosophical "You Choose." Tennant recalls, "In the studio, Chris was wondering, 'Do you fall in love by chance, or do you choose?' Ultimately, you put yourself into any given situation." Consider "You Choose" the polar opposite of "Love Comes Quickly," which appeared on the duo's debut, 1986's *Please*.

Looking further ahead, Tennant says the *Release* tour may be followed in the autumn by the *Wotapalava* tour, the gay-skewed venture co-organized by Pet Shop Boys that was canceled last summer (*Billboard Bulletin*, July 3, 2001). He also confirms that a North American production of *Closer to Heaven* is scheduled to arrive on Broadway next spring. "And, yes," Tennant adds, "we're already working on another musical." Additionally, he confirms there are several completed tracks that didn't make it onto *Release*, "many of which are dance-oriented, so don't be surprised if they end up as bonus tracks or B-sides in the future."

**LIVE AND MORE:** U.K. chill-out act **Zero 7** is on a four-week U.S. tour—complete with an 11-piece band—until May 11. Expect shows to sell out rather quickly, as both MTV and MTV2 are playing the **Tommy Pallotta**-directed video for "Destiny," the first single from Zero 7's sublime album, *Simple Things* (Quango/Palm).

**IN SYNC:** Ten Music, the music production/licensing house, is now representing DJ/production outfits **Masters at Work** and Grammy Award-winning **Deep Dish** for commercials. Ten Music creative director **Sarah Sciotto** says, "I am honored to represent such legends and to watch the effect their music will have on advertising."



APRIL 27  
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.

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			<b>NUMBER 1</b>		1 Week At Number 1
1	2	3	IT'S GONNA BE...(A LOVELY DAY)	BEDROCK/CREDENCE 36328/NETWORK	Brancaccio & Aisher
2	3	4	ALIVE	EMERGE 30009/CENTAUR	Kevin Aviance
3	1	2	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
4	5	7	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
5	6	9	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
6	7	12	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
7	8	11	FIRE	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	Dolce
8	4	1	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
9	15	23	TO GET DOWN	KINETIC 54713	Timo Maas
10	14	17	THEY-SAY VISION (DANCE REMIXES)	MCA PROMO	Res
11	10	5	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
12	13	14	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
13	9	6	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
14	11	8	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
15	17	22	JOIN ME	PRISONERS OF DANCE/247 873010/ARTEMIS	Lightforce
16	12	10	VIP	MIXOLOGY 0005/4 PLAY	Ibiza
17	16	16	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lataza Waters
18	20	27	PURPLE GOD	GLASS SLIPPER 001	Anny
19	25	31	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
20	23	29	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
			<b>POWER PICK</b>		
21	32	—	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
22	19	15	AMERICANA	THUMP 2318	Gerardo
23	30	41	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
24	31	40	GET DOWN MASSIVE	FRESKANOVA 11496/MAMMOTH	Freestylers
25	26	30	OPEN ME	PROPAIN 453/CUTTING	KHZ
26	27	33	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
27	22	20	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
28	43	—	BE ANGELED	LOGIC 3000 92812/LOGIC	Jam & Spoon
29	40	—	MINDCIRCUS (REMIXES)	NETWORK 33155	Way Out West Featuring Tricia Lee Kelshall
30	34	42	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX)	LIMELIGHT IMPORT	Shania Twain
31	29	35	EARTH (BEN WATT REMIX)	MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
32	36	43	WILL I?	ROBBINS 72055	Ian Van Dahl
33	33	38	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
34	45	—	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
35	18	18	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
36	41	47	DISTANT PLACES	WEBSTER HALL NYC 00042	Marsha
37	21	13	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
38	39	45	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SUNBURN 5063/SIX DEGREES	Hawke Featuring Sir Adamsmasher
39	24	24	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
			<b>HOT SHOT DEBUT</b>		
40	—	—	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
41	28	21	THE REAL LIFE	CREDENCE 33150/NETWORK	Raven Maize
42	46	—	PRAYER	MTA 27731/V2	Scanners
43	42	37	ADDICTED TO BASS	GUSTO IMPORT	Puretone
44	—	—	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
45	—	—	SOMETHING	ROBBINS 72056	Lasgo
46	—	—	FOR ALL TIME	DREAMWORKS PROMO	Soluna
47	47	39	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
48	49	46	LET'S DO IT TOGETHER	NAKEDMUSIC 019/ASTRALWORKS	Blue Six
49	38	26	WAKE UP	TRANS CONTINENTAL 89985/LOGIC	Beki
50	35	19	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>		4 Weeks At Number 1
1	1	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
2	2	2	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
3	8	7	HEAVEN	247 72475/ARTEMIS	Eyra Gail
4	—	—	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
5	11	10	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
6	6	4	WILL I?	ROBBINS 72055	Ian Van Dahl
7	4	8	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
8	10	6	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 77098	LeAnn Rimes
9	7	5	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24558/ARISTA	Pink
10	3	3	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
11	5	—	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVI 234	Naughty By Nature Featuring 3LW
12	9	18	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
13	—	—	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
14	12	9	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
15	13	11	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWORKS	Basement Jaxx
16	16	12	WHERE THE PARTY AT (REMIXES)	SO SO OEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
17	—	—	OMNIBUS	ROBBINS 72050	Laut Sprecher Featuring Katie Skate
18	14	17	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
19	20	14	STAR GUITAR	FREESTYLE DUST/ASTRALWORKS 38812/VIRGIN	The Chemical Brothers
20	24	13	YES	TOMMY BOY 2286	Amber
21	—	—	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
22	18	16	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
23	—	—	SOMETHING	ROBBINS 72056	Lasgo
24	15	15	THIS IS ME (REMIXES)	BAO BOY 79403/ARISTA	Dream
25	—	—	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode

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

## Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	BLAME Sono GROOVILICIOUS	1	RADIO Mark Farina OM
2	COME AND GET MY LOVE Beca CUTTING	2	TRENDICION Trendoid TWISTED
3	AWAKENING Sasha Lazard DMTOWN	3	DON'T LET ME GET ME Pink ARISTA
4	DAYS GO BY Dirty Vegas CAPITOL	4	HARDCORE VIBES Ravers On Dope NETWORK
5	AT NIGHT Shakedown PANORAMA IMPORT	5	PALLADIO Silent Nick ROBBINS

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

## Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		Title
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>		4 Weeks At Number 1
1	1	1	SOUNDTRACK	IMMORTAL 12084/VIRGIN	Blade II
2	2	2	VARIOUS ARTISTS	UNIVERSAL 017064/J&R	Global Hits 2002
3	NEW	1	JUNIOR VASQUEZ	TOMMY BOY SILVER LABEL 1557/TOMMY BOY	Earth Music
4	4	4	AVALON	SPARROW 51938	02/Avalon Remixed
5	16	16	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
6	5	5	VARIOUS ARTISTS	ROBBINS 72054	Pulse
7	3	3	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682/ASTRALWORKS	Come With Us
8	8	8	VARIOUS ARTISTS	ROBBINS 75077	House Party (Volume One)
9	6	6	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01
10	12	12	ZERO 7	PALM 5817	Simple Things
11	11	11	DJ ENCORE	MCA 016603	Intuition
12	9	9	DIESELBOY	HUMAN IMPRINT 78001/SYSTEM	projectHUMAN
13	10	10	TIMO MAAS	KINETIC 54706	Loud
14	7	7	BASEMENT JAXX	XL 1042	Rooty
15	NEW	1	MARK FARINA	OM 30723	Connect
16	NEW	1	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
17	13	13	DAFT PUNK	VIRGIN 49806	Discovery
18	15	15	DARUDE	DRIVE 118/STRICTLY RHYTHM	Before The Storm
19	14	14	VARIOUS ARTISTS	ROBBINS 74029	Dance Party (Like It's 2002)
20	17	17	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01
21	18	18	THUNDERPUSS	TOMMY BOY SILVER LABEL 1518/TOMMY BOY	Barry Harris + Chris Cox Present Thunderpuss
22	22	22	BJORK	ELEKTRA 02558/EEG	Vespertine
23	19	19	THE CRYSTAL METHOD	OUTPOST/GEFFEN 49363/INTERSCOPE	Tweekend
24	20	20	DJ TOM & MIND-X VS DJ DARKZONE	WEBSTER HALL NYC 027	Tranzworld All Stars V.2
25	24	24	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro), Δ Certification of 200,000 units (Platino), Δ² Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.



# Talley Takes Career Into Own Hands With Cimarron Release

BY DEBORAH EVANS PRICE

NASHVILLE—One of the advantages of a long, fruitful career as an artist is having the opportunity to revive some of the gems often lost in back catalog. For singer/songwriter James Talley, his forthcoming release *Touchstones* sheds new light on the depth of the material he recorded for Capitol Records in the 1970s.

Newly recorded in San Antonio with Tommy Detamore (known for his work with the late Doug Sahm), *Touchstones* is being issued on Talley's own Cimarron Records. The project finds him reviving some of his vintage country material.

"His songs sound like standards," says John Larsen, PD/music director at Americana WYYB (the Phoenix) Nashville, which is already playing the *Touchstones* cut "Richland, Washington." "It's in the tradition of the old folk songs. I'm real pleased with the response he's getting."

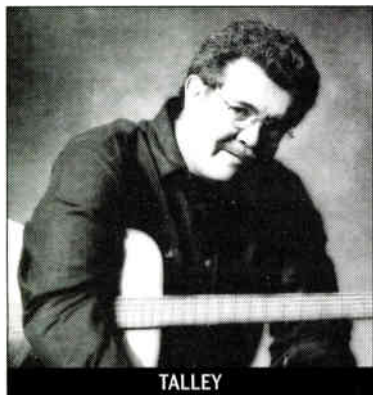
Talley has a gift for bringing characters to life in his tunes. From the "Bluesman," who has a million sad songs, to the miner raised on coal dust and beans in "Give My Love to Marie" to the father who supports his family working in a plutonium plant in the autobiographical "Richland, Washington," Talley's songs are populated with people who work hard and love harder. Listeners find themselves easily drawn into the portraits he paints.

"Music is supposed to move people; that's what it's for," says Talley, who has had his songs cut by Johnny Cash and Johnny Paycheck, among others. "For the last 30 years, I haven't done anything different. I've never tried to write a song because I thought it was something I could use in marketing; never thought about radio when I wrote a song. I just try to describe something that comes from the heart. If radio wants to play it, let them. God bless them."

## STEPPING STONES

An Oklahoma native, Talley's family moved to Washington and later to New Mexico, where he attended college. After doing graduate work at UCLA, he opted to move to Nashville and pursue a career as a songwriter. "I had all these songs that I had written about the Hispanic people that I was working with out there as a welfare caseworker, which is one of the jobs you can get with a degree in fine arts," he says. "I would take [the songs] around Nashville, and people would say, 'What the hell is this?' People would say they were very well-written songs but didn't know what they could do with them."

He chose to take his songs to John Hammond in New York, known for his work with Bob Dylan, Bruce Springsteen, and Aretha Franklin. Hammond helped connect Talley with Jerry Wexler at Atlantic, and he became part of a roster that included Willie Nelson



TALLEY

and Troy Seals. "His Nashville operation didn't work out, and he released Willie from his contract and didn't renew my contract or Troy's," Talley recalls. "So, after my Atlantic situation, I went back to working as a carpenter, which is another thing you can do with a degree in fine arts."

He wound up remodeling the house owned by Frank Jones, who headed Capitol at the time and became interested in the album Talley had recorded. "He offered me a deal of \$5,000," Talley says. "So, I sold my first album, *Got No Bread, No Milk, No Money, But We Sure Got a Lot of Love*. The first review that came out on it was in the *Village Voice*, and it said it was as good as anything the Band had done. All of a sudden Capitol was running around asking who this guy was. 'How can this album be any good? We didn't pay anything for it.' One thing led to another, and I did four more albums for Capitol."

Talley signed with a manager, who advised him to leave the label. Then, according to Talley, the manager's support evaporated. "I reached a point in about 1982 where I was just absolutely flat-ass broke, and my family was suffering," Talley says. "I had two little boys, and I had to do something. By accident, I wound up going into the real-estate business."

Although he became a successful Nashville realtor, the music bug never left him. "The difference in the real-estate and the record businesses is that in the real-estate business, if you work hard and take care of your customers, you can make a living," he explains. "In the record business, you can work

hard, be talented, and just do everything you are supposed to do, and it's still a crap shoot."

## BACK IN THE SADDLE

The music biz may be a crap shoot, but it's a hard game to resist. Talley got back in the fray in the mid-1980s, when Germany's Bear Family Records released the first of four Talley projects, including a boxed set and a live collection.

Seeking to control his own destiny, Talley launched Cimarron Records in 1999 and has issued two critically acclaimed albums—*Woody Guthrie and Songs of My Oklahoma Home* and *Nashville City Blues*. He also has his own publishing company, Hard Hits Music, and is preparing to switch affiliation from BMI to ASCAP.

After getting the rights back from Capitol for his earlier recordings, Talley decided to record *Touchstones*. "I couldn't afford to release four albums simultaneously," he says, "but I figured if I could pull songs off those four albums and give the people a 'best of' those four albums, it would set the stage for a future release."

Talley wanted to record updated versions of the songs, so he enlisted Detamore after listening to Sahm's last album, *The Return of Wayne Douglas*, which Detamore produced. "I was just really taken by the musicianship and the feel," says Talley, who books and manages himself. "And even though my material is a lot different than Doug's, I was just really knocked out by Bobby Flores' fiddle playing and Tommy's steel [guitar] playing and the rhythm section."

Talley enjoyed the process of recording in San Antonio with Detamore and is proud of the results. "I got down there and had a wonderful time, and we had a lot of great moments together," he says of the record, due April 23. "I was very pleased by the way it came off."

Cimarron product is distributed through San Francisco-based City Hall Records, and Talley has hired veteran record promoter Bill Wence to promote singles to country and Americana radio.

"The album is well-done, and James has a feel you don't hear much anymore," Wence says. "In the '70s, I played piano with Tom T. Hall, and James has that kind of feel. You can understand exactly where he's coming from. I don't have to hear a song 10 or 15 times to know what he's saying."

"I just write about life, about people and their lives," Talley offers. "And as long as people don't go out of style, I don't think these songs will."

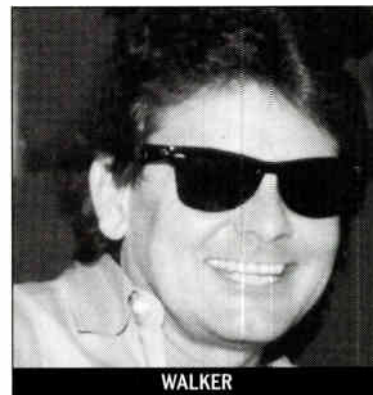
# Nashville Scene

by Phyllis Stark



**ODE TO BILLY JOE:** Few Nashville producers are working as hard these days or having as much success as **Billy Joe Walker Jr.**

Among his most successful recent projects is **Travis Tritt's** Academy of Country Music Award-nominated and platinum-selling *Down the Road I Go*, which he co-produced with Tritt. Walker also produced **Tracy Byrd's** *Ten Rounds* and **Mindy McCready's** newly released, eponymous album. Upcoming projects include albums from Tritt, **Mark Chesnutt**, **Brad Martin**, **Tammy Cochran**, and **Steve Holy**.



WALKER

Walker has the unusual talent of being able to switch styles between pop-influenced tracks for artists like McCready and hardcore country for such artists as Chesnutt. He credits that to his background as a sought-after session player in Los Angeles, where he performed on albums by artists ranging from **Glen Campbell to the Beach Boys** and everything from soundtracks to **Burt Reynolds** movies and *The Dukes of Hazzard* TV series to commercials for Roman Bread.

After 12 years of working in Los Angeles, Walker relocated to Nashville in 1980 and became successful as a country songwriter. He has had more than 100 songs cut, including "I Wanna Dance With You" and "B-B-Burnin' Up With Love," both of which were **Eddie Rabbitt** hits in the '80s. He began making a name for himself as a Nashville producer in the '90s with **Bryan White's** first three albums, as well as two each from **Pam Tillis** and **Collin Raye**.

As his country music career flourished, Walker maintained a successful recording career as a jazz/new-age instrumental artist. He has recorded a total of 10 albums of that genre for MCA, Geffen, and Liberty Records.

To alternate among musical styles, Walker says the trick for him as a producer is to get to know the artists, perhaps play guitar with them, and "learn who that artist is and where

they live [musically]. Then I try to wrap the music around their artistry. The hardest part is learning where that artist feels [his or her] music."

Regardless of the artists or their particular style, Walker says he's always looking for great songs, although increased competition is making them harder to find. "I keep an open mind for great songs all the time," he says, particularly "songs that are a little different and really reach someone's heart and soul. So many writers are writing . . . for radio. In my view, that's not the key to finding great songs. They are chasing yesterday's hit. I'm trying to find tomorrow's new hit."

Walker says that when "the record companies start chasing radio, it's one person chasing the other, which is very unhealthy. It bogs down the creativity, and people have to work 100% harder . . . For our industry to be healthy and stay healthy, it has to stay diversified."

In fact, Walker says the most significant change he has witnessed in his 22 years in Nashville is a tendency for music makers here to be "looking behind their shoulder to see what the other guy is doing, and I don't think that's the answer. I think we have to be more open-minded."

**ON THE ROW:** Mosaic Music Publishing, a subsidiary of L.A.-based Mosaic Music Group, has opened a Music Row division called Mosaic Nashville. Staff includes VP/GM **Lisa Ramsey**, director of creative services **Tim Hunze**, director of administration **Nancy Tuck**, and catalog manager **Amy Shepherd**. The songwriter roster is **Bonnie Baker**, **Amy Dalley**, **Lee Thomas Miller**, **Bobby Pinson**, and **Jimmy Ritchey**. Baker's deal is a co-venture with the Farm.

Nashville-based band **Blue Merle** has signed with **John Van Meter's** New Sheriff Creative Enterprises for management representation.

Broken Bow Records has expanded its promotion staff. Joining the company are Midwest director of regional promotion **Fritz Kuhlman**, West Coast director of regional promotion **Dick Watson**, and promotion coordinator **Layna Bunt**. Kuhlman previously was national director of promotion at Curb and Giant Records. Watson had been West Coast regional for Giant, Curb, Decca, and Asylum Records. Bunt previously was creative director at Pamplin Music Publishing.

**Clay Myers** joins Still Working Music Group as head of its creative department. He previously was with the music publishing division of Creative Artists Agency.



APRIL 27  
2002

# Billboard TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail store, mass merchandiser, and internet sales reports collected, aggregated, 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
1	1	1	33	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY 170065/MERCURY (12.98/19.98)	<b>NUMBER 1</b>	33 Weeks At Number 1	1	38	34	34	33	<b>LEE ANN WOMACK</b> ▲ <sup>2</sup> MCA NASHVILLE 170039 (11.98/17.98)		I Hope You Dance	1
2	2	2	11	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)		Drive	1	39	40	40	11	<b>TRACE ADKINS</b> CAPITOL 30618 (10.98/17.98)		Chrome	4
3	3	3	17	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) #		Rascal Flatts	3	40	58	58	17	<b>THE CHARLIE DANIELS BAND</b> How Sweet The Sound - 25 Favorite Hymns And Gospel Greats SPARROW 51908 (19.98/19.98)		\$ <b>GREATEST GAINER</b> \$	40
4	4	4	10	<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (11.98/17.98)		Totally Country: 17 New Chart-Topping Hits	2	4	38	36	10	<b>PAT GREEN</b> REPUBLIC 01618/UNIVERSAL (8.98/14.98)		Three Days	7
5	7	5	21	<b>TOBY KEITH</b> ▲ DREAMWORKS 45029/INTERSCOPE (12.98/18.98)		Pull My Chain	1	42	39	38	21	<b>CHELY WRIGHT</b> MCA NASHVILLE 170210 (11.98/17.98)		Never Love You Enough	4
6				<b>TOMMY SHANE STEINER</b> RCA 67041/RLG (18.98 CD)		Then Came The Night	6	43	47	48	7	<b>BLAKE SHELTON</b> WARNER BROS. 24731/WARN (11.98/17.98)		Blake Shelton	3
7	6	6	11	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)		Set This Circus Down	1	44	19	70	11	<b>WAYLON JENNINGS</b> BMG HERITAGE/RCA 99788/RLG (24.98 CD)		RCA Country Legends: Waylon Jennings	19
8	5	7	19	<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)		Coyote Ugly	1	45	42	44	19	<b>VARIOUS ARTISTS</b> ROUNDER 610499 (11.98/17.98)		O Sister! The Women's Bluegrass Collection	35
9				<b>STEVE EARLE</b> E-SQUARED 751128/ARTEMIS (18.98 CD)		Sidetracks	9	46	44	43	19	<b>HANK WILLIAMS III</b> CURB 78728 (17.98 CD) #		Lovesick Broke & Driftin'	17
10	13	18	44	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)		Part II	3	47	37	50	44	<b>CLINT BLACK</b> RCA 67005/RLG (12.98/18.98)		Greatest Hits II	8
11	9	10	30	<b>MARTINA MCBRIDE</b> ▲ RCA 67012/RLG (12.98/18.98)		Greatest Hits	1	48	48	39	30	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)		When Somebody Loves You	1
12	10	11	10	<b>TRAVIS TRITT</b> ▲ COLUMBIA 62169/SONY (11.98 EQ/17.98)		Down The Road I Go	8	49	45	41	10	<b>HANK WILLIAMS JR.</b> CURB 78725 (7.98/17.98)		Almeria Club	9
13	8	9	77	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL 34170 (10.98/17.98)		Scarecrow	1	50	41	47	77	<b>PATTY LOVELESS</b> EPIC 85651/SONY (11.98 EQ/17.98)		Mountain Soul	19
14				<b>CHRIS LEDOUX</b> CAPITOL 34171 (11.98/17.98)		After The Storm	14	51	46	45	14	<b>RAY STEVENS</b> CURB 78733 (11.98/17.98)		Osama-Yo' Mama: The Album	29
15	11	14	33	<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610499 (11.98/17.98)		New Favorite	3	52	51	46	33	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69339/SONY (17.98 EQ/24.98)		The Essential Johnny Cash	29
16	14	12	11	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)		Greatest Hits	1	53	49	55	11	<b>TRACY BYRD</b> RCA 67000/RLG (11.98/17.98)		Ten Rounds	12
17	16	17	11	<b>WILLIE NELSON</b> LOST HIGHWAY 186231/MERCURY (12.98/18.98)		The Great Divide	5	54	50	53	11	<b>VARIOUS ARTISTS</b> TIME LIFE 18008 (17.98 CD)		Classic Country: Great Story Songs	28
18	12	16	21	<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)		Greatest Hits	1	55	59	54	21	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67009/RLG (11.98/17.98)		One More Day	5
19	15	13	31	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)		Steers & Stripes	1	56	56	52	31	<b>JAMIE O'NEAL</b> ● MERCURY 170132 (11.98/17.98)		Shiver	14
20	17	21	41	<b>LONESTAR</b> ▲ BNA 67011/RLG (12.98/18.98)		I'm Already There	1	57	43	29	41	<b>MINDY MCCREADY</b> CAPITOL 25331 (10.98/17.98)		Mindy McCready	29
21	24	24	71	<b>GARY ALLAN</b> MCA NASHVILLE 170201 (11.98/17.98)		Alright Guy	4	58	52	42	71	<b>DAVID BALL</b> DUALTONE 01103/RAZOR & TIE (11.98/17.98)		Amigo	11
22	21	8	7	<b>GEORGE STRAIT</b> MCA NASHVILLE 170280 (11.98 CD)		The Best Of George Strait: 20th Century Masters The Millennium Collection	8	59	53	49	7	<b>LORRIE MORGAN</b> IMAGE 1365 (17.98 CD)		The Color Of Roses	37
23	18	19	63	<b>LEANN RIMES</b> ● CURB 78738 (11.98/17.98)		I Need You	1	60	55	56	63	<b>MONTGOMERY GENTRY</b> COLUMBIA 62167/SONY (11.98 EQ/17.98)		Carrying On	6
24	20	15	34	<b>STEVE HOLY</b> CURB 77972 (11.98/17.98)		Blue Moon	7	61	61	51	34	<b>JESSICA ANDREWS</b> ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)		Who I Am	2
25	22	22	72	<b>CHRIS CAGLE</b> ● CAPITOL 34170 (10.98/17.98)		Play It Loud	19	62	57	59	72	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 170200 (11.98/17.98)		Inside Out	1
26	23	20	19	<b>JO DEE MESSINA</b> ▲ CURB 77977 (11.98/17.98)		Burn	1	63	65	64	19	<b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98)		Morning Wood	18
27	25	33	37	<b>TRICK PONY</b> ● WARNER BROS. 47927/WARN (11.98/17.98)		Trick Pony	12	64	63	61	37	<b>RICKY SKAGGS &amp; FRIENDS</b> LYRIC STREET 165030/HOLLYWOOD (18.98 CD)		Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
28	26	23	23	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220 (11.98/18.98)		The Road Less Traveled	1	65	60	60	23	<b>TAMMY COCHRAN</b> EPIC 69736/SONY (7.98 EQ/11.98)		Tammy Cochran	27
29	31	26	79	<b>SARA EVANS</b> ▲ RCA 67964/RLG (11.98/17.98)		Born To Fly	6	66	62	57	79	<b>JOHN MICHAEL MONTGOMERY</b> WARNER BROS. 48234/WARN (17.98 CD)		Love Songs	27
30	29	27	4	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89544 (18.98 CD)		Forever Country	18	67	54	62	4	<b>EARL SCRUGGS AND FRIENDS</b> MCA NASHVILLE 170189 (11.98/18.98)		Earl Scruggs And Friends	39
31	27	32	10	<b>VARIOUS ARTISTS</b> TIME LIFE 18701 (19.98 CD)		Time-Life's Treasury Of Bluegrass	27	68	66	66	10	<b>MARK MCGUINN</b> VFR 70757 (10.98/16.98)		Mark McGuinn	18
32	36	35	9	<b>KASEY CHAMBERS</b> WARNER BROS. 48028 (18.98 CD) #		Barricades & Brickwalls	13	69	64	63	9	<b>GEORGE JONES</b> BANDIT/BNA 47024/RLG (11.98/17.98)		The Rock: Stone Cold Country 2001	5
33	28	28	23	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170002 (11.98/17.98)		Greatest Hits Volume III - I'm A Survivor	1	70	67	67	23	<b>ROY D. MERCER</b> VIRGIN 49083/CAPITOL (10.98/16.98)		Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
34	35	37	38	<b>CAROLYN DAWN JOHNSON</b> ARISTA NASHVILLE 67002/RLG (10.98/16.98)		Room With A View	8	71	71	72	38	<b>THE CHARLIE DANIELS BAND</b> BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)		The Live Record	38
35	30	25	7	<b>SOUNDTRACK</b> COLUMBIA 85403/CRG (12.98 EQ/18.98)		We Were Soldiers	14	72	72	—	7	<b>KENNY ROGERS</b> LASERLIGHT 21770 (19.98 CD)		Kenny Rogers	72
36	32	31	37	<b>CYNDI THOMSON</b> CAPITOL 26010 (10.98/17.98)		My World	7	73	74	71	37	<b>KENNY ROGERS</b> OND 8649/MADACY (17.98 CD)		Kenny Rogers Love Songs	73
37	33	30	34	<b>SOUNDTRACK</b> LOST HIGHWAY 170221/MERCURY (12.98/18.98)		Down From The Mountain	10	74	74	71	34	<b>LYLE LOVETT</b> CURB 170234/MCA NASHVILLE (11.98/18.98)		Anthology Volume One: Cowboy Man	26
								75	69	65	1	<b>RHETT AKINS</b> AUDIUM 8159/KOCH (11.98/17.98)		Friday Night In Dixie	65

● 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 of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1		<b>NICKEL CREEK</b> ● SUGAR HILL 3909 (18.98 CD) #		Nickel Creek	71	13	12	<b>THE NITTY GRITTY DIRT BAND</b> ● CAPITOL 35148 (26.98 CD)		Will The Circle Be Unbroken	25
2	2	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT/SONY (12.98 EQ/18.98)		Fly	137	14	11	<b>WAYLON JENNINGS</b> ▲ <sup>3</sup> RCA 8506/RLG (7.98/11.98)		Greatest Hits	156
3	3	<b>SHANIA TWAIN</b> ● <sup>19</sup> MERCURY 536003 (12.98/18.98)		Come On Over	232	15	14	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. /WRN (12.98/18.98)		Breathe	127
4	4	<b>DIXIE CHICKS</b> ▲ <sup>11</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) #		Wide Open Spaces	220	16	15	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)		Number One Hits	92
5	16	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/4.98)		Heartaches	174	17	17	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)		The Best Of John Denver	198
6	7	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RLG (12.98/18.98)		The Greatest Hits Collection	239	18	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610225 (11.98/17.98) #		Now That I've Found You: A Collection	265
7	6	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)		Greatest Hits, Vol. 1	409	19	19	<b>GARTH BROOKS</b> ▲ <sup>14</sup> CAPITOL 97424 (19.98/26.98)		Double Live	178
8	10	<b>GARY ALLAN</b> ▲ MCA NASHVILLE 170101 (11.98/17.98)		Smoke Rings In The Dark	123	20	18	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 65694/SONY (7.98 EQ/11.98)		A Decade Of Hits	605
9	13	<b>TOBY KEITH</b> ▲ MERCURY 558562 (11.98/17.98)		Greatest Hits Volume One	176	21	24	<b>WILLIE NELSON</b> BCI MUSIC 0295 (4.98 CD)		Greatest Hits - Live In Concert	1
10	9	<b>JOHNNY CASH</b> ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)		16 Biggest Hits	158	22	21	<b>WAYLON JENNINGS</b> RCA 66849/RLG (4.98/9.98)		Super Hits	12
11	5	<b>WILLIE NELSON</b> ● LEGACY/COLUMBIA 69732/SONY (7.98 EQ/11.98)		16 Biggest Hits	188	23	21	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (7.98/11.98)		Everywhere	197
12	8	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA NASHVILLE 18601/RLG (12.98/18.98)		The Greatest Hits Collection	338	24	25	<b>ROY ORBISON</b> LEGACY/MONUMENT 9977/SONY (7.98/11.98)		16 Biggest Hits	35
						25	25	<b>GEORGE JONES</b> LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)		16 Biggest Hits	85

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



APRIL 27  
2002

# Billboard HOT COUNTRY SINGLES & TRACKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1</b>	2 Weeks At Number 1		31	30	30		<b>HELP ME UNDERSTAND</b> D HUFF (C FARREN, S MAC, W HECTOR)	Trace Adkins CAPITOL ALBUM CUT	30
1	1	2	19	<b>MY LIST</b> J STROUD, T KEITH (T JAMES, R BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	1	32	32	32		<b>GOODBYE ON A BAD DAY</b> M WRIGHT (S LAWSON, M A PETERS)	Shannon Lawson MCA NASHVILLE 172233	32
2	2	4	18	<b>YOUNG</b> N WILSON, B CANNON, K CHESNEY (C WISEMAN, N SHERIDAN, S MCEWAN)	Kenny Chesney BNA 99131	2	33	34	33		<b>I KEEP LOOKING</b> S EVANS, P WORLEY (S EVANS, T SHAPIRO, T MARTIN)	Sara Evans RCA ALBUM CUT	33
3	5	7	24	<b>THAT'S WHEN I LOVE YOU</b> B GALLIMORE, P VASSAR (P VASSAR, J WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	3	34	35	35		<b>BEFORE I KNEW BETTER</b> B J WALKER JR (B SIMPSON, D LEE)	Brad Martin EPIC ALBUM CUT	34
4	4	5	29	<b>I'M MOVIN' ON</b> M BRIGHT, M WILLIAMS (P WHITE, D V WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	4	35	36	38		<b>I AM A MAN OF CONSTANT SORROW</b> T BONE BURNETT (TRADITIONAL)	The Soggy Bottom Boys LOST HIGHWAY SOUNDTRACK CUT/MERCURY	35
5	8	8	17	<b>DRIVE (FOR DADDY GENE)</b> K STEGALL (A JACKSON)	Alan Jackson ARISTA NASHVILLE 99129	5	36	38	39		<b>SHE WAS</b> B J WALKER JR (IN COTY, J MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	36
6	6	9	19	<b>WHAT IF SHE'S AN ANGEL</b> J RITCHEY (B WAYNE)	Tommy Shane Steiner RCA 99136	6	37	37	36		<b>THREE DAYS</b> G LADANY (P GREEN, R FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	36
7	7	3	29	<b>BLESSED</b> M MCBRIDE, P WORLEY (M LINDSEY, T VERGES, B JAMES)	Martina McBride RCA 99135	1	38	39	40		<b>THE IMPOSSIBLE</b> B ROWAN (K LOVE, LACE, L T MILLER)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	38
8	3	1	32	<b>I BREATHE IN, I BREATHE OUT</b> C LINDSEY (C CAGLE, J ROBBIN)	Chris Cagle CAPITOL 77696	1	39	45	57		<b>MY HEART IS LOST TO YOU</b> K BROOKS, R DUNN, M WRIGHT (B BEAVERS, C HARRINGTON)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	39
9	10	11	18	<b>MODERN DAY BONNIE AND CLYDE</b> B J WALKER JR, T TRITT (W ALORIO, G J LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	9	40	42	43		<b>CHASIN' AMY</b> D HUFF, B JAMES (B JAMES, T VERGES)	Brett James ARISTA NASHVILLE ALBUM CUT	40
10	11	12	27	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b> R VAN HOY (S AZAR, J YOUNG, R C BANNON)	Steve Azar MERCURY 172230	10	41	43	48		<b>OL' RED</b> B BRADDOCK (M SHERRILL, D GOODMAN, J BOHANI)	Blake Shelton WARNER BROS 16710/WVRN	41
11	12	16	11	<b>LIVING AND LIVING WELL</b> T BROWN, G STRAIT (T MARTIN, M NESLER, T SHAPIRO)	George Strait MCA NASHVILLE 172238	11	42	41	41		<b>DON'T WASTE MY TIME</b> B CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, I KE, LEVY, MILLS)	Little Big Town MONUMENT ALBUM CUT	41
12	9	6	22	<b>THE COWBOY IN ME</b> B GALLIMORE, J STROUD (T MCGRAW, C WISEMAN, J STEELE, A ANDERSON)	Tim McGraw CURB ALBUM CUT	1	43	44	42		<b>FRANTIC</b> K STEGALL (J D NEAL, L DREW, S SMITH)	Jamie D'Neal MERCURY ALBUM CUT	42
13	13	14	21	<b>I SHOULD BE SLEEPING</b> J KING, J STROUD (L DREW, S SMITH)	Emerson Drive DREAMWORKS 150362	13	44	46	44		<b>TEN ROUNDS WITH JOSE CUERVO</b> B J WALKER JR (C BEATHARD, M HEENEY, M CANNON, GOODMAN)	Tracy Byrd RCA ALBUM CUT	44
14	17	18	20	<b>I DON'T WANT YOU TO GO</b> P WORLEY, C D JOHNSON (C D JOHNSON, T POLK)	Carolyn Dawn Johnson ARISTA NASHVILLE 99133	14	45	54	55		<b>BEAUTIFUL MESS</b> M D CLUTE, DIAMOND RIO (S LEMAIRE, C MILLS, S MINORI)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	45
15	15	13	29	<b>GOOD MORNING BEAUTIFUL</b> W C RIMES (Z LYLE, T CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK	1	46	47	47		<b>MINIVAN</b> R KINGERY, S WHITEHEAD (S WHITEHEAD, R KINGERY)	Hometown News VFR ALBUM CUT	46
16	20	20	14	<b>NOT A DAY GOES BY</b> D HUFF (S DIAMOND, M DERRY)	Lonestar BNA 99134	16	47	40	37		<b>HEATHER'S WALL</b> B WATSON, P WORLEY (R SILES, T NICHOLS, G GOODARD)	Ty Herndon EPIC ALBUM CUT	37
17	23	24	9	<b>I'M GONNA MISS HER (THE FISHIN' SONG)</b> <b>AIRPOWER</b> F ROGERS (B PAISLEY, F ROGERS)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	17	48	48	49		<b>UNTIL WE FALL BACK IN LOVE AGAIN</b> J NIEBANK (P DOUGLAS, J CARSON, J WEATHERLY)	Jeff Carson CURB ALBUM CUT	47
18	19	19	21	<b>THAT'S JUST JESSIE</b> <b>AIRPOWER</b> L REYNOLDS (K DENNEY, K K PHILLIPS, P J MATTHEWS)	Kevin Denney LYRIC STREET 164063	18	<b>HOT SHOT DEBUT</b>						
19	14	10	27	<b>THE LONG GOODBYE</b> K BROOKS, R DUNN, M WRIGHT (P BRADY, R KEATING)	Brooks & Dunn ARISTA NASHVILLE 99130	1	49				<b>IF THAT AIN'T COUNTRY</b> B TERRY (A SMITH, J STEELE)	Anthony Smith MERCURY ALBUM CUT	49
20	18	15	32	<b>BRING ON THE RAIN</b> B GALLIMORE, T MCGRAW (B MONTANA, H DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	1	50	49	50		<b>THIS PRETENDER</b> O COOK, L WILSON (G LEVOX, L WILSON, Z TURNER)	Joe Diffie MONUMENT ALBUM CUT	49
21	16	17	13	<b>SQUEEZE ME IN</b> A REYNOLDS (G NICHOLSON, D MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL/MCA NASHVILLE ALBUMS CUT	16	51				<b>I'M GONE</b> P WORLEY, T JAMES (K RICHEY, C PROPHET)	Cyndi Thomson CAPITOL ALBUM CUT	51
22	21	21	24	<b>I CRY</b> B CHANCEY (M SELBY, T SILLERS)	Tammy Cochran EPIC ALBUM CUT	21	52	52	53		<b>ALMOST THERE</b> C BROOKS (D KAISER, J GREENE, L RAWLINS)	Gabbie Nolen REPUBLIC 015736/UNIVERSAL	52
23	22	22	19	<b>JUST WHAT I DO</b> C HOWARD (I DEAN, K BURNS)	Trick Pony WARNER BROS ALBUM CUT/WVRN	22	53	53	52		<b>HARDER CARDS</b> J GUESS (J CHEMAY, K ROGERS (C WISEMAN, M HENDERSON))	Kenny Rogers DREAMCATCHER ALBUM CUT	52
24	24	25	19	<b>WHEN YOU LIE NEXT TO ME</b> D HUFF (K COFFEY, T HARMON, J D MARTIN)	Kellie Coffey BNA ALBUM CUT	24	54	50	59		<b>BARBED WIRE AND ROSES</b> P WORLEY (S LOCKE, M SELBY, T SILLERS)	Pinmonkey BNA ALBUM CUT	50
25	25	26	14	<b>MENDOCINO COUNTY LINE</b> M SERLETIC (B TAUPIIN, M SERLETIC)	Willie Nelson Duet With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	25	55	58	60		<b>SINCE I'VE SEEN YOU LAST</b> P WORLEY (B SIMPSON, A GORLEY)	Joanna Janet DREAMWORKS ALBUM CUT	55
26	26	23	19	<b>JEZEBEL</b> P WORLEY, C WRIGHT (M HUMMON, J DEMARCUS)	Chely Wright MCA NASHVILLE 172227	23	56	55	51		<b>THE LIGHTHOUSE'S TALE</b> A KRAUSS (A MCKENZIE, C THILE)	Nickel Creek SUGAR HILL ALBUM CUT	49
27	27	27	13	<b>THE ONE</b> T BROWN, M WRIGHT (K MANN, B LEE)	Gary Allan MCA NASHVILLE 172232	27	57	56	—		<b>LOOK AT ME NOW</b> S MANDILE (S MANDILE, S MCCLINTOCK)	Sixwire WARNER BROS ALBUM CUT/WVRN	56
28	28	28	13	<b>TONIGHT I WANNA BE YOUR MAN</b> D MALLOY (R RUTHERFORD, T VERGES)	Andy Griggs RCA 99132	28	58	51	45		<b>DIDN'T I</b> B CHANCEY (A SMITH)	Montgomery Gentry COLUMBIA SOUNDTRACK CUT	45
29	33	34	6	<b>I MISS MY FRIEND</b> F ROGERS, J STROUD (T MARTIN, M NESLER, T SHAPIRO)	Darryl Worley DREAMWORKS ALBUM CUT	29	59	60	—		<b>REAL BAD MOOD</b> M T BARNES (L SATCHEL, O POYTHRESS)	Marie Sisters REPUBLIC ALBUM CUT/UNIVERSAL	59
30	31	31	6	<b>GET OVER YOURSELF</b> D HUFF, S HEDDISY (K OSBORN, M HUMMON)	SheDaisy LYRIC STREET ALBUM CUT	30	60				<b>I'LL TAKE LOVE OVER MONEY</b> A TIPPIN, B WATSON, M BRALEY (B DIPIERO, T MULLINS)	Aaron Tippin LYRIC STREET ALBUM CUT	60

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

APRIL 27  
2002

# Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	17	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b> • CURB 73116	LeAnn Rimes	26 Weeks At Number 1	13	10	<b>LOVE IS ENOUGH</b> RCA 59034/RGL	3 Of Hearts
2	2	14	<b>THAT'S JUST JESSIE</b> LYRIC STREET 164063/HOLLYWOOD	Kevin Denney		14	12	<b>UNBROKEN BY YOU</b> LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
3	3	7	<b>I SHOULD BE SLEEPING</b> DREAMWORKS 150362/INTERSCOPE	Emerson Drive		15	15	<b>ON A NIGHT LIKE THIS</b> WARNER BROS 16751/WVRN	Trick Pony
4	5	29	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin		16	16	<b>ALMOST THERE</b> REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen
5	4	12	<b>OSAMA-YO' MAMA</b> CURB 73130	Ray Stevens		17	17	<b>A ROSE IS A ROSE</b> MERCURY 172193	Meredith Edwards
6	6	27	<b>GOD BLESS THE USA</b> CURB 73128	Lee Greenwood		18	20	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	The Osborne Brothers
7	9	23	<b>HOW DO I LIVE</b> ▲ CURB 73022	LeAnn Rimes		19	23	<b>GIRL IN LOVE</b> COLUMBIA 75818/SONY	Robin English
8	7	25	<b>AMERICA WILL ALWAYS STAND</b> RELENTLESS NASHVILLE 5137/MADACY	Randy Travis		20	25	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> • CAPITOL 58788	Garth Brooks as Chris Gaines
9	11	20	<b>NIGHT DISAPPEAR WITH YOU</b> LYRIC STREET 161050/HOLLYWOOD	Brian McComas		21	22	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b> DREAMWORKS 150327/INTERSCOPE	Shane Sellers
10	8	37	<b>SOMETHIN' IN THE WATER</b> MONUMENT 79625/SONY	Jeffrey Steele		22	21	<b>I KNOW HOW THE RIVER FEELS</b> MCA NASHVILLE 172126	Mcalyster
11	13	25	<b>THE WAY YOU LOVE ME</b> WARNER BROS 16818/WVRN	Faith Hill		23	—	<b>MEANWHILE BACK AT THE RANCH</b> CURB 73117	The Clark Family Experience
12	14	22	<b>GOD BLESS AMERICA</b> CURB 73127	LeAnn Rimes		24	18	<b>FLOWERS ON THE WALL</b> MERCURY 172128	Eric Heatherly
						25	19	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	Darryl Worley

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



## Latin Notas™



by Leila Cobo

**EXCEPTIONAL RIVERA:** The tireless **Lupillo Rivera**, who already has four albums currently on the *Billboard* Top Latin Albums chart, is preparing to release a couple more discs before year's end. In a nod to his *corrido* beginnings, Rivera will put out *Los Hermanos Más Buscados* at the end of this month. The disc will feature tracks performed by Rivera and his brother **Juan Rivera**. Both are signed to Sony Discos.



RIVERA

Rivera, who has been nominated six times for this year's *Billboard* Latin Music Awards, is also planning to record a mariachi album in October. "I wanted to do it for variety and to prove to some of my critics that I can record with mariachi," Rivera says. "It's different, and it's a little bit more difficult. You have to be more careful with it."

Rivera says the album will include six mariachi standards and six new tracks. In addition, Rivera and his label are exploring the possibility of a special project that would feature Rivera singing "duets" with recordings of one of his idols, the late **Javier Solís**. Will that be too many Rivera albums in the market?

"In Lupillo's case, I think people will be bothered if we don't come out with new albums," Sony Discos chairman **Oscar Llord** says. "And I know this goes against all the philosophies of the record business, but there's no reason why Lupillo can't be an exception—and so far, he's been an exception."

**VIVA VIBRA:** Surco, the joint-venture imprint label created by **Gustavo Santaolalla** and **Anibal Kerpel** with Universal, has launched a new sub-label called *Vibra*, dedicated to electronic music. *Vibra*'s first project will be *Bajofondo Tango*, a fusion of tango, house, and electronica featuring various artists. The street date has yet to be determined.

Santaolalla says, "The interesting thing is that we already have territories besides the U.S. and Latin America—like France, the U.K., and Italy—who want to release the project, so it's a really nice starting point for us." There are also plans to release *Bajofondo Tango* club nights featuring different DJs.

**CONFERENCE AND AWARD NEWS:** Telemundo has announced its final lineup for the 2002 *Billboard* Latin Music Awards. Performers will include **Celine Dion**, **Marc Anthony**, **Thalía**, **Juan Gabriel**, **Los Tri-O**, **Jaci Velasquez**, **Cristian A.B.**, **Quintanilla y Los Kumbia Kings**, **Victor Manuelle**, **Carlos Vives**, **Olga Tañón**, **Alexandre Pires**, **Alejandra Guzmán**, and **Lupillo Rivera**.

In related news, the TV panel set to take place May 9 as part of the *Billboard* Latin Music Conference is shaping up to be one of the most interesting and topical of the confab. The panel will discuss TV's role as an A&R agent. Confirmed panelists include **Toni Cruz**, creator/producer of Spain's *Operación Triunfo*; **Hugo Piombi** of RGB Entertainment in Argentina (*Popstars*); and **Raul Gil Jr.** of Brazil's *Programa Raul Gil*, as well as actor/singer **Carlos Ponce**. Versions of *Popstars* and *Operación Triunfo* are currently being produced in Brazil, and there are plans to produce versions in Mexico and other countries. Conversations are under way in the U.S. to air its own version of *Operación Triunfo*.

In other conference news, HBC VP of programming and special projects **David Gleason** will be a speaker at the Programming to 12-24 panel, scheduled to take place May 7 as part of HBC Radio Day. Other confirmed panelists include **Rabanes** singer **Emilio Regueira**, HBC regional program director **Arnulfo Ramírez**, Ritmo Latino president **David Massry**, *Miami Herald* arts editor **Kevin Baxter**, and Freddie Records marketing director **Luis Silva**.

**IN BRIEF:** Warner Music Latina trio **Bacilos** is working on a new album, due in June and produced by **Sergio George** and **Luis Ochoa**. The label also recently signed Miami rock band **Volumen Cero**. . . After playing for 15,000 people at Los Angeles' Sports Arena, Warner's **Banda Machos** collected gold records for sales of 100,000 units of its albums *La Reunión* and *A Prueba de Balas*. . . On April 5, Colombian **Pastor López** kicked off an 18-stop East Coast tour that ends May 12 in Queens, N.Y. . . **Marco Antonio Solís** will play May 18 at Mexico City's 40,000-seat Plaza México.

BY HOWELL LLEWELLYN

MADRID—A major step has been taken toward the creation of a Pan-American radio group through a deal between two of the world's largest Spanish-language radio groups: Spain's audiovisual holding Grupo Prisa and Colombia's Valores Bavaria business group.

The deal, signed April 12 in Bogotá, Colombia, follows a 1999 accord between the two groups to set up the Grupo Latino de Radiodifusión (GLR) that links Grupo Prisa's Cadena SER radio group and Valores Bavaria's Caracol Radio (*Billboard*, July 24, 1999). On that occasion, Grupo Prisa took a 19% stake in Caracol Radio as part of moves to create a radio group in Latin America and the U.S. GLR has stations in the U.S., Chile, Panama, Costa Rica, and France, as well as Caracol Radio's 172 fully or partly owned stations in Colombia, where it is the largest radio group with a daily audience of 8.5 million people.

Under the new deal, Grupo Prisa and Valores Bavaria will use their shares in Caracol Radio and GLR to form the new radio holding company, which for now will retain the name GLR. Grupo Prisa will initially have a 60% stake, with 40% for Valores Bavaria and other minority shareholders. The final shareholding make-

## Another Step Is Taken In GLR Pact



up will be decided shortly.

"This alliance constitutes the basis for the consolidation of the radio sector in the Spanish- and Portuguese-speaking world, and that process could be speeded up through the incorporation into GLR of other leading media groups in Latin America," says Jaime de Polanco, CEO of New York-based

Prisa Internacional.

Valores Bavaria executive president **Javier Aguirre Nogués** says, "Thanks to this alliance, we shall be able to develop successfully in the communication sector and shall have a clear competitive advantage in the [Latin America] region."

The new GLR will develop both music and news/talk radio formats. The music model will be based on Cadena SER's top 40 leader in Spain, Los 40 Principales. It had an average of 2.9 million listeners per day in the latest Estudio General de Medios national survey covering January-March, nearly twice the number of its nearest rival. Among the GLR-owned stations are Miami's WSUA-AM and New York's WPAT-AM, as well as a syndicated Spanish program network comprising 72 channels in the U.S., three music networks in Chile, a stake in a Panama radio station, and France's Radio Latina network.

Cadena SER runs a total of 414 stations; 221 are wholly owned and 193 are associated outlets. It also owns four of Spain's five most popular music radio networks, including the 68-station Los 40 Principales.

Grupo Prisa also owns the Gran Vía Musical (GVM) music conglomerate that was launched in 1999 and opened new offices in Mexico City this month.

## Smart Strategy Gives 'Desahogo' A Boost

BY LEILA COBO

MIAMI—Last September, **Pilar Montenegro** issued *Desahogo* (Release), her debut album on Univision Music Group, backed by a powerful media campaign. And nothing much happened. Her first single, the bubbly pop track "Cuando Estamos Juntos" (When We're Together), came and went, and the album languished.

So, in January, Montenegro, her manager, and her label mapped out an entirely new strategy to make the album work. The results are now visible: Her new single, "Quitame Ese Hombre" (Take That Man Away From Me), is No. 1 on the *Billboard* Hot Latin Tracks chart for the fifth consecutive week, thanks to pop and regional versions. And *Desahogo* has climbed slowly but surely up the *Billboard* Top Latin Albums chart to its current No. 9 slot.

At the core of this success story is an artist willing to work, a commendable marketing strategy, and a label keen to support the project. After all, for the newly launched Univision Music Group, it was important to have a selling artist, and Montenegro was its most visible calling card.

"My album was released [last] September, but really, it's as if it was released in January," Montenegro says while in Miami for a couple of days to rest a sore throat between promo trips. "And I was so happy and so excited that the album had come out that I didn't feel frustrated [at the initial lack of response]."

It wouldn't seem like Montenegro should have a problem. An actress and a former member of Mexican pop group **Garibaldi**, her name is widely recognized, and she'd previously released a solo album on *Fonovisa*, but that was only released in Mexico and not heavily promoted.



MONTENEGRO

Still Montenegro's album floundered, until priorities were switched. First, Univision released a second single that had been recorded in both pop and *norteña* versions. It aimed squarely for the regional market and took Montenegro on an exhaustive radio promotion tour to stations large and small.

"Because she was there, answering questions, that personal touch helped us a lot," says **Lupe De La**

**Cruz**, Univision Music Group VP of marketing. "I'm not even sure she had a regional Mexican fan base. . . Neither she nor us had tapped into that. The song struck a chord."

Montenegro, who describes herself as "very Mexican," felt at ease in the new format: "I was able to do a crossover within Latin music—from pop to regional and regional to pop."

Because Montenegro was versatile and comfortable onstage, performance also became part of her promotional strategy. "We know that in regional Mexican acts, those who sell are out performing week after week," says **De La Cruz**, noting that Montenegro recently performed with **Los Tucanes de Tijuana** in Los Angeles. "And when you have that element, plus radio, [you sell]."

*Desahogo* has been steadily gaining momentum. Stores that once returned copies are now reordering, while shipments are close to reaching the 200,000 mark, according to **De La Cruz**.

Most recently, Montenegro signed a booking agreement with **Cárdenas, Fernández & Associates** and plans to go on tour before the end of the year, alternating between pop- and *norteña*-oriented shows.

"Musically speaking, every time you launch a new project, it's like starting again," Montenegro says. "As an artist, I'd been successful in other aspects of my career. But as a soloist, now I'm taking off. So, I've been lucky."



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

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

## LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	21	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	23	23	<b>MANANTIAL DE LLANTO</b> MUSART/BALBOA	JOAN SEBASTIAN
2	22	<b>ESCAPAR</b> INTERSCOPE/UNIVERSAL LATIN	ENRIQUE IGLESIAS	18	18	<b>SI TU NO VUELVES</b> SONY DISCOS	ALEJANDRO FERNANDEZ
3	23	<b>NECESIDAD</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	33	33	<b>QUE EL RITMO NO PARE</b> ARIOLA/BMG LATIN	PATRICIA MANTEROLA
4	24	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATIN	LUIS FONSI	24	24	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL
5	25	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	25	25	<b>TE AVISO, TE ANUNCIO (TANGO)</b> EPIC/SONY DISCOS	SHAKIRA
6	26	<b>HAY OTRA EN TU LUGAR</b> RCA/BMG LATIN	PABLO MONTERO	26	26	<b>LA PLAYA</b> SONY DISCOS	LA OREJA DE VAN GOGH
7	27	<b>USTED SE ME LLEVO LA VIDA</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES	27	27	<b>COMO DUELE</b> WARNER LATINA	LUIS MIGUEL
8	28	<b>SUERTE</b> EPIC/SONY DISCOS	SHAKIRA	28	28	<b>DIME</b> UNIVISION	JAIME CAMIL
9	29	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES	29	29	<b>QUEDATE</b> SONY DISCOS	LARA FABIAN
10	30	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	34	34	<b>MUJER CON PANTALONES</b> EMI LATIN	CARLOS PONCE
11	31	<b>YO QUERIA</b> ARIOLA/BMG LATIN	CRISTIAN	38	38	<b>MI BOMBON</b> EMI LATIN	CABAS
12	32	<b>APRENDIZ</b> WARNER LATINA	ALEJANDRO SANZ	32	32	<b>DE PATA NEGRA</b> SONY DISCOS	MELODY
13	35	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SPIN BANDERA	35	35	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART/BALBOA	PEPE AGUILAR
14	36	<b>LLOVIENDO ESTRELLAS</b> ARIOLA/BMG LATIN	CRISTIAN	31	31	<b>EL HOMBRE DE VERDAD</b> SONY DISCOS	MELINA LEON
15	37	<b>TANTITA PENA</b> SONY DISCOS	ALEJANDRO FERNANDEZ	37	37	<b>SENTIR AMOR</b> MOCK & ROLL/LIDRES	LEY ALEJANDRO
16	38	<b>HUELO A SOLEDAD</b> SONY DISCOS	ANA GABRIEL	36	36	<b>TAL VEZ, QUIZA</b> UNIVERSAL LATIN	PAULINA RUBIO
17	39	<b>TE VINE A BUSCAR</b> NETWORK/WARNER LATINA	YOLANDITA MONGE	36	36	<b>MAYONESA</b> MELODY/FONOVISA	CHOCOLATE
18	40	<b>HEROE</b> INTERSCOPE/UNIVERSAL LATIN	ENRIQUE IGLESIAS	39	39	<b>POR ESE HOMBRE</b> SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE
19	41	<b>FLOR SIN RETONO</b> SONOLUX/SONY DISCOS	CHARLIE ZAA	30	30	<b>CADA QUIEN CON CADA CUAL</b> WARNER LATINA	RICARDO MONTANER
20	42	<b>COMO DECIRTE NO</b> UNIVERSAL LATIN	FRANCO DE VITA	—	—	<b>UNDERNEATH YOUR CLOTHES</b> EPIC	SHAKIRA

## TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	19	<b>POR ESE HOMBRE</b> SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	19	19	<b>A CAMBIO DE QUE</b> SONY DISCOS	HUEY DUNBAR
2	27	<b>HASTA QUE VUELVAS CONMIGO</b> SONY DISCOS	MARC ANTHONY	27	27	<b>ASI ES QUE VIVO YO</b> CUTTING	FULANITO
3	35	<b>LA AGARRO BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	35	35	<b>NECESIDAD</b> ARIOLA/BMG LATIN	ALEXANDRE PIRES
4	40	<b>TE QUIERO IGUAL QUE AYER</b> SONY DISCOS	MONCHY & ALEXANDRA	40	40	<b>EL HOMBRE DE VERDAD</b> SONY DISCOS	MELINA LEON
5	41	<b>ESCAPAR</b> INTERSCOPE/UNIVERSAL LATIN	ENRIQUE IGLESIAS	—	—	<b>MI BOMBON</b> EMI LATIN	CABAS
6	42	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES	36	36	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO
7	43	<b>AY! BUENO</b> SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	30	30	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO
8	44	<b>LA NEGRA TIENE TUMBAO</b> SONY DISCOS	CELIA CRUZ	32	32	<b>COMO DECIRTE NO</b> UNIVERSAL LATIN	FRANCO DE VITA
9	45	<b>POR TU PLACER</b> WEACARIBE/WARNER LATINA	FRANKIE NEGRON	33	33	<b>FLOR SIN RETONO</b> SONOLUX/SONY DISCOS	CHARLIE ZAA
10	46	<b>PENA DE AMOR</b> J&N/SONY DISCOS	PUERTO RICAN POWER	31	31	<b>BUENAS NOCHES DON DAVID</b> SONY DISCOS	GILBERTO SANTA ROSA
11	47	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATIN	LUIS FONSI	28	28	<b>VEN CONMIGO CORAZON</b> M.P.	PEDRO CONGA
12	48	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	39	39	<b>AQUI CONMIGO</b> SONY DISCOS	ANDY ANDY
13	49	<b>CELOS</b> COLUMBIA/SONY DISCOS	MARC ANTHONY	23	23	<b>MI PRINCESA</b> UNIVERSAL LATIN	MICHAEL STUART
14	50	<b>AHORA SOY MALA</b> WARNER LATINA	OLGA TANON	—	—	<b>QUE EL RITMO NO PARE</b> ARIOLA/BMG LATIN	PATRICIA MANTEROLA
15	51	<b>VETE Y OILE</b> RCC	SEBASTIAN VARGAS	34	34	<b>TANTO</b> EMI LATIN	LIMI T 21
16	52	<b>SUERTE</b> EPIC/SONY DISCOS	SHAKIRA	24	24	<b>TE LO PIDO SENOR</b> M.P.	TITO ROJAS
17	53	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	—	—	<b>...QUE TE QUIERO</b> MELODY/FONOVISA	RABITO
18	54	<b>DE PATA NEGRA</b> SONY DISCOS	MELODY	26	26	<b>TE VINE A BUSCAR</b> NETWORK/WARNER LATINA	YOLANDITA MONGE
19	55	<b>CUANDO FALTAS TU</b> J&N/SONY DISCOS	PUERTO RICAN POWER	—	—	<b>LLOVIENDO ESTRELLAS</b> ARIOLA/BMG LATIN	CRISTIAN
20	56	<b>ME TIENE LOCO</b> J&N/SONY DISCOS	PUERTO RICAN POWER	38	38	<b>ENAMORAR</b> PRESTIGIO/SONY DISCOS	RAFY BURGOS 'EL CUPIDO'

## REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	36	<b>EL PODER DE TUS MANOS</b> EMI LATIN	INTOCABLE	36	36	<b>SI QUIERES SER MI MUJER</b> FONOVISA	EZEQUIEL PENA
2	37	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	37	37	<b>SOMOS MAS AMERICANOS</b> FONOVISA	LOS TIGRES DEL NORTE
3	38	<b>NO ME CONOCES AUN</b> DISA	PALOMO	29	29	<b>QUESE QUE NO ESTAS AQUI</b> A B QUINTANILLA Y LOS KUMBA KINGS	—
4	39	<b>COMO PUDISTE</b> FONOVISA	BANDA EL RECODO	19	19	<b>ANGEL BABY</b> DISCOS CISNE	JENIFER RIVERA
5	40	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	30	30	<b>QUE MANERA DE PERDER</b> JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	—
6	41	<b>DEL OTRO LADO DEL PORTON</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	25	25	<b>UNO, DOS Y TRES</b> UNIVISION	IMAN
7	42	<b>TE QUEDO GRANDE LA YEGUA</b> UNIVERSAL LATIN	ALICIA VILLARREAL	27	27	<b>ESCUCHA MI AMOR</b> FONOVISA	LDS PALOMINOS
8	43	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	23	23	<b>DE QUE SIRVID</b> UNIVISION	IMAN
9	44	<b>EN LA MISMA CAMA</b> DISA	LIBERACION	—	—	<b>POR EL AMOR A MI MADRE</b> DISA	LOS ANGELES AZULES
10	45	<b>MANANTIAL DE LLANTO</b> MUSART/BALBOA	JOAN SEBASTIAN	31	31	<b>AQUEL AMOR</b> FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
11	46	<b>DEJATE QUERER</b> UNIVERSAL LATIN	LOS TUCANES DE TIJUANA	35	35	<b>ME VOLVI A ACORDAR DE TI</b> FONOVISA	LOS ANGELES DE CHARLY
12	47	<b>MITAD Y MITAD</b> WEAMEX/WARNER LATINA	PESADO	24	24	<b>TRAGOS AMARGOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
13	48	<b>PARA ESTAR A MANO</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	33	33	<b>NOS FALTO</b> DISA	PALOMO
14	49	<b>JURO POR DIOS</b> LA SIERRA	BANDA TIERRA BLANCA	21	21	<b>NAJILA</b> FONOVISA	RENAN ALMENDAREZ C OELLO
15	50	<b>PEQUENA AMANTE</b> DISA	EL PODER DEL NORTE	40	40	<b>LA TIENDA</b> SONY DISCOS	VICENTE FERNANDEZ
16	51	<b>UJULE</b> FONOVISA	LOS HURACANES DEL NORTE	38	38	<b>AHORA QUE HAGO SIN TI</b> FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
17	52	<b>NO ME MORIRE</b> DISCOS CISNE	ROGE ID MARTINEZ	37	37	<b>AY AMOR</b> EMI LATIN	CONTROL
18	53	<b>NO SE VIVIR</b> UNIVERSAL LATIN	JOSE MANUEL FIGUEROA	33	33	<b>DE RAMA EN RAMA</b> FONOVISA	LOS TIGRES DEL NORTE
19	54	<b>QUE LEVANTE LA MANO</b> FONOVISA	LOS ANGELES DE CHARLY	—	—	<b>MENTIRAS</b> FONOVISA	ARDMA
20	55	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART/BALBOA	PEPE AGUILAR	32	32	<b>BESAME MORENITA</b> COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ

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





APRIL 27  
2002

# Billboard TOP LATIN ALBUMS

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

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WKS. AGO	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			<b>NUMBER 1/HOT SHOT DEBUT</b>	1 Week At Number 1	50	43	41		<b>LOS RIELEROS DEL NORTE</b> FONOVISA 84202 (10.98/12.98)	Los Mejores Exitos	41
			<b>INTOCABLE</b> EMI LATIN 37745 (9.98/15.98) #	Suenos	1	34	18		<b>DAVID LEE GARZA</b> SONY DISCOS 84664 (6.98/11.98)	Estamos Unidos	18
1	3		<b>CHAYANNE</b> SONY DISCOS 84667 (10.98 EQ/16.98) #	Grandes Exitos	1	48	37		<b>ALEJANDRO FERNANDEZ</b> Δ SONY DISCOS 84637 (10.98 EQ/16.98) #	Origenes	2
3	—		<b>VICENTE FERNANDEZ</b> SONY DISCOS 84282 (10.98 EQ/15.98) #	Historia De Un Idolito Vol. 2	3	51	52		<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (10.98 CD)	Las 100 Clasicas Vol. 1	27
4	1	10	<b>VARIOUS ARTISTS</b> DISA 027015 (6.98/13.98)	Las 30 Cumbias Mas Pegadas	1	45	63		<b>CONTROL MACHETE</b> UNIVERSAL LATINO 017152 (15.98 CD)	Solo Para Fanaticos	45
			<b>GREATEST GAINER</b>		55	55	46		<b>EL CHICHICUILOTE</b> ○ LIDERS 950220 (7.98/13.98)	Moviendo Las Plumas	11
5	6		<b>ALEXANDRE PIRES</b> ARIOLA 87883/BMG LATIN (14.98 CD) #	Alexandre Pires	3	64	—		<b>VARIOUS ARTISTS</b> UNIVISION 310050 (9.98/13.98)	Super Grupos Interpretan A Joan Sebastian	56
6	—		<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) #	Alas Al Mundo	6	62	70		<b>PANCHO BARRAZA</b> MUSART 20487/BALBOA (8.98/12.98)	Hombre Enamorado	57
7	4	2	<b>MARC ANTHONY</b> ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	50	49		<b>VARIOUS ARTISTS</b> J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
8	5	21	<b>ALEJANDRO SANZ</b> Δ WARNER LATINA 41541 (10.98/17.98) #	MTV Unplugged	1	67	56		<b>PATRICIA MANTEROLA</b> ARIOLA 91838/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
10	9	19	<b>PILAR MONTENEGRO</b> UNIVISION 310025 (9.98/13.98)	Desahogo	9	57	42		<b>FRANCO DE VITA</b> UNIVERSAL LATINO 016772 (16.98 CD)	Segundas Partes Tambien Son Buenas	29
			<b>VARIOUS ARTISTS</b> UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10	58	66		<b>SELENA</b> ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
9	7	19	<b>CHARLIE ZAA</b> Δ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	3	53	50		<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
7	4	21	<b>LUIS FONSI</b> UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	1	59	48		<b>CRISTIAN</b> Δ ARIOLA 85324/BMG LATIN (10.98/15.98) #	Azul	2
11	8	10	<b>LOS TUCANES DE TIJUANA</b> ○ UNIVERSAL LATINO 017043 (8.98/13.98) #	Las Romanticas De Los Tucanes De Tijuana	2	66	—		<b>VARIOUS ARTISTS</b> PUTUMAYO 80197 (15.98 CD)	Latin Groove	64
			<b>PACESETTER</b>		65	52	40		<b>VARIOUS ARTISTS</b> SONY DISCOS 84810 (15.98 EQ CD)	La Dinastia Rivera Vol. 2	32
16	16	14	<b>PAULINA RUBIO</b> ● UNIVERSAL LATINO 543319 (10.98/16.98) #	Paulina	1	70	—		<b>ELY GUERRA</b> OMTOWN 11674/HIGHER OCTAVE (16.98 CD)	Lotofire	66
12	13	11	<b>ALICIA VILLARREAL</b> Δ UNIVERSAL LATINO 014824 (8.98/13.98) #	Soy Lo Prohibido	3	63	61		<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) #	Uniendo Fronteras	1
13	15	19	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1	54	—		<b>JOSE JOSE</b> LIDERS 050372 (13.98 CD)	Todo Exitos De Jose Jose	54
18	12	21	<b>MONCHY &amp; ALEXANDRA</b> J&N 84838/SONY DISCOS (8.98 EQ/13.98) #	Confesiones	8	69	72		<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 34432 (12.98 CD)	20 Exitos	64
15	11	21	<b>LUIS MIGUEL</b> Δ <sup>2</sup> WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2	60	44		<b>BANDA EL RECODO</b> FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	24
14	10	21	<b>CONTROL</b> EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10	49	45		<b>VARIOUS ARTISTS</b> ○ MOCK & ROLL 950322/LIDERS (8.98/14.98)	Solo Exitos Underground: Only Hits	21
21	17	19	<b>LAURA PAUSINI</b> ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9				<b>MANU CHAO</b> RADIO BEMA 10321/VIRGIN (17.98 CD) #	Proxima Estacion...Esperanza	8
31	65	1	<b>CHUY VEGA</b> UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21				<b>INTOCABLE</b> EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
24	23	19	<b>VICENTE FERNANDEZ</b> Δ <sup>2</sup> SONY DISCOS 84185 (10.98 EQ/16.98) #	Historia De Un Idolito Vol. 1	1	68	53		<b>PIMPINELA</b> UNIVISION 010043 (21.98 CD)	Serie 32 Gold	32
19	19	11	<b>JOAN SEBASTIAN</b> Δ MUSART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1				<b>MICHAEL STUART</b> RMM 016788/UNIVERSAL LATINO (10.98/14.98)	Michael Stuart	75
20	26	21	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7						
23	—		<b>LOS TIGRILLOS</b> WEA-MEX 84731/WARNER LATINA (8.98/13.98)	Bailame	23						
27	28	19	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) #	Historia Musical	2						
			<b>TITO Y HECTOR</b> VI 71142 (8.98/13.98)	Nuevo Milenio	27						
17	25	19	<b>PABLO MONTERO</b> RCA 91987/BMG LATIN (7.98/13.98)	Pidemelo Todo	17						
28	51	1	<b>BRENDA K. STARR</b> SONY DISCOS 84719 (6.98 EQ/14.98)	Temptation	28						
33	34	19	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98) #	Baladas Rancheras	3						
29	32	11	<b>LALEY</b> ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13						
30	14	10	<b>JOAN SEBASTIAN</b> MUSART 12633/BALBOA (9.98/17.98) #	Lo Dijo El Corazon	7						
26	30	19	<b>PESADO</b> WEA-MEX 43774/WARNER LATINA (13.98 CD)	Pesado Presente Futuro	13						
38	36	19	<b>SIN BANDERA</b> SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	34						
22	20	11	<b>LUPILLO RIVERA</b> SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	8						
25	24	11	<b>LUPILLO RIVERA</b> Δ SONY DISCOS 84648 (15.98 EQ CD) #	Sufriendo A Solas	3						
42	57	1	<b>GRUPO MODELO</b> DISA 027020 (8.98/13.98)	Me quede Queriendote	37						
36	21	23	<b>CARLOS VIVES</b> EMI LATIN 25956 (9.98/15.98) #	Dejame Entrar	1						
47	—		<b>MELODY</b> SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32						
39	35	41	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1						
35	33	41	<b>PALOMO</b> DISA 720032 (6.98/10.98) #	Fuerza Musical	9						
32	27	22	<b>LOS ORIGINALES DE SAN JUAN</b> ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9						
44	—		<b>MDO</b> SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	43						
40	31	21	<b>LOS RAZOS</b> ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23						
41	38	41	<b>LUPILLO RIVERA</b> ● SONY DISCOS 84270 (8.98 EQ/13.98) #	Despreciado	1						
46	39	22	<b>LIBERACION</b> DISA 727017 (8.98/13.98) #	Ahora Y Siempre	9						
37	29	10	<b>LUPILLO RIVERA</b> SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out Vol. 1	17						
61	43	1	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> RCA 92643/BMG LATIN (7.98/11.98)	Arriba Mi Sinaloa	43						
56	47	1	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	Greatest Hits	40						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 INTOCABLE SUEÑOS (EMI LATIN)
2 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
3 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	3 BRENDA K. STARR TEMPTATION (SONY DISCOS)	3 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
4 PILAR MONTENEGRO DES AHOGO (UNIVISION)	4 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	4 LOS ANGELES AZULES ALAS AL MUNDO (DISA)
5 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	5 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	5 VARIOUS ARTISTS 20 INMORTALES PEGADITAS (UNIVISION)
6 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	6 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	6 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 MICHAEL STUART MICHAEL STUART (RMM/UNIVERSAL LATINO)	7 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	8 CONTROL TODO BAJO CONTROL (EMI LATIN)
9 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	9 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	9 CHUY VEGA NACI CADETE: 20 SUPER CADETAZOS (UNIVISION)
10 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	10 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	10 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
11 TITO Y HECTOR NUEVO MILENIO (VI)	11 FULANITO AMERICANIZADO (CUTTING)	11 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
12 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	12 OLGA TANON YO POR TI (WARNER LATINA)	12 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
13 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	13 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	13 LOS TIGRILLOS BAILAME (WEA-MEX/WARNER LATINA)
14 SIN BANDERA SIN BANDERA (SONY DISCOS)	14 CUBANISMO! THE VERY BEST OF CUBANISMO! MUCHO GUSTO! (HANGAR/BMG)	14 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
15 MELODY DE PATA NEGRA (SONY DISCOS)	15 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	15 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
16 MDO GREATEST HITS, 5TH ANNIVERSARY EDITION (SONY DISCOS)	16 VARIOUS ARTISTS MERENGUE EN LA CALLE OCHO 2002 (PROTEL)	16 JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)
17 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	17 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	17 PESADO PESADO PRESENTE FUTURO (WEA-MEX/WARNER LATINA)
18 CONTROL MACHETE SOLO PARA FANATICOS (UNIVERSAL LATINO)	18 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	18 LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS)
19 PATRICIA MANTEROLA QUE EL RITMO NO PARE (ARIOLA/BMG LATIN)	19 DRO SOLIDO ADQUI SI QUE HAY (SONY DISCOS)	19 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
20 FRANCO DE VITA SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)	20 VARIOUS ARTISTS PEOPLE EN ESPAÑOL LO MAS CALIENTE DE LA MUSICA TROPICAL (WARNER LATINA)	20 GRUPO MODELO ME QUEDÉ QUERIENDOTE (DISA)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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), Δ<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002 VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.



# Gonzalez, Kumbia Kings Win Big At TMAs

BY RAMIRO BURR

SAN ANTONIO—Tejano took a traditional turn when Jimmy Gonzalez and Kumbia Kings emerged as the top winners at the annual Tejano Music Awards (TMA) April 13 at the Alamodome.

Gonzalez y Mazz, which pioneered the scene with the integration of synthesizers, took the song of the year award with "Ahora Que Hago Sin Ti" (Now What Do I Do Without You?), while Gonzalez, 51, took the male entertainer and male vocalist of the year awards.

"Jay Pérez is the best singer in the world," Gonzalez said as he accepted the male vocalist accolade. "But today, I get the pride because of you [the fans]."

Meanwhile, Kumbia Kings took showband of the year, album of the year (for *Shhh!*), and Tejano crossover song of the year (for a remix of "Shhh!").

Pérez, a finalist in five categories, left the event empty-handed. Most promising band went to Stampede, a Dallas-based classic Tejano group whose lead singer, Alex DeLeon, has soul-inspired vocals similar to Pérez's.

Shelly Lares, a perennial runner-up to the late singer Selena, finally swept the female vocalist and entertainer of the year honors. Complementing the Tejano awards' traditional tilt was Los Garcias Brothers, who won best conjunto album of the year.

Among the special awards that were

given was the Lifetime Achievement Award, presented to Isidro Lopez by Texas governor Rick Perry. Lopez is the Bishop, Texas-born, Corpus Christi-based pioneer who in 1954 created the fork in the road that led to

the birth of modern Tejano music.

TMA president Robert Arellano declared the TMA Fan Fair, held Friday, April 12 at Sunset Station, "a great success," with attendance estimated at 25,000.

## América Latina...

**In Argentina:** Argentine pop group El Símbolo is determined to repeat the Spanish success of its hits "Levantando las Manos" and "Nuncate Decides" with "Brinca," the first cut from its new album, *Latin Beat*. The band has already secured heavy rotation of the song in the popular Spanish version of reality show *Big Brother* (called *Gran Hermano III*). This month, it will embark on a promo and concert tour throughout Spain.

MARCELO FERNANDEZ BITAR

**In Mexico:** Alicia Villarreal received a platinum certification to commemorate sales of more than 175,000 copies in Mexico of her *ranchero* solo album, *Soy Lo Prohibido* (Universal). Although her label is planning to promote further singles, Villarreal announced that a new album with her group Límite will also go on sale next year. The group is slated to begin recording the as-yet-untitled disc in May, dispelling rumors of an imminent split.

TERESA AGUILERA

**In Puerto Rico:** Puerto Rican alternative band Circo is in the midst of an international breakthrough. Its album *No Todo Lo Que Es Pop Es Bueno* (Not Everything That's Pop Is Good) (Head Music) has been released in Argentina by Pop Art Discos, with the single "Historia de un Amor" receiving massive radio airplay in that country. The band's hectic touring schedule includes opening for Los Fabulosos Cadillacs for three Mexican dates and for Aleks Syntek for three California dates.

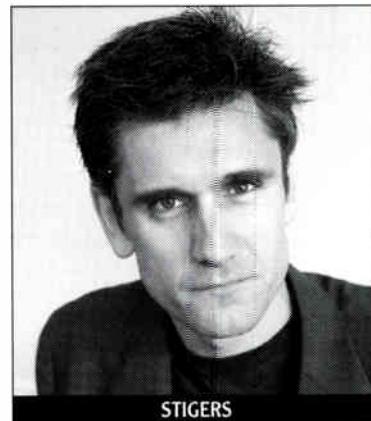
RANDY LUNA



by Steven Graybow

## Jazz Notes™

**NEW CLASSICS:** When Curtis Stigers released his first jazz album, 2001's *Baby Plays Around* (Concord), it seemed that the one-time blue-eyed soul, pop singer/songwriter/saxophonist had completely reinvented himself. However, history bears out that Stigers' jazz yen is nothing new: He was originally discovered by Arista Records while fronting a jazz trio more than a decade ago.



STIGERS

Stigers continues his renewed affiliation with jazz and standards on *Secret Heart* (Concord, April 23), a project that finds him fronting a quartet consisting of pianist Larry Goldings, bassist John Clayton, and drummer John Hamilton. (Guitarist Anthony Wilson and trumpeter Gilbert Castellanos are guest soloists on several tracks.) But rather than defining himself by covering well-trodden material, Stigers has taken a more adventurous route, tackling a few classic tunes (notably Henry Mancini and Johnny Mercer's "Days of Wine and Roses," which features a sublime Castellanos solo) but focusing on newer material by, among others, roots rocker Steve Earle, 30-something songwriter Ron Sexsmith, and Randy Newman.

"The hardest thing is to find modern tunes that can be done uptempo and can swing without sounding awkward," Stigers says. "Ballads can transcend styles very easily, but you can't swing a midtempo rock or pop song without sounding phony. Older country songs work better, because they are written with a technical approach similar to what Cole Porter would have done, in terms of how the verses, choruses, and bridges fit together."

For that reason, Stigers says, "Hometown Blues"—a modern country song which, in Earle's original form, featured scruffy acoustic guitars and mandolin—works well in a jazz setting. "Earle's version is a real hard country song—something like Doc Watson would do—but it is very old-fashioned in the way it is written, like something Irving Berlin would have done but with edgier lyrics" says Stigers, who describes his own musical approach as being "quite traditional. I see my strength as a singer as being someone

who sounds good in front of traditional instrumentation, but that is no reason to limit the material to songs that people generally hear in this style."

Stigers also lends his own songwriting talents to *Secret Heart*, including a semi-autobiographical collaboration with Goldings, "How Could a Man Take Such a Fall." "That one was sort of tongue-in-cheek, looking over my life and career and slightly feeling sorry for myself but winking my eye at the situation as well," the singer explains. "I was successful playing pop music, I performed on *The Tonight Show*, and I could've continued as a pop star. Instead, I went back to playing the music I love, even though it gives me less of a high profile. Now I get to play what is in my heart and spend more time with my wife and daughter."

**NOTEWORTHY:** The Charles Mingus Big Band's *Tonight at Noon... Three or Four Shades of Love* (Dreyfus, released April 9) contains 10 of the late bassist's compositions, tied together by a common theme of *amour*. One piece, the Sy Johnson-arranged "Love's Fury," was previously unrecorded. Elvis Costello penned new lyrics for Mingus' "Invisible Lady," on which he sings. The Mingus Big Band, which holds court each Thursday night at New York club Fez, is now entering its second decade as an ongoing ensemble.

Two generations come together on *The Rare Delight of You*, a collaborative effort from guitarist John Pizzarelli and pianist George Shearing (Telarc, April 23), which finds the pair backed by Shearing's quintet—vibraphonist Ted Piltzecker, guitarist Reg Schwager, bassist Neil Swainson, and drummer Dennis Mackrel.

A decade-plus mainstay on the New York jazz scene, bassist Scott Colley releases his second date for Palmetto, *Initial Wisdom*, April 23.

Drummer Steve Smith's *Vital Information* (Smith, guitarist Frank Gambale, keyboardist Tom Coster, and bassist Baron Brown) explores the sounds of late '60s and early '70s fusion on *Show 'Em Where You Live* (Tone Center, released April 9). According to Smith, many of the tracks were intentionally composed with an ear toward a specific influence, such as "Soul Principle" (Headhunters-era Herbie Hancock), "The Blackhawk" (Lee Morgan), and "Awaken the Hoodoo" (Tony Williams' Lifetime).

Another drummer who has worked in both the jazz and rock worlds, Bill Bruford, sees the release of his Earthworks ensembles' double-disc, *Footloose and Fancy Free* (Discipline), on April 23—a date that also sees the releases of a companion DVD, *Footloose in NYC*, which includes several bonus tracks, backstage interviews and footage, and surround sound.

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## Studio Monitor™

by Christopher Walsh



**A SAFE BET?** Among the acres of manufacturer exhibits at the recently concluded National Assn. of Broadcasters (NAB) convention in Las Vegas, Solid State Logic (SSL) took the opportunity to publicly display the new XL 9000 K Series console, announced earlier this year (Studio Monitor, Feb. 23).

The XL, an evolution of SSL's highly popular J series analog console, addresses surround sound mixing for the DVD-Audio and Super Audio CD formats, both of which carry multichannel and high-resolution audio. In addition to its new unique panning features for 5.1-channel mixing, the XL 9000 K Series also includes a 5.1-to-stereo downmix function, which reduces significantly the time needed to create both 2-channel and 5.1-channel mixes, SSL managing director **Colin Pringle** says.



**XL-ent.** Pictured at the Solid State Logic exhibit at the NAB convention are, from left, SSL managing director Colin Pringle, Fred Paragano of Paragon Studios, and SSL president Rick Plushner. (Photo: David Goggin)

"The best time to be thinking about your surround mixing is, of course, when you are mixing the original material," Pringle says. "The functionality in the XL allows you to generate your surround mix very quickly and effectively as part of that initial session. So the record companies get a benefit. Having the availability of that high-quality, well-produced material from the original multitracks should help in itself to promote the format to consumers, because the better-produced that material is, the more encouragement there is for people to want to buy that type of software."

Solid State Logic has announced the sale of 10 XL K Series consoles, an auspicious emergence of its new offering. The first XL was purchased by **Kevin Mills**, owner of Larrabee Studios in Los Angeles, which is comprised of seven studios in three locations. The XL-equipped Studio A at Larrabee West, in West Holly-

wood, is scheduled to open this month. **Troy Germano** of the Hit Factory Studios in New York and Miami has purchased two XL consoles for the new Studios 6 and 7 in the Hit Factory's 421 W. 54th St. location in New York.

The Nashville area will also have an XL K Series console. At NAB, **Fred Paragano** of the soon-to-be-completed Paragon Studios in Cool Springs, just outside of Nashville, spoke about the decision to purchase an XL for his new, **Russ Berger**-designed facility. "It's getting a lot of attention out here, and it is *amazing*," says Paragano, who has worked with artists including **Steven Curtis Chapman**, **Point of Grace**, and **Michael Crawford**. "We were all blown away by it. There was no decision to make—it was obvious."

Paragon Studios will be only one aspect of a 22,000-square-foot building, all of which was designed by the Russ Berger Design Group. Paragano hopes that such related companies and individuals as labels and producers will move in, creating a media-focused community, which should cultivate more business at the studios. With multichannel audio's proliferation from film to music, broadcast, and games, surround-mixing capability is increasingly important. "I know the general feeling in Nashville is that everyone is excited to get on the console," Paragano says. "It will be the first one [in Nashville], and there's already people calling me for booking. I'm excited."

"Although this is a broadcast event," Pringle says of NAB, "we've had [recording] studio owners, especially from the West Coast, coming to take a look at it. Everyone has heard a lot about it because of the presentations that have been done explaining many of the principles and the improvements in the audio design and the new automation system. But of course, there's nothing that beats actually sitting down and getting to use it for yourself. I'm pleased to say everybody's thrilled by what we managed to achieve with it. It's exceeding expectations."

In the gambling mecca of Las Vegas and around the world, many studio owners are betting that surround sound capability will provide an advantage in the competitive commercial recording business. "I think [10 sales] is wonderful news for us," Pringle says, "and it's great for them to have something new and exciting to think about that helps address their clients' needs."

## Despite Biz Woes, Cherokee Still Strong Hollywood Studios Sees More Surround Sound Work, Group Recording

BY CHRISTOPHER WALSH

**NEW YORK**—The action at Cherokee Studios, the Hollywood, Calif., mainstay owned and operated by brothers Bruce, Dee, and Joe Robb, is indicative of the humming Los Angeles recording business. With two of its five rooms recently renovated and updated, the facility is well-equipped to handle the escalation of two phenomena: a resurgence of bands tracking live as a group, and surround mixing for DVD.

Among the renovations at Cherokee is the recently completed, George Augspurger-designed Studio 2, a 5.1 overdub/mix studio featuring a 96-input Solid State Logic 4096 G+ console with Ultimotion and Augspurger-designed surround speaker array featuring JBL components. In Studio 1, Cherokee's main tracking room, the recent arrival of an 80-input API Legacy Plus further supplements the facility's arsenal of venerated analog consoles—Cherokee's two Trident A range boards are now housed in Studios 3 and 4. Studio 5, meanwhile, is another surround-capable room that features an Otari Advanta digital console.

"Ten years ago," owner/studio manager Bruce Robb says, "people were saying, 'You guys with these discrete analog consoles, they're dinosaurs, get rid of them!' Now, it's 'Wow, you still have those boards?' I'm really glad we made the decision

to stick with this chain now, which is what we consider a really good balance of analog and digital. Things seem to be falling into place where digital is really coming into its own now. With the new technology we're seeing, there is some pretty incredible-sounding stuff. It was such a tradeoff, bigger than we cared to make. But it's turning around now."

Cherokee's analog gear is now supplemented by a range of Pro Tools workstations and RADAR hard-disc recorders and "a truckload of



**Kiss & Robb** Bruce Robb, center, owner/studio manager of Cherokee Studios, with Paul Stanley, left, and Gene Simmons of Kiss, who recorded overdubs for an upcoming release.

new outboard gear in every room," Robb says. "It's almost too voluminous to list."

New gear in place, the Robbs are witnessing an interesting development, Bruce says, amid a music industry beset by uncertainty. As with many facilities of its size and promi-

nence, Cherokee is seeing the number of multichannel mix sessions increase. "We're seeing more and more of it," says Robb. "[Engineer/producer] Toby Wright is starting a 5.1 mix today in Studio 2. After that, we're doing Tantric in 5.1. My brothers and I are going in today to start another project. All of a sudden, there's a lot of 5.1 product. I think we're just seeing the tip of the iceberg. I'm glad we did put two rooms with 5.1 capability in, because it's getting interesting this year."

The other phenomenon worth noting, Robb states, is a resurrection of bands who track fully live. "We're finding, all of a sudden, that we're getting more and more groups that are actually recording *as* groups. By that, I mean everybody is going out into the studio, putting on headphones, and playing at the same time." A novel idea, perhaps, in an age of nonlinear recording and editing and software-based manipulation of sound, but a time-honored technique that effectively captures the *group* effort.

"We're very pleased with the way things have worked out," Robb says, "as far as what we've done with the studio and how we've positioned ourselves. The rooms are cranking and we're really glad to see this again, even with the upheaval in the industry and everyone wondering where it's going to go. Because no matter what happens, there's still got to be music."

APRIL 27  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (APRIL 20, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>FOOLISH</b> Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	<b>FOOLISH</b> Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	<b>MY LIST</b> Toby Keith/ J. Stroud, T. Keith (DreamWorks)	<b>LIGHTS, CAMERA, ACTION!</b> Mr. Cheeks/ Bink! (Universal)	<b>BLURRY</b> Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>CRACKHOUSE</b> (New York) Milwaukee Buck	<b>CRACKHOUSE</b> (New York) Milwaukee Buck	<b>OCEAN WAY</b> (Nashville, TN) Julian King	<b>HIT FACTORY CRITERIA</b> (Miami) Bink!	<b>NRG</b> <b>THIRD STONE</b> (N. Hollywood, CA) John Kurzweg
<b>CONSOLE(S)/ DAW(S)</b>	Roland 770	Roland 770	Custom Ocean Way Neve 8078	SSL 9000 J	Neve 8068
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Sony 3348 HR	Pro Tools	Studer A827, Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	Pro Tools	BASF 931	Pro Tools	Ampex 456
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>RIGHT TRACK</b> (New York) Supa Engineer DURO	<b>RIGHT TRACK</b> (New York) Supa Engineer DURO	<b>LOUD</b> (Nashville, TN) Julian King	<b>ELECTRIC LADY</b> (New York) Doug Wilson	<b>SOUNDTRACK</b> (New York) Andy Wallace
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	SSL 9000 J	SSL 4072 G+
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Studer A820
<b>MIX DOWN MEDIUM</b>	Pro Tools	Pro Tools	Pro Tools	Pro Tools	BASF 900
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>GEORGETOWN</b> (Nashville, TN) Denny Purcell	<b>SONY</b> (New York) James Cruz	<b>SONY</b> (New York) Vlado Meller
<b>CD/CASSETTE MANUFACTURER</b>	UNI	UNI	UNI	UNI	UNI

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## Sigman Brings His Father Carl's Catalog Back To Life

BY JIM BESSMAN

NEW YORK—Michael Sigman's departure in January from his longtime perch as president/CEO of *LA Weekly* has returned him to the music business in a big way. But Sigman, who once edited the now-defunct trade paper *Record World*, is now into a different sort of music publishing.

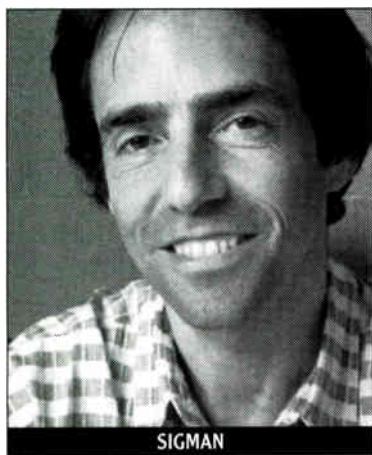
As president of MajorSongs (ASCAP), Sigman is lovingly reactivating the catalog of his late father, Carl Sigman. The company owns the Sigman share of many of the composer/lyricist's 800-plus copyrights, including such oft-recorded standards as "What Now My Love," "It's All in the Game," "Enjoy Yourself," "(Where Do I Begin) Love Story," "Pennsylvania 6-5000," and "Crazy He Calls Me" and is taking back copyrights to other Sigman songs like "Ebb Tide" as their renewals become due.

### RIPE FOR REINTRODUCTION

"I've long wanted to re-activate the company, especially over the past year since my dad's death," says Sigman, whose father was 91 when he died in September 2000. "MajorSongs was largely just a collection house, but once I had some free time, I started exploring the current deals we had, along with the level of performances, film, TV spots, covers, etc., for the important songs. I found that while there was pretty good exposure for songs like 'Love Story,' 'It's All in the Game,' and, surprisingly, 'Buona Sera'—which is a hit for every East European rock band—many of the standards were clearly in need of a push. In addition,

there are a bunch of songs that were hits once or twice, then faded, and could be ripe for reintroduction."

To rejuvenate MajorSongs, Los Angeles-based Sigman is looking at several options. "My goal is to find the best partner to work the songs with me—since I probably know the catalog better and more passionately than anyone and have my share of contacts," he says. "Second, I'm put-



SIGMAN

ting together a four-disc boxed set of the signature versions of the most important songs, along with some lesser-known but wonderful recordings. So for 'Enjoy Yourself,' we'll have not only Guy Lombardo but also the Specials. For 'It's All in the Game,' we'll have Van Morrison in addition to Tommy Edwards. For 'What Now, My Love,' not only will we have Sonny & Cher but also Mitch Ryder. And third, I'm contacting places like the Smithsonian, *Reader's Digest*, and other institutional entities which provide exposure for classic Americana."

Sigman is also contacting other owners or heirs of comparable "legacy" song catalog.

"I want to build alliances or coalitions with other people who are in similar situations to me," he says, citing two whom he's already approached. "Will Bratton, who is married to Doc Pomus' daughter, represents PomusSongs, and Molly Hyman, the daughter of Bob Russell—who collaborated with Dad on 'Crazy He Calls Me' and 'Dance, Ballerina, Dance' and also wrote 'Do Nothing Till You Hear From Me' with Duke Ellington and 'He Ain't Heavy, He's My Brother'—represents Harrison Music.

"The music business is in such a state of flux now with the record business hurting, but the publishing business is a place for opportunity, and I think that having a relationship with other legacy catalogs makes for a whole greater than the sum of its parts," Sigman continues. "And there are tons of people out there [involved in] the great American songbook who need help—because of the many years that have gone by—and many others with expertise in catalog who have become available in the record business."

Sigman himself, of course, has only recently become available. "I can't tell you how much I love being back in the business—and having a connection with my dad," he says. "It's such a cliché, but he lives on in his songs: People don't know about him, because he shunned publicity and barely left the house except to play golf—which he did until the end. So there's very little awareness by the public that the same guy who wrote 'Pennsylvania 6-5000' also wrote 'Ebb Tide,' 'Love Story,' and 'Dance, Ballerina, Dance.' But they know his songs."

Another song Sigman sentimentally notes is "Bongo, Bongo, Bongo (Civilization)," which his father co-wrote with Bob Hilliard for the 1947 Broadway musical *Angel in the Wings* and was memorably recorded by Louis Prima & His Orchestra.

"Elaine Stritch got her first big break singing it in the show," Sigman says of the novelty number, "and I recently took my mom—who's a young 75—to see her one-woman show on Broadway. Mom and Dad met in the Brill Building, when she was Louis Prima's secretary and he was writing songs for Louis, like 'Bongo, Bongo, Bongo' and 'Buona Sera.' Next time I'm in New York, we're going to sneak into the Brill Building and scatter some of my dad's ashes in the lobby, the elevator, and—if it's still there—suite 507: Louis' old office!"

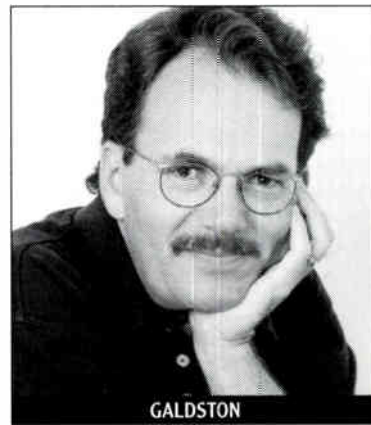
## Words & Music™

by Jim Bessman



**PRESIDENT GALDSTON:** Grammy-Award nominated songwriter **Phil Galdston** has been elected president of the New York chapter of the Recording Academy, succeeding musician/Broadway conductor **Beth Ravin**, for whom he served as VP.

"In this very difficult time for songwriters and the music business in general, the academy can play a unique role in representing its members," says Galdston, who acknowledges that his voluntary work on behalf of the organization will now be even more time-consuming. Yet the Sony-ATV Music Publishing-administered Kaz-zoom Music (ASCAP) writer—who has also been elected to the ASCAP board of review—feels that his academic activities augment his songwriting.



GALDSTON

"I find that it brings a balance in my life by making it possible to give something back to the community while pursuing my life's work in songwriting," Galdston says. "And it actually improves both: It reminds me of the real world and permits me to come out of the very fulfilling fantasy world of writing songs."

Galdston, incidentally, co-wrote songs on two Grammy-nominated albums from this year: the **Regina Belle** and **Glenn Jones** duet "From Now On" from *This Is Regina* and "Nobody" from **Miki Howard's** *Three Wishes*. More recently, he co-wrote "A Brighter Day" for **Nick Lachey's** (98") solo album; all three tunes were collaborations with **Barry Eastmond** and **Gordon Chambers**.

**TUNES OF GLORY:** Witnessing the 10,000 bagpipers and drummers who celebrated Tartan Day by marching up Sixth Avenue to Central Park April 6 was overwhelming.

Hailing from Aberdeen, Scotland, to Amarillo, Texas, scores of marching bands followed the "Tunes of Glory" parade leader **Sean Connery** in what was likely the biggest-ever bagpipe parade to commemorate the Scottish day of independence, to the martial strains of "Scotland the Brave" and other hearty Highlands bagpipes fare.

But until recently, Scottish bagpipe music has been an oral tradition. "Music notation was a long time coming to the Highlands, and even today, many good players do not read or are very poor readers," says **Russ Spaulding**, who owns Bagpipes Unlimited in Fort Oglethorpe, Ga. The company is involved in music publishing and teaching and recently put out *The Spaulding Collection—Something Old, Something New*. "All bagpipe music is in book form called 'Collections,' and mine is a collection of tunes I've written and arranged along with other composers who submitted tunes."

Among Spaulding's originals is "Signal Mountain Sunrise," which depicts daybreak from a mountain with a beautiful view of Chattanooga. Pipe major of the City of Chattanooga Pipe Band, Spaulding previously authored Highlands pipe instructional *The Piper's Primer*.

"I published my two books with the help of my son who is in the printing business, and I've done books for others," Spaulding says. "But the market is too small for anyone to make any money at publishing, and I'm thinking about discontinuing that part of what I do. A big run for a bagpipe music book is about 3,000 copies. My first book was a 2,500 run, and I still have books to sell. The second one was 1,000, and I am nearly out of that one."

Not to worry, though. Spaulding says he'll continue to write and arrange music for the Highlands pipes.

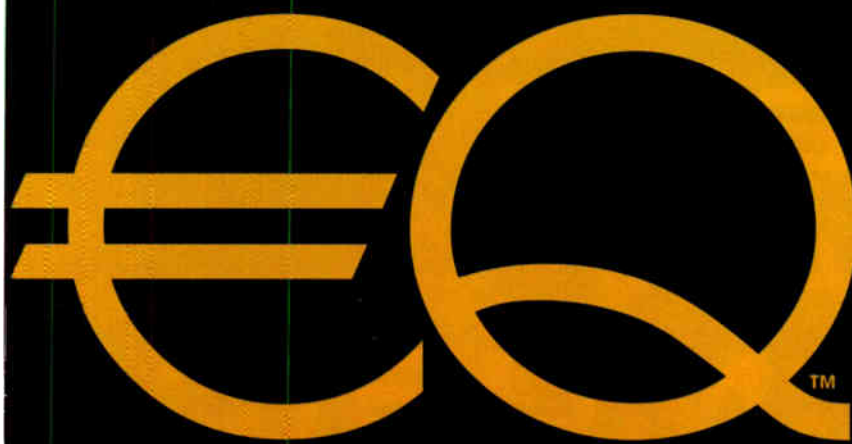
**NEW DAY FOR NOVA:** Deston Songs, the New York pubbery formed by songwriter/producer **Desmond Child**, **Winston Simone**, and **David Simone**, has signed **Aldo Nova** to an exclusive long-term publishing deal.

The multilingual Nova co-wrote and co-produced **Celine Dion's** current worldwide hit and album title track "A New Day Has Come" and also has current songs with French superstar **Garou**, as well as Grammy-winning Latin act **La Ley**.



**BMI Agrees With TMLC.** BMI recently finalized an agreement with the Television Music License Committee (TMLC) for local TV broadcasts of the performing rights organization's 4.5 million musical works. Stations with blanket licenses will pay their allotted share of an \$85 million annual base fee, and stations choosing per program licenses will pay their allocated share of a \$98.1 million base fee. Pictured at the signing, from left, are BMI senior VP of licensing John Shaker, Post-Newsweek Stations executive/TMLC co-chair Catherine Nierle, and Tribune Co. executive/TMLC co-chair Chuck Sennett.





Billboard

# EUROPEAN QUARTERLY



**W**ith this issue, Billboard debuts our European Quarterly, a special editorial report that will spotlight the increasing importance of Europe to the music industry worldwide. It is clear that the European music market carries more influence than ever. No longer are European artists confined by language or culture to acclaim in their home markets. Albums by European acts regularly scale platinum peaks across the Continent and the U.K. and go on to global success. And Europe helps launch international artists to the world. Record labels have rolled out regional management and A&R staff in Europe to bolster their artist-development efforts in individual markets. To supplement Billboard's ongoing weekly coverage of European business and European music, the European Quarterly will tap the expertise of our international editorial team, including correspondents in every key European territory. Against a backdrop of constant economic, political and technological change in Europe, the European Quarterly will offer information and insight to everyone who does business with, and within, this vital market.

—Thom Duffy, International Editor, Special Sections

## EURO ROLLS INTO RETAIL

**Twelve EU states now use common currency exclusively. Business executives in the U.K., Denmark and Sweden put pressure on their governments to join in.**

**BY GORDON MASSON**

LONDON—The ease with which Europe has adopted and adapted to the new euro currency has astounded many people living in the multicultural continent. And those left out of the European monetary union now seem more eager to join the party.

The introduction of the euro for everyday use on Jan. 1 had been preceded by the biggest peacetime security operation in history, with armored vehicles across the continent having delivered in excess of \$600 billion worth of the new notes and coins to banks and businesses. The cross-border currency also undid centuries of tradition, as national currencies such as the French franc, as well as the German mark, Italian lira and Spanish peseta, to name but a few, were gradually phased out.

Twelve member states of the European Union have so far adopted the euro: Belgium, Germany, Greece, Spain, France, Ireland, Italy, Luxembourg, the Netherlands, Austria, Portugal and Finland. That means that all but Britain, Denmark and Sweden failed to enter the monetary union from Day One, but businesses in those countries are already putting pressure on their respective governments to change all that.

**SITTING ON A FENCE**

Now occupying the slot as the world's third-biggest music market, the U.K. has yet to decide on whether it will adopt the euro. The British government has pledged to hold a national referendum on the issue. But, to judge by executives in the music industry, it would appear that businesses are already keen to embrace the idea. "Personally, I see the U.K. becoming part of the single currency as inevitable, and I would welcome it, as being part of the euro will make trading easier and certainly moving between countries much easier," says Martin Mills, founder and chairman of London-based indie Beggars Group.

Ian Reay, head of finance at Sanctuary Group's records division, agrees. "We would welcome the U.K. joining the single currency," says Reay. "Going forward, if the U.K. signs up to the euro, that will make things much easier, because we can just invoice everything in euros, rather than in pounds and euros, as we are having to do now."

Asked by Billboard about the impact of the euro on their businesses, none of the major record companies chose to comment.

**NO COMPLICATIONS**

As expected, businesses in countries that have become part of the single currency are reaping the benefits from not having to pay exchange rates to transfer "foreign" funds into local denominations. But that too is having a positive effect outside the euro signatories.

"I don't really think [the euro's introduction] has had any complicating effect at all," says Mills. "From our point of view, in terms of how we trade overseas, we almost invariably trade in sterling. Obviously, whether people pay us in euros or francs or kronor doesn't make any difference, because we do our business in sterling and we translate it into sterling."

As with many companies, Sanctuary prepared for E-day, as it became known, by setting up a euro bank account. "From our point of view at the records division of Sanctuary, we were quite well geared up for it," says Reay. "We actually opened a euro account with our bank two years ago—we hold sterling, euro and dollar accounts now—and we've been trading in euros with many of our European customers for more than a year without problem."

**MULTI-CURRENCY BIZ**

Torgny Sjöo, MD of Playground Music Scandinavia, says the introduction of the euro may "simplify the

*Continued on page EQ-4*

## IT'S HAPPENING IN BARCELONA

**BY TERRY BERNE**

BARCELONA—The music business in Spain has a huge homegrown hit on its hands, thanks to the power of television and a CD series from an indie label in this creativity-driven city.



*Operación Triunfo* (Operation Triumph), a youth-oriented TV show featuring a competition among some two dozen young, would-be pop singers, has broken all audience records every Monday since last autumn. The show has launched its telegenic and talented stars on million-selling recording careers via a series of CDs that

collectively have sold an unprecedented 3.5 million copies, according to Ricardo Campoy, director of Vale Music, the Barcelona-based indie that released them.

An incredible 17 of the top 50 spots on the official AFYVE domestic sales chart for the week of Feb. 25 were held by *Operación Triunfo* discs, with several of those multi-platinum (100,000 units) and one, the key album, having sold more than 1.2 million copies.

Ever since the world discovered modern Barcelona during the 1992 Olympics, the city has attracted hip, design-conscious tourists to its tree-lined boulevards, beaches and energetic, dance-driven night spots.

SONAR, the city's annual electronic-music festival, each June attracts an estimated 80,000 spectators to its diurnal chill-outs and nocturnal raves. The festival, featuring nearly 200 live events split between concerts and DJ sessions, has undoubtedly helped sustain the city's cutting-edge reputation—even if much of the post-Olympic luster

*Continued on page EQ-3*



# ONE SUBJECT EUROPE CAN AGREE ON. MUSIC.



## SARAH CONNOR

### From Sarah with Love

The #1 single taken from the top 10 European album Green Eyed Soul (Platinum/Germany, Gold/Switzerland and Austria). Single and album now charting in Holland, Belgium, Portugal, Finland, Greece. European promo trip continues in April/May.



## LOVE UNITED

### Live For Love United

From the forthcoming World Cup album, Live for Love United was recorded by French superstar Pascal Obispo and features World Music legend Youssou N'Dour and some of the biggest footballing stars competing in the World Cup. "Live For Love United" is an uplifting anthem, and is at radio throughout Europe in April 2002. World Cup album releasing from May 7.



## a1

### Caught In The Middle

Off one million sales for The A-List, Brit and MTV award winners a1 are back with their new single "Caught in the Middle" which entered at #2 in the UK (Top 3 airplay). Top 10 across Scandinavia, and now launching across the rest of Europe. New album in May. a1 is one of the most talented pop acts to come out of the UK in years!



## BOMFUNK MC'S

### Live Your Life

After selling more than 3 million units in Europe, Finland's Bomfunk MC's return with a superb radio-friendly new single "Live Your Life", from the new album Burnin' Sneakers releasing from March 4. Already a big hit in Scandinavia, the "Live Your Life" is at radio throughout Europe now!



## PEACHES

### Set It Off

Irrepressible punk fuelled electro dance track with edgy vocals, Berlin-based Peaches is an underground superstar set to take Europe by storm this summer. "Set It Off" is released throughout Europe in May. One listen will set you off!



## lastprophets

### The Fake Sound Of Progress

Debut album from Welsh six-piece band, "The Fake Sound Of Progress" was released October 2001. European sales to date over 100,000. The album includes the singles "Shinobi vs Dragon Ninja" and "The Fake Sound Of Progress" released 11 March. Voted: Kerrang! magazines Best New British Band 2001, Feb 2002; NME Carling Awards: Best Metal Act March 2002; Rocksound Readers Poll: #1 Best British Band, #1 Best British Newcomer, #1 Top Ten Tips of 2002!

SONY MUSIC EUROPE.

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COLUMBIA

EPIC

X-GEN

kitty-go

epidrome

the life

World Radio History



## BARCELONA

Continued from page EQ-1

began to wane in the late '90s as a battered economy threatened to undermine both the city's image and its growth.

This was especially true for the entertainment industry. Due to such factors as the increasing importance of private television (headquartered in Madrid) and cheaper competition in a variety of sectors, the late '90s saw the failure of independent record labels and advertising companies here and a massive migration of music and media-related businesses from Barcelona to the Spanish capital.

*Operación Triunfo* may change all that, as every business sector remotely related to music and its creation, production, marketing, promotion and publishing is affected.

"I sincerely believe that Barcelona is once again becoming the musical center of Spain," says Julio Guiu, president of music publisher Ediciones Musicales Clipper's.

## FAILED REGIONAL POLICY

Music publisher Teresa Alfonso of Teddysound agrees that the program's success will have lasting influence on Barcelona's music scene, despite what she sees as a complete failure of Catalunya's regional cultural policy in recent years—which heavily favored rock sung in Catalan, ignoring other styles and genres of music. The policy resulted in few concrete gains for the industry, says Alfonso. Both publishers contributed material to the *Operación Triunfo* CDs and performances.

Zomba Spain this month is set to release the debut album from Chenoa, one of the performers launched to stardom via *Operación Triunfo*, a sign from one label that the show's stars have staying-power. "Our strategy for domestic repertoire is to sign and market artists with the potential for long careers and who may appeal to Latin and international audiences," says Andrés Ochaíta, MD of Zomba Records Spain. "They must have great songs and great live performances." Chenoa shares the nascent Zomba Spain roster with multi-instrumentalist and singer Vanessa, pop-Latin singer/songwriter Boris and the group Las Hijas del Sol, whose debut album, *Pasaporte Mundial*, has yielded three top-10 singles.

While Barcelona and its environs have bred two of Spain's hottest pop/rock acts—million-selling Jarabe de Palo and Estopa—local independent talent faces a lack of music-industry infrastructure at all levels.

Reyes Torío, president of DIBA, an association representing 18 local

independent labels, feels the situation has worsened in the last five years. "The independent promotional circuit remains undeveloped," she explains, "and the once-adventurous municipal radio stations are now as formulaic as the national commercial stations and nearly as difficult to get airplay on. Distribution is the same story. What's happened is that two or three of the strongest labels have become even stronger, and labels that tried to cover a broad spectrum of music disappeared, leaving those that specialized in one area. Any indie success is immediately absorbed by the mainstream."

Jordi Oliveras, director of local independent concert promoter Indigestió, which manages one of Barcelona's principal public cultural venues, La Bascula, and publishes *Bat Music*, a monthly music magazine, feels that, despite the problems, Barcelona is at a peak creatively. Oliveras cites acts such as vanguard pop groups Sidonie and El Diablo Mariachi; ethno-pop bands Dos Minguet and Ojos de Brujo; and pop-rockers Balago as at the forefront of the local scene.

## WORLD-CLASS STUDIO

For some years now, the city has also been home to a vital flamenco scene, with significant new voices such as Ginesa Ortega, Mayte Martín, Duquende and Miguel Poveda. La Bascula offers a concert venue, rehearsal space and recording studio to local acts and organizes two annual festivals featuring local artists.

The local recording industry has gotten a boost with the founding of the world-class residential recording studio Music Lan, launched three years ago in the countryside an hour north of Barcelona, where popular Catalan artists such as Manolo García and Jarabe de Palo recorded their last albums and international acts as diverse as Mariah Carey and Italian rapper Jovanotti have worked. The recent appearance of indie-friendly Catalunya Cultura Radio has also been a boost for local artists.

## CONCERT PROMOTION

For most of the past decade, Spain's lucrative dance-compilation market was dominated by three Barcelona labels, only one of which, Blanco y Negro, has survived. From the ashes of another, Max Music, rose two new labels, Tempo and Vale. Also filling the vacuum has been Bit Music, the dance-oriented sublabel of major indie Divucsa. On the basis of multidisc compilations like the *Remaster* series and more than 100

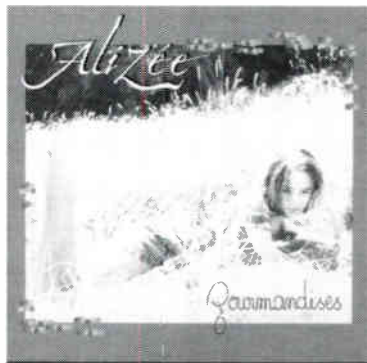
Continued on page EQ-8

EXPORT SOURCE:  
FRANCEWith Electronica, World Music And Pop,  
French Labels Gain Global Sales

BY JOANNA SHORE

PARIS—The scope and depth of musical styles from France gaining international acceptance today is greater than ever. That's true, in part, because this country continues to serve as a cultural crossroads for artists from around the globe.

The chart-topping pop of



Alizée, the Algerian-bred folk/rock of Souad Massi, the world-music fusion of Deep Forest, the chanson of Patricia Kaas, the Argentinian-inspired electro beats of Gotan Project—these are just some of the artists on French major and indie labels currently gaining acclaim in the domestic market and beyond.

## EXPORTED TO BELGIUM

Alizée is the most notable recent international success for Universal Music in France. The 17-year-old singer's first single, "Moi Lolita," from the album *Gourmandises* entered the U.K. singles chart in February at No. 7. It spent 10 weeks in the top 3 in Germany and more than three months in the Top 10 in the Netherlands. Sales of Alizée's album in France have topped 800,000, with international sales adding another 250,000 units.

Algerian folk/rock singer Souad Massi has been exported by Universal to Belgium, Switzerland and the U.K. and has sold some 10,000 copies of her album *Raoui* in Britain on the strength of a radio- and television-driven marketing campaign.

Italian tenor Alessandro Safina is marketed via Universal in France, and his album *Insieme a Te*

has sold some 700,000 copies worldwide, including 65,000 units in the U.S. through Interscope.

The house/funk act Dax Riders is another international priority for Universal, which expects the group's album *Backintown* to gain European and U.S. release in May. Universal France also has been involved with the release of a global collaboration titled *Hashem*, featuring songs centered around the theme of peace and well-being, involving some 100 musicians and 40 singers, recorded in Miami and Prague.



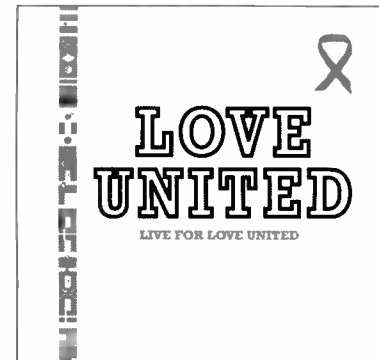
"France is the capital of world music," notes Eric Vanderpoorter, head of international for Universal Music France. But the success of Alizée, singing pop in French, proves that France's international success need not be limited to world, electronica or ambient music, he says. "Record companies and music professionals are more aware of French music, so they are, hopefully, more open-minded; they will give more credit to French production."

And U.S. collaborators have been drawn to work with French artists. American hitmaker Desmond Child has teamed up with French artist Pascal Obispo to co-write "Live for Love United," a benefit single featuring Youssou N'Dour, recorded in English, for the Ensemble AIDS organization. The track will also appear on Sony's compilation album tied to the 2002 FIFA World Cup soccer games. Sony international marketing director Annick Geisler believes that "Live for Love United," to be released on

May 7, is strong enough to be "the next 'We Are the World.'"

## ELECTRO-WORLD STYLE

Two other acts from Sony France, working in very different styles, each have a solid international sales base. The new album from the world-music act Deep Forest is due next month. Geisler



says the release, *Music Detected*, is more electro-world in style, and Sony is going to start working the single "Endangered Species" in French clubs.

French superstar Patricia Kaas' new album, *Pianobar*, will feature her interpretations of vintage French songs. Its release coincides with her co-starring role, with Jeremy Irons, in the Claude Lelouch film *And Now Ladies and Gentlemen*, set for release in France in late May, followed by Europe and the U.S.

"At Sony, we've been lucky, because we have always had artists who have been enormous sellers internationally: Patricia Kaas, Deep Forest, Anggun," says Sony international marketing manager Antoine Gouiffes-Yan. "Since we have had these big sellers, it has been easier to present the new projects that arrive. There, however, has been a change because there have [recently] been enormous successes of French artists abroad. This is opening doors and helping more and more."

Gouiffes-Yan points to the electronica act Galleon, who is releasing his as-yet-untitled album this

Continued on page EQ-6



**EURO ROLLS IN**  
*Continued from page EQ-1*

relations between record companies in various countries, and, in the longer term, lead to a more uniform price structure for records." Based in Malmö, Sweden, Playground as a record company works with various international licensing partners and subsequently can be characterized as a multi-currency business. "One negative aspect [with Sweden not having adopted the euro] is the potential risk of parallel imports," observes Sjöo. "If lower-priced records flow into Sweden, it can seriously disrupt the work and costly marketing plans of the local companies."

Another downside, which has yet to be properly quantified, is traders taking advantage of early confusion about the euro to bump up prices. Beggars Group's Mills observes, "I think there is definitely a short-term inflationary effect, and you'll definitely see prices being rounded up, but I'm sure that will be short-term."

**EXCHANGE RATE FLUX**

One obvious drawback is the fluctuating exchange rate affecting those businesses based in countries outside of the euro. Explains Reay, "Because deals tend to be based on the local currency, which is now all euro, we are at an exchange risk, because the pound is not linked to the euro." He continues, "With a business where you send an invoice for £100,000, you get £100,000 back in, and there is no exchange risk. What happens when we bill for 100,000 euros is that when [the customer] pays two months later, we still get 100,000 euros in, but the euro against the pound does move, so that's where the exchange risk lies."

Noting that a fluctuating ex-

change rate is nothing new, Reay adds, "It was the same with the franc and the deutschmark, etc. From our point of view, we do not manufacture in Europe yet, so we pay everyone in pounds, but we get money back in euros. So, if the euro against the pound drops, then we obviously get less money. We're not getting as many exchange-rate charges, because, instead of payments coming in via all sorts of currencies, they now all arrive in euros."

**NO PROBLEM FOR RETAIL**

Retailers polled by Billboard said the introduction of the euro has posed no serious problems. One comment, "In the early days and weeks, the only problem had been customers paying in [the old currency] and us having to provide their change in euros. But we quickly became accustomed to that, and people actually seemed to like the novelty of those transactions."

Richard Ogden, of Richard Ogden Management, believes "It makes life much easier to the extent that it's more easy to understand without spending a lot of time thinking about what your money is worth." Mills agrees, joking, "Now, I know what money means in Italy and Spain after all these years."

But Ogden, whose biggest act is Finland's Bomfunk MCs, can see at least one potential iceberg on the horizon. "We have not yet had time to look at overseas accountings from Sweden to Finland and work out if the euro transition is correct. So it's a bit early to ask about that. We're going to have to get our royalty statements and go back into them and see if anyone is screwing us," he says.

Remembering Britain's 1971 currency switch to decimalization,

Ogden says, "The great theory about when we switched to decimal in the U.K. was that everything went up in price by 25%. Record companies don't do that, but the royalty payments might go down by whatever percent, but it's too early to tell if anyone is up to those kind of games."

**TRANSPARENT MOVE**

Dominic McGonigal, director of strategy and business development at U.K. collecting society Phonographic Performance Ltd., confesses, "The euro has been of limited benefit to us [to date], as the majority of our business is conducted in sterling." But, looking forward, he says it can only help improve relationships between PPL and its counterparts in other countries. "It will help in the general move toward greater transparency among collecting societies, as the euro will make it easier for rights-owners to compare performance across Europe in terms of revenues and costs," he says.

So, despite serious misgivings about the transition to the euro by skeptics—and acres of column inches predicting chaos on Jan. 1—the horror stories have failed to materialize. "I don't see why there should be or why there would be problems now," says Mills. "I'm sure that, before too long, people will be wanting us to trade with them in euros rather than in sterling, but, to me, that's just part of the inevitability of us moving into the system, as well."

Sanctuary's Reay concludes, "We have an accounting system that can cope with multi-currency; if we didn't, that would be more of a problem. From an administration and an accounting point of view, there are very few, if any, cons at all to the euro. It's all pros from our point of view." ■

Billboard

Music &amp; Media

**guide**
**TOP 10 EUROPEAN MARKET SALES**
*(2001 IFPI figures, in millions. See story page 8.)*
**U.K.**

Total Units: 404.4  
 Units Change: ↑ 3.1%  
 Total Value: \$2,808.7  
 Value Change (Local Currency): ↑ 4.9%

**GERMANY**

Total Units: 363  
 Units Change: ↓ 7.9%  
 Total Value: \$2,128.6  
 Value Change (Local Currency): ↓ 9.2%

**FRANCE**

Total Units: 249.91  
 Units Change: ↑ 8.4%  
 Total Value: \$1,828.3  
 Value Change (Local Currency): ↑ 9.7%

**SPAIN**

Total Units: 85.33  
 Units Change: ↑ 1.5%  
 Total Value: \$613  
 Value Change (Local Currency): ↑ 0.9%

**ITALY**

Total Units: 57.33  
 Units Change: ↓ 9.3%  
 Total Value: \$524.7  
 Value Change (Local Currency): ↓ 8.6%

**NETHERLANDS**

Total Units: 46.81  
 Units Change: ↓ 8%  
 Total Value: \$435.7  
 Value Change (Local Currency): ↓ 1.4%

**SWEDEN**

Total Units: 39.9  
 Units Change: ↓ 0.6%  
 Total Value: \$286.5  
 Value Change (Local Currency): ↓ 0.2%

**SWITZERLAND**

Total Units: 31.2  
 Units Change: ↓ 2.6%  
 Total Value: \$274  
 Value Change (Local Currency): ↑ 3.7%

**AUSTRIA**

Total Units: 25.2  
 Units Change: ↓ 17.9%  
 Total Value: \$253.2  
 Value Change (Local Currency): ↓ 9.8%

**BELGIUM**

Total Units: 40.9  
 Units Change: ↓ 7.8%  
 Total Value: \$233.4  
 Value Change (Local Currency): ↓ 9.9%

**MUSIC & MEDIA EUROCHART**
**TOP 10 ALBUMS**
*(January–March, 2002)*

- 1) Robbie Williams, *Swing When You're Winning* (Chrysalis)
- 2) Anastacia, *Freak of Nature*, (Epic)
- 3) Shakira, *Laundry Service/Servicio de Lavaderia* (Epic/Columbia)
- 4) Soundtrack, *The Lord of the Rings: The Fellowship of the Rings* (Reprise)
- 5) Nickelback, *Silver Side Up* (Roadrunner)
- 6) Alicia Keys, *Songs in a Minor* (J)
- 7) Enrique Iglesias, *Escape* (Interscope)
- 8) Linkin Park, *Hybrid Theory* (Warner Bros.)
- 9) Pink Floyd, *Echoes: The Best of* (EMI)
- 10) Alanis Morissette, *Under Rug Swept* (Maverick/Warner Bros.)

**TOP 10 SINGLES**
*(January–March, 2002)*

- 1) Shakira, "Whenever Wherever/Suerte" (Epic/Columbia)
- 2) Robbie Williams & Nicole Kidman, "Somethin' Stupid" (Chrysalis)
- 3) Kylie Minogue, "Can't Get You Out of My Head" (Parlophone)
- 4) Anastacia, "Paid My Dues" (Epic)
- 5) Pink, "Get the Party Started" (Arista)
- 6) Star Academy, "La Musique" (Island)
- 7) Enrique Iglesias, "Hero" (Interscope)
- 8) Mark Lavoine & Christine Marocco, "J'AI Tout Oublié" (Mercury)
- 9) Nickelback, "How You Remind Me" (Roadrunner)
- 10) Afroman, "Because I Got High" (Universal)

**LEADING MUSIC RADIO OUTLETS**
*(Top five European Markets)*

**U.K.:** BBC Radio 2  
 (public, national, AC/MOR)

**Germany:** Radio NRW  
 (commercial, regional, AC)

**France:** RTL  
 (commercial, national, full-service)

**Spain:** Los 40 Principales  
 (commercial, national, Top 40)

**Italy:** Radio DeeJay  
 (commercial, national, Top 40)

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**FRANCE**

Continued from page EQ-3

spring in Europe. His debut single, "So I Begin," was a border-crossing success last summer. Sony's 19-year-old pop singer Lorie, who sold 700,000 copies of her single "Près de Moi" in France, is releasing an English version, "By My Side," in May. And Cam, formerly known as DJ Cam, is preparing the album *Soulshine* for a June release.

Virgin world-music artist Manu Chao contributed to the label's strong year, with sales reaching 2.5 million copies worldwide for the

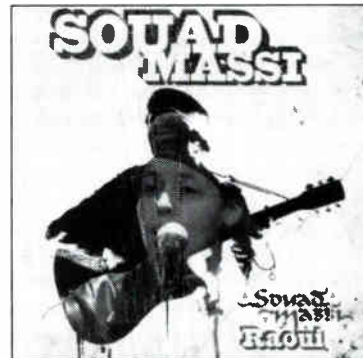
artist's album *Proxima Estacion... Esperanza* since its release in mid 2001.

**CHARLIE'S TRUTH**

Yann Tiersen's soundtrack to *Le Fabuleux Destin d'Amélie Poulain*, which went double-platinum in France, is another recent success for Virgin. The soundtrack sold 50,000 copies in the U.S. and 1.1 million worldwide, the label reports, and director of international Thierry Jacquet says a South American release is expected. Virgin's affiliates are also looking to release Tiersen's solo

album, *L'absente*, before the end of the year, in all markets where the soundtrack was released. *L'absente*, which includes instrumentals and songs in French and English, has sold 150,000 copies in France since its release last April.

At 84, bossa nova singer Henri Salvador has sold 1.2 million copies in France of his album *Chambre Avec Vue* on Virgin since its release last October. An international version, *Room With a View*, was released in the U.K. and U.S. in February with tracks in English, Italian, Portuguese and French. International sales



have topped 200,000 units.

An upcoming U.S. film, *The Truth About Charlie*, set for July release, will feature French artists, including Manu Chao, Les Negresses Vertes and the rap group Saïan Supa Crew, which released its second album, *X Raisons*, in October. The album from Saïan Supa Crew has also gained a U.K. release.

In late spring, BMG France superstar Patrick Bruel is set to release an as-yet-untitled album of traditional French songs of the '30s and '40s, recognized by audiences worldwide. He duets on the album with such renowned French artists as Charles Aznavour, Jean-Jacques Goldman, Johnny Hallyday and Laurent Voulzy and will launch the project with a prime-time TV special on TF1.

**RETAIL-CAMPAIGN BENEFIT**

Other international priorities ahead for BMG France include Ruben Steiner's *Wunderbar Drei*, which has benefited from an FNAC retail campaign since its release in March; Superman Lover's new single, "Hard Stuff," and forthcoming June album, which follows the international success of their spring hit "Starlight"; and a June album from Funk for Sale, whose members have been collaborating on its promotional video with noted producer Christophe Navar and graphic designer Pierre Ficheteux. BMG France also is working on a summer anthology from internationally acclaimed Cape Verdian singer Cesaria Evora.

Zomba Records is increasingly developing local repertoire through its international affiliates. In France, the company is giving priority attention this spring and summer to the debut album from 12-year-old singer Priscilla, whose single, "Quand Je Serai Jeune," has topped 300,000 in sales; the group Bénabar, whose new single, "Y'a Une Fille Qui Habite Chez Moi," coincides with a spring/summer tour, adult-pop radio play and a TV campaign; the female R&B/hip-hop duo ADM, who bow their Latin-flavored debut single, "Salsa," in early June, with lyrics in English and French; and a series of compilations, such as the new

house-music set *Brique Rouge 2*, featuring DJ David Duriez, and an electronica set marketed via a deal with Perrier.

**FRENCH TOUCH**

Among France's many vital independent labels, Ya Basta! has enjoyed a striking success story with Gotan Project, a distinctive mix of Argentinian electro-world music, the likes of which have never been heard before, declares label manager Arnaud Boivin. Since October, the group's album *La Revanche del Tango* has sold 50,000 copies in France with distribution on Universal, and 200,000 copies through Europe, including 45,000 in Italy and 20,000 in Germany. U.S. and Japanese releases are expected.

Despite the famed "French touch," Boivin has the impression that France's biggest exporters are acts that don't sound particularly French. "We see that, with all the electronica projects that there have been, the projects that work don't necessarily have a French sound," he says. "Gotan Project is French, but it could be English; it could be from anywhere."

Wagram Music is another independent company with notable domestic and international successes. One of the label's most impressive releases is the electro-world compilation *Hotel Costes*, whose fourth volume was released in France and abroad in November. Distributed by Wagram for the label Pschent, the compilation has sold 110,000 internationally, including 25,000 in the U.S.

A similar compilation success is George V Records' *Buddha Bar* series, which is distributed by Wagram through international partners. *Buddha Bar IV* has sold 30,000 copies in France and 65,000 units in international markets.

**HOTEL AND BAR**

For France's record companies, the relative ease of exporting music to the world is no fluke, in the view of executives such as Virgin's Thierry Jacquet. While noting the earlier international success of such acts as Les Negresses Vertes and Mano Negra, Jacquet points out that export sales have been increasing since the late '90s. Given the particular strength of French labels in electronica and world music, future export success seems certain.

"This is going to continue," he says. "Now, the record companies [elsewhere] really listen to what they are sent and realize that they have to work French, European and Latin music. There is more than just English and American music." ■

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**Dax Riders** : The perfect mix between electronic music, funk of the early years and hip-hop. The album "Backintown" released worldwide. On tour this summer.



013 567-2  
Dax Riders  
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UNIVERSAL MUSIC FRANCE. INTERNATIONAL DEVELOPMENT



# The EQ Review

## A quarterly roundup of European music-industry and artist-development news

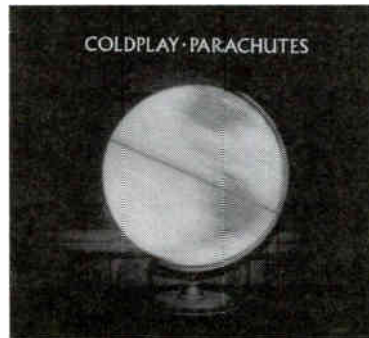
**THE U.K.**—Record sales in the \$10.8 billion European music market fell 0.8% in value and dropped 2.2% in units, according to the 2001 world sales figures released this month by the International Federation of the Recording Industry. (See chart page 4). The region's performance reflected global trends, as world music sales fell 5% in value and 6.5% in units over 2000.

"Obviously, this year has been particularly difficult," remarks Keith Joplin, director of market research for the IFPI. CD burning, affecting markets worldwide, is cited for the 9.2% drop in value in local currency of the German music market (where 10% of internet users have broadband access). Among the Top 10 European markets, the value of music sales dropped in Germany, Italy, the Netherlands, Sweden, Austria and Belgium. But sales value rose in the U.K., France, Spain and Switzerland. Factors such as the popularity of local repertoire,

another global trend, drove sales in France while the \*Operación Triunfo\* phenomenon (see cover story) boosted Spanish sales. Joplin notes that U.K.'s comparative strength, up 3.1% in units and 4.9% in local currency value, has been driven by competitive retail discounting, strong U.K. repertoire, rising online distribution, compilation sales, and overall consumer confidence.

—THOM DUFFY

**THE U.K.**—The release in June of Coldplay's second album on Parlophone will mark the appearance of one of the most anticipated modern-rock albums from Britain in recent years. The album, whose title is unconfirmed at press time, is due June 17 in the U.K. and Europe and a day later in the U.S. It follows the group's 2000 debut, *Parachutes*, which irresistibly converted critical acclaim into commercial momentum to the tune of 4.8 million trade shipments world-



wide, according to EMI VP of international marketing, Mike Allen. "We have incredibly high ambitions for their second record; we firmly believe they are a career act," says Allen, noting that the European market, including the U.K., accounted for 1.75 million units of *Parachutes*. "It was driven by a huge amount of word-of-mouth, and a career-turning track in 'Yellow,' although, in truth, we probably didn't do as much touring in Europe as we would have liked." Allen points to France, with shipments of 175,000, and Italy and Holland at 100,000 each, as the band's stellar European markets outside the U.K. last time. "While

we were all justifiably pleased with the success on the first album," says Allen, "in this day and age, it doesn't mean you can take anything for granted on the second record."

—PAUL SEXTON

**SWEDEN**—Stockholm Live Day (May 26) is due to draw more international attention than ever, thanks to contacts gathered by Export Music Sweden during a North American promotional tour this spring. The tour showcased Swedish acts Soundtrack of Our Lives, Sahara Hotnights, Nicolai Dunger and Silverbuilt, in such high-profile settings as CBGBs in New York and the South By Southwest festival in Austin. "We made some really good contacts with media representatives who we plan to invite to Stockholm Live Day," says EXMS managing director Christer Lundblad. "We've deliberately scheduled [the event] to coincide with Polar Music Prize [the following day]. We believe it's a good tie-up, where it's possible to create synergies between us," he says. The lineup for Stockholm Live Day, an annual showcase of Swedish music, is pending, but will be posted on the EXMS Website ([www.exms.com](http://www.exms.com)). Lundblad notes that EXMS' focus on touring efforts is more important than ever to the Swedish industry. "For a couple of years," says Lundblad, "there haven't been as many artists being internationally successful in the same way as before. Recently, there have been

mostly producers and songwriters carrying the Swedish flag. But, right now, it seems like a new wave of Swedish artists is beginning to stir some action again."

—KAI R. LOFTHUS

**GERMANY**—With their chart-topping album *Auswärtsspiel*, punk rockers Die Toten Hosen (the Dead Trousers) prove fresh despite their 20-year-run. The band's provocative, socially critical and tongue-in-cheek lyrics—on topics including soccer, politicians, alcohol, drugs, love and its own status as aging punks—are sung by charismatic frontman Campino against hard-driving guitars. Commercial radio stations such as Eins Live in Cologne, Radio Enjoy and Radio Fritz in Berlin have been key supporters of the band. MTV and VIVA both gave the band heavy video rotation. The marketing campaign of JKP (the band's own label) included radio commercials 10 days prior to the release, followed by a three-week nationwide poster campaign for the album, as well as retail promotions. At Germany's Echo Awards in March, the group performed the uncharacteristic ballad "Steh Auf, Wenn Du Am Boden Bist" (Get Up When You Are Down and Out), highlighting its versatility. Die Toten Hosen will play a 30-date tour of major venues and open-air festivals through this summer and fall.

—ELLIE WEINERT

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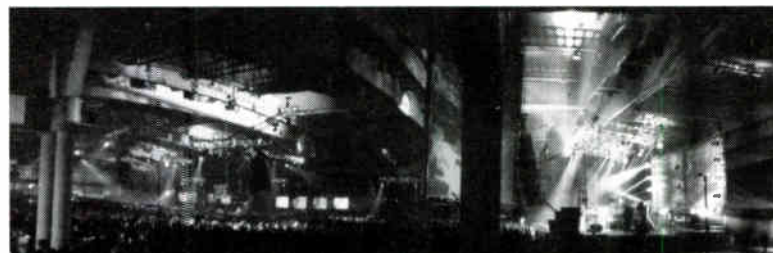
### BARCELONA

Continued from page EQ-3

original maxi-singles per year, Bit Music has grown to represent 50% of Divucsa's sales, according to director Gabriel Orfila.

Throughout both boom time and crisis, Barcelona has managed to retain its competitive edge in one sector at least—concert promotion. Two of the country's most important promoters, Doctor Music and Gay & Co., are based here. Both Madonna's Drowned World Tour in 2001 and Bruce Springsteen's E-Street Band world tour in 1999 commenced in the city's 17,000-seat, high-tech Palau Sant Jordi, built for the Olympics and managed by Barcelona Promoció.

Now the venue has been chosen by MTV Europe, two years after the launch of the music channel in Spain, to host the MTV Europe Music Awards in November. Says Brent Hanson, president/CEO, MTV Networks



Sonar Festival

Europe, "MTV España has supported and broken a whole host of Spanish artists and is creating quite a reputation for delivering some very cool programming, so it was a natural choice to take the show to Spain this year. Barcelona boasts one of the most stunning venues in Europe—the Palau Sant Jordi.

### COPYING AND PIRACY

As in the rest of Spain, piracy represents the top problem facing Barcelona's music industry. Declares Divucsa's Orfila, "Combined sales of CD-Rs in Spain were 65 million units, according to the

manufacturers themselves. SGAE estimates that between 40 million and 50 million of those were used to copy music."

With plans to launch several of the *Operación Triunfo* artists' individual albums in the U.S., Vale's Campoy hopes that Barcelona will once again become an important reference for Latin music. Music publisher Guiu enthuses about the program's success. This spring, he says, "Ten acts will release albums, with sales expectations upwards of 100,000 per artist. This has never occurred in Spain, and it's happening in Barcelona." ■



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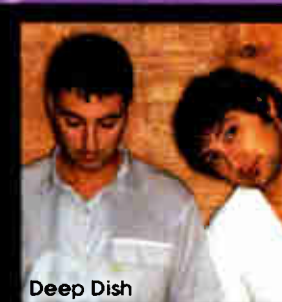
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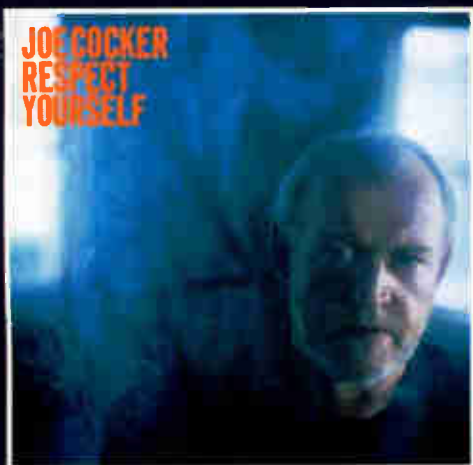


Deep Dish

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### Eurochart Hot 100® Sing

countries charted	1st week last week	no. of weeks	TITLE ARTIST	countries charted
WIN (BEL, LUX, SWI)	34	30	15 From Sarah With Love Sarah Connor - Epic / X-Cell / Epic / Sunset / X-Cell / Sony ATV	68
FRG (BEL, LUX, SWI)	36	15	Goodnight Lovers Depeche Mode - Mute (Not Listed)	69
FRA	36	33	16 Sous Le Vent Garou & Celine Dion - Columbia (Not Listed)	70
NLD (N, F, WA)	37	42	5 Immortelle Lara Fabian - Polydor (Not Listed)	
GER (WA)	38	36	14 Je Serai (Ta Meilleure Ami) Lorie - EGP / Sony (Not Listed)	
ITA	39	41	7 Total Eclipse Of The Heart Jan Wayne Meets Lena - Universal / Digdance (Last Week)	
UK	41	3	Qui Est L'Exemple Rohff - Hostile / Virgin (Not List)	

### Major Market Airplay

The most aired songs in Europe's leading radio markets  
TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

#### UNITED KINGDOM

Rank	Artist	Weeks On Chart
1	ROBBIE WILLIAMS / SUPREME	10
2	Madonna / Don't Tell Me	12
3	Craig David / Walking On A Dream	10
4	Jennifer Lopez / Love Don't Cost A Thing	7
5	Melanie C / If That Were Me	9
6	Don Jovan / Think You Are Lovin' Me	11
7	Britney Spears / Strategic	13
8	Yesweknow / Smile	15
9	Backstreet Boys / Shape Of My Heart	17
10	LeAnn Rimes / Can't Fight The Moonlight	11
11	Sonique / Sky	14
12	Ronan Keating / The Way You Make Me Feel	15
13	Nagabear / The Road	10
14	Craig T / Agentes / La Pasion EP	10
15	Sumanthe / Mumba / Getta Tell You	10
16	Eminem Feat. Dido / Stan	10
17	NE / U2 / What Is A Secret? You Can't Get It	10
18	Sasha / Where Of My Heart	10
19	NE / Ricky Martin & Christina Aguilera / Habla Con Mí	10
20	Ricky Martin / She Bangs	11

#### EUROPEAN RADIO TOP 50

Rank	Artist	Weeks On Chart
1	MADONNA / DON'T TELL ME (Maverick/Warner Bros)	12
2	Jennifer Lopez / Love Don't Cost A Thing	10
3	Robbie Williams / Supreme	10
4	Craig David / Walking On A Dream	10
5	Texas / Love So Soft	8
6	U2 / What Is A Secret? You Can't Get It	10
7	LeAnn Rimes / Can't Fight The Moonlight	11
8	Eminem Feat. Dido / Stan	10
9	Destiny's Child / The Writing's On The Wall	11
10	Britney Spears / Strategic	13
11	Backstreet Boys / Shape Of My Heart	17

#### Remastering the music



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# INTERNATIONAL

## Sony Is First Major To Launch Joint-Venture Label In China

BY WINNIE CHUNG

HONG KONG—Sony Music has become the first international record label to launch a joint venture in China with mainland partners after the People's Republic relaxed its rules concerning such ventures with the nation's accession to the World Trade Organization early this year.

The company, Shanghai Epic Music Entertainment (SEME), received a distribution license from the Chinese authorities in late February and has now begun trading. Heading the Shanghai, China-based joint venture is managing director Andrew Wu, previously VP of business development for Sony Music Asia.

Under Chinese law, Sony, as a foreign investor, is only allowed to hold 49% of the equity in the joint venture. The other 51% is divided between Shanghai Synergy Multi-media Group and Shanghai Jingwen Investment. The three partners are expected to initially invest a collective \$30 million in the company.

The joint venture's license is for nationwide distribution. Sony already has production and replication licenses, which allow it to produce and manufacture albums in China. Only mainland Chinese companies are allowed to hold music "publishing" licenses. In the Chinese context, "publishing" does not refer to music publishing in the conventional sense but simply to the right to legally release a recording—a governmental imprimatur. SEME is cleared on the publishing front by virtue of the fact that Shanghai Synergy subsidiary Shanghai Audio-Visual Press has such a license.

Prior to the setting up of SEME, Sony product was released in China under license, mainly by Shanghai Audio-Visual Press. "The big difference now is that we are in control of our own products and in selling to retailers and wholesalers," says Sony Music Asia's Hong Kong-based president Richard Denekamp. He also hopes that having a stronger presence and greater control in China can help Sony battle piracy.

The International Federation of the Phonographic Industry estimates

China's overall music piracy rate to be more than 50%, climbing to 90% for international repertoire. Simultaneous release dates with the rest of the world on international product means labels can get a head start on sales before the pirates hit. Denekamp says, "That's a very good thing for us... For Celine Dion's [A New Day Has Come], for example, we were able to have the same in-store date [March 25] in China as everywhere else, for the first time in history." During the past two weeks, SEME has moved 75,000 units of Dion's album, according to Denekamp.

Under the terms of the new license, SEME will be able to distribute any

Sony recordings in China, subject to Ministry of Culture approval. There is no official quota on releases of foreign product. "We're hoping to release about 200 titles per year," Denekamp says. "This won't only be new releases. We're looking at releasing some catalog titles that were never officially released in China before."

SEME has signed five male artists to the label—Man Wenjun, Wang Ziming, Yang Yun, Li Yasha, and Han Xue—along with two other female singers whose names have not yet been released. SEME's main office is in Shanghai's industrial district of Songjiang, where Sony is also setting up a production plant and a warehouse. The distribution unit has 57 employees, 10 of whom are based in Sony's representative office in Beijing. Denekamp says offices in Guangzhou and other cities will be set up if the need arises.

Although Denekamp is unwilling to give short-term sales estimates, he says long-term prospects made it a necessity for Sony to have a presence in China now. "We're being realistic—we're not looking at the whole market of 1.2 billion people," he adds. "Basically, we're just looking at the East Coast region from Beijing to Shanghai and down to Guangdong, which has a population of between 150 [million] and 300 million people. We really see it with a long-term view."



DENEKAMP

## HMV Group Has High Hopes For IPO

CEO Giles Says Flotation Should Assist Asia/Canada Turnaround

BY TOM FERGUSON

LONDON—HMV Group CEO Alan Giles says the music retail giant is confident about turning around the fortunes of its ailing North American and Asian divisions after the company floats in June.

On April 11, the group confirmed its intention to float on the London Stock Exchange by the end of June. The company also announced a change of name with immediate effect, from HMV Media Group to simply HMV Group. A prospectus giving full details of the initial public offering will be published later this month.

The news of the proposed flotation came as HMV released positive third-quarter figures for the 13 weeks ending Jan. 26. The group had sales of £594.8 million (\$864 million), up from £547.2 million (\$788 million), with comparable sales growth of 8.1% during the same period in 2000/2001. Earnings before interest, taxes, depreciation, and amortization rose from £74.5 million (\$106 million) to £85.6 million (\$124 million), and pretax profits rose from £50.2 million (\$72 million) to £63.2 million (\$91 million).

Regionally, the group's core HMV Europe business led the way, with total sales up from £257.4 million (\$371 million) to £310.1 million (\$448 million); comparable stores sales were up 14.2%. But in North America, sales fell 7.4% to £65.9 million (\$95 million).

Although he concedes that market conditions remain difficult, Giles says that the group has "greatly strengthened the management team" in North America. In January, HMV North America president Peter Luckhurst stepped down (*Billboard*, Jan. 19); the company's business in that territory is currently overseen on an interim basis from Toronto by HMV Asia Pacific managing director Chris Walker. Most of HMV's North American business is in Canada.

The Asia-Pacific region registered a third-quarter sales drop of 4.8% to £77.4 million (\$112 million). Giles insists, though, that "we are still firm believers in the long-term market opportunity out there. We've got a superb management team in Japan."

Giles says that the recent performance of the business is key to the decision to float in June: "For some time, HMV has performed incredibly well, despite difficult music markets outside the U.K." Thanks to a recent revival in the fortunes of the group's U.K. book-selling chain Waterstones, he says, "we now feel that we've got the business firing on all cylinders, and we've got two very attractive brands."

He adds, "We had a very difficult period with Waterstones, but it's been



GILES

a very good story there over the last 18 months. There's a lot of work going on there to introduce some of the ideas,

philosophies, and practices of HMV."

EMI Group has a 42.65% equity stake in HMV Group; in a statement, EMI says it intends to "realize a proportion of its stake on flotation." Press reports in the U.K. have suggested that EMI could raise some £400 million (\$578 million) from the sale of its stake. But EMI Group chairman Eric Nicoli—a non-executive director of HMV Group—has said that the company intends to "continue as a significant shareholder in HMV" after the retailer goes public.

Senior management and venture capitalist Advent International holds the remaining equity in HMV Group. Giles says that if all the senior management share options are triggered, some "35 or 40 of us have about 12% of the ordinary shares in the business."

## Tower Records Japan May Float After Sale

BY STEVE McCLURE

TOKYO—Tower Records' Japanese operations could end up being floated as a public company here following their sale for some \$120 million to Tokyo-based Nikko Principal Investments (NPI) Japan, a wholly owned subsidiary of Japanese securities company Nikko Cordial.

The sale is scheduled to be wrapped up by May 21; it was announced April 11 by Sacramento, Calif.-based Tower parent company MTS. An investment company jointly set up by NPI and the management of Tower Records KK (the Japanese company) will make the investment through a management buyout (MBO), in what media reports here describe as one of Japan's biggest-ever MBO deals.

"This investment will strengthen potential growth for the Japanese company and the Tower Records brand in what is the second-largest music retail market in the world," Tower Records president/CEO Michael Solomon said in a statement. "For us here in the U.S., the sale forms part of our debt restructuring strategy and, upon completion, will enable Tower Records to significantly pay down its current credit facility" (see story, page 55).

NPI Japan president/CEO Hirofumi Hatano said in a statement: "We

are delighted that we will become the new shareholder of Tower Records KK... We fully intend to preserve and perpetuate the integrity of the brand based on Tower's unique retail principles, while developing opportunities to expand the chain in Japan." Nikko Cordial confirms that it eventually plans to make a public offering of shares in the company.

Tower Records KK managing director Keith Cahoon—who, together with corporate planning director Akio Moriwaki, will continue to oversee the Tower operation in Japan—says: "I'm glad to have this matter resolved and to get back to running the stores."

Because Tower in Japan has previously operated more or less independently of MTS, the buyout is expected to have minimal impact on the way the stores are run. One industry source notes: "Tower is a bona fide cultural icon, and if the rumors that were popping up early on about them being acquired by or somehow becoming affiliated directly with a local chain had turned out to be true, it could have diluted some of what Tower has always stood for to music fans."

Tower has 51 outlets in Japan with sales of 40.7 billion yen (\$308 million) for the year to April 2001.







JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 04/17/02		(OFFICIAL UK CHARTS CO.) 04/15/02		(MEDIA CONTROL) 04/17/02		(SNEP/IFOP/TITE-LIVE) 04/16/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	1	1	NEW	1	1
2	NEW	2	NEW	2	3	2	3
3	1	3	3	3	1	3	4
4	NEW	4	5	4	2	4	2
5	5	5	2	5	4	5	5
6	4	6	NEW	6	6	6	6
7	3	7	6	7	8	7	15
8	6	8	4	8	5	8	8
9	NEW	9	NEW	9	9	9	NEW
10	8	10	NEW	10	10	10	7
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	11	NEW	11	26	11	14
13	NEW	16	NEW	14	NEW	12	16
14	NEW	19	NEW	21	32	13	17
15	NEW	25	NEW	26	31	14	NEW
16	NEW	27	NEW	30	37	23	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	1	1	1
2	2	2	NEW	2	2	2	2
3	8	3	3	3	NEW	3	4
4	3	4	4	4	4	4	3
5	7	5	2	5	5	5	9
6	NEW	6	NEW	6	10	6	10
7	6	7	10	7	NEW	7	5
8	NEW	8	5	8	3	8	7
9	9	9	8	9	7	9	12
10	13	10	NEW	10	12	10	8

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 04/27/02		(AFYVE) 04/27/02		(ARIA) 04/15/02		(FIMI) 04/15/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	2	1	2	1	1
2	3	2	1	2	1	2	NEW
3	4	3	5	3	3	3	3
4	7	4	3	4	4	4	NEW
5	6	5	4	5	6	5	33
6	10	6	6	6	13	6	5
7	8	7	7	7	20	7	16
8	13	8	NEW	8	10	8	6
9	9	9	9	9	8	9	4
10	RE	10	10	10	14	10	23
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	15	11	NEW	12	16	11	17
13	27	15	15	19	NEW	14	27
14	22	18	NEW	20	25	16	41
15	RE	20	RE	23	30	25	35
16	23	20	RE	27	35	26	32
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	3	1	2	1	2
2	NEW	2	1	2	1	2	3
3	3	3	5	3	4	3	1
4	9	4	6	4	3	4	NEW
5	NEW	5	4	5	7	5	5
6	4	6	7	6	5	6	8
7	5	7	2	7	8	7	4
8	NEW	8	8	8	6	8	7
9	7	9	RE	9	10	9	11
10	6	10	NEW	10	14	10	6

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



# Global Music Pulse™

Edited by Nigel Williamson



**SWEDISH SOUNDTRACK:** Following the success of the *Hives*, the *Soundtrack of Our Lives* (TSOOL) is the latest Swedish band to build an international profile. Its acclaimed third album, *Behind the Music* (Warner Bros.), has established a substantial following for the band in the U.K., where it undertakes an extensive tour in May. All three TSOOL albums were recently issued in the U.S. by Hidden Agenda/Parasol. Meanwhile, TSOOL vocalist/producer **Ebbot Lundberg** has been busy building a studio in Liljeholmen, Sweden. "There are always external things happening around the band, but I prefer to keep working on new music," Lundberg says. "It's cool if the music gets spread, but I never think in a career perspective." Lundberg doubles as a member of *Audio Laboratory*. He also produces other Swedish acts, and his list of accomplishments includes the *Loons*, *Nicolai Dunger*, and *Nymphet Noodlers*. After the U.K. tour, the group will commence work on its fourth album—the last for Warner Music Sweden under its current contract.

KAI R. LOFTHUS

**BENIGN BENIGNI:** Academy Award-winning comedian/actor **Roberto Benigni** has released the self-penned "Quanto T'ho Amato" (How Much I've Loved You) as a single in Italy, after the song became a hit at the Sanremo Festival, which was watched by a TV audience of 20 million. Benigni was scheduled to appear as a guest on the final evening of the five-night event, but the reason for his appearance was not widely known. It was strongly rumored that the leftist Benigni was planning to attack Italy's controversial right-wing media magnate and prime minister, **Silvio Berlusconi**. But Benigni's routine was non-contentious, and its highlight was the performance of the song, which received a standing ovation. Co-written with **Vincenzo Cerami** and **Nicola Piovani**, "Quanto T'ho Amato" has now been released on Virgin Music Italy. Proceeds will go to the Emergency Music Italy charity. Capitol-Virgin Italy president/CEO **Riccardo Clary** says: "I'm delighted that Benigni's relationship with Virgin, which began with the Oscar-winning soundtrack to the film *La Vita è Bella* [Life Is Beautiful], is continuing."

MARK WORDEN

**AUSTRIAN ALTERNATIVE:** The voice of Austrian singer/songwriter **Pina** was first heard last year guesting on the *Afro-Celt Sound System's* album, *Volume Three, Further in Time* (Real World). Her appearance so impressed Real World label boss **Peter Gabriel** (who also guested on the record) that he immediately signed her for a solo album. Released this month, the result is *Quick Look*, a collection of unflinchingly honest songs that deal with such highly personal matters as

the birth of her daughter, divorce, and family bereavement. "It's not folk, and it's not rock," says Pina, who now lives in Ireland. "Maybe it's just alternative."

NIGEL WILLIAMSON

**OUT OF AFRICA:** Veteran French DJ/electronic producer **Frederic Galliano** has come a long way since his 1987 debut performance at the U.K.'s legendary Hacienda club. Having championed everything from acid house to



GALLIANO & THE AFRICAN DIVAS

techno, Galliano is now demonstrating a passion for African music. His latest project, *Frederic Galliano & the African Divas*, is released May 13 via his own Paris-based F Communications label and is the result of four years traveling through Africa with a portable studio in his suitcase. Following recording sessions involving 40 musicians and a dozen vocalists, the outcome is an enchanting album blending traditional African music with European house. "I like the idea of mixing different types of people and music," Galliano explains. "I guess I just like making different worlds discover one another." Along with artists featured on the album—including **Nahawa Dombia**, **Hadja Kouyate**, **Fanta Diabate**, and **Kaba Kouyate**—Galliano will tour heavily during the next two years to promote the project.

CHRIS BARRETT

**HELSINKI DOMINATORS:** Finland's *Giant Robot* extended its popularity beyond Helsinki in 1999 with the anthemic single "Helsinki Rock City" (Hawaii Sounds/Spinefarm). The group's first top 10 hit has now come with latest single "Dancehall Dominator" (EMI Finland), while its sophomore album, *Superweekend*—with its organic, R&B-influenced electronica—has enjoyed chart success. "We wanted to make an album that sounded good wherever you played it—on the dancefloor, on the radio, at the barber shop, or at home," singer **Tuomas Toivonen** says. A European tour is now planned.

JONATHAN MANDER

THIS WEEK		LAST WEEK		THE NETHERLANDS	
				(STICHTING MEGA TOP 100) 04/15/02	
1	1	1	1	WHENEVER, WHEREVER	SHAKIRA EPIC
2	2	2	2	LIKE A PRAYER	MADHOUSE BIO/VARIOUS
3	19	3	19	TOVEREN	IC3 BMG
4	20	4	20	TRACKIN'	BILLY CRAWFORD V2
5	3	5	3	ADIOS NONINO	CAROL KRAAYENHOF UNIVERSAL CLASSICS & JAZZ
				ALBUMS	
1	1	1	1	CELINE DION	A NEW DAY HAS COME COLUMBIA
2	2	2	2	MARCO BORSATO	ONDERWEG POLYDOR
3	28	3	28	VOLUMIA!	HET BESTE VAN VOLUMIA! RCA
4	3	4	3	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
5	6	5	6	JENNIFER LOPEZ	J TO THA L-O! THE REMIXES EPIC

THIS WEEK		LAST WEEK		SWEDEN	
				(GLF) 04/12/02	
1	1	1	1	DOM ANDRA	KENT RCA
2	3	2	3	WHENEVER, WHEREVER	SHAKIRA EPIC
3	2	3	2	NEVER LET IT GO	AFRO DITE MARIANN
4	9	4	9	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS JIVE/ZOMBA
5	5	5	5	MENZEZ	ADRENALINE STOCKHOLM/UNIVERSAL
				ALBUMS	
1	1	1	1	CELINE DION	A NEW DAY HAS COME COLUMBIA
2	2	2	2	VARIOUS ARTISTS	MELODIFESTIVALEN 2002 MARIANN
3	NEW	3	NEW	CAESAR'S PALACE	LOVE FOR THE STREETS DOLDES/MNW
4	5	4	5	ANASTACIA	FREAK OF NATURE EPIC
5	3	5	3	EDDIE MEDUZA	JUST LIKE AN EAGLE—1998-2002 MARIANN

THIS WEEK		LAST WEEK		SWITZERLAND	
				(MEDIA CONTROL SWITZERLAND) 04/16/02	
1	1	1	1	WHENEVER, WHEREVER	SHAKIRA EPIC
2	3	2	3	A NEW DAY HAS COME	CELINE DION COLUMBIA
3	2	3	2	FREEEK!	GEORGE MICHAEL POLYDOR
4	8	4	8	QUI EST L'EXEMPLE	ROHFF VIRGIN
5	10	5	10	TAINTED LOVE	MARILYN MANSON MAVERICK/WARNER BROS.
				ALBUMS	
1	1	1	1	CELINE DION	A NEW DAY HAS COME COLUMBIA
2	NEW	2	NEW	DJ TATANA	SUPERPOP WEA
3	2	3	2	SHAKIRA	LAUNDRY SERVICE EPIC
4	NEW	4	NEW	SHERYL CROW	C'MON C'MON A&M/UNIVERSAL
5	NEW	5	NEW	FLORIAN AST	BILDERBUCH ARIOLA

THIS WEEK		LAST WEEK		IRELAND	
				(IRMA/CHART TRACK) 04/12/02	
1	3	1	3	HOW YOU REMIND ME	NICKELBACK ROADRUNNER/UNIVERSAL
2	2	2	2	WHENEVER, WHEREVER	SHAKIRA EPIC
3	1	3	1	UNCHAINED MELODY	GARETH GATES RCA
4	7	4	7	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS JIVE/ZOMBA
5	5	5	5	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
				ALBUMS	
1	2	1	2	NICKELBACK	SILVER SIDE UP ROADRUNNER/UNIVERSAL
2	1	2	1	CELINE DION	A NEW DAY HAS COME EPIC
3	4	3	4	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE/UNIVERSAL
4	3	4	3	SHAKIRA	LAUNDRY SERVICE EPIC
5	5	5	5	BARBRA STREISAND	THE ESSENTIAL BARBRA STREISAND COLUMBIA

THIS WEEK		LAST WEEK		AUSTRIA	
				(AUSTRIAN IFPI/AUSTRIA TOP 40) 04/16/02	
1	1	1	1	ENGEL	BEN FEATURING GIM HANSA
2	2	2	2	WHENEVER, WHEREVER	SHAKIRA EPIC
3	7	3	7	LIKE A PRAYER	MADHOUSE EDEL
4	3	4	3	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS JIVE/ZOMBA
5	6	5	6	HOPE	SHAGGY FEATURING PRINCE MYDAS MCA/UNIVERSAL
				ALBUMS	
1	1	1	1	XAVIER NAIDOO	ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSICA
2	2	2	2	CELINE DION	A NEW DAY HAS COME COLUMBIA
3	3	3	3	SHAKIRA	LAUNDRY SERVICE EPIC
4	NEW	4	NEW	SHERYL CROW	C'MON C'MON A&M/UNIVERSAL
5	5	5	5	ANASTACIA	FREAK OF NATURE EPIC

THIS WEEK		LAST WEEK		BELGIUM/WALLONIA	
				(PROMU/VI) 04/17/02	
1	1	1	1	L'AGITATEUR	JEAN PASCAL ISLAND
2	2	2	2	WHENEVER, WHEREVER	SHAKIRA EPIC
3	3	3	3	TU TROUVERAS	NATACHA ST PIER COLUMBIA
4	4	4	4	LIKE A PRAYER	MADHOUSE ARS/UNIVERSAL
5	5	5	5	QUI EST L'EXEMPLE	ROHFF VIRGIN
				ALBUMS	
1	2	1	2	JENIFER	JENIFER (ALBUM) ISLAND
2	1	2	1	CELINE DION	A NEW DAY HAS COME COLUMBIA
3	12	3	12	NATACHA ST PIER	DE L'AMOUR LE MIEUX COLUMBIA
4	7	4	7	JEAN-JACQUES GOLDMAN	CHANSONS POUR LES PIEDS COLUMBIA
5	5	5	5	SHAKIRA	LAUNDRY SERVICE EPIC

THIS WEEK		LAST WEEK		MALAYSIA	
				(RIMI) 04/16/02	
1	1	1	1	SITI NURHALIZA	SANGGAR MUSTIKA SUWAH
2	2	2	2	LINKIN PARK	HYBRID THEORY (S.E. ASIA REPACKAGED) WARNER BROS.
3	3	3	3	SUDIRMAN	NO 1s EMI
4	4	4	4	ELLA	ILHAM BICARA EMI
5	9	5	9	RAHMAT	NO 1s EMI
6	6	6	6	VARIOUS ARTISTS	MAX 9 WEA
7	7	7	7	EXISTS	ADA NAR
8	NEW	8	NEW	DAVID FOSTER	THE BEST OF ME WARNER BROS.
9	17	9	17	VARIOUS ARTISTS	CLASSIC ROCK LEGENDS UNIVERSAL
10	8	10	8	BRITNEY SPEARS	BRITNEY JIVE/EMI

THIS WEEK		LAST WEEK		EUROCHART	
				(MUSIC & MEDIA) 04/17/02	
1	1	1	1	WHENEVER, WHEREVER/SUERTE	SHAKIRA EPIC
2	3	2	3	LIKE A PRAYER	MADHOUSE BIO/VARIOUS
3	2	3	2	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS JIVE
4	10	4	10	A NEW DAY HAS COME	CELINE DION COLUMBIA/EPIC
5	6	5	6	L'AGITATEUR	JEAN PASCAL ISLAND
6	7	6	7	HOW YOU REMIND ME	NICKELBACK ROADRUNNER
7	11	7	11	TU TROUVERAS	NATACHA ST PIER COLUMBIA
8	4	8	4	QUI EST L'EXEMPLE	ROHFF HOSTILE/VIRGIN
9	5	9	5	FREEEK!	GEORGE MICHAEL POLYDOR
10	8	10	8	TAINTED LOVE	MARILYN MANSON MAVERICK/WARNER BROS.
				HOT MOVER SINGLES	
11	NEW	11	NEW	NESSAJA	SCOOTER SHEFFIELD TUNES/EOEL
19	NEW	19	NEW	LAZY	X-PRESS 2 FEATURING DAVID BYRNE SKINT/EPIC
20	39	20	39	FAME	MODELS EGP/SONY
23	NEW	23	NEW	SI FRAGILES	JESSICA ISLAND
28	42	28	42	INSATIABLE	DARREN HAYES COLUMBIA
				ALBUMS	
1	1	1	1	CELINE DION	A NEW DAY HAS COME COLUMBIA/EPIC
2	2	2	2	SHAKIRA	LAUNDRY SERVICE/SERVICII DE LAVANDEIA EPIC/COLUMBIA
3	3	3	3	ANASTACIA	FREAK OF NATURE EPIC
4	4	4	4	NICKELBACK	SILVER SIDE UP ROADRUNNER
5	NEW	5	NEW	SHERYL CROW	C'MON C'MON A&M
6	3	6	3	XAVIER NAIDOO	ZWISCHENSPIEL—ALLES FÜR DEN HERRN NAIDOO RECORDS/SPV
7	7	7	7	JENNIFER LOPEZ	J TO THA L-O! THE REMIXES EPIC
8	6	8	6	ALANIS MORISSETTE	UNDER RUG SWEPT MAVERICK/WARNER BROS.
9	9	9	9	ALICIA KEYS	SONGS IN A MINOR J
10	11	10	11	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE

COMMON CURRENCY											
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.											
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner											
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH	
<b>ANASTACIA</b> Freak of Nature (S)			7	5					9	10	
<b>CELINE DION</b> A New Day Has Come (S)	2		1	2	1	1	6	1	1	1	
<b>ENRIQUE IGLESIAS</b> Escape (U)				10		9		7		8	
<b>NICKELBACK</b> Silver Side Up (I/U)			3	6		7					
<b>SHAKIRA</b> Laundry Service (S)	8		4	7		3	8	9	2	6	



# CD Protection Debate Escalates In Europe

**GERA Europe Calls For Meetings With Record Companies To Urge Greater Transparency**

BY JULIANA KORANTENG

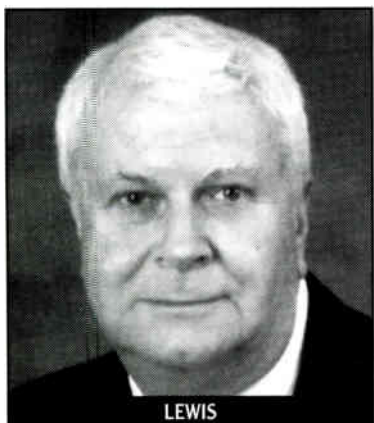
LONDON—The debate surrounding the use of copy-protection technology on CDs in Europe is escalating.

The European arm of trade group Global Entertainment Retail Assn. (GERA Europe) is calling for a series of meetings with record companies to urge them to undertake a greater level of consultation and transparency about the use of copy-protection systems on CD recordings.

The move follows a recent meeting by Brussels-based GERA Europe's council, at which the concerns of the region's retailers were expressed (*Billboard Bulletin*, April 10).

"We're now trying to set up links with the manufacturers so that they inform us of what technology they're introducing," U.K.-based GERA Europe VP Bob Lewis tells *Billboard*. Taking one recent example, he says, "They never told anybody about Natalie Imbruglia's CD." Consumers complained to retailers about BMG Entertainment's copy-protected version of Imbruglia's *White Lilies Island* album last year.

Lewis, who is also director general of U.K. entertainment merchants body the British Assn. of Record Dealers, adds, "We'd also need discussions on how to address the technology issue in the future. Is it a



LEWIS

question of just putting a code on the CD or something on the PC? We would like to be involved in what's happening and know what systems are being used."

With the price of blank CD-Rs plummeting to as little as 35 cents each, the International Federation of the Phonographic Industry (IFPI) forecasts that the global growth rate of CD burning could soar as high as 35% annually during the next few years and continue to hurt legitimate sales. Meanwhile, despite the high-profile Napster copyright-infringement court case in the U.S., unauthorized online file sharing continues to grow.

Record companies are incorporating such systems as Midbar's

Cactus Data Shield or Sony Electronic's Key2audio on CDs to stop illegal digital copying. Yet European music retailers state customers still complain about the lack of information on secure CDs and playability problems on home computers. Some report that PCs crashed while playing the secure CD. Moreover, the retailers argue, the different secure-CD technologies are incompatible.

GERA Europe president Njara Zafimheh complains, "Many won't play on certain hardware, even though they are legitimately bought. There are not always clear indications as to whether any given CD has technological restrictions. This causes great concern for retailers and the music-buying public."

Jay Berman, chairman/CEO of the IFPI, says his organization is taking retailers and consumers' concerns very seriously. "We've instructed our companies that if they were going to use copy-protection technology, they should notify the public."

In the near future, Berman adds, "we're going to issue another set of guidelines regarding playability and compatibility. As soon as we do that, we shall be in discussion with the retailers, and that would be a function that takes place within the national territories."

# Artists March Against Piracy In Taiwan

BY TIM CULPAN

TAIPEI, Taiwan—In a rare public display of solidarity, more than two dozen Chinese-language recording artists led a march on Taiwan's presidential office in a move aimed at putting pressure on the government to clamp down on the territory's rampant piracy problem.

The 5,000-strong April 4 march, in which entertainment industry and media personnel plus members of the public joined the artists, was organized by the local office of the International Federation of the Phonographic Industry (IFPI).

"It's about time that all of us said something about the problem of piracy in Taiwan," notes Sony Music's Hong Kong-born singer Karen Mok. The territory faces a domestic music piracy rate of around 50%.

"It's definitely the biggest problem right now, not only for music but also for movies and many kinds of products sold in Taiwan," Mok's labelmate Coco Lee tells *Billboard*. U.S.-based Lee, born in Hong Kong and raised in San Francisco, flew in from New York—where she is recording an album—to lend her support to the industry.

Lee says Taiwan's international reputation is being tarnished as a result of piracy. "People have a misconception that Taiwan is the place that makes all the fake stuff," she says.

The high-profile event was part of a new strategy being undertaken by IFPI Taiwan to increase international awareness of Taiwan's piracy problem. Its aim is to pressure the government here to crack down on the manufacturing and distribution of illegal CDs (*Billboard*, March 16).

Keeping Taiwan on the U.S. Trade Representative's (USTR) Special 301 Priority Watch List—the second-highest category on the USTR list of



LEE, LEFT, AND MOK

countries with intellectual property-protection problems—is the focus of the Taiwanese industry's lobbying efforts. The aim is to shame the Taiwan government into taking further action, under the threat of U.S. trade sanctions.

Two days before the march, the USTR office pointed to Taiwan's lack of intellectual property rights enforcement as a cause for concern in its annual Trade Estimate Report.

That report is considered a good

hint as to who will appear on the Special 301 list released at the end of the month and seems to have sparked the government into action. At the end of the protest march, Taiwan Premier Yu Shyi-kyun appeared in front of the crowd to pledge new initiatives aimed at stamping out optical-media piracy. "These past few days, the government has been getting together [to discuss the problem], and we have realized we haven't done enough," Yu said.

The premier pledged to meet three of the IFPI's four main demands:

- to have the police set up a special piracy task force to investigate and raid production and sales outlets;
- to make intellectual property piracy a criminal rather than a civil offense; and
- to tighten controls over optical-disc manufacturing through strict licensing and regulation.

A fourth IFPI demand, to clamp down on online piracy, was not addressed by the premier.

Having seen various governments pledge to take action during the past few years, the IFPI's response to his statement was cautious. "It seems they have been studying very carefully what we have been saying," IFPI Taiwan chairman Samuel Chou says. "But the question for this government is not [about] planning but the execution."

# NEWSLINE...

**U.K. venue operator** Mean Fiddler Music Group has acquired nightclub owner Finlaw for £2 million (\$2.87 million). Through the deal, Mean Fiddler obtains the nightclubs Media in Nottingham, England; Tunnel in Glasgow; and Universe in Coatbridge, near Glasgow. Mean Fiddler will also assume responsibility for Finlaw's £2.44 million (\$3.5 million) debt. Together, the three venues generated an operating profit before taxes of slightly more than £1 million (\$1.43 million) in the year ended March 31, 2001. As a result of the deal, Finlaw founder Harry Lambert joins the Mean Fiddler board as a non-executive director. He will oversee the development of Mean Fiddler's international plans.

LARS BRANDLE

**Hong Kong-based** Emperor Entertainment Group's (EEG) Music Plus label is to distribute Korea's J-Entercom imprint in Greater China and Southeast Asia. J-Entercom belongs to Seoul-based Jisang Entertainment Group, which also includes an artist management company; EEG's non-label activities include artist management, film production, and concert promotion. "EEG and Jisang Entertainment have already been working together on film projects," Music Plus senior GM Lisa Kan notes. "For us, [this] is a good opportunity to get into Korean repertoire, which is gaining popularity in the Asian market. J-Entercom also has very talented songwriters, whose talent we will be able to tap." The first J-Entercom product handled by Music Plus is Korean female pop singer Wax's new album *Wax O2: Money*, due within the next few weeks. Wax will be the first foreign artist to be distributed by EEG, which currently has the largest roster of local singers in Hong Kong.

WINNIE CHUNG

**The Swedish office** of the International Federation of the Phonographic Industry (IFPI) has reduced the qualifying levels of shipments required to gain gold or platinum album certifications. Simultaneously, IFPI Sweden has introduced separate sales awards for classical, jazz, and folk albums, which enables albums in those genres to collect gold and platinum certifications with lower shipment figures than for pop product. Under the new rules, effective retroactively to Jan. 1, pop and rock albums reach gold status at 30,000 units (previously 40,000) and platinum at 60,000 (previously 70,000). "We found that the Swedish levels were very high compared to other European countries," says IFPI Sweden chairman Dag Häggqvist. The new genre awards mean gold discs are awarded to classical, jazz, and folk albums selling 15,000 units; the platinum level is set at 30,000.

KAI R. LOFTHUS

# Executive Turntable

**RECORD COMPANIES:** Niel Van Hoff is promoted to president of EMI Recorded Music Netherlands. He was managing director of Capitol Records Netherlands (formerly EMI Music Netherlands).

**Raymond Ligthart** is named GM of Virgin Records Netherlands. He was head of Virgin's Labels Netherlands division.

**Paul Muller** is promoted to GM of Capitol Records Netherlands. He was marketing and business development director.

**Giampietro Paravella** is named GM of Virgin Music Italy. He was responsible for strategic marketing, jazz, and classical repertoire at EMI Music Italy.



COOLS

**Bart Cools** is promoted to managing director of EMI Recorded Music Switzerland. He was managing director of Virgin Records Belgium.

**Alejandro Lopez** is promoted to commercial director at Universal Music Spain in Madrid. He was sales director.

**Sanna Johansson** is named managing director at Stockholm-based Most Wanted Group. Johansson was managing director at the Norwegian affiliate of EVA Records.

**Alan Young** is named commercial director at Warner Music U.K. in London, effective July 1. He was head of the strategic business unit for entertainment at retailer Woolworths.

**Volker Neumueller** is named GM of Epic Germany. He was A&R director of BMG Berlin.

**Dave MacGregor** is promoted to marketing manager of London-based Epic Europe. He was director of international marketing for Epic Records in New York.

**MUSIC PUBLISHERS:** Caroline Molko is named managing director of Paris-based Warner/Chappell Music France, effective July 1. She is currently artistic director of Universal Music France.

**RELATED FIELDS:** Colleen Hue has been appointed head of Video Performance Ltd., the U.K. collecting society for music videos. She was head of e-business for Phonographic Performance.



# Epic's World Cup Single Is AIDS Research Fundraiser

BY JOANNA SHORE

PARIS—Sony France is backing a new international single that finds the worlds of sport and music uniting in the fight against AIDS, as the French national soccer team readies itself to defend the World Cup, which it won in the 1998 championship.

"Live for Love United," a project organized by Epic-signed French artist Pascal Obispo, teams World Cup soccer players from 21 countries with Warner Music artist Youssou N'Dour on a track composed by Obispo with lyrics by Desmond Child and Sam Stoner. All profits from the single—to be released in France, Belgium, and Switzerland May 7 and throughout Europe that month, with the U.K. following in June—will go to the French charity Ensemble Contre le SIDA (Together Against AIDS) and will be distributed internationally through that organization.

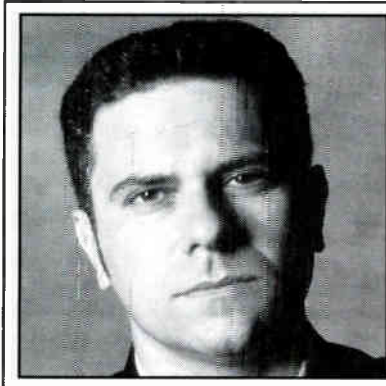
The track was recorded in English as part of *The Official Album of the 2002 FIFA World Cup* compilation, which Sony will also release across Europe from May 6 onward, followed by other international territories. Some profits from the album will also go to AIDS charities internationally, channeled through Ensemble. Artists featured on the album include Anastacia, Jennifer Lopez, Lara Fabian, and Elisa.

## A VARIETY OF VOCALISTS

The vocals on "Live for Love United" are by a total of 45 soccer players—including 22 current French internationals—plus N'Dour. They include many of the world's most highly rated and best-known players, including Luis Figo (Portugal), Juan Veron (Argentina), Ronaldinho (Brazil), and Zinedine Zidane (France). Sony France international marketing director Annick Geisler claims the song is strong enough to be "the next 'We Are the World.'"

Praising Obispo's proactive role in the project, Epic France managing director Thierry Chassagne says, "The project could not have been put together by a record company if there hadn't been someone there to bring everyone together." Obispo himself contacted the players and convinced them to join in. "Obispo wanted to use his fame to [help fight] AIDS and to take advantage of the strong media coverage surrounding the World Cup in order to promote the project." Obispo has previously released two other AIDS fundraising albums, which Sony says have benefited Ensemble Contre le SIDA to the tune of 14 million euros (\$12.4 million).

Epic is depending on the strength of the song, as well as the universal appeal of the World Cup, to attract a wide audience. Chassagne says, "I



*'All French media are giving us free advertising, since this is for a cause. Everyone is doing this voluntarily.'*

—THIERRY CHASSAGNE,  
EPIC FRANCE

think that the song in itself is a hit. It's a popular, worldwide hymn." Chassagne adds that the international range of soccer players involved gives the single cross-border appeal: "The public recognizes the names 'Zidane' or 'Figo.'" Chassagne also suggests that the

fact that the song is recorded in English gives it "a true international dimension."

The single will be released in every country taking part in the World Cup, and Chassagne says he is confident of the song's potential throughout Europe, Africa, and Asia.

A U.S. release for the single and album has yet to be confirmed.

In France, the project already has a high profile. "For the single, all French media—TV, radio, press—are giving us free advertising space, since this is for a cause. Everyone is doing this project voluntarily," Chassagne says, adding that neither the players nor Sony will collect royalties from the single.

Nathalie Bismuth, head of music programming at national soft AC station Chérie FM/Paris, says, "Like everything that Pascal Obispo does, it is aimed at a wide public. It's already popular, and besides being a beautiful song, it is a project for charity. Like many stations, we offered the record company the opportunity to air the commercial for free. It's a humanitarian project that touches everyone."

# Flying Nun Still Airborne After 21 Years

## New Zealand's Pioneering Indie Imprint Celebrates With Album Project

BY JOHN FERGUSON

AUCKLAND, New Zealand—Generations of New Zealand musicians and record buyers have grown up under the influence of pioneering indie imprint Flying Nun. And as the label kicks off its 21st-birthday celebrations, it aims to make sure it's a habit that continues.

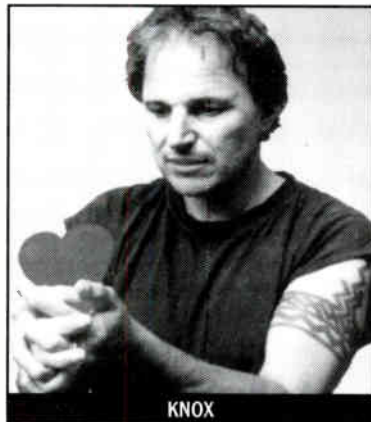
The centerpiece of the anniversary is the *Under the Influence* album project, which sees the label tipping its hat to past glories, as well as showcasing the best of its new roster. Flying Nun acts have recorded one new song and one from Flying Nun's back catalog for the album, which will be released May 16. It will feature contributions from such label stalwarts as the Clean and new signings like D4, as well as those from overseas acts with Flying Nun links, including Australian band Gerling and American Stephen Malkmus—whose former band, Pavement, appeared on Flying Nun in New Zealand. *Under the Influence's* release will coincide with a TV documentary on state broadcaster TVNZ and a national tour in June featuring acts that appear on the album.

Flying Nun GM Andrew Meier, who heads the label, says, "We recognize the value of the history of the label, and *Under the Influence* makes the connection between the newer acts and the older ones who have influenced their music."

Flying Nun, formed in 1981 by Christchurch record-shop worker Roger Shepherd, had almost immediate success with the Clean's low-budget debut single, "Tally Ho," which cracked the New Zealand top 20. Other signings quickly followed, including Tall Dwarfs, the Chills, the Verlaines, the Gordons (later to become Bailter Space), the Sneaky

Feelings, and the Straitjacket Fits, all of whom received acclaim both in their home country and internationally. The label also opened offices in the U.K. and Europe and formed alliances with U.S. labels, including Matador and Merge.

Flying Nun moved to Auckland in 1988, and its status as a "pure" inde-



KNOX

pendent began to fade in 1990, when Australia's Mushroom Records took a 49% stake in the business. Shepherd cut his ties with the business in 1999. By 2000, it was fully absorbed into the merged Festival Mushroom Records (FMR) operation. FMR New Zealand managing director Mark Ashbridge says: "It's a label within our company, but it gets special attention. We have other New Zealand acts—such as King Kapisi and Sola Rosa—signed to FMR, and they are important to us. But Flying Nun has a key part to play in our New Zealand music strategy and in signing local acts." Both Ashbridge and Meier are keen to use *Under the Influence* to revive Flying Nun's international profile, which has slipped a little in recent years.

Apart from the activities of Flying

Nun's newer signings, such as D4, HDU, and Betchadupa (featuring Neil Finn's son Liam), the label's old guard remains as active as ever. This year has already seen the release of new albums from two of the label's earliest signings, the Clean and Tall Dwarfs.

## NEW ERA, SAME PRIORITY

The latter's Chris Knox—whose punk band the Enemy inspired many of the first generation of Flying Nun acts—good-naturedly admits that the label has been "swallowed up by the [corporate] beast it was fighting to begin with." But, he continues, "the people involved with Flying Nun on a day-to-day level are good people, and they are still signing really interesting bands. At one time, it looked as if Flying Nun could become an old folks' retirement home, so it's great to see people like HDU, D4, and Betchadupa coming through."

For Meier, the No. 1 priority remains the music. "If we can't listen to it, we can't put it out," he says. "And we probably are our own harshest critics. But we want to ensure that we continue to be the first stop for bands who want to sign to a record label."

Roger Marbeckx, who owns one of New Zealand's longest-established music outlets—Auckland two-store independent Marbeck Records—also believes that the label still has an important part to play in the local industry. "It was the New Zealand sound for 10-12 years," he says. "Now there is probably a whole new generation of people who don't really know much about what Flying Nun was about—which is a good thing in a lot of ways, because the label can now cut a path through to a whole new generation."

# Victory For Japanese Biz In Online Dispute

BY STEVE McCLURE

TOKYO—Japanese labels and publishers have won the first round in their landmark dispute with a Tokyo company providing Japanese-language music file-sharing software.

The Tokyo District Court has issued a provisional disposition against MMO Japan to stop the company from providing free downloads of a Japanese-language version of the *File Rogue* file-sharing software on its Web site.

The action had been sought by the Recording Industry Assn. of Japan (RIAJ) and Japanese authors' body JASRAC. On Jan. 29, they launched this country's first legal action against an online file-sharing music service (*Billboard*, Feb. 16). MMO Japan, based in the Tokyo suburb of Hachioji, was



offering downloads of *File Rogue* on its filerogue.net Web site.

The RIAJ and JASRAC claim that almost all of the 70,000 music files made available through the service were created from commercially distributed CDs that violated copyrights. In its decision, the court acknowledged that MMO Japan had made audio CDs transmittable, thereby violating that right, along with the users of the *File Rogue* software. According to the RIAJ, the April 9 decision by the court was "in line with common sense."

MMO Japan president/CEO Michihito Matsuda says, "This decision is unexpected. We'll keep insisting on the legality of our service."

At press time, the file-sharing program was no longer available on the Web site.

In another legal challenge to MMO Japan, the RIAJ filed a lawsuit Feb. 28 against the Tokyo-based company seeking 151 million yen (\$1.1 million) in damages—a sum it claims represents the revenue its members have lost from illegal downloads made with the *File Rogue* software since MMO Japan began offering it last Nov. 1. A decision in that case is still pending.



## Events Calendar

### APRIL

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar, Santa Monica, Calif. 818-736-3000.

April 21, **From Garage to the Grammys**, a Grammy Professional Education Forum, presented by the Pacific Northwest chapter of NARAS, the Roseland Theater, Portland, Ore. 206-633-7833.

April 22, **Heroes Awards Honoring Eve and David Dye**, presented by the Philadelphia chapter of NARAS, Loews Philadelphia Hotel, Philadelphia. 215-985-5411.

April 23, **Heroes Awards Honoring Congressman Howard Coble, Vince Gill, and Senator Patrick Leahy**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

April 25, **Current Developments in Copyright**, with David O. Carson, presented by the Assn. of Independent Music Publishers, New York. 212-582-7622.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Grand Ole Opry House, Nashville. 615-242-0303.

April 25, **The Recording Process: From Concept to Mastering**, Career Development Workshop, presented by

and held at the Arkadia Music Center, New York. 212-533-0007.

April 25, **Third Annual T.J. Martell B-Ball Classic**, Basketball City, New York. 615-256-2002.

April 30, **ASCAP Music Business 101 Panel: Beyond the Music**, ASCAP Building, New York. 212-621-6485.

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

### MAY

May 2, **Presenting Yourself to the Record Company: Getting Your Album Released**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York (by invitation only).

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Record Distribution: How Your CD Gets on the Shelf and Off**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Peace and Love to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Touchstone Awards Luncheon**, presented by Women in Music, Marriott Marquis Hotel, New York. 212-969-8734.

May 16, **Radio Promotion: How to Get Your Songs on the Radio**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-668-2820.

### JUNE

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 24-26, **M3 REPLitech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

### JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Margo Whitmire at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com).

## Good Works

**COME TOGETHER:** Three-time Grammy Award nominee **Third Day** has raised \$100,000 so far for Habitat for Humanity International (HFHI) on the gospel group's current *Come Together* Tour. A portion of each ticket bought goes to HFHI, a nonprofit ecumenical Christian housing ministry, with the goal to build eight homes worldwide this year. The band will break ground on the first home fully funded by the tour April 20 in Nashville. Contact: **Jackie Marushka** at 615-261-6439.

**BACKSTREET BENEFIT:** **Howie Dorough** of **Backstreet Boys** will host the **Lupus 2002 Benefit Concert** June 22 at the **Hard Rock Live** in Orlando, Fla. Proceeds will go to the **Dorough Lupus Foundation**, founded by Dorough and his family after losing his sister **Caroline** to lupus. Returning for the third year is **Deborah Gibson**, with the rest of the performers to be announced. Artists and bands interested in donating a performance may contact **Joe Lambusta** at 407-677-1103. For other inquiries, contact: **Kelly Coughlin** at 407-648-4660.

Solution to this issue's puzzle (page 82)

R	I	P	P	L	E	C	O	N	G	M	I	G
A	M	O	R	A	L	O	H	I	O	I	S	L
M	A	K	E	M	E	S	M	I	L	E	A	T
A	C	E	S	V	I	E	S	I	M	O	N	
		S	W	E	E	T	E	M	O	T	I	O
M	A	R	T	I	N		V	E	N	T		
E	L	I	O	T		F	R	A	T		O	A
A	T	M		H	O	L	I	D	A	Y		M
T	O	S	H		P	A	G	E		O	O	P
		I	C	E	T		C	U	R	S	E	D
S	U	R	F	I	N	S	A	F	A	R	I	
U	S	E	I	T		G	E	N		N	I	C
C	H	A		I	N	E	E	D	A	L	O	V
H	E	D		E	A	R	N		D	E	C	A
A	R	S		S	W	A	T		A	T	O	N



**Corporate Climate.** Drive Thru/MCA Records acts Something Corporate recently opened for RCA's Trik Turner at the brand-new Kelsey Club in Lake Park, Fla., where it was interviewed by Amanda Rich from Boca Raton, Fla.'s *Swept Away TV*. The band's first full-length CD is due in May. Pictured at the club, from left, are Rich, bassist Clutch, guitarists Josh Partington and William Tell, pianist/lead vocalist Andrew McMahon, and drummer Brian Ireland.

## Life Lines

### BIRTHS

Girl, India Ann Sushil Sood, to **Sarah McLachlan** and **Ashwin Sood**, April 6 in Vancouver. Mother is a solo recording artist and founder of *Lilith Fair*. Father is the drummer in McLachlan's band.

Girl, Zoe Jane, to **Vanessa** and **Aaron Lewis**, April 5. Father is the vocalist for *Staind*.

### MARRIAGES

**Stacey Mitchell** to **Mark McGuinn**, April 7 in Nashville. Groom is a country recording artist.

### DEATHS

**Gerard W. Purcell**, 86, of natural causes, March 17 in New York. With a career in entertainment that spanned more than 50 years, Purcell

worked with such artists as Perry Como, Doris Day, and Olivia Newton-John. President of both Gerard W. Purcell Associates and the National Conference of Personal Managers, Purcell managed many artists, including Grammy Award winner Hugo Montenegro and songwriter Hugo Montenegro and songwriter Hugo Montenegro and songwriter Hugo Montenegro. Purcell was Eddy Arnold's manager for 35 years. Purcell was also an entertainment consultant and produced thousands of concerts. He is survived by his wife and son.

**Harold Okinow**, 72, of cancer, March 20 in Paradise Alley, Ariz. Okinow was a leader in the music industry as the 1982-1983 president of the National Assn. of Recording Merchandisers. Okinow also served as president of Lieberman Enterprises from 1967-1992. He is survived by his wife, his son, and three grandchildren. Donations can be made in Okinow's name to Pancreatic Cancer Action Network at [pancan.org/1donations/index.html](http://pancan.org/1donations/index.html).



# MERCHANTS & MARKETING

## Other Music Shuts Boston Store

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—New York's Other Music has shuttered its Boston-area store—its first and only branch location—after a year of operation. The retailer says the move was motivated by financial pressures stemming from high rental costs and slow business growth in a highly competitive, Internet-piracy-heavy environment.

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

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

"We always figured that we'd do it for a year and then take a look at it and see where it was going," Madell says. "It was the financial realities that made us close."

One of the biggest challenges facing the store—which debuted in December 2000—was real estate. Commercial space in Harvard Square is among the most expensive in the country, more than New York, even," Madell points out. "And when we went in, the economy was peaking, and we paid top-dollar."

He observes that another compli-

cating factor was that the store found itself in a highly competitive, cost-conscious market: "Because there are so many other stores within blocks of our store, they were willing to comparison-shop."

In addition to the customers who would go elsewhere to save money, Harvard Square seemed to be a bastion of MP3 fans. "A lot of people came in, took notes, and then went back to their computers," Madell says. "Though I do not blame that for our problems as much as other people might, it certainly didn't help."

Still, Madell was determined to make a go of it in an area that seemed to be an ideal fit for a retail concept that had proved a favorite among New York tastemakers inter-

ested in indie rock, electronica, and jazz.

Madell says business started picking up after about six months and that sales around the holidays were encouraging. However, business retreated again in the wake of last Sept. 11.

With two stores exposed, Madell and his team made the decision to pull back and focus on one. He says, "At the moment, we are concentrating on our New York store, our Web site, and some concert promotion."

But Madell isn't against another attempt at expansion. "We had been considering Chicago and Los Angeles—and they may still work because the rents are cheaper and the scenes are good—but we are not ready to do another store right now."



Here and Gone. Other Music shuttered its Boston-area store after just one year.

## Industry Approves Of Tower Japan Sale

Major-Label Execs Believe Such Moves Will Contribute To Chain's Continued Turnaround

BY ED CHRISTMAN

NEW YORK—The pending sale of Tower Records Japan to Tokyo-based Nikko Principal Investments for \$120 million (see story, page 49) is bringing much-needed relief to the balance sheet of parent Tower Records and to the peace of mind of financial executives at U.S. music labels.

In a related move, West Sacramento, Calif.-based Tower Records says that its lender, J.P. Morgan Chase Bank, has granted a 60-day extension on the April 23 maturation of its revolving credit facility, which means the chain has until June 23 to pay it down. According to a filing with the Securities & Exchange Commission, Tower had drawn down \$150 million from the revolver as of Jan. 31. The company says it will refinance that credit facility upon completion of the Tower Japan sale, which is expected by May 21. According to sources, three or four different banks have been vying to provide the replacement facility; CIT Financial is said to be the front-runner.

Senior Tower Record executives were not available for comment, but president Michael Solomon said in a statement, "In the U.S., the sale forms part of our debt-restructuring strategy and, upon completion, will enable Tower Records to significantly pay down its current credit facility."

While financial executives at U.S. labels applaud the moves for giving the chain some breathing room, they say Tower still has to show it can generate strong positive cash flow so it can afford interest payments due on \$110 million in company debentures outstanding and then pay them off when they come due in 2005.

A research report issued by New York-based financial firm Sanford C. Bernstein points out that while the Japanese sale alleviates the company's immediate credit crunch, it could likely "hurt Tower's longer-term pros-

pects," because that business is more profitable than the U.S. operation.

Last year, Tower Records was applauded for its turnaround effort and the improvements made to its operating performance. While Tower spokeswoman Louise Solomon says that the chain's numbers show that it continues to improve—the company posted an operating loss of \$400,000 in its most recent fiscal quarter that ended Jan. 31, vs. the \$3.6 million loss it had in the company's first quarter, which ended last Oct. 31—label executives were slightly disappointed that the

to it," one major-label financial exec says. "We have all agreed to support current management, but now it is up to them [to decide if they want to bring someone else in at a senior level]."

Another senior distribution exec with a major adds, "Tower management still have a great entrepreneurial spirit and vision, and that is what makes Tower special. But they need somebody else with strong business acumen in the background to help shape what they do."

Other distribution execs remain optimistic that Tower will continue to improve operations and realize greater efficiencies. For instance, the head of an independent distribution company points out that Tower is experimenting with an automatic replenishment program that allows Tower to place orders daily on out-of-stock items. If that proves successful and is rolled out to other stores in the chain, that executive expects Tower to go to a regional buying structure, just like Virgin Retail North America has been doing in its stores, which previously had genre buyers at store level. Such a move for Tower would eliminate some overhead and improve its in-stock position. That executive also expects more store closings, which should further reduce unprofitability, and the possible sale of the company's U.K. stores, which would be used to further pay down debt.

Going forward, another financial executive in the major-label camp sums it up as this: "A worst-case scenario is if we don't see improvements in the numbers; then we may insist on them bringing in somebody else. A best-case scenario is Tower continues to improve and they put some [profitable] numbers up on the scoreboard, which would give them a little room to breathe. And if the [stock] market changes, then maybe they can do an [initial public offering] to pay down the bonds."



rebound wasn't stronger, given that the time period contains the lucrative Christmas holiday selling season. Overall, Tower posted a loss of \$9.4 million for the second quarter, as a result of restructuring charges of \$11.7 million. For the six-month period ended Jan. 31, the chain has a \$20.6 million loss on sales of \$520.4 million.

When Tower refinances its revolving credit facility, label executives wonder if it will maintain its relationship with retail and financial consultant Policano & Manzo, who has been working with management at the behest of J.P. Morgan Chase Bank. Privately, financial and senior executives at the majors say a consensus has emerged that they hope Tower maintains the relationship or brings onboard another senior-management-level retail executive to complement senior VP of finance DeVaughn Searson, who gets high marks for his performance during Tower's turnaround efforts.

"Nobody wants to replace current management; we just want them to add

## The Ultimate Music Retail Guide

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

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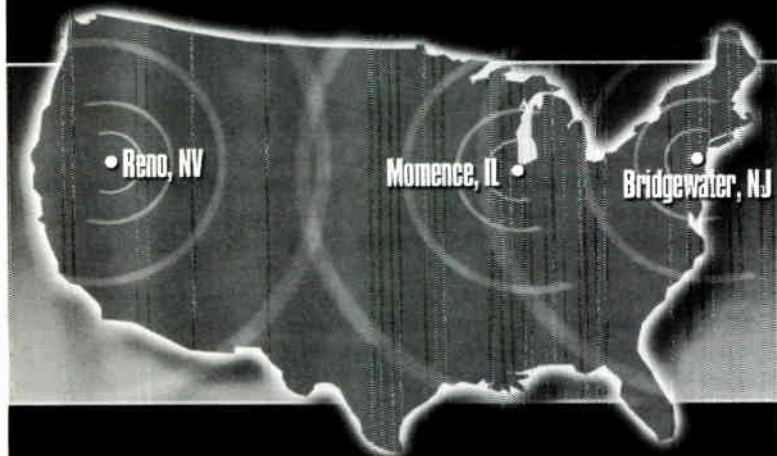
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## MERCHANTS & MARKETING

### In The News

- Target reports that March comparable-store sales increased 6.8% from the same time last year. Net retail sales for the five-week period that ended April 6 increased 16.2% to \$3.7 billion, from \$3.2 billion one year ago. Much of the gain was posted by the company's Target Stores division, which reports a 9.4% increase in March comp-store sales. Overall sales for the division totaled \$3.1 billion—a 20.8% jump over last year.

- Wal-Mart Stores reports that net sales in March increased 14.5% to \$21.5 billion, up from \$18.8 billion last year. The company's Wal-Mart division posted a 17% increase in net sales, rising to \$13.9 billion from \$11.9 billion one year ago. Sam's Club sales for the period were \$2.9 billion, up 11.3% from \$2.6 billion last March.

- CenterSpan Communications, operator of the Scour network, has secured \$11.1 million in new funding since the beginning of



the year. Most recently, the company secured \$2.1 million through the sale of 350,000 shares of common stock at \$6 each. Buyers included chairman/CEO Frank Hausmann and company director Gerald Pratt. The investor group also received three-year warrants to buy 350,000 additional shares at \$10.67 apiece. In March, CenterSpan collected \$5 million from its largest shareholder, Peter Kellogg, senior managing director of Goldman Sachs unit Spear, Leeds & Kellogg. In February, the company secured \$4 million via a private placement of 650,000 shares.

- Sales of Microsoft's Xbox may be slowing, according to a recent report from a Wall Street analyst. Deutsche Banc Alex. Brown analyst Chris Whitmore estimates that Microsoft sold roughly 300,000 units of the video-game system in North America in the first quarter of this year, vs. 1.5 million units sold in the last six weeks of 2001. Whitmore tracks Xbox manufacturer Flextronics International. He also estimates that 180,000 units have been sold in Japan since the system bowed there at the end of February and that early sales in Europe, following the premiere of Xbox in March, look "disappointing."



by Chris Morris

## Declarations Of Independents™

**THE MANY FACES OF DETROIT:** The music of Detroit is enjoying a higher profile than ever with the bust-out success of the **White Stripes'** *White Blood Cells*, which has hammered its way into the top half of The Billboard 200 (see story, page 80).

Anyone seeking a useful primer devoted to some of the Motor City's better young rock bands needn't look much further than **Troy Gregory's** debut solo album *Sybil*, due April 30 from the Los Angeles-based, Detroit-skewed indie Fall of Rome Records (*Billboard*, Oct. 27, 2001).

Gregory—a member of hard rock acts **Flotsam & Jetsam** and **Prong** before he formed his own combo **the Witches**—has enlisted some of the best up-and-coming talent on the fertile Detroit scene for his project. Each of the 13 tracks on *Sybil*—which takes its name from the book about a famed case of clinical multiple personality—finds singer/guitarist Gregory backed by a different hometown combo.

"I was going to play everything myself, and I thought, 'Well, I'll get so-and-so to play on it,'" Gregory says. "And then I thought, 'Fuck it, why don't I just get their whole band?'"

The album kicks off with "Lice Cots N' Rabies Shots," on which Gregory wails over the axe-whacking power duo **Bantam Rooster**, and concludes with "Freezing Rain Freezin'," where he is supported by the whispery all-female unit **Slumber Party**. The tracks sandwiched between those extremities run the gamut from flailing garage rock to psychedelia and neo-soul; the back-up bands include **the Dirtbombs**, **Outrageous Cherry**, **the Sights**, **They Come in Threes**, **the Alphabet**, **the Wildbunch**, **the Volebeats**, and album co-producer **Jim Diamond's Pop Monsoon**.

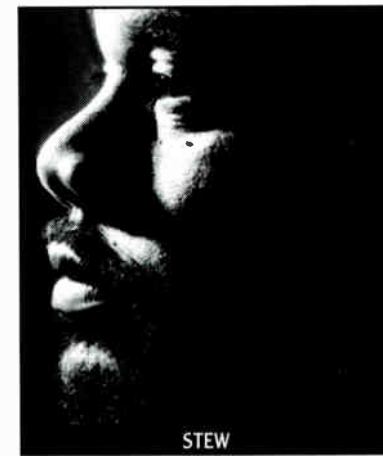
The one-for-all-and-all-for-one style of *Sybil* is in keeping with the open-ended modus operandi of the Detroit scene, as Gregory describes it.

"It's so incestuous around here," he says. "So that creates that kind of communication network . . . You go just to jam with some friends, and it's not like, 'OK, we're going to get this together, and then we're going to get ourselves on the cover of *Spin*.'"

**FLAG WAVING:** The liner copy for Stew's debut Smile Records solo album, *The Naked Dutch Painter*, formulates a useful term that describes the music made by **the Negro Problem's** lead vocalist: "Afrobaroque."

"We got lucky when we came up

with that one," Stew says with a chuckle. He adds more seriously, "I've always been uncomfortable when people say, 'You're playing white music.' You mean white music like **Jimi Hendrix**? White music like [**Bob Dylan** producer] **Tom Wilson**? White music like [**Love** frontman] **Arthur Lee**?"



STEW

"This whole divide didn't exist in my upbringing," Stew adds. "It was all revolutionary, changing-our-times music."

Stew's music has often startled observers who can't seem to deal with an African-American performer who draws as much on pop forms (see **the Beatles**, a professed major source) as he does on earthy black music (cf. **James Brown**). But Stew proudly wields both streams of influence on *The Naked Dutch Painter*, and the result is a seamless and melodically astute blend of rock, pop, and soul stylings.

The album is a hybrid of live and studio recording: The basic tracks were cut before an audience at the Knitting Factory in Hollywood and then enhanced in the studio. "We wanted kind of a combination, because I still love my studio trickery," Stew says. "We couldn't really do the *Frampton Comes Alive* thing—make everybody believe it was all live. The idea was to make the overdubs obvious."

Scarcely pausing to catch a breath, Stew is now in the studio completing the first **Negro Problem** album in five years. "I want to make a more immediate record," he says. "It's going to be out in September, and it'll be finished in late May or early June."

In the interim, Stew is taking to the road. He is currently on tour, opening for **Dan Bern**, in a duo with musical compatriot **Heidi Rodewald**; that trip concludes April 22 at the Knitting Factory. He'll celebrate the release of *The Naked Dutch Painter* with a full-band performance at that venue May 16.



## Retail Track™



by Ed Christman

**EVERYONE'S A WINNER:** With R&B rookies **Tweet** and **Ashanti** and their labels vying for consumers' attention, record stores across the land were humming the first week of April. Both Elektra and WEA and Island Def Jam and Universal Music & Video Distribution (UMVD) pulled out all the stops to gain an edge for their artists (Tweet and Ashanti, respectively). At the end of the week, Ashanti's 502,500 units topped Tweet's 195,000, but as UMVD executive VP **Jim Weatherson** said before the final tallies were known, "Whoever wins, it doesn't matter. This was a good old-time record battle with both camps doing a tremendous job of marketing to get retail to support their records. It is good classic marketing, and the whole record business wins."

In addition to the good old-fashioned classic marketing that took place during the sales battle, there were allegations of some old-fashioned industry shenanigans as well. This spurred each company to come up with out-of-the-box marketing initiatives to offset them.

Elektra senior VP of sales **Ron Spaulding** reports that the entire WEA staff, as well as Elektra staff, worked record stores in the opening days of the release, wearing bright yellow Tweet T-shirts and giving away bookmarkers, posters, and calendars promoting the *Southern Hummingbird* album.

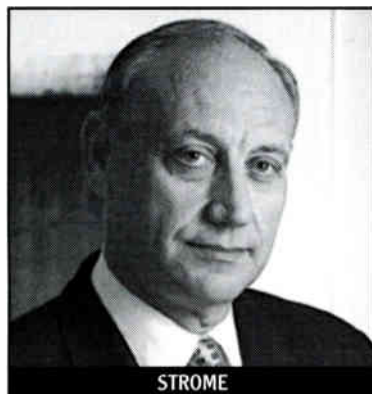
Consequently, WEA chairman **Dave Mount** worked in **Royce Fortune's** Fortune Music while Elektra label president **Sylvia Rhone** worked HMV on 125th Street in Harlem, N.Y., and the **Wiz's** Paramus, N.J., store. In total, "all of us did 1,500 stores in five days, to try and touch as many buying consumers as possible," Spaulding reports. They also had booths in selected stores, enticing customers to learn about the Tweet album and running a TV/VCR combo-player give-a-way contest.

**MORE WINNERS:** Handleman has finally acknowledged that it is providing certain product and services to Best Buy (*Billboard Bulletin*, Dec. 12, 2001). A press release says the Troy, Mich.-based merchant is shipping the initial music order to new Best Buy stores, as well as doing replenishment of select product. Industry sources say Handleman is doing some fill-in on hot product and handling deep catalog fulfillment for the consumer electronics merchant.

At some point, you would think Best Buy would use the Musicland infrastructure for those services, but because it hasn't figured out how to solve the systems-compatibility problem between the two chains, it looks as though Handleman could have the

business for at least a year or two.

Handleman chairman **Steve Strome** would not specify what "select product" his company is replenishing for Best Buy. He declines to comment on the above Musicland speculation and how



STROME

long his company would have Best Buy's business. But he says Handleman's role is "to figure out how to provide more value to Best Buy," which is doing more than just supplying distribution services. "We provide knowledge, and we talk about being the indispensable link," Strome says. "What that means is that both the supplier and the customer [account] see us as adding more value than we extract in payment for our services."

**NEW CAMP:** The sale of a 25% interest in Victory Records to MCA will eventually lead to UMVD taking over distribution responsibilities for the label. Victory is currently distributed by RED and has a contract through August 2003.

MCA Records has acquired a non-controlling 25% interest in Victory Records, confirms **Tony Brummel**, founder and now 75% owner of the Chicago-based punk label, which is currently working releases by **Thursday**, **Snapcase**, and **Taking Back Sunday**. Victory had revenue last year of about \$7 million and carried a valuation of about \$20 million in the deal. "This deal is not about selling out; it is about selling in," Brummel said in a statement to *Billboard*. "I have found a partner that only wants to help the company and its artists flourish."

Until the distribution switch occurs, there may be opportunities for MCA to add its marketing clout to certain titles. "MCA wants us to do what we do on our own terms but with better resources—the added support and muscle of the MCA marketing, promotions, systems, and legal staff," Brummel said. "MCA trusts our instincts at Victory. To that end, they will not be involved in our day-to-day business, leaving control entirely in my hands." MCA did not respond to an inquiry for comment.

## Listen, FullAudio To Give Users More Options

BY BRIAN GARRITY

**NEW YORK**—While the overwhelming majority of digital music continues to be consumed via free file-sharing services that offer virtually unlimited content and unencumbered portability, companies attempting to launch commercial alternatives to pirate networks are slowly amassing permission from record companies and publishers to offer similar content and usage features.

With licenses in place from Universal Music Group, Warner Music Group, EMI Recorded Music and the Harry Fox Agency (HFA), Chicago-based FullAudio has launched its new digital subscription service through Clear Channel Communications. Meanwhile, Listen.com's Rhapsody service is adding a CD-burning function to its classical music digital subscription package via a deal with Naxos of America.

The Listen-Naxos deal will allow users to burn a pre-selected number of Naxos tracks each month. The CD-burning technology is provided by NewTech Infosystems (NTI), a rival to market leader Roxio, and will be built directly into the Rhapsody interface.

"Listen recognizes that consumers want to take some of their music with them, and our agreements with NTI and Naxos are important first steps toward meeting those needs," CEO Sean Ryan says.

Users will pay a higher fee for a Rhapsody package with burning; pricing tiers and the number of burns available were not disclosed. Burning will become available in May, when Listen launches an updated Rhapsody service.

Issues of portability and permanence remain complicated for subscription services. Major labels do not allow services to offer "full-ownership" downloads, which can be both burned to a CD and transferred to a

digital device. Consumers burning tracks through Rhapsody—a streaming-only model—will not take control of the permanent file on their computers; instead, the tracks will be transferred directly to the blank CD.

The move makes Rhapsody the second subscription service to offer burning, after Pressplay. San Francisco-based Listen says it is in talks with other major and independent label partners to secure additional burning licenses. It is unclear whether licenses Listen secures from majors would allow for burning from their entire available online catalogs, as is the case with Naxos. At Pressplay, majors have cleared only certain content for burning.

Meanwhile, FullAudio's deal with its content partners—which covers rental downloads and streams—allows subscribers to transfer tracks from their PCs to secure portable devices and set-top boxes as soon as those devices become commercially available. However, the company is not currently offering a burning feature.

FullAudio is also largely covered on publishing, following its deal with HFA. That pact—covering works from 27,000 publishers—marks the company's first wide-reaching publishing agreement. Previously, it had pursued deals with individual companies. It has agreements in place with EMI Music Publishing and BMG Music Publishing.

Financial terms of the HFA deal were not disclosed; however, the pact follows the model of subscription licenses HFA has brokered with the Recording Industry Assn. of America and Listen.com. FullAudio will pay HFA an advance, and royalty rates will be determined later, either by negotiation or by the Copyright Arbitration Royalty Panel.



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# 'At The Bottom Of The Sea' Is Tops For Many Indie Retailers

BY MOIRA McCORMICK

CHICAGO—With the release of Ralph's World's *At the Bottom of the Sea*, the

second children's album from alternative-rock independent Minty Fresh Records, the Chicago-based label—

which launched Veruca Salt and the Cardigans and is currently home to buzzed-about French band Tahiti 80, among others—is reaping the rewards of its indie retail connections.

Anthony Musiala, VP of sales and marketing for Minty Fresh (the Ralph's World albums appear on its children's imprint, Mini Fresh), says that a number of tastemaking independent record stores around the country are carrying and actively promoting *At the Bottom of the Sea*, which streeted April 9. According to Musiala, this is the first kids' release that many of these retailers have ever put on their shelves.

"The Minty Fresh connection is what pushed us over the edge, as far as carrying the Ralph's World titles [*At the Bottom of the Sea* and its predecessor, *Ralph's World*]," says Rich Manning, owner of Atomic Records in Milwaukee.

"Usually we ignore those little kids," he adds with a laugh, "unless it's to stock something like Kid Rhino's Gumby DVD boxed set. But *At the Bottom of the Sea* is a fun record; we've been playing it in the store, and we've sold several. It's a nice little break from teenage angst." Manning says Ralph's World has its own section in Atomic Records.

Musiala notes that other indie record stores currently stocking *At the Bottom of the Sea* include Reckless

Records in Chicago; Ear X-tasy in Louisville, Ky.; and Rhino Records in Los Angeles. "We're finding it a pleasant surprise that hip indie record stores are bringing Ralph's World in,"



he says, theorizing that one reason for this is that independent retailers have started their own families and thus are more open to hip children's music.

Just as Minty Fresh founder Jim Powers has young kids of his own, Musiala says that "retailers grow up, too—many of those who were just out of college when the label began [10 years ago] now have children." Plus, Minty Fresh wholesaler Alternative Distribution Alliance (ADA) employs "salespeople who have kids—their own 'test audience'—which gives them more leverage when they're working to sell Ralph's World to indie retailers." Reckless Records, he notes, has *At the Bottom of the Sea* in its listening station and is also displaying posters.

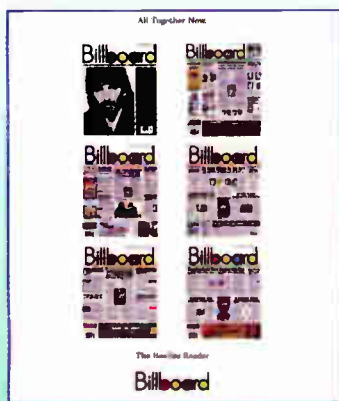
Ralph's World is the creation of Ralph Covert, a veteran of both the Chicago rock scene and the Old Town

School of Folk Music, where he taught music to preschoolers. (He's also the father of 6-year-old Fiona.) Both *At the Bottom of the Sea* and *Ralph's World* have been critically acclaimed for Covert's fresh songwriting, humor, crack musicianship (he works with a full acoustic/electric band, including some of Chicago's more prominent players), and expert grasp of what most entertains young children. Covert will be doing in-stores at retail outlets around the country; already booked are appearances in Chicago, Los Angeles, and Palo Alto, Calif.

"It's a very musical album," ADA salesman Tim Fath says of *At the Bottom of the Sea*. Fath, who is based in the company's Miami office, adds, "We're known for alternative and college rock, so this is an unusual project for us."

Fath says ADA is selling Ralph's World albums to Borders Books & Music, Barnes & Noble, and Amazon and notes that *At the Bottom of the Sea* is "an easier sell" than its predecessor, because this time Covert's reputation preceded him.

"Word-of-mouth on this release has been fantastic," Fath observes, "and word-of-mouth will help to keep selling it—just as it does with a great independent film. Another Ralph's World release is due this fall, and sales will only keep getting better."



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# Picture This™



by Jill Pesselnick

**B.V. OSCAR SLATE:** As expected, Buena Vista Home Entertainment has announced a hearty summer home-video release schedule for its slate of Oscar-nominated films.

The roster kicks off with the July 9 DVD-Video release of Touchstone's dark family comedy *The Royal Tenenbaums* (\$29.99), nominated in the best original screenplay category for the work of writer/director **Wes Anderson** and writer/actor **Owen Wilson**. The two-disc set will include an in-depth look at Anderson's directorial style and philosophy, interviews with members of the cast (which include **Gene Hackman**, **Anjelica Huston**, and **Gwyneth Paltrow**), and deleted scenes.

**Lori McPherson**, VP of brand marketing for Buena Vista, says that retailers have shown early support for the title. "We will have a very broad TV advertising campaign on all of the major networks and on entertainment cable stations like E!," she says. "We are also going to have a multiple-purchase offer: When you buy the DVD and [Hollywood Record's *Royal Tenenbaums*] soundtrack [at the same time], you will get an instant \$5 off."

Next in line will be July 16's French film *Amelie*, also available as a two-disc DVD-Video priced at \$29.99. Miramax's magical tale starring **Audrey Tautou**

language track. Buena Vista is banking on this film's post-Oscar buzz in its promotional campaign and will emphasize the feature's acclaim in its TV spots.

*Iris*, the story of English novelist **Iris Murdoch** and her battle with Alzheimer's disease, will include a behind-the-scenes featurette, as well as information about this medical condition. Starring best actress nominee **Judi Dench**, the film also features best supporting actor winner **Jim Broadbent** and best supporting actress nominee **Kate Winslet**. Expect a largely PR-driven marketing effort.

**CONVENTION LINEUP:** The Video Software Dealers Assn. (VSDA) has announced the seminar offerings for its July 16-18 Home Entertainment 2002 convention taking place at the Rio Suite Hotel & Casino in Las Vegas. Attendees will have the opportunity to participate in one of five seminar tracks: DVD, retailing operations, technologies and trends, adult issues and product, and acquiring new independent films. Topics will include the future of DVD extras and programming, loss prevention, video-industry trends, and how to make money with independent product.

VSDA president **Bo Andersen** says the seminar programs reflect the show's renewed focus on business elements and thinks that panels such as the "DVD & VHS—Balancing the Product Mix" program will be of particular interest. "This is such an extraordinary issue for retailers every day. [They] are trying not to understock VHS and estimate their demand for DVD. I also think the research program on the future of the industry will be compelling."

**KUROSAWA COLLECTION:** Independent video supplier Wellspring Media has joined with Amazon.com to release the *Limited Edition Kurosawa DVD Collection*. Currently slated for a Sept. 9 issue date, the \$129.98 three-disc set will include a newly remastered edition of famed Japanese director **Akira Kurosawa's** *Ran* (a 1985 adaptation of **Shakespeare's King Lear**); his final film, *Madadayo* (1993); a detailed Kurosawa documentary; a *Ran* mini-poster; collectible images; a miniature Shoji screen; and a certificate of authenticity. A limited run of 5,000 numbered sets will be available exclusively through Amazon at a discounted price of \$99.98.

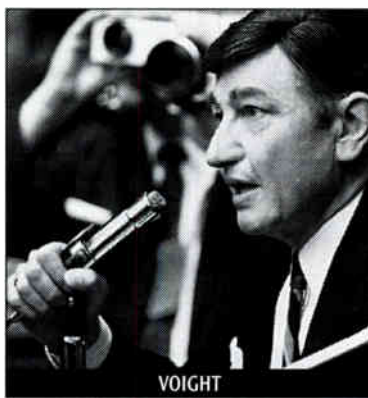
"When you do something in a limited run, collectors look at the product as something that is different," Wellspring VP/GM of home video **Dan Gurlitz** says. "The box itself is gorgeous. It's nice paper outside; it's gold-embossed. It's stunningly simple."

## Columbia's 'Ali' DVD Will Pack A Punch, Says Co-Star Jon Voight

BY RASHAUN HALL

NEW YORK—Known for his battles both in the ring and in the world at large, legendary boxer Muhammad Ali has long been considered a heroic icon of the 20th century. With Columbia's *Ali*—set for release on DVD-Video (\$27.96) April 30—director Michael Mann brought to life the boxer's often controversial story, focusing on the 10-year span from 1964 to 1974 and the famed "Rumble in the Jungle" fight against George Foreman in Zaire.

Jon Voight, who was nominated for an Academy Award in the best



VOIGHT

supporting actor category for his role as sports reporter and Ali foil Howard Cosell, recalls watching the famed Foreman fight while filming *Ali* in Switzerland. "The fight was really frightening, but it was also amazing," he says. "The fact that [Ali] prevailed was a miraculous event and something that was very popular, of course."

Making *Ali*, which stars Will Smith (also nominated this year in the best actor category) in the title role and actors including Jamie Foxx, Mario Van Peebles, Mykelti Williamson, and Nona Gaye, held special meaning for Voight, as he has known the boxer and his family for several years.

"I have an affection for Muhammad because I knew him during his comeback in the early '70s," he says. "It was meaningful for me to retrace those footsteps, and I knew that Michael would get behind the scenes and find out what was really going on."

The DVD version of the film, which is presented in wide screen and includes theatrical trailers and animated menus, will be particularly valuable for Mann's directorial style, Voight says. "Michael makes films that have many layers, so I think that it's nice to have a DVD because you can go over sections," he explains. "There is so much good filmmaking in it and so many different levels of stuff going on. You can take

your time and go over it."

*Ali* marks the second time that Voight and Mann have worked together, the first being for 1995's Los Angeles crime drama *Heat*. It was Mann's "eye and support" that led Voight to accept the *Ali* role, though he does recall feeling some trepidation.

"I was out of the country, and Michael called me and said, 'What do you think about playing Howard Cosell?'" Voight says. "That was obviously a very interesting question, and I think everyone who heard that I was playing Howard Cosell initially had a similar response to mine—how did he arrive at picking me for that part? The more I thought about it, the more I thought I would be the right fellow to try it in a Michael Mann movie."

In order to get into his role, Voight studied video footage of Cosell. "He was a television phenomenon," Voight says. "It was a matter of just taking the gestures and the sounds [he made] and trying to trace them back to the roots of where they came from, and then making that bridge between my own personality and his."

The film's ultimate critical acclaim, stemming particularly from Voight's and Smith's performances, will play a large role in Columbia's *Ali* promotional campaign,

says VP of marketing Tracey Garvin. While the company will embark on a national TV and print campaign in support of the title,

COLUMBIA TRISTAR



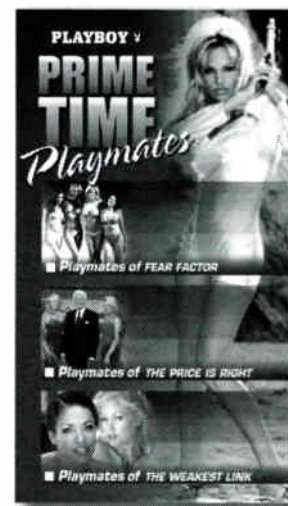
HOME ENTERTAINMENT

Garvin notes, "We wanted to be out there within that 30-day period or so after the Academy Awards to really work off the heat and notoriety from that."

Retailers are expecting the title to receive strong support from consumers. Rhadames De La Cruz, DVD buyer at a Tower Records outlet in New York, says, "I think it is one of those movies that people will buy because they missed it in the theater. I mean, it deals with Ali and Will Smith, and that's a great combination that people will want in their collection."

Additional reporting by Margo Whitmire in Los Angeles.

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APRIL 27  
2002

# Billboard TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	3	<b>NUMBER 1</b> <b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated 3 Weeks At Number 1	2002	G	29.99
2	3	3	<b>TRAINING DAY</b> WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
3	2	4	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
4	NEW	1	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R	22.98
5	NEW	1	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
6	7	10	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
7	4	23	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
8	8	4	<b>MOULIN ROUGE</b> FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
9	6	8	<b>PETER PAN (SPECIAL EDITION)</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
10	11	4	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
11	5	5	<b>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
12	9	7	<b>BALTO II: WOLF QUEST</b> UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
13	12	3	<b>LARA CROFT: TOMB RAIDER</b> PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
14	NEW	1	<b>HEARTBREAKERS</b> MGM HOME ENTERTAINMENT 1002341	Sigourney Weaver Jennifer Love Hewitt	2001	PG-13	14.95
15	10	16	<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
16	14	4	<b>NAUTICAL NONSENSE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
17	NEW	1	<b>BABY BOY</b> COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
18	13	25	<b>THE HUNCHBACK OF NOTRE DAME</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 7955	Animated	1996	G	29.99
19	NEW ENTRY	1	<b>FRIED GREEN TOMATOES</b> FRIED GREEN TOMATOES PRODUCTIONS/UNIVERSAL STUDIOS HOME VIDEO 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
20	18	8	<b>DISNEY'S AMERICAN LEGENDS</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
21	20	4	<b>TOM &amp; JERRY: MAGIC RING</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	Animated	2002	NR	14.95
22	15	7	<b>BOB THE BUILDER: BUSY BOB &amp; SILLY SPUD</b> LYRICK STUDIOS 24107	Animated	2002	NR	14.99
23	21	5	<b>PLANET OF THE APES</b> FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
24	22	9	<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
25	NEW ENTRY	1	<b>THE PATRIOT</b> COLUMBIA TRISTAR HOME VIDEO 05702	Mel Gibson	2000	R	14.95
26	29	2	<b>AMERICA'S SWEETHEARTS</b> COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	2001	PG-13	14.95
27	36	3	<b>DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED)</b> FUNIMATION 340	Animated	2002	NR	14.95
28	33	3	<b>DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED)</b> FUNIMATION 338	Animated	2002	NR	14.95
29	NEW ENTRY	1	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
30	34	7	<b>BRIDGET JONES'S DIARY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
31	26	3	<b>DRAGONBALL Z: MAJIN BUU-DEFIANCE (UNEDITED)</b> FUNIMATION 337	Animated	2002	NR	14.95
32	NEW ENTRY	1	<b>SAVE THE LAST DANCE</b> PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
33	39	21	<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
34	35	9	<b>A KNIGHT'S TALE</b> COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
35	27	3	<b>DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (UNEDITED)</b> FUNIMATION 339	Animated	2002	NR	14.95
36	NEW	1	<b>THE ANIMAL</b> COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	2001	PG-13	14.95
37	NEW ENTRY	1	<b>COYOTE UGLY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
38	NEW ENTRY	1	<b>DORA THE EXPLORER: TO THE RESCUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443	Dora The Explorer	2001	NR	12.95
39	NEW ENTRY	1	<b>BLUE'S CLUES: TELLING TIME WITH BLUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR	9.95
40	40	1	<b>HEIST</b> WARNER HOME VIDEO 22472	Gene Hackman Danny Devito	2001	R	19.96

● 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.

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2002

# Billboard TOP DVD SALES

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	1	<b>NUMBER 1</b> <b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	24.98
2	1	3	<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
3	NEW	1	<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003235	Bruce Willis Billy Bob Thornton	PG-13	26.98
4	NEW	1	<b>THE USUAL SUSPECTS</b> MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
5	2	2	<b>K-PAX</b> UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
6	3	2	<b>IRON MONKEY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25132	Donnie Yen	PG-13	29.99
7	6	3	<b>THE ONE</b> COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li	PG-13	27.96
8	4	3	<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21317	Animated	NR	29.99
9	NEW	1	<b>BULL DURHAM</b> MGM HOME ENTERTAINMENT 1003331	Kevin Costner Susan Sarandon	R	24.98
10	11	4	<b>JOY RIDE</b> FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
11	NEW	1	<b>WHILE YOU WERE SLEEPING</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 13680	Sandra Bullock Bill Pullman	PG	19.99
12	13	4	<b>JAY AND SILENT BOB STRIKE BACK</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
13	10	3	<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 6006456	Drew Barrymore Steve Zahn	PG-13	27.96
14	8	23	<b>SHREK (SPECIAL EDITION)</b> DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
15	9	4	<b>ZODLANDER</b> PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	29.99
16	5	8	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22033	Animated	NR	29.99
17	7	2	<b>ORIGINAL SIN (UNRATED)</b> MGM HOME ENTERTAINMENT 1003049	Antonio Banderas Angelina Jolie	NR	26.98
18	NEW ENTRY	1	<b>CLERKS</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 13765	Brian O'Halloran Jeff Anderson	R	39.99
19	18	5	<b>THE LAST CASTLE</b> DREAMWORKS HOME ENTERTAINMENT 89870	Robert Redford James Gandolfini	R	26.99
20	21	4	<b>THE WASH</b> TRIMARK HOME VIDEO 7364	Dr. Dre Snoop Dogg	R	24.99
21	NEW ENTRY	1	<b>BLADE</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO N4645	Wesley Snipes	R	24.98
22	15	3	<b>A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law	PG-13	29.99
23	NEW	1	<b>THUG ANGEL-THE LIFE OF AN OUTLAW</b> IMAGE ENTERTAINMENT 1584	Tupac Shakur	NR	19.99
24	17	14	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
25	14	8	<b>HEIST</b> WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	24.98

APRIL 27  
2002

# Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	3	<b>NUMBER 1</b> <b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R
2	NEW	1	<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13
3	NEW	1	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R
4	2	7	<b>K-PAX</b> UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13
5	3	3	<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
6	4	7	<b>DON'T SAY A WORD</b> FOXVIDEO 2003428	Michael Douglas	R
7	5	4	<b>JOY RIDE</b> FOXVIDEO 2003452	Steve Zahn Paul Walker	R
8	6	4	<b>ZODLANDER</b> PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13
9	9	2	<b>ORIGINAL SIN</b> MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R
10	8	3	<b>A.I.: ARTIFICIAL INTELLIGENCE</b> DREAMWORKS HOME ENTERTAINMENT 89560	Haley Joel Osment Jude Law	PG-13
11	10	5	<b>THE LAST CASTLE</b> DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R
12	7	4	<b>HEIST</b> WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R
13	11	7	<b>HARDBALL</b> PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13
14	17	2	<b>LIFE AS A HOUSE</b> NEW LINE HOME VIDEO/WARNER HOME VIDEO 12345	Kevin Kline	R
15	13	10	<b>RAT RACE</b> PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese	PG-13
16	12	5	<b>THE ONE</b> COLUMBIA TRISTAR HOME VIDEO 60552	Jet Li	PG-13
17	15	4	<b>THE MUSKETEER</b> UNIVERSAL STUDIOS HOME VIDEO 89596	Justin Chambers Mena Suvari	PG-13
18	14	7	<b>"O"</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7512	Mekhi Phifer Josh Hartnett	R
19	16	6	<b>JAY AND SILENT BOB STRIKE BACK</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303	Jason Mewes Kevin Smith	R
20	19	13	<b>THE GLASS HOUSE</b> COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. All rights reserved.



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**Competition For DRM Supremacy Heats Up**

**BY BRIAN GARRITY**

NEW YORK—Microsoft, Liquid Audio, Real Networks, and RioPort own what little digital-rights management (DRM) business there currently is in delivering protected online music to consumers with personal computers. But when it comes to providing security for next-generation mobile Internet-enabled devices—a segment of potentially tremendous growth as legitimate subscription services take root—the scramble for technology-standard supremacy is on.

With forecasts from the likes of McKinsey & Co. and Merrill Lynch predicting that entertainment for wireless devices will generate more than \$12 billion in revenue worldwide in the next five years, everyone from DRM specialists to music publishers are laying groundwork they hope will help



establish the still-nascent market. Joining that push to capture the next wave of business opportunities in the DRM segment is IBM, which has been dabbling in the DRM business for the past few years and worked with some of the major labels on their early digital music tests in the late '90s.

The company—thus far largely boxed out of the existing music DRM market for downloads, rental-downloads, and on-demand streams by larger and/or more aggressive competitors—has announced it is launching an updated version of its EMMS DRM software. Instead of PC-based music applications, IBM wants to capitalize on the shift of digital music to portable devices like the Apple iPod, cell phones, personal digital assistants, and even home-based entertainment servers that double as stereo systems.

IBM says it has been working with Sony Electronics and NTT DoCoMo in Japan on the transfer of secure files to portable devices, including cell phones. The DRM has also been expanded to manage video downloads, streamed media, and picture and text files.

But IBM has its work cut out for itself. DRM is by no means a profitable business segment. In fact, a lack of the business in the face of rampant digital piracy and slow deployment of legitimate alternatives has buried, or at least severely crippled, a number of companies that were operating in the space—InterTrust, Reciprocal, Supertracks, Magex, and A2B among them. Meanwhile, Real and Microsoft—already owning strong relationships with the majors—have been aggressively cutting deals with device manufacturers and chip makers to make their media players and, in turn, DRM technologies, the standard for digital media off the PC.

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# PROGRAMMING

## Songs: When To Hold 'Em, When To Fold 'Em?

BY MARC SCHIFFMAN

*Airplay Monitor*

NEW YORK—It happens at radio almost weekly now: The song that wasn't testing in callout research a month ago finally kicks in, usually after a label was forced to walk away from it. While labels have always maintained that PDs expect callout



OLESEN

results too soon, the research "oops" particularly rankles at a time when the financial investment in any song is higher and the industry can't afford to lose hits.

As mainstream top 40 KHTS San Diego PD Diana Laird says, she'll drop a song "when the research sucks," but she also admits that "we joke that the second we drop something, it comes back great in research."

So how do PDs decide when it's time to give up on a song? And how would labels like for them to decide, particularly when, as Jive Records senior VP of pop promotion Joe Riccitelli notes, his job is always to view the glass as half-full?

At first glance, the acid tests aren't so different. Top 40 WKSE Buffalo, N.Y., PD Dave Universal's five keys sum up what everyone is looking for: research, requests, sales, MTV, and other market airplay. "If you don't have at least three of the five, you're gone," he says.

Likewise, Island Def Jam Music Group VP of national top 40 promotion Erik Olesen says there's trouble "when you see all the active elements in a song not connecting."

At the crux of the matter is when a station can reasonably expect a song to generate callout. "Programmers want to see a record research in 150 spins," MCA Records VP of national promotion Bonnie Goldner says. Riccitelli agrees that radio wants "to see a record react quicker than records have a tendency to react." They think 250-300 spins is more reasonable.

But Universal contends that 90% of the time, if a record starts out with bad research, it stays there.

"You can get a really good read on a record early," he says—which is why he'll put songs in callout as early as the 20-spin mark at his station. But that's only when the song has been warmed up in the market by airplay on MTV or rival stations.

A station might be willing to bag on a record after 150 spins, but Olesen is not going to walk away until "you don't see phones or consistent callout after a minimum of 250 spins in a market." Most label reps agree that an R&B crossover, which usually starts with other airplay in the market, will test sooner.

And even 250 spins is not always enough, Olesen emphasizes, recalling that Bon Jovi's "It's My Life" took nearly 300 spins to test. "That was a battle, week in and week out." Only by being warmed up at adult top 40 did the song start showing a pulse for mainstream top 40 rivals.

Olesen also notes that if a song is starting solely at top 40, "it's the dayparts, not just the spins. It's got to be the dayparts between 6 a.m. and 7 p.m. [for a fair test]."

Another problem that Goldner cites is that because radio will see perhaps 10 tracks a year that explode out of the gate—like "Family Affair" by Mary J. Blige or "It Wasn't Me" by Shaggy—they get conditioned to expect that from any record after 150 spins. "Radio programmers are under enormous pressure and are naturally impatient to play only immediate hits," she says. "They need to allow artists and records time to develop. I would tell programmers to stay the



RICCITELLI

course and not overreact to the roller-coaster effect of peaks and valleys. DreamWorks nearly lost Nelly Furtado three times, and she continued on to sell more than 2 million CDs and win a Grammy."

Goldner adds, "You're always subject to the research itself. There are weeks when the research is flawed, and you have to ask the right questions to find out if it's a bad batch."

Goldner does this by pointing out sample-size issues or whether a certain demographic cell is over- or under-represented and what the potential scores might be.

### MITIGATING DATA

Programmers have always maintained that research is just one element they examine. Like Univer-

*'Radio programmers are under enormous pressure and are naturally impatient to play only immediate hits. They need to allow artists and records time to develop.'*

BONNIE GOLDNER, MCA RECORDS

sal—who will cut a song some slack if three of his five indicators are strong—Laird says, "If I'm getting phones and bad research, I'll still take a look at it. If everyone in the building thinks it sounds good on the radio, I'll give it more time."

Riccitelli agrees that growth or positive showing on fronts other than research "buys you time if research is not working out."

Olesen adds, "Our argument to bad callout is, 'Look at the sales,' because the hardest thing to get anybody to do is spend money."

When it comes to requests, WBLI Long Island, N.Y., PD/Cox top 40 format specialist Jeremy J.J. Rice will discount heavy requests for a superstar, because it's an expected part of the equation, but requests for a new artist can indicate a healthy grassroots groundswell. It's the flip side, he says, of songs from such acts as Lifehouse or Nickelback that are research monsters but don't generate requests.

### EXCEPTIONS TO THE RULES

There are those records that can skip research, pass go, and collect their 200 spins. "I add a lot of records that I know will never call out," Universal says, "but I play them for other reasons."

Rice says, "There's nothing wrong with playing an event record. The Alanis Morissette hit No. 18, but the stations that played the Alanis weren't making a mis-

take—it was an event. Take every Madonna song that wasn't a hit in the last 10 years. If it doesn't call out like 'American Pie,' you still played it 150 or 200 spins, you gave it a shot, and followed it up with a powerful hit."

PDs make allowances for balance records, especially in today's more extreme musical environment. While Kylie Minogue was top five for WBLI, Rice says that "most stations only had ['Can't Get You out of My Head'] in Bs, and for most stations it wasn't stellar callout. Nevertheless, I think a lot of people needed to play that song, because there was so much rock and R&B and hip-hop out."

Rice cites 'N Sync and Britney Spears as two other acts that must be played regardless of what the data is saying. "It's active, so you have to play it." Laird adds, "'N Sync and Britney Spears never test—or rarely—and they still get played, because they work, they're hits."

### OOPS . . . I'LL ADD IT AGAIN

But 'N Sync's "Gone" was one of those songs that began researching in a number of markets (often fueled by the record's surprise R&B success) after PDs had decided that the song was over. Rice has several songs that has happened to, among them Alicia Keys' "A Woman's Worth," Daft Punk's "One More Time," and Darude's "Sandstorm." Because those songs don't often reach critical mass as currents, once they do kick in, they're much slow-



RICE

er to burn. "You've got to put them in the auditorium test six or nine months later, and certain songs will come back," he says. "The listeners do catch on."

Goldner has seen so many examples of records coming back in research just after being dropped that she wonders whether stations shouldn't just stay with a record. "Radio stations often seem to rush

to judgment," she says. "If the pay-off is only a few weeks away, it makes much more sense to wait. Experience should tell us that while there is no guarantee of a hit, staying with a record for a little longer can make all the difference. I've seen it time and time again."

Rice wants labels to keep in mind that there are only so many



UNIVERSAL

slots for new music in a given week, and sometimes he simply has to make room. Laird admits that research is not always infallible, but it's still one of the most important tools in her arsenal, and labels would do better, she says, to understand it more. "They'll argue because you're not telling them what they want to hear."

Riccitelli agrees that "you don't want to question the station's research, because that's a battle you lose; but if you have some other information you can promote to them, then it's like being in court. If you assemble your facts and arguments the right way, you should win most of the time. That's the way we try to present most of the discussions here."

Goldner says a big difference between her colleagues and the stations they deal with is that a radio station can walk away from a record any time it wants and has the option of either re-adding the song if it comes back in research or moving on to the next single. But radio doesn't have the same financial investment in the single that the label does.

"Radio stations depend on the record companies developing superstars for them. It's part of their branding," she points out. "Yet if programmers do not allow records and artists to grow over a reasonable time, record companies will find themselves under tremendous financial pressure, with new artists often abandoned prematurely and at great financial loss to the company."



## APRIL 27 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 APRIL 14, 2002

BET	CMT	MUSIC TELEVISION	VH
<p>1 JAY-Z, SONG CRY</p> <p>2 ASHANTI, FOOLISH</p> <p>3 B2K, GOT'S TA BE</p> <p>4 BRANDY, FULL MOON</p> <p>5 YING YANG TWINS, SAY I YI YI</p> <p>6 AALIYAH, MORE THAN A WOMAN</p> <p>7 NAS, ONE MIC</p> <p>8 JA RULE, DOWN A** B**CH</p> <p>9 LIL BOB WOV, TAKE YA HOME</p> <p>10 MARY J. BLIGE, RAINY DAYZ</p> <p>11 BIG TYMERS, STILL FLY</p> <p>12 JAHEIM, ANYTHING</p> <p>13 FAT JOE, WHAT'S LUV</p> <p>14 BUSTA RHYMES, PASS THE COURVOISIER PART II</p> <p>15 RAPHAEL SAAOIQ, BE HERE</p> <p>16 USHER, U DON'T HAVE TO CALL</p> <p>17 FAITH EVANS, I LOVE YOU</p> <p>18 AVANT, MAKIN' GOOD LOVE</p> <p>19 LUOACRIS, SATURDAY (OOOH OOOH)</p> <p>20 ANGIE STONE, WISH I DIDN'T MISS YOU</p> <p>21 G-DEP, SPECIAL DELIVERY</p> <p>22 MAXWELL, THIS WOMAN S WORK</p> <p>23 JILL SCOTT, GIMME</p> <p>24 GLENN LEWIS, DON'T YOU FORGET IT</p> <p>25 CLIPSE, GRINDIN'</p> <p>26 ROB JACKSON, BOOM BOOM BOOM</p> <p>27 MUSIQ, HALF CRAZY</p> <p>28 PROPHET JONES, CRY TOGETHER</p> <p>29 REMY SHAND, TAKE A MESSAGE</p> <p>30 BRIAN MCKNIGHT, WHAT'S IT GONNA BE</p> <p>31 KEKE WYATT, NOTHING IN THIS WORLD</p> <p>32 NAPPY ROOTS, AWWNAW</p> <p>33 TWEET, DOPS, OH MY</p> <p>34 KNOC TURN'AL, KNOC</p> <p>35 WYCLEF JEAN, P J S</p> <p>36 ROY JONES JR., THAT WAS THEN</p> <p>37 OONELL JONES, YOU KNOW THAT I LOVE YOU</p> <p>38 JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>39 IMX, FIRST TIME</p> <p>40 P. DIDDY, I NEED A GIRL (PART ONE)</p> <p><b>NEW ONS</b>                  ARCHIE, WE REAFY</p>	<p>1 TIM MCGRAW, THE COWBOY IN ME</p> <p>2 KENNY CHESNEY, YOUNG</p> <p>3 TOBY KEITH, MY LIST</p> <p>4 BRAD PAISLEY, I'M GONNA MISS HER</p> <p>5 RASCAL FLATTS, I'M MOVIN' ON</p> <p>6 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p> <p>7 AUSON KRAUSS &amp; UNION STATION, LET ME TOUCH YOU FOR AWHILE</p> <p>8 WILLIE NELSON, MENDOCINO COUNTY LINE</p> <p>9 MARTINA MCBRIDE, BLESSED</p> <p>10 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>11 JOANNA JANEK, SINCE I'VE SEEN YOU LAST</p> <p>12 JAMIE O'NEAL, FRANTIC</p> <p>13 GARY ALLAN, THE ONE</p> <p>14 DARRYL WORLEY, I MISS MY FRIEND</p> <p>15 NICKEL CREEK, THE LIGHTHOUSE S TALE</p> <p>16 ALAN JACKSON, DRIVE (FOR DADDY GENE)</p> <p>17 PAT GREEN, THREE DAYS</p> <p>18 BROOKS &amp; DUNN, MY HEART IS LOST TO YOU</p> <p>19 STEVE EARLE, SOME DREAMS</p> <p>20 TRACE ADKINS, HELP ME UNDERSTAND</p> <p>21 GARTH BROOKS &amp; TRISHA YEARWOOD, SQUEEZE ME IN</p> <p>22 REBA MCBRIDE, SWEET MUSIC MAN</p> <p>23 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL</p> <p>24 GARY ALLAN, RIGHT WHERE I NEED TO BE</p> <p>25 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY</p> <p>26 MONTGOMERY GENTRY, COLD ONE COMIN' ON</p> <p>27 CAROLYN DAWN JOHNSON, COMPLICATED</p> <p>28 BROOKS &amp; DUNN, ONLY IN AMERICA</p> <p>29 ALISON KRAUSS, THE LUCKY ONE</p> <p>30 EMERSON DRIVE, I SHOULD BE SLEEPING</p> <p>31 GEORGE JONES, 50,000 NAMES</p> <p>32 SARA EVANS, I COULDN'T ASK FOR MORE</p> <p>33 JO OEE MESSINA, BRING ON THE RAIN</p> <p>34 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS</p> <p>35 TRACE ADKINS, I'M TRYIN'</p> <p>36 SODDY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW</p> <p>37 GARTH BROOKS, WRAPPED UP IN YOU</p> <p>38 CLEDUS T. Judd, BREATH</p> <p>39 DIAMOND RIO, ONE MORE DAY</p> <p>40 TOBY KEITH, I WANNA TALK ABOUT ME</p> <p><b>NEW ONS</b>                  BROOKS &amp; DUNN, ZZ TOP, ... TO HEAVEN                  ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN                  LONESTAR, NOT A DAY GOES BY                  THE DERAILERS, BAR EXAM</p>	<p>1 SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>2 NO DOUBT, HELLA GOOD</p> <p>3 NAS, ONE MIC</p> <p>4 TWEET, DOPS, OH MY</p> <p>5 P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>6 FAT JOE, WHAT'S LUV</p> <p>7 NICKELBACK, TOO BAD</p> <p>8 ASHANTI, FOOLISH</p> <p>9 MARY J. BLIGE, RAINY DAYZ</p> <p>10 BUSTA RHYMES, PASS THE COURVOISIER PART II</p> <p>11 MICHELLE BRANCH, ALL YOU WANTED</p> <p>12 GOOD GOD DOLLS, HERE IS GONE</p> <p>13 MOBY, WE ARE ALL MADE OF STARS</p> <p>14 PINK, DON'T LET ME GET ME</p> <p>15 USHER, U DON'T HAVE TO CALL</p> <p>16 X-ECUTIONERS, IT'S GOIN' DOWN</p> <p>17 VANESSA CARLTON, A THOUSAND MILES</p> <p>18 LUOACRIS, SATURDAY (OOOH OOOH)</p> <p>19 BRITNEY SPEARS, OVERPROTECTED</p> <p>20 UNWRITTEN LAW, SEEN' RED</p> <p>21 FAITH EVANS, I LOVE YOU</p> <p>22 TRIK TURNER, FRIENDS &amp; THE FAMILY</p> <p>23 ENRIQUE IGLESIAS, ESCAPE</p> <p>24 N.E.R.D., ROCK STAR-POSER</p> <p>25 BRANDY, FULL MOON</p> <p>26 B2K, UH HUH</p> <p>27 MUSIQ, HALF CRAZY</p> <p>28 NELLY FURTADO, ... ON THE RADIO</p> <p>29 RES, THEY SAY VISION</p> <p>30 ALIEN ANT FARM, ATTITUDE</p> <p>31 DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES</p> <p>32 NAPPY ROOTS, AWWNAW</p> <p>33 JAY-Z, SONG CRY</p> <p>34 LIL BOB WOV, TAKE YA HOME</p> <p>35 JOHN MAYER, NO SUCH THING</p> <p>36 G-DEP, SPECIAL DELIVERY</p> <p>37 SHERYL CROW, SOAK UP THE SUN</p> <p>38 JA RULE, DOWN A** B**CH</p> <p>39 BLINK-182, FIRST DATE</p> <p>40 INJECTED, FAITHLESS</p> <p><b>NEW ONS</b>                  AVANT, MAKIN' GOOD LOVE                  HOBOSTANK, RUNNING AWAY                  INCUBUS, WARNING                  LINKIN PARK, POINTS OF AUTHORITY</p>	<p>1 SHERYL CROW, SOAK UP THE SUN</p> <p>2 GOOD GOD DOLLS, HERE IS GONE</p> <p>3 PUOOLE OF MUDD, BLURRY</p> <p>4 DAVE MATTHEWS BAND, EVERYDAY</p> <p>5 NO DOUBT, HELLA GOOD</p> <p>6 MOBY, WE ARE ALL MADE OF STARS</p> <p>7 JOHN MAYER, NO SUCH THING</p> <p>8 ENRIQUE IGLESIAS, ESCAPE</p> <p>9 SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>10 PINK, DON'T LET ME GET ME</p> <p>11 CELINE DION, A NEW DAY HAS COME</p> <p>12 DEFAULT, WASTING MY TIME</p> <p>13 ALANIS MORISSETTE, HANDS CLEAN</p> <p>14 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>15 FIVE FOR FIGHTING, EASY TONIGHT</p> <p>16 NICKELBACK, TOO BAD</p> <p>17 CHER, SONG FOR THE LONELY</p> <p>18 LENNY KRAVITZ, STILLNESS OF HEART</p> <p>19 PAUL MCCARTNEY, LONELY ROAD</p> <p>20 MARY J. BLIGE, FAMILY AFFAIR</p> <p>21 JEWEL, BREAK ME</p> <p>22 MARY J. BLIGE, NO MORE DRAMA</p> <p>23 VANESSA CARLTON, A THOUSAND MILES</p> <p>24 THE CALLING, WHEREVER YOU WILL GO</p> <p>25 CREED, MY SACRIFICE</p> <p>26 NO DOUBT, HEY BABY</p> <p>27 BRANDY, FULL MOON</p> <p>28 JIMMY EAT WORLD, THE MIDDLE</p> <p>29 COURSE OF NATURE, CAUGHT IN THE SUN</p> <p>30 TRAIN, SHE'S ON FIRE</p> <p>31 MARY J. BLIGE, RAINY DAYZ</p> <p>32 TWEET, DOPS, OH MY</p> <p>33 LIFEHOUSE, HANGING BY A MOMENT</p> <p>34 RES, THEY SAY VISION</p> <p>35 MICHELLE BRANCH, ALL YOU WANTED</p> <p>36 CREED, HIGHER</p> <p>37 NORAH JONES, DON'T KNOW WHY</p> <p>38 TRAIN, DROPS OF JUPITER</p> <p>39 U2, BEAUTIFUL DAY</p> <p>40 U2, ELEVATION</p> <p><b>NEW ONS</b>                  CHEMICAL BROTHERS, THE TEST                  ALICIA KEYS, HOW COME YOU DON'T CALL ME                  CHAD KROEGER, HERO                  TOMMY LEE, HOLD ME DOWN                  JILL SCOTT, GIMME</p>

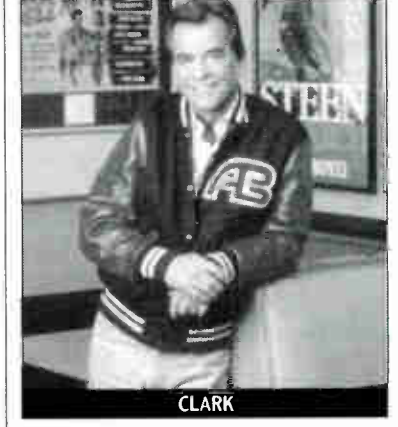
# Music & Showbiz

by Carla Hay

**BANDSTAND CELEBRATION:** Nar-rowing down the greatest highlights of *American Bandstand* would be a tough task for anyone, but for broadcasting legend Dick Clark, it was an especially difficult but rewarding responsibility. Clark—who hosted the landmark music series during most of its 1942-1989 run—had to select from hundreds of hours of footage what would make it into the two-hour TV special *American Bandstand's 50th... A Celebration!*, which is set to air May 3 on ABC at 8 p.m. ET (*Billboard*, April 13).

**Band, and Babyface.**  
 As influential as *American Bandstand* was in bringing music to the masses, Clark remembers that the show had its difficult moments: "We had a lot of detractors, and the biggest misconception of the show was that we played only vanilla music. But every moment was memorable. There are too many great memories to name them all."

And after all these years, Clark is getting back in the business of producing a weekly music show on TV. In a partnership with Clear Channel Entertainment, Dick Clark Productions is developing a new music series that will showcase artists through music videos, live performances at Clear Channel venues, and behind-the-scenes footage (*Billboard*, March 2). Clark tells *Billboard* he plans to take the show into syndication or to late-night TV on a broadcast network.



CLARK

Clark is the host/executive producer of the special. He says, "*American Bandstand* is like my fourth child. I love it and cherish it. I'm especially proud that the show gave so many artists their first chance to perform on national TV—everyone from Little Richard, Chuck Berry, and the Everly Brothers to the Doors to Madonna and Prince."

In addition to archival *American Bandstand* footage, the anniversary special will feature new performances taped exclusively for the event. Artists to be featured in these new performances include Little Richard, Michael Jackson, Kiss, Cher, Stevie Wonder, Alanis Morissette, Brandy, KC & the Sunshine

**IN BRIEF:** Will Smith's Overbrook Entertainment will produce a remake of the 1970s Sidney Poitier comedy films *Uptown Saturday Night*, *Let's Do It Again*, and *A Piece of the Action*. Smith will star in at least one of the remakes, which will be released by Warner Bros. Pictures. The versatile Smith has also signed on for a starring voice role in the DreamWorks Pictures animation film *Sharkslayer*. The movie has a "mobsters in the sea world" plot and is expected to be released in 2004.

Following in the footsteps of Smith, Jennifer Lopez's Nuyorican Productions has pacted with Columbia Pictures for a three-year, first-look deal for film production and development. Smith's Overbrook struck a similar deal with Columbia earlier this year... L.A.-based Kandoo Films has launched a music-video division, which has signed director Jim Yukich.

## THE CLIP LIST

MUCHMUSIC USA	2	MUSIC TELEVISION EUROPE	G-A-C GREAT AMERICAN COUNTRY
<p>LINKIN PARK, POINTS OF AUTHORITY (NEW)</p> <p>3RD STRIKE, NO LIGHT (NEW)</p> <p>BOX CAR RACER, I FEEL SO (NEW)</p> <p>SUGARCULT, BOUNCING OFF THE WALLS (NEW)</p> <p><b>[OVEN FRESH]</b></p> <p>SOUTH, PAINT THE SILENCE</p> <p>COAL CHAMBER, FIEND</p> <p>STARS ALLOR, POOR MISGUIDED POOL</p> <p>KILLA BEEZ, ODE RAE WU</p> <p>SUPER FURRY ANIMALS, RINGS AROUND THE WORLD</p> <p>TIMO MAAS, TO GET DOWN</p> <p>12 STONES, BROKEN</p> <p>MASTER P, REAL LOVE</p> <p>TENACIOUS D, TRIBUTE</p> <p>ZERO 7, DESTINY</p> <p><b>NEW</b></p> <p>INCUBUS, WARNING</p> <p>JILL SCOTT, GIMME</p> <p>THE HIVES, HATE TO SAY I TOLD YOU SO</p> <p>TRUTH HURTS, ADDICTIVE</p> <p><b>MUCHMUSIC</b></p> <p>Continuous programming                  299 Queen St West, Toronto, Ontario M5V2Z5</p>	<p>AVRIL LAVIGNE, COMPLICATED (NEW)</p> <p>GRIMSKUNK, COMATOSE (NEW)</p> <p>CAM'RON, OH BOY (NEW)</p> <p>ENRIQUE IGLESIAS, ESCAPE</p> <p>PINK, DON'T LET ME GET ME</p> <p>'N SYNC, GIRLFRIEND</p> <p>JA RULE, ALWAYS ON TIME</p> <p>GLENN LEWIS, DON'T YOU FORGET IT</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>CHOCOLAIR, LIGHT IT UP</p> <p>REMY SHAND, TAKE A MESSAGE</p> <p>USHER, U DON'T HAVE TO CALL</p> <p>SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>DEFAULT, GENE</p> <p>K-O-S, HEAVEN ONLY KNOWS</p> <p>SWOLLEN MEMBERS, BRING IT HOME</p> <p>EDWIN &amp; THE PRESSURE, SUPERHONEY</p> <p>MOBY, WE ARE ALL MADE OF STARS</p> <p>FAT JOE, WHAT'S LUV</p> <p>MARY J. BLIGE, RAINY DAYZ</p>	<p>GEORGE MICHAEL, FREEEK</p> <p>ALI G &amp; SHAGGY, ME JULIE</p> <p>MOBY, WE ARE ALL MADE OF STARS</p> <p>CURTIS, WORDSWIDE</p> <p>SHAKIRA, WHEREVER, WHEREVER</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>SHERYL CROW, SOAK UP THE SUN</p> <p>FAITHLESS &amp; DIDD, ONE STEP TOO FAR</p> <p>DESTINY'S CHILD, NASTY GIRL</p> <p>JA RULE, ALWAYS ON TIME</p> <p>OASIS, THE HINDU TIMES</p> <p>ANASTACIA, ONE DAY IN YOUR LIFE</p> <p>ENRIQUE IGLESIAS, ESCAPE</p> <p>P.O.D., YOUTH OF THE NATION</p> <p>ALANIS MORISSETTE, HANDS CLEAN</p> <p>LIRY &amp; ICE-T, THE WORLD IS A GHETTO</p> <p>NATALIE IMBRUGLIA, WRONG IMPRESSION</p> <p>BEVERLY KNIGHT, SHOULD WOULD COULDA</p> <p>MISSY "MISDIEMANOR" ELLIOTT, 4 MY PEOPLE</p> <p>THE DANDY WARHOLS, BOHEMIAN LIKE YOU</p> <p><b>JBTv</b></p> <p>Three hours weekly                  218 W Ohio, Chicago, IL 60610</p>	<p>RASCAL FLATTS, I'M MOVIN' ON</p> <p>KENNY CHESNEY, YOUNG</p> <p>TIM MCGRAW, THE COWBOY IN ME</p> <p>TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL</p> <p>TOBY KEITH, MY LIST</p> <p>TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>MARTINA MCBRIDE, BLESSED</p> <p>CHRIS CAGLE, I BREATHE IN, I BREATHE OUT</p> <p>CHELY WRIGHT, JEZEBEL</p> <p>WILLIE NELSON, MENDOCINO COUNTY LINE</p> <p>GARY ALLAN, THE ONE</p> <p>BRAD PAISLEY, I'M GONNA MISS HER (THE FISHER SONG)</p> <p>GARTH BROOKS, SQUEEZE ME IN</p> <p>DARRYL WORLEY, I MISS MY FRIEND</p> <p>REBA, SWEET MUSIC MAN</p> <p>EMERSON DRIVE, I SHOULD BE SLEEPING</p> <p>BEVERLY KNIGHT, SHOULD WOULD COULDA</p> <p>MISSY "MISDIEMANOR" ELLIOTT, 4 MY PEOPLE</p> <p>KELLIE COFFEY, WHEN YOU LIE NEXT TO ME</p> <p>PAT GREEN, THREE DAYS</p> <p><b>Power Play VIDEO TELEVISION</b></p> <p>5 hours weekly                  223-225 Washington St, Newark, NJ 07102</p>
<p>Continuous programming                  404 Washington Ave., Miami Beach, FL 33139</p> <p>ENRIQUE IGLESIAS, ESCAPAR</p> <p>CHAYANNE, Y TU TE VAS</p> <p>LUIS FONSI, QUI SIERA PODER OLVIDARME DE TI</p> <p>LALEY CON ELY GUERRA, EL QUELLO</p> <p>LA MOSCA TSE TSE, TODOS TENEMOS UN AMOR</p> <p>SHAKIRA, TE DEJO MADRID</p> <p>ALEJANDRO SANZ, APRENOIZ</p> <p>MARC ANTHONY, CELOS</p> <p>DIEGO TORRES, SUENOS</p> <p>CABAS, ANA MARIA</p>	<p>LOCAL H, HALF LIFE</p> <p>TWEET, DOPS, OH MY</p> <p>FACE TO FACE, THE NEW WAY</p> <p>CELINE DION, A NEW DAY HAS COME</p> <p>B.R.M.C., LOVE BURNS</p> <p>ANGIE STONE, WISH I DIDN'T MISS YOU</p> <p>TRINA, TOLD Y'ALL</p> <p>FU MANCHU, SQUASH THAT FLY</p> <p>MOTH, I SEE SOUND</p> <p>JOHN MAYER, NO SUCH THING</p> <p>FIVE FOR FIGHTING, EASY TONIGHT</p> <p>P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>TRIK TURNER, FRIENDS &amp; FAMILY</p> <p>DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES</p> <p>NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS)</p> <p>MEGADETH, HANGER 18</p> <p>PETE YORN, STRANGE CONDITION</p> <p>ROBERT BRADLEY'S BACKWATER SURPRISE, TRAIN</p> <p>FRONT LINE ASSEMBLY, SPITAPH</p> <p>MICK JAGGER, VISIONS OF PARADISE</p>		

# NEWSLINE...

Westwood One has extended its deal with Infinity Broadcasting for another five years. Under the deal, which will now expire in March 2009, Infinity provides management and related services for Westwood One, while Westwood One operates the CBS Radio Networks for Infinity... Sirius Satellite Radio has named Larry Rebich VP of programming, acquisition, and development and Jay Clark VP of non-music content... Infinity stations WRBQ and WYUU in Tampa, Fla., have switched formats: WRBQ is now oldies, while WYUU is country... Atlanta changes: Ron Davis is named PD at R&B WALR; classic hits WXV is now modern rock WBZY.

Compiled by Carla Hay.



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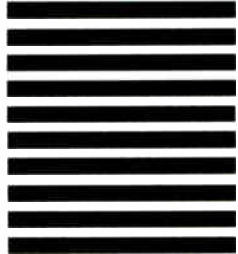
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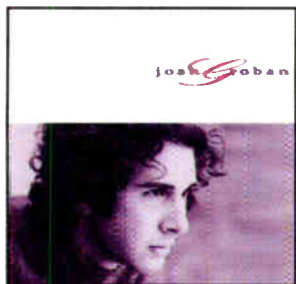
A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**THROUGH THE ROOF:** The folks at Warner Bros. are dancing in the halls, while rival labels scratch their heads at the huge leap made by rookie **Josh Groban** after his April 12 appearance on the ABC News show *20/20*. While it's



not unusual to see an artist benefit from TV exposure, Groban's 466% burst—good for a 121-12 flight on The Billboard 200—shows a particularly

eager reaction by consumers, considering that there were only two days left in the tracking week after the prime-time magazine aired Groban's segment, which was previewed earlier that same evening on **Peter Jennings'** newscast.

Just shy of 56,000 this week, Groban's 46,000-unit gain yields his album's highest rank to date. Its prior peak had been No. 41.

Last summer, news of **Aaliyah's** death in a plane crash brought about a 246,000-unit gain: Her album jumped to No. 1 (*Billboard*, Sept. 15, 2001), up 392% over the prior week. In 1998, the soundtrack to *Touched By an Angel* vaulted 105-16 with a 527% gain (an increase of 92,500 units) after one of the album's participants, **Wynonna**, appeared on an episode of that CBS drama. But with the exception of street-date violations or albums released with staggered shipping schedules, Groban's swell is the largest percentage growth that any artist's album has seen since SoundScan came online in 1991.

The last title to exceed Groban's 121-rung sprint was the multi-artist Christian compilation *Songs 4 Life—Feel the Power!* That set jumped 125 places (168-43) in the April 4, 1999, issue of *Billboard*. A few soundtracks have had larger moves. But apart from those with odd opening weeks, the last time any act's album saw a larger jump was **Dio's** *Sacred Heart*—which advanced 136 spots (185-49) in the pre-SoundScan days of 1985—while the first **Enigma** album, in 1991, is the only artist project to see a bigger bounce since The Billboard 200 began using SoundScan data earlier that year. The latter soared 169-47 in the March 9, 1991, issue—a 122-place climb.

Throughout this young year, Groban's album has shined consistently in the glow of TV exposure, bending the proverb in the movie *Field of Dreams* to read, "If they see him, they will buy." In the March 16 issue, he zipped 100-50 with a 56.6% gain after he and **Charlotte Church** did a duet at the clos-

ing ceremony of the Olympic Winter Games. In the Jan. 19 issue, he jumped 152-103 after visits to *Today* and **Brian Boitano's** *Skating Spectacular* followed his appearance in the Christmas episode of *Ally McBeal*.

**EASTER'S CATCH-22:** Last week, album volume was down 13.5%, while album sales for this year were down 8.4% from the same point in 2001. This issue's charts reflect album units that are off 22.4% from the same week last year, while year-to-date album sales are now down 9.4% from 2001's pace (see Market Watch, page 6). Welcome to the adjustment week.

As noted recently in this column, Easter came two weeks earlier this year; last year, it landed on April 15. Thus, the units that build this issue's charts are competing with 2001's Easter frame. The silver lining around this dark cloud: The year-to-date album deficit before this year's Easter frame was actually a little bit deeper, at 9.5% (Market Watch, *Billboard*, April 6).

**VETERANS' DAY:** Two artists with decades-long careers, **Neil Young** and **Bonnie Raitt**, achieve higher ranks on The Billboard 200 than either has seen in recent years.

Young enters at No. 10 with 56,000 units. It is his best sales week and his first top 10 album since 1995, when *Mirror Ball*—the album he recorded with **Pearl Jam**—started at No. 5 on 98,000 units. Raitt bows at No. 13 with 54,000, her best rank since *Longing in Their Hearts* reached No. 1 in 1994—though her last one, 1998's *Fundamental*, which peaked at No. 17, had two weeks when it sold a bit more than the new album's opening sum.

Higher on the big chart, **Goo Goo Dolls** have their best opening week, bowing at No. 4 with 101,000 units—far surpassing the 65,000 units that placed 1998's *Dizzy Up the Girl* at No. 17. This is the fourth 100,000-plus week in the Goo Goos' career.

At the top of the page, last issue's newsmaker **Ashanti** retains No. 1, despite a second-week decline of 51% (246,000). She holds a 20,000 lead over recent chart champ **Celine Dion**, who is down 14% from the prior week. The bows of Dion's and Ashanti's albums were the only weeks this year when a title has sold more than a half-million units. There had been three such weeks by this time last year.



## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**HAPPY DAYZ:** **Mary J. Blige** earns her 14th top 10 single on the Hot R&B/Hip-Hop Singles & Tracks chart, as "Rainy Dayz" featuring **Ja Rule**



moves 11-10. This comes nearly 10 years after Blige's first single, "You Remind Me," from the *Strictly Business* soundtrack, which debuted on this chart in May

1992. "Remind" eventually went on to become her first No. 1 single in the July 25, 1992, issue.

Prolific rapper **Ja Rule** racks up his eighth top 10 on this chart with "Dayz." Half of those hits are his own songs, with the other half coming from guest stints, like this track.

Blige's MCA labelmate **Avant** jumps "Rainy Dayz" to earn Greatest Gainer/Airplay honors with "Makin' Good Love"; the song moves 12-9. With an increase in audience of 8.6 million, Avant is now batting 4 for 4, as all his charting singles have made it to the top 10—his most recent being his appearance on **Keke Wyatt's** "Nothing in This World," which peaked at No. 4.

Also earning accolades on Hot R&B/Hip-Hop Singles & Tracks is **Boyz II Men**. They earn the Hot Shot Debut with "The Color of Love" at No. 59. It is their first appearance since their shift from Universal to Arista and their highest entry position since "A Song for Mama" from the *Soul Food* soundtrack bowed at No. 3 in December 1997.

**WRONG NUMBER:** The news on the singles front continues to disappoint. This issue's highest-debuting title on the Hot 100 Singles Sales chart—at No. 13—is "Wherever You Will Go" by **the Calling**, a song that has been on The Billboard Hot 100 for nearly six months, peaking at No. 5 five weeks ago and rebounding 15-13. What would the CD single of such a huge radio hit scan in its first week at retail? If you guessed 2,500 units, you are sadly correct.

This lackluster total can be attributed to many things. The higher price point of \$4.98 for the product, which includes a video of the track, could pose a deterrent. Also, the song

has been on the chart for six months and in the public conscience even longer, dating back to last spring when it started seeing airplay at some stations and ran in promos for the NHL's 2001 Stanley Cup playoffs.

Releasing a single to retail after a song has peaked usually diminishes the scan potential, but we are only five weeks removed from when "Go" hit its ceiling of 88 million listeners. While you can make the case for listener burn, there seems to be more to it than that: Look at a comparable release from 2000, and the disparity in units is alarming.

In July 2000, **Vertical Horizon**, a rock band with its first radio hit, released a CD single for "Everything You Want" a month after its audience peak (also 88 million). "Want" scanned 29,500 units its first week out. Nearly two years later, the total for "Go" is roughly 91% smaller.

The labels' retreat from retail-available singles prompts at least two limitations. Product placement in those accounts that still sell singles is scattered, and in many stores, the area set aside for singles is unattractive. Also, those consumers who used to scour the singles section do not have any expectation of finding their favorite songs. Quite often, we see singles sell more in their second week, which means fans have less awareness of a single's arrival than in years past. Without a well-organized and publicized effort between the labels and retail, a reversal of this trend seems less and less likely.

**ON THE BACKROADS:** Newcomer **Anthony Smith's** "If That Ain't Country" takes Hot Shot Debut honors at No. 49 on Hot Country Singles & Tracks, scoring the second-highest opener for a debut single in the current chart year. Of the dozen first singles by new artists that have reached the chart this year, only **Brad Martin's** No. 46 start with "Before I Knew Better" bowed higher than Smith's title. (By the way, Martin gains 88 detections and steps 35-34.)

Smith previously made his mark on the chart as a songwriter, with **George Strait's** "Run" and **Trace Adkins' "I'm Tryin'."** They peaked at No. 2 and No. 6, respectively, in the Dec. 15, 2001, issue.

Compared with the same period last year, debut singles by new acts in 2002 are slightly more plentiful and are opening a bit higher on the chart. Nine such singles entered by this time last year, with an average opening position of No. 58. The current year-to-date average debut is No. 55.

Elsewhere on the chart, Smith's Mercury labelmate **Steve Azar** snags his first top 10, with "I Don't Have to Be Me ('Til Monday)," gaining 380 detections (11-10). He charted two singles in 1996 on the now-defunct River North imprint.



# 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
				<b>NUMBER 1</b>									
1	1	—	2	<b>ASHANTI</b> MURDER INC./DEF JAM 586830*/DJMG (12.98/17.98)	Ashanti	1	48	43	40	73	<b>ENYA</b> ▲ <sup>5</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
2	2	1	3	<b>CELINE DION</b> EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	49	37	34	4	<b>SOUNDTRACK</b> IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	26
3	4	2	4	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	50	41	29	2	<b>BRITNEY SPEARS</b> ▲ <sup>1</sup> JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
4	NEW	1	1	<b>HOT SHOT DEBUT</b>			51	46	57	53	<b>JAHEIM</b> ▲ DIVINE MILL 47452*/WARNER BROS. (11.98*/7.98)	[Ghetto Love]	9
5	3	—	2	<b>THE GOO GOO DOLLS</b> WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	52	47	31	4	<b>JIMMY BUFFETT</b> MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
5	3	—	2	<b>TWEET</b> THE GOLD MING/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3	53	50	78	5	<b>REMY SHAND</b> MDTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
6	5	5	44	<b>SOUNDTRACK</b> ▲ <sup>5</sup> LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1	54	54	64	23	<b>DEFAULT</b> ● TVT 2310 (11.98 CD) #	The Fallout	52
7	8	8	3	<b>SOUNDTRACK</b> UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	7	55	48	47	74	<b>U2</b> ▲ <sup>3</sup> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
8	12	13	22	<b>SHAKIRA</b> ▲ <sup>2</sup> EPIC 63500 (12.98 EQ/18.98)	Laundry Service	3	56	68	74	78	<b>JIMMY EAT WORLD</b> ● DREAMWORKS 46914*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
9	10	7	21	<b>PINK</b> ▲ <sup>2</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	57	64	95	2	<b>BAHA MEN</b> S-CURVE 37590/CAPITOL (16.98/18.98)	Move It Like This	57
10	NEW	1	1	<b>NEIL YOUNG</b> REPRISE 48111/WARNER BROS. (18.98 CD)	Are You Passionate?	10	58	67	79	3	<b>YING YANG TWINS</b> COLLIPARK/IN THE PAINT 8375/KDCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
11	6	4	4	<b>R. KELLY &amp; JAY-Z</b> RCA A FELLA/DEF JAM 586783*/JIVE/DJMG (12.98/19.98)	The Best Of Both Worlds	2	59	65	37	44	<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12.98/19.98)	Shrek	28
12	121	111	18	<b>GREATEST GAINER</b>			60	49	56	7	<b>X-ECUTIONERS</b> LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15
12	NEW	1	1	<b>JOSH GROBAN</b> ● 143.48154/WARNER BROS. (18.98 CD) #	Josh Groban	12	61	52	51	19	<b>OUTKAST</b> ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
13	NEW	1	1	<b>BONNIE RAITT</b> CAPITOL 31816 (12.98/18.98)	Silver Lining	13	62	56	62	25	<b>INCUBUS</b> ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
14	9	11	20	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/19.98)	Word Of Mouf	3	63	55	45	49	<b>SOUNDTRACK</b> ▲ INTERSCOPE 453035 (12.98/18.98)	Moulin Rouge	3
15	7	6	3	<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	64	82	65	21	<b>MICHAEL W. SMITH</b> ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
16	13	9	77	<b>LINKIN PARK</b> ▲ <sup>7</sup> WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	65	60	54	10	<b>VARIOUS ARTISTS</b> ● BNA K/0481/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12
17	14	14	33	<b>PUDDLE OF MUDD</b> ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	66	57	48	14	<b>SOUNDTRACK</b> ● V2 27119 (12.98/18.98)	I Am Sam	20
18	15	12	31	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	67	53	59	29	<b>ADEMA</b> ● ARISTA 14696 (11.98/17.98)	Adema	27
19	11	3	3	<b>VARIOUS ARTISTS</b> COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	68	58	60	1	<b>LIL BOW WOW</b> ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
20	16	10	13	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 67033*/RLG (12.98/18.98)	Drive	1	69	62	82	39	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
21	22	18	5	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	70	75	63	34	<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
22	17	24	10	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 112808* (12.98/18.98)	No More Drama (2002)	14	71	NEW	1	1	<b>TOMMY SHANE STEINER</b> RCA (NASHVILLE) 67041/RLG (16.98 CD)	Then Came The Night	71
23	18	20	76	<b>USHER</b> ▲ <sup>3</sup> ARISTA 14715* (12.98/18.98)	8701	4	72	66	55	4	<b>OL' DIRTY BASTARD</b> D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	33
24	19	23	24	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF JAM 586437*/DJMG (12.98/19.98)	Pain Is Love	1	73	61	116	6	<b>THE WHITE STRIPES</b> SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD) #	White Blood Cells	61
25	21	33	19	<b>FAT JOE</b> ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	21	74	88	108	10	<b>JACK JOHNSON</b> ENJOY/UNIVERSAL 866394/UMRG (14.98 CD) #	Brushfire Fairytales	74
26	23	15	7	<b>ALANIS MORISSETTE</b> ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	75	70	53	7	<b>CHER</b> ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
27	24	22	10	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	76	74	71	31	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
28	27	25	24	<b>ENRIQUE IGLESIAS</b> ▲ <sup>2</sup> INTERSCOPE 493148 (12.98/18.98)	Escape	2	77	NEW	1	1	<b>VARIOUS ARTISTS</b> SIXSTEPS 51923*/PARROW (16.98 CD)	Passion: Our Love Is Loud	77
29	20	21	5	<b>B2K</b> ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	78	69	58	68	<b>NELLY FURTADO</b> ▲ <sup>2</sup> DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
30	25	17	7	<b>KYLIE MINOGUE</b> ● CAPITOL 37670 (16.98/17.98)	Fever	3	79	85	100	27	<b>ROB ZOMBIE</b> ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
31	26	26	7	<b>SYSTEM OF A DOWN</b> ▲ <sup>2</sup> AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	80	79	102	24	<b>MAXWELL</b> ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
32	29	19	24	<b>P.O.D.</b> ▲ <sup>2</sup> ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	81	71	77	9	<b>CRAIG DAVID</b> ▲ WILOSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
33	28	41	7	<b>NAPPY ROOTS</b> ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	28	82	89	83	18	<b>MERCYME</b> INO*WORD 86133/WARNER BROS. (16.98 CD) #	Almost There	67
34	30	16	21	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1	83	76	69	21	<b>HOOBASTANK</b> ● ISLAND 586435/DJMG (18.98 CD) #	Hoobastank	25
35	32	35	17	<b>NAS</b> ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	84	83	96	22	<b>KEKE WYATT</b> ● MCA 112609* (12.98/18.98)	Soul Sista	33
36	39	39	18	<b>NO DOUBT</b> ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	85	80	81	11	<b>UNWRITTEN LAW</b> INTERSCOPE 493139* (14.98 CD)	Elva	73
37	31	27	4	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	86	59	66	8	<b>SOUNDTRACK</b> WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	28
38	36	36	3	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	87	84	89	47	<b>STAIN'D</b> ▲ <sup>4</sup> FLIP/ELEKTRA 62628/EEG (12.98/18.98)	Break The Cycle	1
39	33	28	5	<b>MICHELLE BRANCH</b> ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	88	63	67	5	<b>SOUNDTRACK</b> ROADRUNNER 618450/DJMG (18.98 CD)	Resident Evil	24
40	38	61	7	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) #	Room For Squares	38	89	81	80	22	<b>JEWEL</b> ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
41	35	32	10	<b>BARRY MANILOW</b> ● BMG HERITAGE 104000/ARISTA (12.98/18.98)	Ultimate Manilow	3	90	92	109	3	<b>N*E*R*D*</b> VIRGIN 11521 (10.98 CD)	In Search Of...	61
42	51	72	7	<b>PACESETTER</b>			91	72	73	89	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	10
43	44	52	7	<b>NORAH JONES</b> BLUE NOTE 32088/CAPITOL (9.98 CD) #	Come Away With Me	42	92	97	130	29	<b>ANGIE STONE</b> ● J 20013* (12.98/18.98)	Mahogany Soul	22
44	45	49	54	<b>BUSTA RHYMES</b> ▲ J 20009* (12.98/18.98)	Genesis	7	93	73	43	2	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
45	40	42	5	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	44	94	90	107	7	<b>SHARISSA</b> MOTOWN 016158/UMRG (12.98/18.98)	No Half Steppin'	44
46	34	30	4	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	95	77	98	21	<b>FAITH EVANS</b> ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
47	42	46	48	<b>GLENN LEWIS</b> EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4	96	96	144	35	<b>DROWNING POOL</b> ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
				<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	97	112	143	26	<b>OZZY OSBOURNE</b> ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
							98	109	106	7	<b>TRIK TURNER</b> RCA 68073 (13.98 CD) #	Trik Turner	98



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	93	110	3	<b>DIANA KRALL</b> ▲	The Look Of Love	9	150	149	132	32	<b>BROOKS &amp; DUNN</b> ▲	Steers & Stripes	4
100	78	70	5	<b>DESTINY'S CHILD</b>	This Is The Remix	29	151	114	85	21	<b>SOUNDTRACK</b> ●	The Lord Of The Rings: The Fellowship Of The Ring	29
101	NEW	1	1	<b>PATTY GRIFFIN</b>	1000 Kisses	101	152	153	173	42	<b>LONESTAR</b> ▲	I'm Already There	9
102	86	50	7	<b>HATEBREED</b>	Perseverance	50	153	126	127	5	<b>KILLA BEEZ</b>	Wu-Tang Productions Present: Killa Beez — The Sting	46
103	NEW	1	1	<b>TWIZTID</b>	Mirror Mirror	103	154	108	105	4	<b>COREY</b>	I'm Just Corey	73
104	NEW	1	1	<b>QUARASHI</b>	Jinx	104	155	142	168	19	<b>YOLANDA ADAMS</b>	Believe	42
105	94	91	24	<b>THE CALLING</b> ●	Camino Palmero	36	156	159	155	3	<b>CASSANDRA WILSON</b>	Belly Of The Sun	155
106	99	121	17	<b>MYSTIKAL</b> ●	Tarantula	25	157	158	176	4	<b>DASHBOARD CONFESSIONAL</b>	The Places You Have Come To Fear The Most	157
107	91	103	4	<b>ANN NESBY</b>	Put It On Paper	62	158	138	152	10	<b>VARIOUS ARTISTS</b> ●	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
108	87	44	3	<b>DOWN</b>	Down II: A Bustle In Your Hedgerow...	44	159	191	—	8	<b>GARY ALLAN</b>	Alright Guy	39
109	NEW	1	1	<b>STEVE EARLE</b>	Sidetracks	109	160	169	189	12	<b>IMX</b>	IMX	126
110	124	112	3	<b>ANDREW W.K.</b>	I Get Wet	110	161	167	150	7	<b>REBECCA ST. JAMES</b>	Worship God	94
111	100	90	5	<b>INDIGO GIRLS</b>	Become You	30	162	131	139	23	<b>DMX</b> ▲	The Great Depression	1
112	139	153	14	<b>BRAD PAISLEY</b> ●	Part II	31	163	144	142	33	<b>ALIEN ANT FARM</b> ▲	ANThology	11
113	103	99	7	<b>MARTINA MCBRIDE</b> ▲	Greatest Hits	5	164	141	191	8	<b>FLAW</b>	Through The Eyes	141
114	118	125	8	<b>NELLY</b> ▲	Country Grammar	1	165	134	115	7	<b>SOUNDTRACK</b>	Moulin Rouge 2	90
115	115	124	7	<b>TRAVIS TRITT</b> ▲	Down The Road I Go	51	166	162	76	3	<b>GEORGE STRAIT</b>	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
116	102	88	7	<b>GARTH BROOKS</b> ▲	Scarecrow	1	167	113	—	40	<b>JAGGED EDGE</b> ▲	Jagged Little Thrill	3
117	95	94	4	<b>BLINK-182</b> ▲	Take Off Your Pants And Jacket	1	168	154	158	24	<b>LEANN RIMES</b> ●	I Need You	10
118	98	84	3	<b>'N SYNC</b> ▲	Celebrity	1	169	NEW	1	1	<b>MEDESKI MARTIN AND WOOD</b>	Uninvisible	169
119	101	87	6	<b>VARIOUS ARTISTS</b> ▲	Songs 4 Worship — Shout To The Lord	51	170	200	—	3	<b>RES</b>	How I Do	170
120	128	120	5	<b>DAVE MATTHEWS BAND</b> ▲	Everyday	1	171	146	157	31	<b>FABOLOUS</b> ●	Ghetto Fabulous	4
121	NEW	1	1	<b>CHRIS LEDOUX</b>	After The Storm	121	172	174	193	25	<b>TENACIOUS D</b>	Tenacious D	33
122	106	101	6	<b>JENNIFER LOPEZ</b> ▲	J.Lo	1	173	165	—	7	<b>GORDON LIGHTFOOT</b>	Complete Greatest Hits	165
123	119	123	3	<b>THE CORRS</b>	VH1 Music First Presents: The Corrs — Live In Dublin	52	174	132	86	4	<b>DARREN HAYES</b>	Spin	35
124	117	134	29	<b>ALISON KRAUSS + UNION STATION</b> ●	New Favorite	35	175	168	160	23	<b>PINK FLOYD</b> ▲	Echoes — The Best Of Pink Floyd	2
125	104	75	6	<b>JARS OF CLAY</b>	theeleventhhour	28	176	164	192	27	<b>LENNY KRAVITZ</b> ▲	Greatest Hits	2
126	116	97	5	<b>TRAIN</b> ▲	Drops Of Jupiter	6	177	171	187	11	<b>JAGUAR WRIGHT</b>	Denials Delusions And Decisions	56
127	107	137	18	<b>JOE</b> ●	Better Days	32	178	NEW	1	1	<b>FACE TO FACE</b>	How To Ruin Everything	178
128	125	141	27	<b>THE STROKES</b> ●	Is This It	33	179	152	167	11	<b>SOUNDTRACK</b>	State Property	14
129	NEW	1	1	<b>RUSTED ROOT</b>	Welcome To My Party	129	180	163	177	15	<b>SOUNDTRACK</b>	The Fast And The Furious: More Fast And Furious	117
130	123	126	24	<b>MICHAEL JACKSON</b> ▲	Invincible	1	181	161	136	17	<b>STEVE HOLY</b>	Blue Moon	63
131	NEW	1	1	<b>INTOCABLE</b>	Suenos	131	182	156	119	24	<b>BACKSTREET BOYS</b>	The Hits — Chapter One	4
132	129	118	3	<b>INFAMOUS MOBB</b>	Special Edition	118	183	179	179	17	<b>CHRIS CAGLE</b> ●	Play It Loud	164
133	145	129	31	<b>KENNY CHESNEY</b> ▲	Greatest Hits	13	184	189	169	20	<b>ANDREA BOCELLI</b> ▲	Cieli Di Toscana	11
134	151	147	13	<b>WILLIE NELSON</b>	The Great Divide	43	185	168	175	18	<b>MOBB DEEP</b> ●	Infamy	22
135	110	93	10	<b>VARIOUS ARTISTS</b> ●	Grammy Nominees 2002	13	186	170	180	7	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b>	Go Get Your Life Back	170
136	137	188	21	<b>JAY-Z</b> ▲	The Blueprint	1	187	184	172	23	<b>STEVEN CURTIS CHAPMAN</b>	Declaration	14
137	122	122	10	<b>SADE</b> ●	Lovers Live	10	188	177	171	6	<b>VARIOUS ARTISTS</b>	Disney's Superstar Hits	127
138	133	151	23	<b>PETEY PABLO</b> ●	Diary Of A Sinner: 1st Entry	13	189	183	128	24	<b>THIRD DAY</b>	Come Together	31
139	136	140	7	<b>TIM MCGRAW</b> ▲	Greatest Hits	4	190	182	163	30	<b>JO DEE MESSINA</b> ▲	Burn	19
140	127	68	7	<b>PLUS ONE</b>	Obvious	29	191	178	161	21	<b>STING</b> ●	... All This Time	32
141	130	114	9	<b>CHRIS ISAAK</b>	Always Got Tonight	24	192	190	197	34	<b>PETE YORN</b>	musicforthemorningafter	131
142	135	138	22	<b>ROD STEWART</b> ●	The Very Best Of Rod Stewart	40	193	NEW	1	1	<b>VARIOUS ARTISTS</b>	City On A Hill: Sing Alleluia	107
143	120	113	3	<b>EAZY-E</b>	Impact Of A Legend	113	194	188	—	71	<b>DONNIE MCCLURKIN</b> ▲	Live In London And More...	69
144	150	145	7	<b>JOHN TESH</b>	A Deeper Faith	56	195	173	170	34	<b>SOUNDTRACK</b> ●	The Fast And The Furious	7
145	111	92	4	<b>NATALIE IMBRUGLIA</b>	White Lilies Island	35	196	NEW	1	1	<b>THE JON SPENCER BLUES EXPLOSION</b>	Plastic Fang	196
146	140	154	74	<b>THE BEATLES</b> ▲	1	1	197	NEW	1	1	<b>FIVE FOR FIGHTING</b> ●	America Town	54
147	148	—	2	<b>LIL' J</b>	All About J	147	198	NEW	1	1	<b>VARIOUS ARTISTS</b>	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52
148	105	38	3	<b>NEWSBOYS</b>	Thrive	38	199	198	185	11	<b>JANET</b> ▲	All For You	1
149	147	133	4	<b>SOUNDTRACK</b>	All About The Benjamins	65	200	166	—	3	<b>COURSE OF NATURE</b>	Superkala	166

● 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). ▲ 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.



APRIL 27 2002 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	31	<b>DIANA KRALL</b> ▲	VERVE 54924/AVG	The Look Of Love 30 Weeks At Number 1
2	2	3	<b>CASSANDRA WILSON</b>	BLUE NOTE 35988/CAPITOL	Belly Of The Sun
3	3	23	<b>TONY BENNETT</b>	PLAYIN' WITH MY FRIENDS: BENNETT SINGS THE BLUES RPH/IMPULSE 88225/BIG	
4	4	7	<b>RAMSEY LEWIS &amp; NANCY WILSON</b>	NARADA JAZZ 50994/VIRGIN	Meant To Be
5	5	35	<b>HARRY CONNICK, JR.</b>	COLUMBIA 66077/CRG	Songs I Heard
6	8	11	<b>STEVE TYRELL</b>	COLUMBIA 68100/CRG	Standard Time
7	7	3	<b>SOUNDTRACK</b>	COMBUSTION/VERVE 59594/AVG	Kissing Jessica Stein
8	NEW		<b>RACHELLE FERRELL</b>	BLUE NOTE 35988/CAPITOL	Live In Montreux 91-97
9	6	25	<b>HARRY CONNICK, JR.</b>	COLUMBIA 66077/CRG	30
10	10	11	<b>THIEVERY CORPORATION</b>	VERVE 584151/AVG	Sounds From The Verve Hi-Fi
11	9	11	<b>VARIOUS ARTISTS</b>	UTV/VERVE 58574/AVG	Pure Jazz Encore!
12	12	17	<b>JANE MONHEIT</b>	N-CODED 4219/WARLOCK	Come Dream With Me
13	NEW		<b>BILL CHARLAP</b>	BLUE NOTE 35988/CAPITOL	Stardust
14	14	31	<b>JOHN COLTRANE</b>	IMPULSE 545361/AVG	Coltrane For Lovers
15	20	11	<b>DIANNE REEVES</b>	BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
16	13	13	<b>STAN GETZ</b>	VERVE 589361/AVG	Getz For Lovers
17	11	30	<b>VARIOUS ARTISTS</b>	UTV/VERVE 520191/AVG	Pure Jazz
18	17	75	<b>LOUIS ARMSTRONG</b>	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
19	19	8	<b>KENNY GARRETT</b>	WARNER BROS. 4754	Happy People
20	16	75	<b>VARIOUS ARTISTS</b>	LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
21	15	34	<b>ETTA JAMES</b>	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
22	23	84	<b>JANE MONHEIT</b>	N-CODED 4207/WARLOCK	Never Never Land
23	18	7	<b>STANTON MOORE</b>	BLUE THUMB 54978/AVG	Flyin' The Koop
24	NEW		<b>BILLIE HOLIDAY</b>	VERVE 54978/AVG	Ken Burns Jazz - The Definitive Billie Holiday
25	25	3	<b>ARTURO SANDOVAL</b>	IMPULSE 545361/AVG	My Passion For The Piano

APRIL 27 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	<b>NORAH JONES</b>	BLUE NOTE 32080/CAPITOL	Come Away With Me 7 Weeks At Number 1
2	NEW		<b>MEDESKI MARTIN AND WOOD</b>	BLUE NOTE 35870/CAPITOL	Uninvisible
3	2	23	<b>BONEY JAMES</b>	WARNER BROS. 48004	Ride
4	4	24	<b>CHRIS BOTTI</b>	COLUMBIA 65710/CRG	Night Sessions
5	3	9	<b>PAT METHENY GROUP</b>	WARNER BROS. 48025	Speaking Of Now
6	9	2	<b>PAUL ROZMUS</b>	FACE/IMPULSE 88225	On The Funky Side
7	6	28	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1 HIDDEN BEACH 85653/EPIC	
8	7	8	<b>SOULIVE</b>	BLUE NOTE 35869/CAPITOL	Next
9	5	5	<b>BOBBY MCFERRIN</b>	BLUE NOTE/ANGEL 34201/CAPITOL	Beyond Words
10	8	3	<b>JEFF GOLUB</b>	GRP 089564/AVG	Do It Again
11	10	24	<b>PETER WHITE</b>	COLUMBIA 85212/CRG	Glow
12	11	8	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b>	PEAK 8508/CONCORD	Live Across America
13	17	14	<b>WALTER BEASLEY</b>	SHANACHIE 5086	Rendezvous
14	13	33	<b>JIMMY SOMMERS</b>	HIGHER OCTAVE JAZZ 10317/VIRGIN	360 Urban Groove
15	12	7	<b>BELA FLECK &amp; THE FLECKTONES</b>	COLUMBIA 86355/CRG	Live At The Quick
16	15	21	<b>ANDRE WARD</b>	DRPHEUS 70579	Feelin' You
17	19	3	<b>WARREN HILL</b>	NARADA JAZZ 11882/VIRGIN	Love Songs
18	14	3	<b>ST. GERMAIN</b>	PIAS 536/HICA 10106	Boulevard
19	16	10	<b>DAVID BENOIT</b>	GRP 55307/AVG	Fuzzy Logic
20	18	11	<b>THE JOHN SCOFIELD BAND</b>	VERVE 58356/AVG	Uberjam
21	23	2	<b>RON HAYNES, FAREED HAQUE, KEVIN RANDOLPH</b>	NARADA JAZZ 11977/VIRGIN	Urban Knights Presents The Chicago Project
22	NEW		<b>THE BRAXTON BROTHERS</b>	PEAK 8507/CONCORD	Both Sides
23	21	8	<b>VICTOR FIELDS</b>	REGINA 50517	52nd Street
24	20	8	<b>ST. GERMAIN</b>	BLUE NOTE 25114/CAPITOL	Tourist
25	24	15	<b>HERB ALPERT</b>	AKM 49088/IMPULSE	Definitive Hits

APRIL 27 2002 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	5	10	<b>LUCIANO PAVAROTTI</b>	DECCA/UTV 470731/UNIVERSAL CLASSICS GROUP	Romantica 3 Weeks At Number 1
2	1	20	<b>YO-YO MA</b>	SONY CLASSICAL 89667	Classic Yo-Yo
3	4	33	<b>ANDREA BOCELLI</b> ●	PHILIPS 46190/UNIVERSAL CLASSICS GROUP	Verdi
4	2	28	<b>RICHARD JOO</b>	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
5	3	8	<b>YO-YO MA (WILLIAMS)</b>	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
6	6	4	<b>MARIA CALLAS</b>	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
7	12	2	<b>ITZHAK PERLMAN</b>	SONY CLASSICAL 89449	Rhapsody
8	9	28	<b>THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN</b>	DECCA 470024/UNIVERSAL CLASSICS GROUP	Bach: Morimur
9	8	3	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 89390	Bach: Keyboard
10	10	2	<b>KATHLEEN BATTLE</b>	SONY CLASSICAL 89464	Portrait
11	14	2	<b>MSTISLAV ROSTROPOVICH</b>	DG 471620/UNIVERSAL CLASSICS GROUP	Master Cellist
12	15	9	<b>JUAN DIEGO FLOREZ</b>	DECCA 470024/UNIVERSAL CLASSICS GROUP	Sings Rossini Arias
13	NEW		<b>MARIA CALLAS</b>	EMI CLASSICS 10759/ANGEL	Puccini: Tosca-Complete Opera
14	NEW		<b>VANGELIS</b>	SONY CLASSICAL 89191	Mythodea
15	NEW		<b>VARIOUS ARTISTS</b>	DECCA 472241/UNIVERSAL CLASSICS GROUP	Ultimate Relaxation Album: Vol. 2

APRIL 27 2002 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	<b>ANDREA BOCELLI</b> ▲	PHILIPS 46934/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana 20 Weeks At Number 1
2	2	27	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 33257/ANGEL	Classics
3	4	24	<b>CHARLOTTE CHURCH</b> ●	COLUMBIA 89710/CRG	Enchantment
4	3	9	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 37964	The Spirit Of America
5	6	23	<b>RUSSELL WATSON</b>	DECCA 46895/UNIVERSAL CLASSICS GROUP	The Voice
6	5	11	<b>SOUNDTRACK</b>	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
7	8	24	<b>BOND</b>	MBO/DECCA 467991/UNIVERSAL CLASSICS GROUP	Born
8	9	18	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 86968/ANGEL	La Luna
9	7	13	<b>JOHN WILLIAMS</b>	SONY CLASSICAL 89384	American Journey
10	NEW		<b>KRONOS QUARTET</b>	NONESUCH 79449	Nuevo
11	10	31	<b>VARIOUS ARTISTS</b>	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
12	11	70	<b>TAN DUN FEATURING YO-YO MA</b>	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
13	12	21	<b>BELA FLECK</b>	SONY CLASSICAL 89610	Perpetual Motion
14	NEW		<b>CINCINNATI POPS (KUNZEL)</b>	TELARC 90671	Celtic Spectacular
15	15	20	<b>ANDREA BOCELLI</b>	PHILIPS 46934/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)

APRIL 27 2002 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	77	<b>ENYA</b> ▲	REPRISE 47286/WARNER BROS.	A Day Without Rain 70 Weeks At Number 1
2	2	21	<b>ESTEBAN</b>	DAYSTAR 8832	Live!
3	2	3	<b>SECRET GARDEN</b>	DECCA 548678	Once In A Red Moon
4	3	30	<b>JIM BRICKMAN</b>	WINDHAM HILL 11589/RCA	Simple Things
5	NEW		<b>ESTEBAN</b>	DAYSTAR 0022	All My Love
6	7	8	<b>GOVI</b>	HIGHER OCTAVE 11774	Mosaico
7	NEW		<b>ESTEBAN</b>	DAYSTAR 6650	The New Flamenco Y Rosas
8	4	10	<b>YANNI</b> ●	VIRGIN 73993	If I Could Tell You
9	9	3	<b>DAVID LANZ</b>	NARADA 11918/VIRGIN	Romantic
10	10	2	<b>VARIOUS ARTISTS</b>	NARADA 12157/VIRGIN	Best Of Narada-New Age
11	6	70	<b>YANNI</b>	WINDHAM HILL 11568/RCA	Very Best Of Yanni
12	5	11	<b>2002</b>	REAL MUSIC 0010	Across An Ocean Of Dreams
13	12	7	<b>TONY LEVIN</b>	NARADA 11620/VIRGIN	Pieces Of The Sun
14	8	8	<b>VARIOUS ARTISTS</b>	VIRGIN 50836	Pure Moods III
15	13	3	<b>VARIOUS ARTISTS</b>	HIGHER OCTAVE 11028	Moroccan Spirit

APRIL 27 2002 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	21	<b>CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION</b>	VARIOUS ARTISTS	MADACY
2	2	20	<b>CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	MADACY
3	3	23	<b>CLASSICAL MASTERPIECES: SPANISH GUITAR</b>	VARIOUS ARTISTS	MADACY
4	4	22	<b>CLASSICAL MASTERPIECES: ROMANTIC PIANO</b>	VARIOUS ARTISTS	MADACY
5	5	24	<b>FOR A SUNDAY MORNING</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
6	6	25	<b>BABY'S FIRST CLASSICS</b>	VARIOUS ARTISTS	ST. CLAIR
7	7	26	<b>BEST OF CLASSICS FROM THE MOVIES</b>	VARIOUS ARTISTS	MADACY
8	8	27	<b>MOZART: 25 FAVORITES</b>	VARIOUS ARTISTS	VOX/SPJ MUSIC
9	9	28	<b>CLASSICAL MASTERPIECES: CLASSIC MEDITATION</b>	VARIOUS ARTISTS	MADACY
10	10	29	<b>CLASSICAL MASTERPIECES: CLASSICAL PIANO</b>	VARIOUS ARTISTS	MADACY
11	11	30	<b>CLASSICAL MASTERPIECES: BEST OF GERSHWIN</b>	VARIOUS ARTISTS	MADACY
12	12	31	<b>SPANISH GUITAR MUSIC</b>	JOHN WILLIAMS	SONY CLASSICAL
13	13	32	<b>CLASSICS FOR RELAXATION &amp; MEDITATION</b>	VARIOUS ARTISTS	MADACY
14	14	33	<b>BEST OF 25 CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	MADACY
15	15	34	<b>CLASSICAL MASTERPIECES: BEST OF MOZART</b>	VARIOUS ARTISTS	MADACY

APRIL 27 2002 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	22	<b>HYMNS TRIUMPHANT: VOLS. 1&amp;2</b>	LONDON PHILHARMONIC ORCHESTRA	SPARROW/CHORDANT
2	2	23	<b>50 GREATEST CLASSICS</b>	VARIOUS ARTISTS	ST. CLAIR
3	3	24	<b>BEST OF THE MILLENNIUM</b>	VARIOUS ARTISTS	DG/UNIVERSAL CLASSICS GROUP
4	4	25	<b>MOZART FOR YOUR MIND</b>	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP
5	5	26	<b>MOVIE ADAGIOS</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
6	6	27	<b>BRIDE'S GUIDE TO WEDDING MUSIC</b>	VARIOUS ARTISTS	ANGEL
7	7	28	<b>CLASSICAL DREAMS-MUSIC TO INSPIRE</b>	VARIOUS ARTISTS	IRGIN CLASSICS/UNIVERSAL CLASSICS GROUP
8	8	29	<b>ONLY CLASSICAL CD YOU NEED</b>	VARIOUS ARTISTS	RCA VICTOR/RCA
9	9	30	<b>MICHAEL AMANTE</b>	MICHAEL AMANTE	MEDALIST
10	10	31	<b>THERE IS LOVE</b>	VARIOUS ARTISTS	TELARC
11	11	32	<b>#1 CHORAL ALBUM</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
12	12	33	<b>COPLAN: APPALACHIAN SPRING</b>	NEW YORK PHILHARMONIC (BERNSTEIN)	SONY CLASSICAL
13	13	34	<b>PACHELBEL CANON</b>	VARIOUS ARTISTS	RCA VICTOR/RCA
14	14	35	<b>THE #1 OPERA ALBUM</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
15	15	36	<b>VIOLIN ADAGIOS</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP

Classical Midline compact discs have a wholesale cost between \$3.99 and \$2.99. CDs with wholesale price lower than \$3.99 appear on Classical Budget.

APRIL 27 2002 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	21	<b>VARIOUS ARTISTS</b>	DISNEY'S SUPERSTAR HITS	WALT DISNEY 860711
2	2	22	<b>KIDZ BOP KIDS</b>	KIDZ BOP	RAZOR & TIE 89042
3	3	23	<b>SPONGEBOB SQUAREPANTS</b>	ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
4	4	24	<b>VARIOUS ARTISTS</b>	TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
5	5	25	<b>TODDLER TUNES</b>	26 CLASSIC SONGS FOR TODDLERS	BENSON 84056
6	6	26	<b>VARIOUS ARTISTS</b>	PRINCESS FAVORITES	WALT DISNEY 860746
7	7	27	<b>THE COUNTDOWN KIDS</b>	100 SONGS FOR KIDS: MOMMY AND ME	HEARTLAND 00831/TIME LIFE
8	8	28	<b>VARIOUS ARTISTS</b>	PLAYHOUSE DISNEY	WALT DISNEY 860695
9	9	29	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860693
10	10	30	<b>THE WIGGLES</b>	YUMMY YUMMY	LYRIC STUDIOS 9204
11	11	31	<b>VARIOUS ARTISTS</b>	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860605
12	12	32	<b>VARIOUS ARTISTS</b>	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860897
13	13	33	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860694
14	14	34	<b>VARIOUS ARTISTS</b>	RADIO DISNEY JAMS VOL. 4	WALT DISNEY 860737
15	15	35	<b>VARIOUS ARTISTS</b>	DANCE & SING!-THE BEST OF NICK JR.	KID RHINO 79668/RHINO
16	16	36	<b>CEDARHURST KIDS CLASSICS</b>	TODDLER ACTION SONGS	BENSON 80137
17	17	37	<b>CEDARHURST KIDS CLASSICS</b>	ACTION BIBLE SONGS	BENSON 82217
18	18	38	<b>READ-ALONG</b>	MONSTERS, INC.	WALT DISNEY 860497
19	19	39	<b>VEGGIE TUNES</b>	VEGGIE TALES: SILLY SONGS WITH LARRY	BIG IDEA/WORD 6164/LYRIC STUDIOS
20	20	40	<b>VARIOUS ARTISTS</b>	KID'S DANCE PARTY	BMG SPECIAL PRODUCTS 44570
21	21	41	<b>CEDARHURST KIDS CLASSICS</b>	SUNDAY SCHOOL SONGS	BENSON 82218
22	22	42	<b>FRED MOLLIN</b>	DISNEY'S LULLABY ALBUM	WALT DISNEY 860677
23	23	43	<b>VARIOUS ARTISTS</b>	PRESCHOOL FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 74343/RHINO
24	24	44	<b>VEGGIE TUNES</b>	VEGG	



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# Billboard HEATSEEKERS®

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
				<b>NUMBER 1/HOT SHOT DEBUT</b>		1 Week At Number 1	25	24			<b>VICENTE FERNANDEZ</b>	Historia De Un Idolo Vol. 2	
1	NEW	1	1	<b>PATTY GRIFFIN</b>	ATD 21504 (17.98 CD)	1000 Kisses	26	17	16	7	<b>INJECTED</b>	Burn It Black	
2	NEW	1	1	<b>QUARASHI</b>	TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)	Jinx	27	26	28	7	<b>ABANDONED POOLS</b>	Humanistic	
3	1	1	2	<b>ANDREW W.K.</b>	ISLAND 586588/10JMG (12.98 CD)	I Get Wet	28	NEW	1	1	<b>JUNIOR VASQUEZ</b>	Earth Music	
4	NEW	1	1	<b>INTOCABLE</b>	EMI LATIN 37745 (19.98/15.98)	Suenos	29	12	15	14	<b>MUSHROOMHEAD</b>	XX	
5	2	3	3	<b>INFAMOUS MOBB</b>	IM3 9209/LANDSPEED (11.98/17.98)	Special Edition	30	25	—	43	<b>KURT CARR &amp; THE KURT CARR SINGERS</b>	Awesome Wonder	
6	5	—	3	<b>LIL' J</b>	HOLLYWOOD 162322 (18.98 CD)	All About J	31	20	18	12	<b>THURSDAY</b>	Full Collapse	
7	8	4	3	<b>CASSANDRA WILSON</b>	BLUJ 11011/72/1/APITDL (17.98 CD)	Belly Of The Sun	32	15	11	4	<b>CUSTOM</b>	Fast	
8	7	8	15	<b>DASHBOARD CONFSSIONAL</b>	VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	33	NEW	1	1	<b>918</b>	Reincarnated	
9	3	12	18	<b>FLAW</b>	REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes	34	13	20	7	<b>LOSTPROPHETS</b>	thefakesoundofprogress	
10	NEW	1	1	<b>MEDESKI MARTIN AND WOOD</b>	BLUE NOTE 35870/CAPITDL (17.98 CD)	Uninvisible	35	NEW	1	1	<b>CHOOBAKKA</b>	My Time	
				<b>GREATEST GAINER</b>			36	29	30	7	<b>AND YOU WILL KNOW US BY THE TRAIL OF DEAD</b>	Source Tags & Codes	
11	16	17	21	<b>RES</b>	MCA 112310 (8.98/12.98)	How I Do	37	23	27	11	<b>SIR CHARLES JONES</b>	Love Machine	
12	NEW	1	1	<b>FACE TO FACE</b>	VAGRANT 366 (15.98 CD)	How To Ruin Everything	38	6	—	7	<b>THE APEX THEORY</b>	Topsy-Turvy	
13	11	9	44	<b>CHRIS CAGLE</b>	CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	39	37	29	9	<b>KASEY CHAMBERS</b>	Barricades & Brickwalls	
14	10	10	3	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b>	CRYSTAL ROSE 20350/EMI GDSPEL (11.98/16.98)	Go Get Your Life Back	40	43	—	8	<b>ALEXANDRE PIRES</b>	Alexandre Pires	
15	14	13	4	<b>PETE YORN</b>	COLUMBIA 62216/CRG (7.98 EQ/12.98)	musicforthemorningafter	41	27	14	14	<b>STARSAILOR</b>	Love Is Here	
16	NEW	1	1	<b>THE JON SPENCER BLUES EXPLOSION</b>	MATADOR 542 (16.98 CD)	Plastic Fang	42	47	—	7	<b>LOS ANGELES AZULES</b>	Alas Al Mundo	
17	9	21	7	<b>COURSE OF NATURE</b>	LAVA/ATLANTIC 83526/AG (17.98/11.98)	Superkala	43	44	34	4	<b>GINNY OWENS</b>	Something More	
18	NEW	1	1	<b>WOODY ROCK</b>	GOSPO CENTRIC 70030/ZOMBA (11.98/17.98)	Soul Music	44	48	33	13	<b>CHRIS BOTTI</b>	Night Sessions	
19	21	39	4	<b>KHIA FEATURING DSD</b>	DIRTY DOWN 46 (17.98 CD)	Thug Misses	45	31	42	13	<b>ILL NINO</b>	Revolution/Revolucion	
20	NEW	1	1	<b>TONEX</b>	VERITY/JIVE 43177/ZOMBA (17.98 CD)	O2	46	35	23	4	<b>UNCLE TUPELO</b>	83/93: An Anthology	
21	19	35	4	<b>CHAYANNE</b>	SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos	47	38	—	2	<b>ANGELIQUE KIDJO</b>	Black Ivory Soul	
22	18	5	5	<b>RACHAEL LAMPA</b>	WORD 86162/WARNER BROS. (11.98/16.98)	Kaleidoscope	48	32	19	8	<b>DANIEL RODRIGUEZ</b>	The Spirit Of America	
23	22	6	21	<b>ZOEGIRL</b>	SPARROW 51828 (16.98 CD)	Life	49	39	26	31	<b>NICOLE C. MULLEN</b>	Talk About It	
24	4	7	7	<b>PHANTOM PLANET</b>	DAYLIGHT 8206/EPIC (13.98 EQ CD)	The Guest	50	30	24	11	<b>OUT OF EDEN</b>	This Is Your Life	

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# Billboard TOP INDEPENDENT ALBUMS™

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THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
				<b>NUMBER 1</b>		4 Weeks At Number 1	25	17	14	4	<b>FLOGGING MOLLY</b>	Drunken Lullabies	
1	1	1	4	<b>JIMMY BUFFETT</b>	MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	26	19	17	13	<b>JOHNNY VICIOUS</b>	Ultra. Dance 01	
2	2	3	28	<b>DEFAULT</b>	TVT 2310 (11.98 CD) #	The Fallout	27	29	44	3	<b>ZERO 7</b>	Simple Things	
3	4	4	3	<b>YING YANG TWINS</b>	COLLIPARK/IN THE PAINT 83757/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	28	22	21	8	<b>PEGGY SCOTT-ADAMS</b>	Hot & Sassy	
4	3	2	4	<b>OL' DIRTY BASTARD</b>	D3 9991/RIVERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones	29	40	33	4	<b>THE HIVES</b>	Veni Vidi Vicious	
				<b>HOT SHOT DEBUT</b>			30	NEW	1	1	<b>JACKY JASPER</b>	Keep My Shit Clean	
5	NEW	1	1	<b>TWIZTID</b>	PSYCHOPATHIC 3001 (13.98 CD)	Mirror Mirror	31	25	22	4	<b>DIESELBOY</b>	projectHUMAN	
6	NEW	1	1	<b>STEVE EARLE</b>	E-SQUARED 75112/ARTEMIS (18.98 CD)	Sidetracks	32	NEW	1	1	<b>PAUL ROZMUS</b>	On The Funky Side	
7	6	5	3	<b>INFAMOUS MOBB</b>	IM3 9209/LANDSPEED (11.98/17.98) #	Special Edition	33	26	27	4	<b>ZAKK WYLDE'S BLACK LABEL SOCIETY</b>	1919 * Eternal	
8	8	8	7	<b>JOHN TESH</b>	FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	34	18	18	4	<b>RANCID/NOFX</b>	The BYO Split Series / Volume III	
9	7	7	6	<b>SOUNDTRACK</b>	SLIP-N-SLIDE 39011/NEW LINE (12.98/18.98)	All About The Benjamins	35	33	—	7	<b>VARIOUS ARTISTS</b>	Punk Goes Pop	
10	5	6	5	<b>KILLA BEEZ</b>	WU-TANG IN THE PAINT 83627/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	36	20	31	25	<b>BASEMENT JAXX</b>	Rooty	
11	9	9	20	<b>DASHBOARD CONFSSIONAL</b>	VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	37	32	29	21	<b>REV. CLAY EVANS AND THE AARC MASS CHOIR</b>	Constantly	
12	10	10	18	<b>IMX</b>	TUG 39029/NEW LINE (12.98/17.98)	IMx	38	39	37	11	<b>PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY</b>	Po' Like Dis	
13	NEW	1	1	<b>FACE TO FACE</b>	VAGRANT 366 (15.98 CD)	How To Ruin Everything	39	NEW	1	1	<b>MOSES TYSON, JR.</b>	Music	
14	NEW	1	1	<b>THE JON SPENCER BLUES EXPLOSION</b>	MATADOR 542 (16.98 CD) #	Plastic Fang	40	42	46	3	<b>MEN OF STANDARD</b>	Vol. III	
				<b>GREATEST GAINER</b>			41	41	—	1	<b>NEW CREATION OF GOD</b>	He's All I Need	
15	12	20	4	<b>KHIA FEATURING DSD</b>	DIRTY DOWN 46 (17.98 CD) #	Thug Misses	42	36	34	13	<b>VARIOUS ARTISTS</b>	Ultimate Power Of Love: 32 Great Soft Rock Hits	
16	NEW	1	1	<b>JUNIOR VASQUEZ</b>	TOMMY BOY SILVER LABEL 1551/TOMMY BOY (17.98 CD) #	Earth Music	43	NEW	1	1	<b>MARK FARINA</b>	Connect	
17	11	11	15	<b>THURSDAY</b>	VICTORY 145 (15.98 CD) #	Full Collapse	44	NEW	1	1	<b>LOUDON WAINWRIGHT III</b>	Last Man On Earth	
18	NEW	1	1	<b>918</b>	SMUGGLIN 918 (10.98/16.98) #	Reincarnated	45	23	12	40	<b>DREAM STREET</b>	Dream Street	
19	NEW	1	1	<b>CHOOBAKKA</b>	BIG DADDY 73002 (16.98 CD) #	My Time	46	16	—	2	<b>J-LIVE</b>	All Of The Above	
20	14	16	22	<b>SEVENDUST</b>	SIV 5870 (10.98/17.98)	Animosity	47	NEW	1	1	<b>VARIOUS ARTISTS</b>	Da Sak Is Fatt Volume #1	
21	13	15	11	<b>SIR CHARLES JONES</b>	MARDI GRAS 1060 (10.98/16.98) #	Love Machine	48	34	38	3	<b>CLINIC</b>	Walking With Thee	
22	NEW	1	1	<b>ESTEBAN</b>	DAYSTAR 8832 (18.98/25.98)	Live!	49	NEW	1	1	<b>DOUG &amp; MELVIN WILLIAMS</b>	Duets	
23	24	24	3	<b>POWER HOUZE</b>	POWER HOUZE 24562 (17.98 CD) #	Family Business	50	NEW	1	1	<b>ESTHER SMITH</b>	You Love Me...Still	
24	15	13	12	<b>BAD RELIGION</b>	EPITAPH 86655 (17.98 CD)	The Process Of Belief							

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. # Albums with the greatest sales gains this week. \* Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). # RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). \* 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.



APRIL 27 2002

# Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	3	<b>CELINE DION</b> EPIC 86400	<b>A New Day Has Come</b>	2
2	NEW	1	<b>NEIL YOUNG</b> REPRISE 48111/WARNER BROS.	<b>Are You Passionate?</b>	10
3	NEW	1	<b>BONNIE RAITT</b> CAPITOL 31816	<b>Silver Lining</b>	13
4	3	7	<b>NORAH JONES</b> BLUE NOTE 32088/CAPITOL	<b>Come Away With Me</b>	42
5	2	5	<b>SOUNDTRACK</b> LOST HIGHWAY/MERCURY 170069/IDJMG	<b>O Brother, Where Art Thou?</b>	6
6	NEW	1	<b>THE GOO GOO DOLLS</b> WARNER BROS. 48206	<b>Gutterflower</b>	4
7	NEW	1	<b>PATTY GRIFFIN</b> ATD 21504	<b>1000 Kisses</b>	101
8	4	4	<b>JIMMY BUFFETT</b> MAILBOAT 2005	<b>Far Side Of The World</b>	52
9	5	7	<b>ALANIS MORISSETTE</b> MAVERICK 47988/WARNER BROS.	<b>Under Rug Swept</b>	26
10	6	10	<b>BARRY MANILOW</b> BMG HERITAGE 10600/ARISTA	<b>Ultimate Manilow</b>	41
11	NEW	1	<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 35148	<b>Will The Circle Be Unbroken</b>	-
12	NEW	1	<b>STEVE EARLE</b> E-SQUARED 751128/ARTEMIS	<b>Sidetracks</b>	109
13	9	7	<b>JOHN MAYER</b> AWARE/COLUMBIA 85293*/CRG	<b>Room For Squares</b>	40
14	10	7	<b>CASSANDRA WILSON</b> BLUE NOTE 35072/CAPITOL	<b>Belly Of The Sun</b>	156
15	7	6	<b>SOUNDTRACK</b> INTERSCOPE 493228	<b>Moulin Rouge 2</b>	165
16	20	3	<b>ASHANTI</b> MURDER INC./DEF JAM 586830*/IDJMG	<b>Ashanti</b>	1
17	12	7	<b>DIANA KRALL</b> VERVE 549846/VG	<b>The Look Of Love</b>	99
18	25	3	<b>JACK JOHNSON</b> ENJUVY/UNIVERSAL 860994/UMRG	<b>Brushfire Fairytales</b>	74
19	NEW	1	<b>GRATEFUL DEAD</b> GRATEFUL DEAD 14069/ARISTA	<b>Postcards Of The Hanging: Grateful Dead Perform The Songs Of Bob Dylan</b>	-
20	11	4	<b>INDIGO GIRLS</b> EPIC 86401	<b>Become You</b>	111
21	24	2	<b>SOUNDTRACK</b> MILAN 35981	<b>Monsoon Wedding</b>	-
22	19	7	<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610495/IDJMG	<b>New Favorite</b>	124
23	16	4	<b>U2</b> INTERSCOPE 524653	<b>All That You Can't Leave Behind</b>	55
24	21	3	<b>SOUNDTRACK</b> INTERSCOPE 493035	<b>Moulin Rouge</b>	63
25	NEW	1	<b>JOSH GROBAN</b> 143 48154/WARNER BROS.	<b>Josh Groban</b>	12

APRIL 27 2002

# Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	33	<b>O BROTHER, WHERE ART THOU?</b>	LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	4	<b>THE SCORPION KING</b>	UNIVERSAL 017155/UMRG
3	3	4	<b>BLADE II</b>	IMMORTAL 12064*/VIRGIN
4	8	4	<b>SHREK</b>	DREAMWORKS 450305/INTERSCOPE
5	4	4	<b>MOULIN ROUGE</b>	INTERSCOPE 493035
6	5	14	<b>I AM SAM</b>	V2 27119
7	6	8	<b>QUEEN OF THE DAMNED</b>	WARNER SUNSET/REPRISE 48285/WARNER BROS.
8	7	8	<b>RESIDENT EVIL</b>	ROADRUNNER 618450/IDJMG
9	9	4	<b>COYOTE UGLY</b>	CURB 78703
10	12	4	<b>ALL ABOUT THE BENJAMINS</b>	SLIP-N-SLIDE 39011/NEW LINE
11	10	31	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b>	REPRISE 48110/WARNER BROS.
12	11	7	<b>MOULIN ROUGE 2</b>	INTERSCOPE 493228
13	13	7	<b>STATE PROPERTY</b>	RDC-A-FELLA/DEF JAM 586671*/IDJMG
14	14	13	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG
15	16	4	<b>THE FAST AND THE FURIOUS</b>	MURDER INC./DEF JAM 548832*/IDJMG
16	15	13	<b>A WALK TO REMEMBER</b>	EPIC 86311
17	18	14	<b>HARDBALL</b>	SD SD DEF/COLUMBIA 86025/CRG
18	17	3	<b>CLOCKSTOPPERS</b>	HOLLYWOOD 162346
19	20	3	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/20MBA
20	21	3	<b>THE PRINCESS DIARIES</b>	WALT DISNEY 860731
21	19	3	<b>TRAINING DAY</b>	PRIORITY 50213*/CAPITOL
22	NEW	1	<b>BRIDGET JONES'S DIARY</b>	ISLAND 548797/IDJMG
23	22	7	<b>WE WERE SOLDIERS</b>	COLUMBIA 86403/CRG
24	23	14	<b>DOWN FROM THE MOUNTAIN</b>	LOST HIGHWAY/MERCURY 170221/IDJMG
25	NEW	1	<b>ALMOST FAMOUS</b>	DREAMWORKS 450279/INTERSCOPE

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

APRIL 27 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 analyzed by SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98)	<b>The Sickness</b>
2	4	3	<b>CELINE DION</b> S50 MUSIC 63760/EPIC (12.98 EQ/18.98)	<b>All The Way...A Decade Of Song</b>
3	2	1	<b>CREED</b> WIND-UP 13053* (11.98/18.98)	<b>Human Clay</b>
4	14	24	<b>OZZY OSBOURNE</b> EPIC 67980 (10.98 EQ/17.98)	<b>The Ozzman Cometh</b>
5	3	4	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (10.98/15.98)	<b>Greatest Hits</b>
6	7	5	<b>ENYA</b> REPRISE 46835/WARNER BROS. (12.98/18.98)	<b>Paint The Sky With Stars - The Best Of Enya</b>
7	6	8	<b>PINK FLOYD</b> CAPITOL 46001 (10.98/18.98)	<b>Dark Side Of The Moon</b>
8	8	7	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	<b>Nickel Creek</b>
9	10	6	<b>DIXIE CHICKS</b> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	<b>Fly</b>
10	15	11	<b>DEF LEPPARD</b> MERCURY 528718/IDJMG (11.98/18.98)	<b>Vault - Greatest Hits 1980-1995</b>
11	11	10	<b>KID ROCK</b> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98)	<b>Devil Without A Cause</b>
12	9	9	<b>CREED</b> WIND-UP 13049 (11.98/18.98)	<b>My Own Prison</b>
13	13	13	<b>METALLICA</b> ELEKTRA 61113*/EEG (11.98/17.98)	<b>Metallica</b>
14	5	21	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	<b>Legend</b>
15	12	14	<b>SYSTEM OF A DOWN</b> AMERICAN/COLUMBIA 88974/CRG (7.98 EQ/11.98)	<b>System Of A Down</b>
16	16	23	<b>JAMES TAYLOR</b> WARNER BROS. 3113 (7.98/11.98)	<b>Greatest Hits</b>
17	18	19	<b>AC/DC</b> EASTWEST 92418/EEG (11.98/17.98)	<b>Back In Black</b>
18	NEW	1	<b>VARIOUS ARTISTS</b> TIME LIFE 3387 (17.98/19.98)	<b>Body + Soul: Love Serenade</b>
19	19	26	<b>SUBLIME</b> GASOLINE ALLEY 111413/MCA (12.98/18.98)	<b>Sublime</b>
20	20	17	<b>DAVID GRAY</b> ATD 69351/RCA (11.98/17.98)	<b>White Ladder</b>
21	21	20	<b>SHANIA TWAIN</b> MERCURY (NASHVILLE) 536903 (12.98/18.98)	<b>Come On Over</b>
22	29	35	<b>AEROSMITH</b> COLUMBIA 57367/CRG (7.98 EQ/11.98)	<b>Aerosmith's Greatest Hits</b>
23	17	12	<b>U2</b> ISLAND 524613/IDJMG (12.98/18.98)	<b>The Best Of 1980-1990</b>
24	24	22	<b>ABBA</b> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	<b>Gold - Greatest Hits</b>

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	23	39	<b>2PAC</b> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	<b>Greatest Hits</b>
26	22	16	<b>GUNS N' ROSES</b> GEPFEN 424148/INTERSCOPE (12.98/18.98)	<b>Appetite For Destruction</b>
27	27	36	<b>GODSMACK</b> REPUBLIC/UNIVERSAL 153190/UMRG (12.98/18.98)	<b>Godsmack</b>
28	26	18	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98)	<b>Wide Open Spaces</b>
29	25	28	<b>INCUBUS</b> IMMORTAL 63652/EPIC (12.98 EQ/18.98)	<b>Make Yourself</b>
30	NEW	1	<b>PATSY CLINE</b> MCA SPECIAL PRODUCTS 420265/MCA (2.98/9.98)	<b>Heartaches</b>
31	30	34	<b>THE BEACH BOYS</b> CAPITOL 21860 (10.98/17.98)	<b>The Greatest Hits Volume 1: 20 Good Vibrations</b>
32	36	25	<b>LYNYRD SKYNYRD</b> MCA 111941 (6.98/11.98)	<b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b>
33	32	21	<b>ALANIS MORISSETTE</b> MAVERICK 45901/WARNER BROS. (10.98/17.98)	<b>Jagged Little Pill</b>
34	38	43	<b>DIANA KRALL</b> VERVE 549846/VG (12.98/18.98)	<b>When I Look In Your Eyes</b>
35	33	67	<b>POISON</b> CAPITOL 53375 (7.98/11.98)	<b>Greatest Hits 1986-1996</b>
36	34	32	<b>CAROLE KING</b> EPIC 65960 (7.98 EQ/11.98)	<b>Tapestry</b>
37	31	38	<b>ELTON JOHN</b> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	<b>Greatest Hits</b>
38	35	13	<b>2PAC</b> DEATH ROW 63008*/KOCH (19.98/25.98)	<b>All Eyez On Me</b>
39	NEW	1	<b>LYNYRD SKYNYRD</b> MCA 112229 (12.98/18.98)	<b>All Time Greatest Hits</b>
40	39	3	<b>FRANK SINATRA</b> CAPITOL 23502 (11.98/17.98)	<b>Classic Sinatra: His Great Performances 1953-1960</b>
41	37	102	<b>SADE</b> EPIC 85287 (12.98 EQ/18.98)	<b>The Best Of Sade</b>
42	NEW	1	<b>VAN MORRISON</b> POLYDOR/UNIVERSAL 537458/UMRG (12.98/18.98)	<b>The Best Of Van Morrison</b>
43	43	33	<b>QUEEN</b> HOLLYWOOD 161265 (11.98/17.98)	<b>Greatest Hits</b>
44	41	27	<b>NO DOUBT</b> TRAUMA 492580*/INTERSCOPE (12.98/18.98)	<b>Tragic Kingdom</b>
45	40	29	<b>TOM PETTY AND THE HEARTBREAKERS</b> MCA 110813 (12.98/18.98)	<b>Greatest Hits</b>
46	NEW	1	<b>BON JOVI</b> MERCURY 538099/IDJMG (6.98/11.98)	<b>Slippery When Wet</b>
47	NEW	1	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73000*/ARISTA (11.98/18.98)	<b>Ready To Die</b>
48	28	153	<b>AL GREEN</b> HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	<b>Greatest Hits</b>
49	NEW	1	<b>VARIOUS ARTISTS</b> MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	<b>Toddler Favorites</b>
50	46	306	<b>NIRVANA</b> DEC 424425*/INTERSCOPE (12.98/18.98)	<b>Nevermind</b>

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



## Chart Codes:

## —ALBUMS—

The Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&amp;B/Hip-Hop (RBA)

R&amp;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&amp;B Hip-Hop (RBH)

R&amp;B Hip-Hop Airplay (RA)

R&amp;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 87; HSS 74; RS 66  
 2002: NA 12  
 2Pac: PCA 25, 38; RBC 2, 3, 5, 7  
 311: MO 20  
 3LW: DS 11; H100 74; HSS 4; RA 53; RBH 32; RP 1;  
 RS 2  
 3PC.: RA 63; RBH 65  
 3rd Strike: RO 29  
 Bball: RBA 81  
 91B: HS 33; IND 18; RBA 50  
 99th Affair: DC 17

## —A—

Aaliyah: B200 69; RBA 36; H100 34; HA 32; RA 13;  
 41; RBH 13, 44  
 Abandoned Pools: HS 27; MO 31  
 Abba: PCA 24  
 AC/DC: PCA 17  
 Yolanda Adams: B200 155; CC 11; GA 2, 33; RBA  
 52  
 Adema: B200 67; MO 22; RO 28  
 Ad Finem: DC 19  
 Trace Adkins: CA 39; CS 31  
 Aerosmith: PCA 22; HSS 22  
 Afro Celt Sound System: WM 15  
 Levert Agee: HSS 42; RBH 91; RP 9; RS 13  
 Pepe Aguilar: LPS 33; LT 29; RMS 20  
 Rhett Akins: CA 75  
 Ley Alejandro: LPS 35  
 Ali: RBH 98  
 Alien Ant Farm: B200 163  
 All-4-One: AC 29  
 Gary Allan: B200 159; CA 21; CCA 8; CS 27  
 Herb Alpert: CJ 25  
 Amber: DS 20  
 Americana: DC 22  
 AMG: RA 68; RBH 71  
 Jessica Andrews: CA 61  
 Andy Andy: TSS 32  
 And You Will Know Us By The Trail Of Dead: HS  
 36  
 Los Angeles Azules: HS 42; LA 6, 26; RMA 4, 14;  
 RMS 29  
 Los Angeles De Charly: RMS 19, 31  
 Anny: DC 18  
 Marc Anthony: LA 7; TSA 1; AC 5; LT 21; TSS 2, 13  
 The Apex Theory: HS 38  
 Louis Armstrong: JZ 18  
 Aroma: RMS 39  
 Ascension: DC 20  
 Ashanti: B200 1; INT 16; RBA 1; H100 1, 2, 21; HA  
 1, 2, 21; HSS 26, 44; RA 1, 3, 27; RBH 1, 3, 28;  
 RP 14; RS 20, 24; T40 2, 4, 19  
 Avalon: CC 24, 26; EA 4

Avant: B200 15; RBA 4; H100 28, 62; HA 27, 59;  
 RA 9, 14; RBH 9, 17; RS 65  
 Kevin Aviance: DC 2  
 Ramon Ayala Y Sus Bravos Del Norte: LA 62; LT  
 25; RMS 6, 32  
 Steve Azar: CS 10; H100 51; HA 50

## —B—

B2K: B200 29; RBA 14; H100 39, 73; HA 48, 72;  
 HSS 8; RA 22; RBH 24; RS 8; T40 27  
 Backstreet Boys: B200 182; AC 15  
 Bad Religion: IND 24  
 Baha Men: B200 57; WM 1, 7; HSS 6  
 David Ball: CA 58  
 Charli Baltimore: H100 57; HA 56; RA 18; RBH 19;  
 RP 24; RS 36  
 Banda El Recodo: LA 70; LT 22; RMS 4  
 Banda Tierra Blanca: LT 43; RMS 14  
 Buju Banton: RE 15  
 Pancho Barraza: LA 57  
 Basement Jaxx: EA 14; IND 36; DS 15  
 Kathleen Battle: CL 10  
 Helen Baylor: GA 30  
 The Beach Boys: PCA 31  
 Beanie Sigel: H100 63; HA 61; RA 19, 57; RBH 23,  
 60  
 Bear Witnez: HSS 70; RP 15; RS 21  
 Walter Beasley: CJ 13  
 The Beatles: B200 146  
 The Beatnuts: RS 70  
 Beelzeb: HSS 19; RBH 85; RP 7; RS 10  
 Beki: DC 49  
 Tony Bennett: JZ 3  
 David Benoit: CJ 19  
 Tab Benoit: BL 10  
 Big Logic: HSS 43; RBH 92; RP 10; RS 14  
 Big Moe: RA 67; RBH 67  
 Big Tymers: H100 84; RA 40; RBH 40; RS 46  
 Bilal: HSS 71; RS 56  
 Bjork: EA 22  
 Clint Black: CA 47  
 Mary J. Blige: B200 22; RBA 8; RBC 19; DC 8; DS  
 7; H100 25, 47, 77; HA 24, 46; RA 10, 49; RBH  
 10, 47; RS 42, 73  
 Blink-182: B200 117; MO 6  
 Blue Six: DC 48  
 Andrea Bocelli: B200 184; CL 3; CX 1, 15  
 Michael Bolton: AC 9  
 Bon Jovi: PCA 46  
 Bond: CX 7  
 Bone Thugs-N-Harmony: RBC 14  
 Bono: A40 39  
 Boobakaw And Tha Wild Younginz: HSS 73; RP  
 22; RS 34  
 Chris Botti: CJ 4; HS 44  
 Bounty Killer: A40 22; T40 25  
 Boyz II Men: HSS 53; RA 56; RBH 59  
 Brancaccio & Aisher: DC 1  
 Brandy: B200 21; RBA 7; H100 68; HA 71; RA 33,  
 42; RBH 36, 42; RS 40  
 Michelle Branch: B200 39; A40 7; H100 15; HA 13;  
 T40 5  
 The Braxton Brothers: CJ 22  
 Brian: RS 59  
 B Rich: RBH 81  
 Jim Brickman: NA 4  
 Sarah Brightman: CX 2, 8  
 The Bright Star Male Chorus: GA 25  
 Brooks & Dunn: B200 150; CA 19; CCA 6; CS 19,  
 39; H100 75; HA 74  
 Garth Brooks: B200 116; CA 13; CCA 19; CS 21  
 The Brooklyn Tabernacle Choir: CC 35; GA 13  
 Andrea Brown: DC 13; DS 13  
 Jimmy Buffett: B200 52; IND 1; INT 8  
 Los Bukis: LA 49  
 Rafy Burgos "El Cupido": TSS 40  
 Busta Rhymes: B200 43; RBA 13; H100 16; HA 16;  
 HSS 21; RA 5; RBH 5; RP 8; RS 12  
 Tracy Byrd: CA 53; CS 44

## —C—

Cabas: LPS 31; LT 35; TSS 25  
 Shirley Caesar: GA 28  
 Chris Cagle: B200 183; CA 25; HS 13; CS 8; H100  
 55; HA 53  
 Maria Callas: CL 6, 13  
 The Calling: B200 105; A40 1; AC 27; H100 13; HA  
 14; HSS 13; T40 7  
 Jaime Camil: LPS 28; LT 48  
 Lamar Campbell & Spirit Of Praise: GA 37  
 Cam'ron: H100 58; HA 60; HSS 20; RA 17; RBH 14;  
 RP 6; RS 9  
 Blu Cantrell: HSS 57; RS 69  
 Jerry Cantrell: RO 32  
 Capleton: RE 4  
 Mariah Carey: HSS 53, 59  
 Vanessa Carlton: A40 11; H100 10; HA 17; HSS 2;  
 T40 10  
 Kurt Carr & The Kurt Carr Singers: CC 23; GA 8;  
 HS 30  
 Rodney Carrington: CA 63  
 Jeff Carson: CS 48  
 Johnny Cash: CA 52; CCA 10  
 Butch Cassidy: RBH 83  
 Cee-Lo: H100 98; RA 58; RBH 56; RS 54  
 Kasey Chambers: CA 32; HS 39  
 Manu Chao: LA 72; WM 14  
 Steven Curtis Chapman: B200 187; CC 13  
 Bill Charlap: JZ 13  
 Chayanne: HS 21; LA 2; LPA 1; LPS 1; LT 3; TSS 12  
 The Chemical Brothers: EA 7; DS 19

Cher: B200 75; AC 19; DC 11; DS 1; H100 95; HSS  
 11  
 Kenny Chesney: B200 133; CA 16; CS 2; H100 35;  
 HA 33  
 Mark Chesnutt: CS 36  
 El Chichicuilote: LA 55  
 The Chieftains: WM 2  
 Chocolate: LPS 37  
 Choobakka: HS 35; IND 19; RBA 48  
 Charlotte Church: CX 3  
 Cincinnati Pops: CX 14  
 City High: RS 74; T40 36  
 Eric Clapton: BL 3  
 Patsy Cline: CCA 5; PCA 30  
 Clinic: IND 48  
 The Clipse: RS 38  
 Tammy Cochran: CA 65; CS 22  
 Renan Almendarez Coello: RMS 34  
 Kellie Coffey: CS 24  
 Cold: RO 36  
 John Coltrane: JZ 14  
 Pedro Conga: TSS 31  
 Harry Connick, Jr.: JZ 5, 9  
 Control: LA 19; RMA 8; RMS 37  
 Control Machete: LA 54; LPA 18  
 Corey: B200 154; RBA 53; HSS 5; RBH 82; RS 26  
 The Corrs: B200 123; A40 39  
 Course Of Nature: B200 200; HS 17; RO 14  
 El Coyote Y Su Banda Tierra Santa: LT 42; RMS 13  
 Creed: B200 34; PCA 3, 12; A40 5; H100 31; HA 31;  
 RO 16, 27; T40 20  
 Crimewave: RP 19; RS 27  
 Cristian: LA 63; LPS 11, 14; LT 13, 17; TSS 39  
 Sheryl Crow: A40 8; DC 21; H100 66; HA 70; T40 32  
 Celia Cruz: TSA 8; LT 32; TSS 8  
 The Crystal Method: EA 23  
 Cubanismo!: TSA 14  
 Custom: HS 32

## —D—

Willie D: HSS 24; RBH 94; RP 11; RS 15  
 Daft Punk: EA 17  
 D'Angelo: H100 99; RA 59; RBH 61  
 The Charlie Daniels Band: CA 40, 71; CC 33; CCA  
 20  
 Darude: EA 18  
 Dashboard Confessional: B200 157; HS 8; IND 11;  
 MO 26  
 Craig David: B200 81; RBA 68; HSS 28; RBH 89;  
 RS 39; T40 28  
 Miles Davis: RBC 23  
 Inaya Day: DC 5  
 Daniel DeBourq: AC 30  
 Default: B200 54; IND 2; A40 16; H100 23; HA 22;  
 MO 12; RO 5, 24; T40 22  
 Def Leppard: PCA 10  
 Dennis Da Menace: HSS 55; RP 16; RS 22  
 Kevin Denney: CS 18; H100 78; HSS 16  
 John Denver: CCA 17  
 Depeche Mode: DS 25  
 Destiny's Child: B200 100; RBA 64  
 Franco De Vita: LA 60; LPA 20; LPS 20; LT 33; TSS  
 28  
 Jeff Deyo: CC 32  
 D-Gotti: RA 67; RBH 67  
 Diamond Rio: CA 55; CS 45  
 Dido: AC 10; DS 2; HSS 49  
 Dieselboy: EA 12; IND 31  
 Joe Dief: CS 50  
 Celine Dion: B200 2; INT 1; PCA 2; A40 21; AC 1;  
 H100 24; HA 25; T40 29  
 Dirty South: RBA 94  
 Disturbed: PCA 11; RO 20  
 Dixie Chicks: CCA 2, 4; PCA 9, 28; H100 92  
 DJ Darkzone: EA 24  
 DJ Encore: EA 11  
 DJ Mind-X: EA 24  
 DJ Quik: RA 68; RBH 71  
 DJ Sammy: DC 33; DS 5; HSS 68  
 DJ Tom: EA 24  
 DMX: B200 162; RBA 65; RA 54; RBH 55  
 Do: DC 33; DS 5; HSS 68  
 Dolce: DC 7  
 Down: B200 108  
 David Draiman: RO 31  
 Dr. Dre: RBC 16, 25; RS 57  
 Dream: DS 24  
 Dream Street: IND 45  
 Drowning Pool: B200 96; MO 37; RO 19  
 DSD: HS 19; IND 15; RBA 32  
 Ricardo "RikRok" Ducent: RS 59  
 Huey Dunbar: TSS 21  
 Jermaine Dupri: H100 50, 91; HA 49; RA 29, 51;  
 RBH 30, 48; RS 41

## —E—

Steve Earle: B200 109; CA 9; IND 6; INT 12  
 Earshot: MO 32; RO 18  
 Eastern Michigan Gospel Choir: GA 27  
 Eazy-E: B200 143  
 Missy "Misdemeanor" Elliott: H100 100; RS 57  
 El-P: HSS 60; RS 43  
 Emerson Drive: CS 13; H100 61; HA 64; HSS 25  
 Erya: B200 48; NA 1; PCA 6; AC 6, 16; HSS 29  
 Esteban: IND 22; NA 2, 5, 7  
 Faith Evans: B200 95; RBA 38; H100 17; HA 15;  
 HSS 66; RA 6, 54; RBH 6, 55; RS 44, 45  
 Rev. Clay Evans And The AARC Mass Choir: GA  
 15; IND 37  
 Sara Evans: CA 29; CS 33  
 Eve: RS 74; T40 36

Evol: HSS 42; RBH 91; RP 9; RS 13  
 Exhale: HSS 12; RBH 79; RS 7

## —F—

Lara Fabian: LPS 29  
 Fabolous: B200 171; RBA 83; RA 43, 71; RBH 45,  
 74; RS 58  
 Face To Face: B200 178; HS 12; IND 13  
 Familiar 48: RO 37  
 Mark Farina: EA 15; IND 43  
 Fat Joe: B200 25; RBA 17; H100 2; HA 2; HSS 26;  
 RA 3; RBH 3; RP 14; RS 20; T40 2  
 Fear No M.O.B.: RBA 73  
 Alejandro Fernandez: LA 52; LPA 17; LPS 15, 22;  
 LT 19, 36  
 Vicente Fernandez: HS 25; LA 3, 22; RMA 2, 10;  
 RMS 35  
 Rachelle Ferrell: JZ 8  
 Victor Fields: CJ 23  
 Jose Manuel Figueroa: LT 50; RMS 18  
 Five For Fighting: B200 197; A40 14, 25; AC 3;  
 H100 45; HA 42  
 Flaw: B200 164; HS 9  
 Bela Fleck: CX 13  
 Bela Fleck & The Flecktones: CJ 15  
 Flogging Molly: IND 25  
 Juan Diego Florez: CL 12  
 Luis Fonsi: LA 12; LPA 6; LPS 4; LT 6; TSS 11  
 Robben Ford: BL 2  
 Kirk Franklin: B200 38; CC 2; GA 1; RBA 18  
 Freestylers: DC 24  
 Freeway: H100 63; HA 61; RA 19; RBH 23  
 Friburn & Urik: DC 27  
 Fulantio: TSA 11; TSS 22  
 Fundisha: RA 69; RBH 70  
 Nelly Furtado: B200 78

## —G—

Ana Gabriel: LPS 16; LT 24  
 Eyra Gall: DS 3; HSS 61  
 Bill & Gloria Gaitner And Their Homecoming  
 Friends: CC 37  
 Garbage: EA 5  
 Kenny Garrett: JZ 19  
 David Lee Garza: LA 51  
 Marvin Gaye: RBC 9  
 G. Dep: RS 52  
 Georgie Porgie: DC 50  
 Gerardo: DC 22  
 Stan Getz: JZ 16  
 Ginuwine: RBA 60; H100 100; HSS 69; RBH 90;  
 RS 63  
 Godsmack: PCA 27; MO 24; RO 4  
 Tony Gold: RS 59  
 Jeff Golub: CJ 10  
 Jimmy Gonzalez Y El Grupo Mazz: RMS 36  
 The Goo Goo Dolls: B200 4; INT 6; A40 4; H100  
 20; HA 20; MO 21; RO 34; T40 16  
 Govi: NA 6  
 Grateful Dead: INT 19  
 Gravediggaz: RBA 90  
 Gravity Kills: RO 33  
 David Gray: PCA 20  
 Al Green: PCA 48; RBC 10; RA 47; RBH 51  
 Green Eyez: HSS 18; RBH 73; RP 5; RS 6  
 Lee Greenwood: HSS 72  
 Pat Green: CA 41; CS 37  
 Steve Green: CC 36  
 Patty Griffin: B200 101; HS 1; INT 7  
 Andy Griggs: CS 28  
 Josh Groban: B200 12; INT 25; AC 23  
 Grupo Bryndis: LA 40  
 Grupo Modelo: LA 37; RMA 20  
 Ely Guerra: LA 66  
 Guns N' Roses: PCA 26  
 Buddy Guy: BL 11  
 GZA/Genius: HSS 58; RS 51

## —H—

Fareed Haque: CJ 21  
 George Harrison: HSS 51  
 Hatebreed: B200 102  
 Hawke: DC 38  
 Darren Hayes: B200 174; AC 22; DC 12  
 Ron Haynes: CJ 21  
 Headstrong: RO 17  
 Ty Herndon: CS 47  
 Elder Jimmy Hicks And The Voices Of Integrity:  
 GA 21  
 Faith Hill: CCA 15; AC 14  
 The Hilliard Ensemble: CL 8  
 Warren Hill: CJ 17  
 The Hives: IND 29  
 Billie Holiday: JZ 24  
 Steve Holy: B200 181; CA 24; CS 15  
 Hometown News: CS 46  
 Hoobastank: B200 83; H100 76; HA 75; MO 8, 29;  
 RO 8  
 Whitney Houston: HSS 41  
 Los Huracanes Del Norte: RMS 16

## —I—

Ibiza: DC 16  
 Ice Cube: RBA 76  
 Enrique Iglesias: B200 28; A40 37; AC 2; DC 4; H100  
 12, 49; HA 10, 44; LPS 2, 18; LT 2; T40 13; TSS 5  
 Ilo: H100 81  
 Ill Nino: HS 45  
 Iman: RMS 26, 28  
 Natalie Imbruglia: B200 145; A40 27  
 The Immobile: RBA 100

IMx: B200 160; IND 12; RBA 44; RBH 84  
 Incubus: B200 62; PCA 29; MO 17, 18; RO 23  
 India.Arie: B200 47; RBA 39; H100 71; HA 73; T40 35  
 Indigo Girls: B200 111; INT 20  
 Infamous Mobb: B200 132; HS 5; IND 7; RBA 25  
 Injected: HS 26; RO 22  
 Intocable: B200 131; HS 4; LA 1, 73; RMA 1; LT 9;  
 RMS 1, 8  
 Los Invasores de Nuevo Leon: LA 69  
 Chris Isaak: B200 141; AC 21  
 The Isley Brothers Featuring Ronald Isley AKA  
 Mr. Biggs: RBA 78

## —J—

Alan Jackson: B200 20; CA 2, 48; CCA 12; CS 5;  
 H100 33; HA 30  
 Janet Jackson: B200 199  
 Rob Jackson: RBH 99  
 Michael Jackson: B200 130; RBA 49; RA 31, 70;  
 RBH 33, 72  
 Jagged Edge: B200 167; RBA 67; DS 16; RA 71;  
 RBH 74, 78  
 Jahel: B200 51; RBA 15; H100 29; HA 29; RA 8;  
 RBH 8  
 Bishop T.D. Jakes: CC 25; GA 9  
 Bishop T.D. Jakes & The Potter's House Mass  
 Choir: GA 34  
 Boney James: CJ 3; RBA 74  
 Brett James: CS 40  
 Etta James: BL 8; JZ 21  
 Jamiroquai: DC 37  
 Jam & Spoon: DC 28  
 Joanna Janet: CS 55  
 Jars Of Clay: B200 125; CC 7  
 Ja Rule: B200 24; RBA 12; H100 3, 21, 25, 57; HA  
 4, 21, 24, 56; RA 10, 16, 18, 27, 75; RBH 10,  
 18, 19, 28, 80; RP 24; RS 36; T40 1, 19  
 Jacky Jasper: IND 30; RBA 71  
 Jay-Z: B200 11, 136; RBA 3, 51, 89; RBC 6, 13;  
 H100 85; HSS 48; RA 37, 57, 60, 74; RBH 41,  
 54, 60, 77; RP 17; RS 23, 62, 72  
 Jaz-O: RBA 100  
 Waylon Jennings: CA 44; CCA 14, 22  
 Jeremiah Freed: RO 39  
 Jewel: B200 89; A40 9, 31; AC 26; T40 33  
 Jose Alfredo Jimenez: LA 53  
 Jimmy Eat World: B200 56; A40 17; H100 26; HA  
 28; MO 1; T40 31  
 J-Live: IND 46  
 Joe: B200 127; RBA 37; RA 30; RBH 31  
 Elton John: PCA 37; AC 13  
 Carolyn Dawn Johnson: CA 34; AC 17; CS 14  
 Jack Johnson: B200 74; INT 18; MO 28  
 Joi: RBA 92  
 Jonell: HSS 14; RP 25; RS 37  
 Brent Jones + T.P. Mobb: GA 23  
 Donell Jones: H100 83; HSS 67; RA 38; RBH 38;  
 RS 32  
 George Jones: CA 69; CCA 25  
 Norah Jones: B200 42; CJ 1; INT 4  
 Roy Jones, Jr.: RBA 97  
 Sir Charles Jones: HS 37; INT 21; RBA 34  
 Richard Joo: CL 4  
 Jose Jose: LA 68  
 The Judds: CCA 16  
 Jump 5: CC 34  
 Just-Ice: RS 68  
 Juvenile: RBC 18; HSS 63; RBH 97; RP 13; RS 19

## —K—

Israel Kamakawiwo'ole: WM 10  
 Anthony Kearns: WM 9  
 Toby Keith: B200 70; CA 5; CCA 9; CS 1; H100 27;  
 HA 26  
 R. Kelly: B200 11; RBA 3; RBC 22; H100 85, 97; HSS  
 48; RA 37, 60; RBH 41, 54; RP 17; RS 23, 72  
 Tricia Lee Keshall: DC 29  
 Alicia Keys: B200 37; RBA 30; AC 25; H100 59; HA  
 58; RA 32; RBH 34  
 Khia: HS 19; IND 15; RBA 32  
 KH2: DC 25  
 Angelique Kidjo: HS 47; WM 3  
 Kid Rock: B200 45; PCA 11  
 Killa Beez: B200 153; IND 10; RBA 33  
 Killer Mike: H100 42; HA 43; RA 50; RBH 49; RS  
 55; T40 30  
 B.B. King: BL 3  
 Carole King: PCA 36  
 Knoc-Turn'Al: RS 57  
 Korn: MO 13; RO 7  
 Diana Krall: B200 99; INT 17; JZ 1; PCA 34  
 Alison Krauss: B200 124; CA 15; CCA 18; INT 22  
 Lenny Kravitz: B200 176; A40 20  
 Kronos Quartet: CX 10  
 KRS-One And The Temple Of Hiphop: GA 36  
 Erich Kunzel: CX 14

## —L—

Lady May: RBH 99  
 Rachael Lampa: CC 21; HS 22  
 David Lanz: NA 9  
 Lasgo: DC 45; DS 23  
 Avril Lavigne: A40 26  
 Donald Lawrence & The Tri-City Singers: B200  
 186; GA 4; HS 14  
 Shannon Lawson: CS 32  
 Chris LeDoux: B200 121; CA 14  
 Murphy Lee: RBH 98  
 Tommy Lee: RO 12  
 Melina Leon: LPS 34; TSS 24  
 Gerald Levert: RA 66; RBH 69



**Tony Levin:** NA 13  
**Glenn Lewis:** B200 46; RBA 11; RA 24; RBH 25; RS 71  
**Ramsey Lewis:** JZ 4  
**LaLey:** LA 31; LPA 13  
**Liberacion:** LA 46; LT 37; RMS 9  
**Lifeshouse:** A40 12, 30  
**Lifer's:** HSS 46; RS 47  
**Gordon Lightfoot:** B200 173  
**Lightforce:** DC 15  
**Lil Blacky:** RBA 80  
**Lil Bow Wow:** B200 68; RBA 35; H100 72; HA 68; RA 23; RBH 21  
**Lil' J:** B200 147; HS 6; RBA 27; HSS 15; RS 18  
**Lil' Romeo:** HSS 5; RBH 82; RS 26  
**Lil Ru:** HSS 23, 52; RBH 68, 96; RP 4, 12; RS 5, 17  
**Lim-i-t:** TSS 35  
**Linkin Park:** B200 16; A40 15; H100 9; HA 8; MO 14, 39; RO 9; T40 6  
**Little Big Town:** CS 42  
**Lo Fidelity Allstars:** DC 14  
**Lonestar:** B200 152; CA 20; AC 4; CS 16  
**Loon:** H100 6; HA 5; HSS 50; RA 7; RBH 7; RP 18; RS 25; T40 15  
**Jennifer Lopez:** B200 27, 122; RBA 28; H100 3, 69; HA 4, 66; RA 16, 48; RBH 18, 52; T40 1, 40  
**Lostprophets:** HS 34  
**Louchie Lou & Michie One:** HSS 47  
**Patty Loveless:** CA 50  
**Lyle Lovett:** CA 74  
**Ludacris:** B200 14; RBA 5; H100 22, 50; HA 23, 49; HSS 39; RA 12, 29; RBH 12, 30; RP 21; RS 31; T40 34, 39  
**Lynyrd Skynyrd:** PCA 32, 39

**-M-**

**Yo-Yo Ma:** CL 2, 5  
**Mack 10:** RBA 47  
**Madonna:** DS 22  
**Raven Maize:** DC 41  
**Cheb Mami:** DS 18  
**Barry Manilow:** B200 41; INT 10  
**Patricia Manterola:** LA 59; LPA 19; LPS 23; LT 34; TSS 34  
**Mantra:** DC 47  
**Victor Manuel:** LPS 38; LT 12; TSS 1  
**Marie Sisters:** CS 59  
**Bob Marley:** PCA 14; RBC 11; RE 2, 8, 13  
**Bob Marley And The Wailers:** RE 1  
**Damian "Jr. Gong" Marley:** RE 7  
**Marsha:** DC 36  
**Andrea Martin:** DC 34  
**Brad Martin:** CS 34  
**Rogelio Martinez:** RMS 17  
**Mary Mary:** CC 27; GA 10  
**Pepper Mashay:** DC 35  
**Timo Maas:** EA 13; DC 9  
**Master P:** RBA 88  
**matchbox twenty:** AC 7  
**Dave Matthews Band:** B200 120; A40 18  
**Maxwell:** B200 80; RBA 26; DS 10; H100 67; HA 65; RA 15; RBH 16  
**John Mayer:** B200 40; INT 13; A40 13  
**Martina McBride:** B200 113; CA 11; CS 7; H100 54; HA 52  
**Paul McCartney:** AC 24  
**Delbert McClinton:** BL 6  
**Donnie McClurkin:** B200 194; CC 16; GA 5; RBA 59  
**Mindy McCready:** CA 57  
**John McDermott:** WM 11  
**Reba McEntire:** CA 33  
**Bobby McFerrin:** CJ 9  
**Tim McGraw:** B200 76, 139; CA 7, 18; CCA 23; CS 12, 20; H100 56; HA 55  
**Mark McGuinn:** CA 68  
**Brian McKnight:** H100 91; RA 51; RBH 48; RS 41  
**MDO:** LA 43; LPA 16; LPS 10; LT 14; TSS 26  
**Medeski Martin And Wood:** B200 169; CJ 2; HS 10  
**Melody:** LA 39; LPA 15; LPS 32; TSS 18  
**Men Of Standard:** GA 17; IND 40  
**Roy D. Mercer:** CA 70  
**MercyMe:** B200 82; CC 5  
**Jo Dee Messina:** B200 190; CA 26; AC 12; CS 20  
**Metallica:** PCA 13  
**Pat Metheny Group:** CJ 5  
**Method Man:** HSS 14; RP 25; RS 37  
**Tanto Metro & Devonte:** RE 5; H100 88; RA 46; RBH 50  
**MFF:** DC 34  
**Luis Miguel:** LA 18; LPA 9; LPS 24, 27; LT 40, 46  
**Christina Milian:** HSS 40  
**Kylie Minogue:** B200 30; A40 24; DS 12; H100 18; HA 18; T40 12  
**Mobb Deep:** B200 185; RBA 56; H100 87; RBH 93  
**Moby:** MO 25  
**Monchy & Alexandra:** LA 17; TSA 2; LT 27; TSS 4  
**Jane Monheit:** JZ 12, 22  
**Yolandita Monge:** LPS 17; LT 28; TSS 38  
**Ricardo Montaner:** LPS 39  
**Pablo Montero:** LA 28; LPA 12; LPS 6; LT 8  
**Pilar Montenegro:** LA 9; LPA 4; WM 5; LPS 5; LT 1; RMS 2; TSS 27  
**John Michael Montgomery:** CA 66  
**Montgomery Gentry:** CA 60; CS 58  
**Gary Moore:** BL 12  
**Stanton Moore:** JZ 23  
**Morel:** DC 23  
**Lorrie Morgan:** CA 59  
**Alanis Morissette:** B200 26; INT 9; PCA 33; A40 3; H100 46; HA 45; T40 24  
**Van Morrison:** PCA 42  
**Lou Mosley:** HSS 17; RBH 87; RS 11

**Mr. Bigg:** RBC 12  
**Mr. Cheeks:** RBA 96; H100 38; HA 69; HSS 3; RA 26; RBH 15; RP 2; RS 3  
**Mr. Low Down:** HSS 42; RBH 91; RP 9; RS 13  
**Ms. Jade:** RA 73; RBH 75  
**Nicole C. Mullen:** CC 30; HS 49  
**Shirley Murdock:** GA 24  
**Keith Murray:** RS 61  
**Mushroomhead:** HS 29  
**MusiQ:** RBA 99; H100 43; HA 40; RA 11; RBH 11; RS 60  
**Mystikal:** B200 106; RBA 29; H100 96; RBH 83; RS 67

**-N-**

**Nappy Roots:** B200 33; RBA 6; H100 64; HA 63; RA 25; RBH 26; RS 75  
**Nas:** B200 35; RBA 9; RBC 8, 15; H100 69, 70; HA 66, 67; RA 21, 48, 72; RBH 22, 52, 76, 78; RP 23; RS 35; T40 40  
**Naughty By Nature:** DS 11; H100 74; HSS 4; RA 53; RBH 32; RP 1; RS 2  
**MeShell Ndegeocello:** DC 31  
**Frankie Negron:** LT 44; TSS 9  
**Nelly:** B200 114; RBA 72; DS 16; H100 5; HA 11; HSS 1; RA 45; RBH 27; RS 1; T40 8  
**Willie Nelson:** B200 134; CA 17; CCA 11, 21; CS 25  
**N\*E\*R\*D\*:** B200 90; RBA 43  
**Ann Nesby:** B200 107; RBA 22; RA 47; RBH 51  
**New Creation Of God:** GA 18; IND 41  
**Newsboys:** B200 148; CC 10  
**Next:** H100 29; HA 29; RA 8; RBH 8  
**Joe Nichols:** CS 38  
**Nickel Creek:** CCA 1; PCA 8; CS 56  
**Nickelback:** B200 18; A40 2, 40; H100 14, 48; HA 12, 47; MO 7; RO 1, 10; T40 11  
**Tito Nieves:** LPS 38; LT 12; TSS 1  
**Nine20:** RS 49  
**Nirvana:** PCA 50  
**The Nitty Gritty Dirt Band:** CCA 13; INT 11  
**No Doubt:** B200 36; PCA 44; A40 22, 36; H100 40; HA 39; T40 21, 25  
**NOFX:** IND 34  
**No Good:** HSS 10; RBH 57; RP 3; RS 4  
**Gabbie Nolen:** CS 52  
**The Notorious B.I.G.:** PCA 47; RBC 1, 4; HSS 56, 64; RS 48, 53  
**'N Sync:** B200 118; H100 5; HA 11; HSS 1; RA 45; RBH 27; RS 1; T40 8

**-O-**

**OC:** RS 64  
**The Offspring:** RO 40  
**Ol' Dirty Bastard:** B200 72; IND 4; RBA 19  
**Jamie O'Neal:** CA 56; CS 43  
**The Ones:** DC 6  
**Roy Orbison:** CCA 24  
**La Oreja De Van Gogh:** LPS 26; LT 45  
**Los Originales De San Juan:** LA 42  
**Original P:** RBA 79  
**Oro Solido:** TSA 19  
**Ozzy Osbourne:** B200 97; PCA 4; RO 38  
**Our Lady Peace:** MO 19  
**OutKast:** B200 61; RBA 45; H100 42; HA 43; RA 50; RBH 49; RS 55; T40 30  
**Out Of Eden:** CC 31; HS 50  
**Ginny Owens:** CC 29; HS 43

**-P-**

**Peteey Pablo:** B200 138; RBA 58; RA 62; RBH 63  
**Joe Pace & The Colorado Mass Choir:** GA 12  
**Lindsay Pagano:** HSS 54  
**Brad Paisley:** B200 112; CA 10; CS 17  
**Los Palominos:** RMS 27  
**Palomo:** LA 41; LT 15; RMS 3, 33  
**Sean Paul:** RA 61; RBH 62  
**Laura Pausini:** LA 20; LPA 10  
**Luciano Pavarotti:** CL 1  
**P. Diddy:** H100 6, 16; HA 5, 16; HSS 21, 50; RA 5, 7; RBH 5, 7; RP 8, 18; RS 12, 25; T40 15  
**Ezequiel Pena:** RMS 21  
**Murray Perahia:** CL 9  
**Amanda Perez:** H100 80; HSS 9  
**Itzhak Perlman:** CL 7  
**Pesado:** LA 33; RMA 17; LT 39; RMS 12  
**Tom Petty And The Heartbreakers:** PCA 45  
**Phantom Planet:** HS 24; MO 38  
**Pharoahe Monch:** RA 65; RBH 66  
**Pimpinela:** LA 74  
**Pink:** B200 9; A40 19, 35; DS 9; H100 11; HA 9; T40 3  
**Pink Floyd:** B200 175; PCA 7  
**Pinmonkey:** CS 54  
**Alexandre Pires:** HS 40; LA 5; LPA 2; LPS 3, 7; LT 5, 10; TSS 23  
**Play:** HSS 36  
**P-Lo:** HSS 52; RBH 96; RP 12; RS 17  
**Plus One:** B200 140; CC 8  
**P.O.D.:** B200 32; CC 1; H100 32; HA 34; MO 5, 34; RO 6; T40 37  
**El Poder Del Norte:** LA 24; RMA 12; LT 49; RMS 15  
**Poison:** PCA 35  
**Carlos Ponce:** LPS 30; LT 47  
**Christoph Poppen:** CL 8  
**Power House:** IND 23; RBA 54  
**Po' White Trash And The Trailer Park Symphony:** IND 38; RBA 85  
**PPK:** DC 26; DS 21  
**Julio Preciado Y Su Banda Perla Del Pacifico:** LA 48; RMS 25  
**Elvis Presley:** HSS 65

**Pretty Willie:** RBA 70; HSS 27; RS 50  
**Kelly Price:** RS 61  
**Project Pat:** RBA 93  
**Prophet Jones:** RBA 86; RBH 86  
**Puddle Of Mudd:** B200 17; A40 6; H100 7; HA 7; MO 2, 27; RO 2, 25; T40 9  
**Puerto Rican Power:** TSS 10, 19, 20  
**Puretone:** DC 43

**-Q-**

**Quarashi:** B200 104; HS 2; MO 30  
**Queen:** PCA 43  
**A.B. Quintanilla Y Los Kumbia Kings:** LA 16; LPA 8; RMS 23

**-R-**

**Rabito:** TSS 37  
**Bonnie Raitt:** B200 13; INT 3; AC 18  
**Rakim:** H100 53; HA 54; HSS 38; RA 20; RBH 20; RS 33  
**Rancid:** IND 34  
**Kevin Randolph:** CJ 21  
**Rascal Flatts:** B200 44; CA 3; CS 4; H100 41; HA 37  
**Rayvon:** RS 59  
**Los Razos:** LA 44  
**Redd Eyezz:** HSS 63; RBH 97; RP 13; RS 19  
**Dianne Reeves:** JZ 15  
**Regency Buck:** DC 39  
**Remy Zero:** A40 34  
**Ren:** HSS 37; RBH 95; RS 16  
**Res:** B200 170; HS 11; RBA 46; A40 38; DC 10  
**Reveille:** RO 30  
**Lydia Rhodes:** DC 47  
**Rhyme:** HSS 37; RBH 95; RS 16  
**Los Rieleros Del Norte:** LA 50  
**LeAnn Rimes:** B200 168; CA 23; A40 32; AC 20; DS 8; H100 30; HA 38; HSS 7; T40 23  
**The Rippingtons Featuring Russ Freeman:** CJ 12  
**Jenni Rivera:** RMS 24  
**Lupillo Rivera:** LA 35, 36, 45, 47; RMA 18, 19; LT 23; RMS 5  
**RL:** RBH 88  
**Woody Rock:** CC 19; GA 6; HS 18; RBA 63  
**Daniel Rodriguez:** CX 4; HS 48  
**Kenny Rogers:** CA 72, 73; CS 53  
**Tito Rojas:** TSA 9; TSS 36  
**Joann Rosario:** GA 22  
**Rick Ross:** RA 64; RBH 64  
**Mstislav Rostropovich:** CL 11  
**Paul Rozmus:** CJ 6; IND 32  
**Paulina Rubio:** LA 14; LPA 7; LPS 36  
**Rubyhorse:** A40 33  
**Ruff Endz:** RA 28; RBH 29  
**Rush:** RO 15  
**Rusted Root:** B200 129

**-S-**

**Sade:** B200 137; PCA 41; RBA 69; RBC 17; DS 14  
**Sanchez:** RE 10  
**Adan Chalino Sanchez:** RMS 40  
**Christina Sanchez:** HSS 37; RBH 95; RS 16  
**Raphael Saadiq:** H100 99; RA 59; RBH 61  
**Arturo Sandoval:** JZ 25  
**Gilberto Santa Rosa:** TSA 10; LT 26; TSS 3, 30  
**Juelz Santana:** H100 58; HA 60; HSS 20; RA 17; RBH 14; RP 6; RS 9  
**Alejandro Sanz:** LA 8; LPA 3; LPS 12; LT 18  
**Savage Garden:** HSS 45  
**Scanners:** DC 42  
**Scarface:** RA 57; RBH 60  
**The John Scofield Band:** CJ 20  
**Jill Scott:** RBA 77  
**Peggy Scott-Adams:** BL 1; IND 28  
**Earl Scroggs And Friends:** CA 67  
**Joan Sebastian:** LA 23, 32; RMA 11, 16; LPS 21; LT 11; RMS 10  
**Jon Secada:** LT 30; TSS 7  
**Secret Garden:** NA 3  
**Bob Seger & The Silver Bullet Band:** PCA 5  
**Selena:** LA 61  
**Sensefield:** A40 29  
**Erick Sermon:** RBH 88  
**Sevendust:** IND 20; MO 36; RO 21  
**Shaggy:** RE 3; RS 59  
**Shakira:** B200 8; DC 40; H100 19; HA 19; LPS 8, 25, 40; LT 4, 41; T40 14, 38; TSS 16  
**Remy Shand:** B200 53; RBA 20; H100 94; RA 52; RBH 53  
**Sharissa:** B200 94; RBA 21; H100 82; RA 36; RBH 39  
**SheDaisy:** CS 30  
**Shekinah Glory Ministry:** GA 40  
**Blake Shelton:** CA 43; CS 41  
**Frank Sinatra:** PCA 40  
**Sin Bandera:** LA 34; LPA 14; LPS 13; LT 20; TSS 17  
**Sir Adamsmasher:** DC 38  
**Sixwire:** CS 57  
**Ricky Skaggs & Friends:** CA 64  
**Katie Skate:** DS 17  
**Slanted Eyezz:** HSS 63; RBH 97; RP 13; RS 19  
**Sleepy Brown:** H100 22; HA 23; HSS 39; RA 12; RBH 12; RP 21; RS 31; T40 34  
**Richard Smallwood With Vision:** GA 31  
**Anthony Smith:** CS 49  
**Esther Smith:** GA 20; IND 50  
**Michael W. Smith:** B200 64; CC 3  
**Will Smith:** HSS 34  
**The Soggy Bottom Boys:** CS 35  
**Solar City:** DC 35  
**Soluna:** DC 46  
**Jimmy Sommers:** CJ 14

**Soulive:** CJ 8  
**Britney Spears:** B200 50; H100 93  
**The Jon Spencer Blues Explosion:** B200 196; HS 16; IND 14  
**Laut Sprecher:** DS 17  
**Staind:** B200 87; H100 65; HA 62; MO 4; RO 3  
**Brenda K. Starr:** LA 29; TSA 3; LPS 38; LT 12; TSS 1  
**Starsailor:** HS 41  
**Tommy Shane Steiner:** CS 6; H100 44; HA 41  
**Ray Stevens:** CA 51; HSS 31  
**Rod Stewart:** B200 142  
**St. Germain:** CJ 18, 24  
**Sting:** B200 191; DS 18  
**Rebecca St. James:** B200 161; CC 12  
**Angie Stone:** B200 92; RBA 24; DC 3; H100 79; RA 35; RBH 37  
**Stone Temple Pilots:** HSS 33  
**George Strait:** B200 166; CA 22, 28; CS 11; H100 52; HA 51  
**Strik gine:** HSS 32; RBH 100; RP 20; RS 30  
**The Strokes:** B200 128; MO 35  
**Michael Stuart:** LA 75; TSA 7; TSS 33  
**Styles:** RA 65; RBH 66  
**Sublime:** PCA 19  
**Sugarcult:** MO 40  
**System Of A Down:** B200 31; PCA 15; H100 89; MO 10; RO 13

**-T-**

**Tall Paul:** DC 44  
**Olga Tanon:** TSA 12; TSS 14  
**James Taylor:** PCA 16  
**Los Temerarios:** LA 30; RMA 15  
**The Temptations:** RBC 20  
**Tenacious D:** B200 172  
**John Tesh:** B200 144; CC 9; IND 8  
**Thievery Corporation:** JZ 10  
**Third Day:** B200 189; CC 14, 38  
**Cyndi Thomson:** CA 36; CS 51  
**Thunderpuss:** EA 21  
**Thursday:** HS 31; IND 17  
**T.I.:** RBA 87  
**Los Tigres Del Norte:** LA 67; RMS 22, 38  
**Los Tigrillos:** LA 25; RMA 13  
**Aaron Tippin:** CS 60; HSS 30  
**Tito Y Hector:** LA 27; LPA 11  
**tobyMac:** CC 40  
**Tonex:** CC 20; GA 7; HS 20; RBA 66  
**Tool:** MO 33; RO 26  
**Toya:** H100 90  
**Train:** B200 126; A40 10, 23; AC 11  
**Trick Pony:** CA 27; CS 23  
**Trik Turner:** B200 98; MO 9  
**Trina:** RA 64; RBH 64  
**Travis Tritt:** B200 115; CA 12; CS 9; H100 60; HA 57  
**Truth Hurts:** H100 53; HA 54; HSS 38; RA 20; RBH 20; RS 33  
**T. Supreme:** HSS 52; RBH 96; RP 12; RS 17  
**Los Tucanes De Tijuana:** LA 13; RMA 6; LT 38; RMS 11  
**Shania Twain:** CCA 3; PCA 21; DC 30  
**Tweet:** B200 5; RBA 2; H100 8, 100; HA 6; HSS 35; RA 4, 55; RBH 4, 58; RS 29; T40 17  
**Twista:** RBC 21  
**Twiztid:** B200 103; IND 5  
**Ronan Tynan:** WM 9  
**Steve Tyrell:** JZ 6  
**Moses Tyson, Jr.:** GA 16; IND 39

**-U-**

**U2:** B200 55; INT 23; PCA 23  
**UB40:** RE 6  
**UGK:** RBA 57  
**Uncle Tupelo:** HS 46  
**Union Station:** B200 124; CA 15; INT 22  
**Unwritten Law:** B200 85; MO 3  
**Polo Urias Y Su Maquina Nortena:** RMS 30  
**Usher:** B200 23; RBA 16; DS 4; H100 4, 6, 36; HA 3, 5, 35; HSS 50, 62; RA 2, 7, 39; RBH 2, 7, 43; RP 18; RS 25, 28; T40 15, 18, 26

**-V-**

**Ian Van Dahl:** DC 32; DS 6; HSS 75  
**Luther Vandross:** RBA 61; AC 28; RA 44; RBH 46  
**Vangelis:** CL 14  
**Sergio Vargas:** TSS 15  
**Junior Vasquez:** EA 3; HS 28; IND 16  
**Phil Vassar:** CS 3; H100 37; HA 36  
**Jimmie Vaughan:** BL 15  
**Stevie Ray Vaughan And Double Trouble:** BL 7  
**Eddie Vedder:** A40 28  
**Chuy Vega:** LA 21; RMA 9  
**Johnny Vicious:** EA 9; IND 26  
**Alicia Villarreal:** LA 15; RMA 7; LT 31; RMS 7  
**Fernando Villalona:** LT 30; TSS 7  
**David Visan:** EA 16; WM 6  
**Vita:** HSS 73; RP 22; RS 34  
**Carlos Vives:** LA 38; TSA 4; LPS 9; LT 7; TSS 6

**-W-**

**The Wailers:** PCA 14; RBC 11; RE 2, 8, 13  
**Loudon Wainwright III:** IND 44  
**Mel Walters:** BL 13  
**Andre Ward:** CJ 16; RBA 95  
**Latanza Waters:** DC 17  
**Russell Watson:** CX 5  
**Way Out West:** DC 29  
**Weezer:** MO 11  
**The Whispers:** RBC 24  
**Peter White:** CJ 11  
**The White Stripes:** B200 73; MO 15

**Doug Williams:** GA 19; IND 49  
**Hank Williams III:** CA 46  
**Hank Williams Jr.:** CA 49; CCA 7  
**John Williams:** CL 5  
**John Williams:** CX 9  
**Lee Williams And The Spiritual QCs:** GA 39  
**Melvin Williams:** GA 19; IND 49  
**Pharrell Williams:** H100 16; HA 16; HSS 21; RA 5; RBH 5; RP 8; RS 12  
**Cassandra Wilson:** B200 156; HS 7; INT 14; JZ 2  
**Michael Wilson:** RA 67; RBH 67  
**Nancy Wilson:** JZ 4  
**BeBe Winans:** CC 28; GA 11  
**CeCe Winans:** CC 39; GA 14  
**Andrew W.K.:** B200 110; HS 3  
**Lee Ann Womack:** CA 38; AC 8; CS 25  
**Darryl Worley:** CS 29  
**Chely Wright:** CA 42; CS 26  
**Finbar Wright:** WM 9  
**Jaguar Wright:** B200 177; RBA 41  
**Wu-Tang Clan:** RBA 75  
**Keke Wyatt:** B200 84; RBA 23; H100 62; HA 59; RA 14; RBH 17  
**Zakk Wylde's Black Label Society:** IND 33

**-X-**

**X-Ecutioners:** B200 60; RBA 55; H100 86; MO 16; RO 35

**-Y-**

**Yanni:** NA 8, 11  
**Yanou:** DC 33; DS 5; HSS 68  
**Trisha Yearwood:** CA 62; CS 21  
**Ying Yang Twins:** B200 58; IND 3; RBA 10; RA 34; RBH 35  
**Pete Yorn:** B200 192; HS 15  
**Neil Young:** B200 10; INT 2

**-Z-**

**Charlie Zaa:** LA 11; LPA 5; LPS 19; LT 16; TSS 29  
**Zero 7:** EA 10; IND 27  
**Zoegirl:** CC 22; HS 23  
**Rob Zombie:** B200 79; MO 23; RO 11

**-SOUNDTRACKS-**

**All About The Benjamins:** B200 149; IND 9; RBA 31; STX 10  
**Almost Famous:** STX 25  
**Amelie:** WM 8  
**A Beautiful Mind:** CX 6  
**Big Bad Love:** BL 9  
**Black Hawk Down:** WM 12  
**Blade II:** B200 49; EA 1; RBA 42; STX 3  
**Bridget Jones's Diary:** STX 22  
**Clockstoppers:** STX 18  
**Coyote Ugly:** B200 91; CA 8; STX 9  
**Crouching Tiger, Hidden Dragon:** CX 12  
**Down From The Mountain:** CA 37; STX 24  
**The Fast And The Furious:** B200 195; STX 15  
**The Fast And The Furious: More Fast And Furious:** B200 180; STX 14  
**Hardball:** STX 17  
**I Am Sam:** B200 66; STX 6  
**Kissing Jessica Stein:** JZ 7  
**The Lord Of The Rings: The Fellowship Of The Ring:** B200 151; STX 11  
**Monsoon Wedding:** INT 21; WM 4  
**Moulin Rouge:** B200 63; INT 24; STX 5  
**Moulin Rouge 2:** B200 165; INT 15; STX 12  
**O Brother, Where Art Thou?:** B200 6; CA 1; INT 5; STX 1  
**The Princess Diaries:** STX 20  
**Queen Of The Damned:** B200 86; STX 7  
**Resident Evil:** B200 88; STX 8  
**The Scorpion King:** B200 7; STX 2  
**Shrek:** B200 59; STX 4  
**Spongebob Squarepants Original Theme Highlights:** STX 19  
**State Property:** B200 179; RBA 40; STX 13  
**Tae-Bo Inspirational: Walk By Faith...Not By Sight:** GA 29  
**Three 6 Mafia & Hypnotize Minds Presents: Choices - The Album:** RBA 84  
**Training Day:** STX 21  
**A Walk To Remember:** STX 16  
**We Were Soldiers:** CA 35; STX 23

**-VARIOUS ARTISTS-**

**on The Billboard 200**  
**City On A Hill: Sing Alleluia:** 193  
**Disney's Superstar Hits:** 188  
**Grammy Nominees 2002:** 135  
**Now 8:** 93  
**Now 9:** 3



APRIL 27 2002 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
2	2	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	7	<b>SEEIN' RED</b>	INTERSCOPE	Unwritten Law
4	5	<b>FOR YOU</b>	FLI/ELEKTRA/VEEG	Staind
5	3	<b>YOUTH OF THE NATION</b>	ATLANTIC	P.O.D.
6	6	<b>FIRST DATE</b>	MCA	Blink-182
7	8	<b>TOO BAD</b>	ROADRUNNER/UMG	Nickelback
8	4	<b>CRAWLING IN THE DARK</b>	ISLAND/UMG	Hoobastank
9	9	<b>FRIENDS &amp; FAMILY</b>	RCA	Trik Turner
10	10	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
11	13	<b>DOPE NOSE</b>	GEFFEN/INTERSCOPE	Weezer
12	11	<b>WASTING MY TIME</b>	TVT	Default
13	14	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
14	12	<b>IN THE END</b>	WARNER BROS.	Linkin Park
15	18	<b>FELL IN LOVE WITH A GIRL</b>	THIRD MAN/V2	The White Stripes
16	16	<b>IT'S GOIN' DOWN</b>	LOUG/COLUMBIA	X-Ecutioners
17	15	<b>NICE TO KNOW YOU</b>	IMMORTAL/EPIC	Incubus
18	17	<b>WISH YOU WERE HERE</b>	IMMORTAL/EPIC	Incubus
19	30	<b>SOMEWHERE OUT THERE</b>	COLUMBIA	Our Lady Peace
20	22	<b>AMBER</b>	VOLCANO	311
21	21	<b>HERE IS GONE</b>	WARNER BROS.	The Goo Goo Dolls
22	19	<b>THE WAY YOU LIKE IT</b>	ARISTA	Adema
23	23	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
24	24	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
25	35	<b>WE ARE ALL MADE OF STARS</b>	V2	Moby
26	26	<b>SCREAMING INFIDELITIES</b>	VAGRANT	Dashboard Confessional
27	31	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
28	25	<b>FLAKE</b>	ENJOY/UNIVERSAL	Jack Johnson
29	29	<b>RUNNING AWAY</b>	ISLAND/UMG	Hoobastank
30	29	<b>STICK 'EM UP</b>	TIME BOMB/COLUMBIA	Quarashi
31	27	<b>THE REMEDY</b>	EXTASY	Abandoned Pools
32	33	<b>GET AWAY</b>	WARNER BROS.	Earshot
33	33	<b>PARABOLA</b>	TOOL DISSECTIONAL/VOLCANO	Tool
34	33	<b>BOOM</b>	ATLANTIC	P.O.D.
35	28	<b>LAST NITE</b>	RCA	The Strokes
36	36	<b>LIVE AGAIN</b>	TVT	Sevendust
37	39	<b>TEAR AWAY</b>	WIND-UP	Drowning Pool
38	37	<b>CALIFORNIA</b>	DAYLIGHT/EPIC	Phantom Planet
39	38	<b>PAPERCUT</b>	WARNER BROS.	Linkin Park
40	40	<b>BOUNCING OFF THE WALLS</b>	ULTIMATUM/ARTEMIS	Sugarcult

APRIL 27 2002 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	<b>TOO BAD</b>	ROADRUNNER/UMG	Nickelback
2	1	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	<b>FOR YOU</b>	FLI/ELEKTRA/VEEG	Staind
4	5	<b>I STAND ALONE</b>	REPUBLIC/UNIVERSAL	Godsmack
5	4	<b>WASTING MY TIME</b>	TVT	Default
6	6	<b>YOUTH OF THE NATION</b>	ATLANTIC	P.O.D.
7	8	<b>HERE TO STAY</b>	IMMORTAL/EPIC	Korn
8	7	<b>CRAWLING IN THE DARK</b>	ISLAND/UMG	Hoobastank
9	9	<b>IN THE END</b>	WARNER BROS.	Linkin Park
10	10	<b>HOW YOU REMIND ME</b>	ROADRUNNER	Nickelback
11	11	<b>NEVER GONNA STOP</b>	GEFFEN/INTERSCOPE	Rob Zombie
12	16	<b>HOLD ME DOWN</b>	MCA	Tommy Lee
13	14	<b>TOXICITY</b>	AMERICAN/COLUMBIA	System Of A Down
14	12	<b>CAUGHT IN THE SUN</b>	LAVA/ATLANTIC	Course Of Nature
15	23	<b>ONE LITTLE VICTORY</b>	ANTHEM/ATLANTIC	Rush
16	12	<b>MY SACRIFICE</b>	WIND-UP	Creed
17	15	<b>ADRIANA</b>	RCA	Headstrong
18	18	<b>GET AWAY</b>	WARNER BROS.	Earshot
19	21	<b>TEAR AWAY</b>	WIND-UP	Drowning Pool
20	19	<b>DOWN WITH THE SICKNESS</b>	GIANT/REPRISE	Disturbed
21	23	<b>LIVE AGAIN</b>	TVT	Sevendust
22	20	<b>FAITHLESS</b>	ISLAND/UMG	Injected
23	17	<b>NICE TO KNOW YOU</b>	IMMORTAL/EPIC	Incubus
24	27	<b>DENY</b>	TVT	Default
25	36	<b>DRIFT &amp; DIE</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
26	32	<b>PARABOLA</b>	TOOL DISSECTIONAL/VOLCANO	Tool
27	32	<b>ONE LAST BREATH</b>	WIND-UP	Creed
28	24	<b>THE WAY YOU LIKE IT</b>	ARISTA	Adema
29	34	<b>NO LIGHT</b>	HOLLYWOOD	3rd Strike
30	28	<b>INSIDE OUT (CAN YOU FEEL ME NOW)</b>	ELEKTRA/VEEG	Reveille
31	25	<b>FORSAKEN</b>	WARNER BROS.	David Draiman
32	32	<b>ANGER RISING</b>	ROADRUNNER/UMG	Jerry Cantrell
33	26	<b>ONE THING</b>	SANCTUARY	Gravity Kills
34	33	<b>HERE IS GONE</b>	WARNER BROS.	Goo Goo Dolls
35	31	<b>IT'S GOIN' DOWN</b>	LOUG/COLUMBIA	X-Ecutioners
36	36	<b>GONE AWAY</b>	FLI/GEFFEN/INTERSCOPE	Cold
37	30	<b>THE QUESTION</b>	REFUGEE/MCA	Familiar 48
38	35	<b>DREAMER</b>	EPIC	Ozzy Osbourne
39	37	<b>AGAIN</b>	REPUBLIC/UNIVERSAL	Jeremiah Freed
40	40	<b>DEFY YOU</b>	COLUMBIA	The Offspring

APRIL 27 2002 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	<b>AIN'T IT FUNNY</b>	JENNIFER LOPEZ FEATURING JA RULE	EPIC
2	2	<b>WHAT'S LUV?</b>	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
3	3	<b>DON'T LET ME GET ME</b>	PINK	ARISTA
4	11	<b>FOOLISH</b>	ASHANTI	MURDER INC./DEF JAM/UMG
5	7	<b>ALL YOU WANTED</b>	MICHELLE BRANCH	MAVERICK/WARNER BROS.
6	4	<b>IN THE END</b>	LINKIN PARK	WARNER BROS.
7	10	<b>WHEREVER YOU WILL GO</b>	THE CALLING	RCA
8	6	<b>GIRLFRIEND</b>	'N SYNC FEATURING NELLY	JIVE
9	9	<b>BLURRY</b>	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
10	13	<b>A THOUSAND MILES</b>	VANESSA CARLTON	A&M/INTERSCOPE
11	8	<b>HOW YOU REMIND ME</b>	NICKELBACK	ROADRUNNER/UMG
12	5	<b>CAN'T GET YOU OUT OF MY HEAD</b>	KYLIE MINOGUE	CAPITOL
13	12	<b>ESCAPE</b>	ENRIQUE IGLESIAS	INTERSCOPE
14	14	<b>UNDERNEATH YOUR CLOTHES</b>	SHAKIRA	EPIC
15	18	<b>I NEED A GIRL (PART ONE)</b>	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA
16	16	<b>HERE IS GONE</b>	THE GOO GOO DOLLS	WARNER BROS.
17	17	<b>OOPS (OH MY)</b>	TWEET	THE GOLD MINE/ELEKTRA/VEEG
18	20	<b>U DON'T HAVE TO CALL</b>	USHER	ARISTA
19	15	<b>ALWAYS ON TIME</b>	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/UMG
20	19	<b>MY SACRIFICE</b>	CREED	WIND-UP
21	29	<b>HELLA GOOD</b>	NO DOUBT	INTERSCOPE
22	26	<b>WASTING MY TIME</b>	DEFAULT	TVT
23	21	<b>CAN'T FIGHT THE MOONLIGHT</b>	LEANN RIMES	CUBB
24	22	<b>HANDS CLEAN</b>	ALANIS MORISSETTE	MAVERICK/REPRISE
25	23	<b>HEY BABY</b>	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
26	27	<b>U GOT IT BAD</b>	USHER	ARISTA
27	30	<b>UH HUH</b>	B2K	EPIC
28	27	<b>7 DAYS</b>	CRAIG DAVID	WILDSTAR/ATLANTIC
29	31	<b>A NEW DAY HAS COME</b>	CELINE DION	EPIC
30	24	<b>THE WHOLE WORLD</b>	OUTKAST FEATURING KILLER MIKE	ARISTA
31	38	<b>THE MIDDLE</b>	JIMMY EAT WORLD	DREAMWORKS
32	35	<b>SOAK UP THE SUN</b>	SHERYL CROW	A&M/INTERSCOPE
33	32	<b>STANDING STILL</b>	JEWEL	ATLANTIC
34	40	<b>SATURDAY (OOOH! OOOH!)</b>	LUDACRIS FEATURING SLEEPY BROWN	DISTURBING THE PEACE/DEF JAM SOUTH/UMG
35	33	<b>VIDEO</b>	INDUAGRE	MOTOWN/UNIVERSAL
36	33	<b>CARAMEL</b>	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE
37	37	<b>YOUTH OF THE NATION</b>	P.O.D.	ATLANTIC
38	36	<b>WHENEVER, WHEREVER</b>	SHAKIRA	EPIC
39	34	<b>ROLL OUT (MY BUSINESS)</b>	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH/UMG
40	NEW	<b>I'M GONNA BE ALRIGHT</b>	JENNIFER LOPEZ FEATURING NAS	EPIC

APRIL 27 2002 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
2	2	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
3	3	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
4	5	<b>I'M ALREADY THERE</b>	BNA	Lonestar
5	7	<b>I NEED YOU</b>	COLUMBIA	Marc Anthony
6	4	<b>ONLY TIME</b>	REPRISE	Enya
7	6	<b>IF YOU'RE GONE</b>	LAVA/ATLANTIC	matchbox twenty
8	8	<b>I HOPE YOU DANCE</b>	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	10	<b>ONLY A WOMAN LIKE YOU</b>	JIVE	Michael Bolton
10	9	<b>THANK YOU</b>	ARISTA	Dido
11	40	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
12	15	<b>BRING ON THE RAIN</b>	CUBB	Jo Dee Messina
13	12	<b>THIS TRAIN DON'T STOP THERE ANYMORE</b>	ROCKET/UNIVERSAL	Elton John
14	14	<b>THERE YOU'LL BE</b>	HOLLYWOOD/WARNER BROS.	Faith Hill
15	13	<b>DROWNING</b>	JIVE	Backstreet Boys
16	17	<b>WILD CHILD</b>	REPRISE	Enya
17	22	<b>SO COMPLICATED</b>	ARISTA NASHVILLE	Carolyn Dawn Johnson
18	20	<b>I CAN'T HELP YOU NOW</b>	CAPITOL	Bonnie Raitt
19	16	<b>SONG FOR THE LONELY</b>	WARNER BROS.	Cher
20	19	<b>CAN'T FIGHT THE MOONLIGHT</b>	CUBB	LeAnn Rimes
21	18	<b>LET ME DOWN EASY</b>	REPRISE	Chris Isaak
22	21	<b>INSATIABLE</b>	COLUMBIA	Darren Hayes
23	23	<b>TO WHERE YOU ARE</b>	143/REPRISE	Josh Groban
24	25	<b>YOUR LOVING FLAME</b>	MFC/CAPITOL	Paul McCartney
25	24	<b>FALLIN' J</b>		Alicia Keys
26	26	<b>STANDING STILL</b>	ATLANTIC	Jewel
27	27	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
28	28	<b>I'D RATHER J</b>		Luther Vandross
29	NEW	<b>BEAUTIFUL AS YOU</b>	AMC	All-4-One
30	NEW	<b>I NEED AN ANGEL</b>	DREAMWORKS	Daniel DeBour

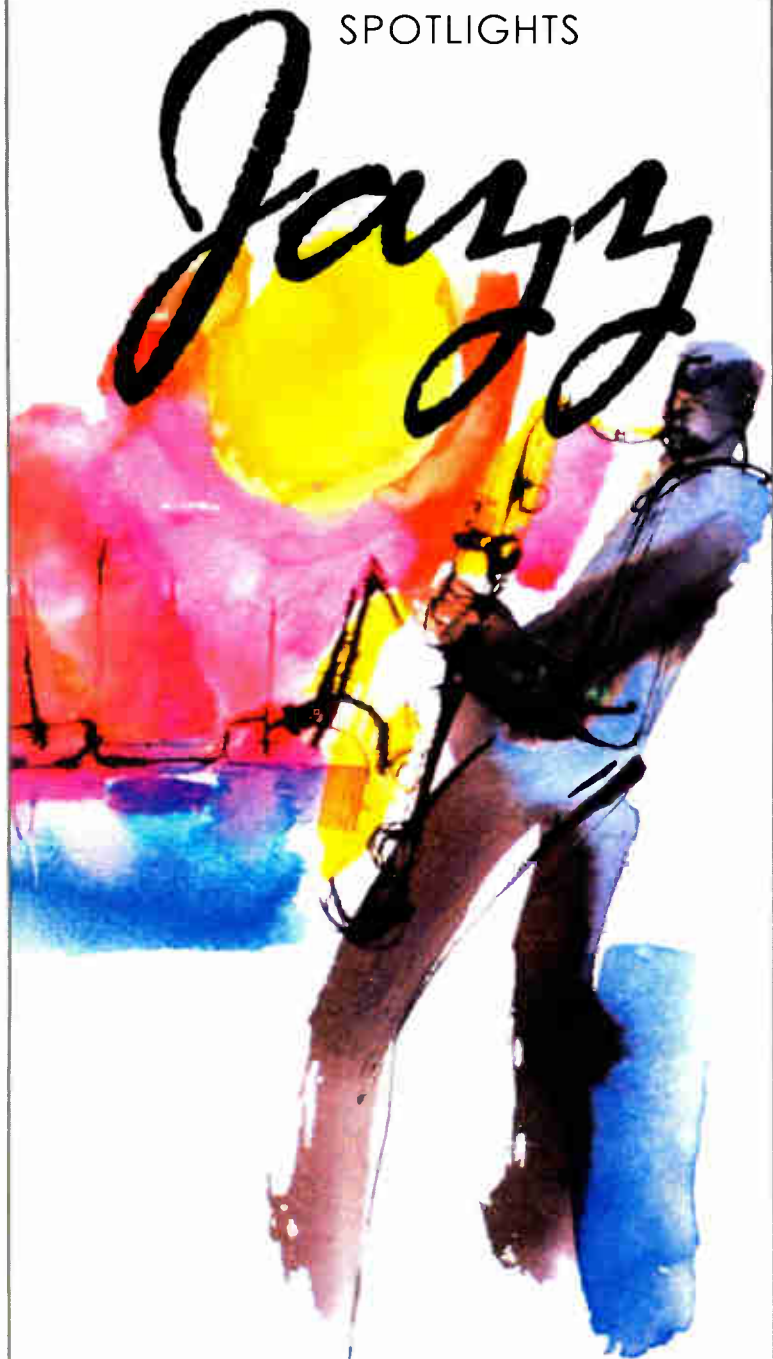
APRIL 27 2002 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	<b>WHEREVER YOU WILL GO</b>	RCA	The Calling
2	2	<b>HOW YOU REMIND ME</b>	ROADRUNNER/UMG	Nickelback
3	3	<b>HANDS CLEAN</b>	MAVERICK/REPRISE	Alanis Morissette
4	5	<b>HERE IS GONE</b>	WARNER BROS.	The Goo Goo Dolls
5	4	<b>MY SACRIFICE</b>	WIND-UP	Creed
6	6	<b>BLURRY</b>	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	9	<b>ALL YOU WANTED</b>	MAVERICK/WARNER BROS.	Michelle Branch
8	8	<b>SOAK UP THE SUN</b>	A&M/INTERSCOPE	Sheryl Crow
9	7	<b>STANDING STILL</b>	ATLANTIC	Jewel
10	10	<b>DROPS OF JUPITER (TELL ME)</b>	COLUMBIA	Train
11	13	<b>A THOUSAND MILES</b>	A&M/INTERSCOPE	Vanessa Carlton
12	12	<b>HANGING BY A MOMENT</b>	DREAMWORKS	Lifeshouse
13	14	<b>NO SUCH THING</b>	AWARE/COLUMBIA	John Mayer
14	11	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
15	15	<b>IN THE END</b>	WARNER BROS.	Linkin Park
16	18	<b>WASTING MY TIME</b>	TVT	Default
17	21	<b>THE MIDDLE</b>	DREAMWORKS	Jimmy Eat World
18	16	<b>EVERYDAY</b>	RCA	Dave Matthews Band
19	19	<b>GET THE PARTY STARTED</b>	ARISTA	Pink
20	22	<b>STILLNESS OF HEART</b>	VIRGIN	Lenny Kravitz
21	24	<b>A NEW DAY HAS COME</b>	EPIC	Celine Dion
22	17	<b>HEY BABY</b>	INTERSCOPE	No Doubt Featuring Bounty Killer
23	25	<b>SHE'S ON FIRE</b>	COLUMBIA	Train
24	23	<b>CAN'T GET YOU OUT OF MY HEAD</b>	CAPITOL	Kylie Minogue
25	26	<b>EASY TONIGHT</b>	AWARE/COLUMBIA	Five For Fighting
26	32	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
27	20	<b>WRONG IMPRESSION</b>	RCA	Natalie Imbruglia
28	28	<b>YOU'VE GOT TO HIDE YOUR LOVE AWAY</b>	V2	Eddie Vedder
29	30	<b>SAVE YOURSELF</b>	NETWORK	Sensefield
30	29	<b>BREATHING</b>	DREAMWORKS	Lifeshouse
31	33	<b>BREAK ME</b>	ATLANTIC	Jewel
32	31	<b>CAN'T FIGHT THE MOONLIGHT</b>	CUBB	LeAnn Rimes
33	36	<b>SPARKLE</b>	ISLAND/UMG	Rubyhorse
34	34	<b>SAVE ME</b>	ELEKTRA/VEEG	Remy Zero
35	NEW	<b>DON'T LET ME GET ME</b>	ARISTA	Pink
36	NEW	<b>HELLA GOOD</b>	INTERSCOPE	No Doubt
37	NEW	<b>ESCAPE</b>	INTERSCOPE	Enrique Iglesias
38	38	<b>THEY-SAY VISION</b>	MCA	Res
39	NEW	<b>WHEN THE STARS GO BLUE</b>	143/LAVA/ATLANTIC	The Corrs Featuring Bono
40	NEW	<b>TOO BAD</b>	ROADRUNNER/UMG	Nickelback

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 83 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 251 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2002. VNU Business Media, Inc. All rights reserved.



# Billboard® SPOTLIGHTS



Billboard's annual Jazz Music Spotlight delivers the latest news in Jazz, with a look at the artists and labels currently making strides in the genre. We'll recap Jazz on the Billboard charts over the last year, profile the International Association of Jazz Educators' efforts to promote jazz through educational programs, and provide a special 50th anniversary tribute to the pioneering Modern Jazz Quartet.

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**Issue Date: June 8**  
**Ad Close: May 13**

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APRIL 27 2002				Billboard®				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>NUMBER 1</b> Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	28	1	My List TOBY KEITH (DREAMWORKS (NASHVILLE))	51	57	4	Living And Living Well GEORGE STRAIT (MCA (NASHVILLE))
2	2	11	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	27	42	9	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)	52	45	16	Blessed MARTINA MCBRIDE (RCA (NASHVILLE))
3	4	12	U Don't Have To Call USHER (ARISTA)	28	34	7	The Middle JIMMY EAT WORLD (DREAMWORKS)	53	36	12	I Breathe In, I Breathe Out CHRIS CAGLE (CAPITOL (NASHVILLE))
4	3	10	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	29	26	10	Anything JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	54	70	2	Addictive TRUTH HURTS FEAT. JAKIM (AFTERMATH/INTERSCOPE)
5	9	7	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	30	39	7	Drive (For Daddy Gene) ALAN JACKSON (ARISTA (NASHVILLE))	55	50	16	The Cowboy In Me TIM MCGRAW (CUBI)
6	5	12	Oops (Oh My) TWISTED (THE GOLD MIND/ELEKTRA/EEG)	31	25	27	My Sacrifice CREED (WIND-UP)	56	74	2	Down A** Chick JA RULE FEAT. CHARLÉ BATHMORE (MURDER INC./DEF JAM/IDJMG)
7	6	19	Blurry PUDDLE OF MOOD (FLAWLESS/GEFFEN/INTERSCOPE)	32	24	13	More Than A Woman AALIYAH (BLACKGROUND)	57	59	5	Modern Day Bonnie And Clyde TRAVIS TRITT (COLUMBIA (NASHVILLE))
8	7	25	In The End LINKIN PARK (WARNER BROS.)	33	33	12	Young KENNY CHESNEY (BNA)	58	65	4	How Come You Don't Call Me ALICIA KEYS (J)
9	11	8	Don't Let Me Get Me PINK (ARISTA)	34	30	12	Youth Of The Nation P.O.D. (ATLANTIC)	59	53	17	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)
10	12	10	Escape ENRIQUE IGLESIAS (INTERSCOPE)	35	35	30	U Got It Bad USHER (ARISTA)	60	—	1	Oh Boy CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
11	10	12	Girlfriend N SYNC FEAT. NELLY (JIVE)	36	37	10	That's When I Love You PHIL VASSAR (ARISTA (NASHVILLE))	61	52	10	Roc The Mic BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
12	8	24	How You Remind Me NICKELBACK (ROADRUNNER/IDJMG)	37	41	13	I'm Movin' On RASCAL FLAITS (LYRIC STREET)	62	62	1	For You STAINED (ELPIE/ELEKTRA/EEG)
13	16	10	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)	38	32	17	Can't Fight The Moonlight LEANN RIMES (CUBI)	63	73	2	Awnaw NAPPY ROOTS (ATLANTIC)
14	14	25	Wherever You Will Go THE CALLING (RCA)	39	66	2	Hella Good NO DOUBT (INTERSCOPE)	64	67	4	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE))
15	15	14	I Love You FAITH EVANS (BAD BOY/ARISTA)	40	63	3	halfcrazy MUSIQ (DEF SOUL/IDJMG)	65	56	7	This Woman's Work MAXWELL (COLUMBIA)
16	18	11	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	41	46	10	What If She's An Angel TOMMY SHINE STEINER (RCA (NASHVILLE))	66	—	1	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
17	19	6	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	42	38	33	Superman (It's Not Easy) FIVE FINGER FIGHTING (AWARE/COLUMBIA)	67	75	2	One Mic NAS (JIVE/COLUMBIA)
18	13	14	Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL)	43	31	19	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	68	71	3	Take Ya Home LIL BOW WOW (ISO SO DEF/COLUMBIA)
19	21	7	Underneath Your Clothes SHAKIRA (EPIC)	44	44	31	Hero ENRIQUE IGLESIAS (INTERSCOPE)	69	64	25	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)
20	20	6	Here Is Gone THE GOD GOD DOLLS (WARNER BROS.)	45	43	13	Hands Clean ALANIS MORISSETTE (MAVERICK/REPRISE)	70	72	3	Soak Up The Sun SHERYL CROW (A&M/INTERSCOPE)
21	17	24	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	46	40	40	Family Affair MARY J. BLIGE (MCA)	71	47	14	What About Us? BRANDY (ATLANTIC)
22	23	14	Wasting My Time DEFAULT (TVT)	47	51	7	No Bad NICKELBACK (ROADRUNNER/IDJMG)	72	—	1	Gots Ta Be B2K (EPIC)
23	22	16	Saturday (Oooh! Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	48	55	3	Uh Huh B2K (EPIC)	73	—	1	Video INDIA.ARIE (MOTOWN/UNIVERSAL)
24	27	3	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)	49	49	18	Welcome To Atlanta JERMAINE DUBRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	74	68	19	The Long Goodbye BROOKS & DUNN (ARISTA (NASHVILLE))
25	29	9	A New Day Has Come CELINE DION (EPIC)	50	60	4	I Don't Have To Be Me ('Til Monday) STEVE AZAR (MERCURY (NASHVILLE))	75	69	9	Crawling In The Dark HOBBASTANK (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.

APRIL 27 2002				Billboard®				HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	<b>NUMBER 1</b> Girlfriend N SYNC FEAT. NELLY (JIVE)	26	26	10	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	51	44	12	My Sweet Lord GEORGE HARRISON (IGNOME/CAPITOL)
2	2	9	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	27	24	17	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	52	43	4	Shawty P-D feat. LIL RU & T. SUPREME (HOW YOU LOVE THAT)
3	3	16	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	28	28	11	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	53	51	14	One Sweet Day MARIAH CAREY & BOYZ II MEN (COLUMBIA)
4	8	7	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	29	31	21	Only Time ENYA (REPRISE)	54	42	33	Everything U R LINDSAY PAGANO (WARNER BROS.)
5	4	18	Hush Lil' Lady COREY FEAT. LIL ROMEO (INDO/TIME/MOTOWN/UNIVERSAL)	30	30	28	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	55	54	39	Buster DENNIS DA MENACE (1ST AVENUE)
6	6	9	Move It Like This BAHA MEN (S CURVE/CAPITOL)	31	29	12	Osama-Yo' Mama RAY STEVENS (CUBI)	56	59	54	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	7	24	Can't Fight The Moonlight LEANN RIMES (CUBI)	32	15	25	Dansin Wit Wolvez STRIK 9INE (FADE/ECM/D)	57	46	35	Hit 'Em Up Style (Oops!) BLU CANTRELL (REDZONE/ARISTA)
8	5	18	Uh Huh B2K (EPIC)	33	40	17	Revolution STONE TEMPLE PILOTS (ATLANTIC)	58	53	3	Fame GZA/GENIUS (MCA)
9	9	14	Never AMANDA PEREZ (UNIVERSAL)	34	35	16	Gettin' Jiggy Wit It WILL SMITH (COLUMBIA)	59	48	18	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)
10	11	6	Ballin' Boy NO GOOD (ARTIST/DIRECT)	35	39	10	Oops (Oh My) TWISTED (THE GOLD MIND/ELEKTRA/EEG)	60	—	1	Deep Space 9mm EL-P (DEFINITIVE JUX)
11	13	4	Song For The Lonely CHER (WARNER BROS.)	36	32	31	Us Against The World PLAY (COLUMBIA)	61	—	1	Heaven EYRA GAIL (247/ARTEMIS)
12	10	1	Still Not Over You EXHALE (REAL DEAL/DRPHEUS)	37	45	3	Calling My Name REN (MUSIC MIND/DRPHEUS)	62	—	1	U Don't Have To Call USHER (ARISTA)
13	—	1	Wherever You Will Go THE CALLING (RCA)	38	—	1	Addictive TRUTH HURTS/STEEA RAKIM (AFTERMATH/INTERSCOPE)	63	52	11	Put Yo Sets Up REDD EYEZZ (Z BO)
14	14	11	Round And Round JONELL & METHUEN MAN (DEF SOUL/DEF JAM/IDJMG)	39	34	9	Saturday (Oooh! Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	64	55	54	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
15	12	21	It's The Weekend LIL J (HOLLYWOOD)	40	27	31	AM To PM CHRISTINA M/JAN (DEF SOUL/IDJMG)	65	60	26	America The Beautiful ELVIS PRESLEY (RCA)
16	19	14	That's Just Jessie KEVIN DENNEY (LYRIC STREET)	41	37	40	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	66	—	4	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)
17	21	3	Slow Dance LOU MOSLEY (JENSTAR)	42	33	7	Stop Playin' LEVERT AGEE (KNIGHTSTAR)	67	—	1	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)
18	23	4	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONTY)	43	—	1	Hyde Ha BIG LOGIC (GOOD INVISION/DRPHEUS)	68	—	1	Heaven DJ SAMMY & YANQU FEAT. DD (ROBBINS)
19	18	5	Do Ya Thang Girl BEELOW (BALLIN')	44	41	7	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	69	63	2	Differences GINA WINE (EPIC)
20	17	2	Oh Boy CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	45	50	44	Truly Madly Deeply SAVAGE GARDEN (COLUMBIA)	70	56	18	Can I Get That??! BEAR WITNEZ (EARGASM)
21	16	9	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	46	—	1	Tr'3 Wolly LIFER'S (ALL OUT)	71	61	30	Love It BILAL (MOY/INTERSCOPE)
22	22	16	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	47	38	4	10 Out Of 10 LOUISIE LOU & NICHE ONE (LAKESHORE/JAMDOVIN/INTERSCOPE)	72	57	27	God Bless The USA LEE GREENWOOD (CUBI)
23	49	4	Will Destroy LIL RU (HOW YOU LOVE THAT)	48	36	4	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	73	—	4	Rock Em BOBBAKAW & THA WILD YOUNGJINZ (WHITSTONE)
24	20	8	Dear God WILLIE D (RELENTLESS)	49	47	7	Thank You DIDDY (ARISTA)	74	66	11	Peaches & Cream 112 (BAD BOY/ARISTA)
25	25	7	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE))	50	—	1	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	75	—	7	Will It? IAN VAN DAHL (ROBBINS)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.



APRIL 27  
2002

# Billboard HOT 100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE		Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE		Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				PRODUCER (SONGWRITER)	PRODUCER (SONGWRITER)												
1	1	3	11	FOOLISH		Ashanti	MURDER INC./DEF JAM 588995*10J/MG	1	51	62	70	4	I DON'T HAVE TO BE ME ('TIL MONDAY)		Steve Azar	MERCURY (NASHVILLE) ALBUM CUT	51
2	2	2	11	WHAT'S LUV?		Fat Joe Featuring Ashanti	TERROR SQUAD 85233*/ATLANTIC	2	52	59	72	4	LIVING AND LIVING WELL		George Strait	MCA NASHVILLE ALBUM CUT	52
3	3	1	18	AIN'T IT FUNNY		Jennifer Lopez Featuring Ja Rule	EPIC ALBUMS CUT	1	53	71	—	2	ADDICTIVE		Truth Hurts Featuring Rakim	AFTERMATH 49710*/INTERSCOPE	53
4	4	6	12	U DON'T HAVE TO CALL		Usher	ARISTA 15036*	4	54	48	39	14	BLESSED		Martina McBride	RCA (NASHVILLE) ALBUM CUT	31
5	5	5	12	GIRLFRIEND		'N Sync Featuring Nelly	JIVE 40013*	5	55	40	35	12	I BREATHE IN, I BREATHE OUT		Chris Cagle	CAPITOL (NASHVILLE) ALBUM CUT	35
6	11	17	7	I NEED A GIRL (PART ONE)		P. Diddy Featuring Usher & Loon	BAD BOY 79426*/ARISTA	6	56	52	48	14	THE COWBOY IN ME		Tim McGraw	CURB ALBUM CUT	33
7	6	7	19	BLURRY		Puddle Of Mudd	FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	6	57	75	98	1	DOWN A** CHICK		Ja Rule Featuring Charli "Chuck" Baltimore	MURDER INC./DEF JAM 588991*/10J/MG	57
8	8	8	12	OOPS (OH MY)		Tweet	THE GOLD MIND/ELEKTRA 67200*/EEG	8	58	77	—	2	OH BOY		Cam'ron Featuring Juelz Santana	RDC A-FELLA/DEF JAM 582864*/10J/MG	58
9	7	4	24	IN THE END		Linkin Park	WARNER BROS. ALBUM CUT	2	59	64	64	4	HOW COME YOU DON'T CALL ME		Alicia Keys	J ALBUM CUT	59
10	10	13	9	A THOUSAND MILES		Vanessa Carlton	A&M 497678*/INTERSCOPE	10	60	61	67	2	MODERN DAY BONNIE AND CLYDE		Travis Tritt	COLUMBIA (NASHVILLE) ALBUM CUT	60
11	12	15	8	DON'T LET ME GET ME		Pink	ARISTA 15117*	11	61	67	68	7	I SHOULD BE SLEEPING		Emerson Drive	OREAMWORKS (NASHVILLE) 490362	61
12	13	16	10	ESCAPE		Enrique Iglesias	INTERSCOPE ALBUM CUT	12	62	56	51	17	NOTHING IN THIS WORLD		Keke Wyatt Featuring Avant	MCA ALBUM CUT	27
13	15	10	23	WHEREVER YOU WILL GO		The Calling	RCA 60918	5	63	55	55	19	ROC THE MIC		Beanie Sigel & Freeway	ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/10J/MG	55
14	9	9	34	HOW YOU REMIND ME		Nickelback	ROADRUNNER 01205310J/MG	1	64	73	74	4	AWNAW		Nappy Roots	ATLANTIC 85222*	64
15	16	18	10	ALL YOU WANTED		Michelle Branch	MAVERICK ALBUM CUT/WARNER BROS.	15	65	65	66	9	FOR YOU		Staind	FLIP/ELEKTRA ALBUM CUT/EEG	65
16	19	21	9	PASS THE COURVOISIER PART II		Busta Rhymes Featuring P. Diddy & Pharrell	J 21154*	16	66	68	73	2	SOAK UP THE SUN		Sheryl Crow	A&M ALBUM CUT/INTERSCOPE	66
17	18	14	34	I LOVE YOU		Faith Evans	BAD BOY 79426*/ARISTA	14	67	58	59	7	THIS WOMAN'S WORK		Maxwell	COLUMBIA EP & ALBUM CUT	58
18	14	11	34	CAN'T GET YOU OUT OF MY HEAD		Kylie Minogue	CAPITOL 77685*	7	68	47	20	14	WHAT ABOUT US?		Brandy	ATLANTIC 85217*	7
19	21	25	7	UNDERNEATH YOUR CLOTHES		Shakira	EPIC ALBUM CUT	19	69	NEW	1	1	I'M GONNA BE ALRIGHT		Jennifer Lopez Featuring Nas	EPIC ALBUMS CUT	69
20	20	22	8	HERE IS GONE		The Goo Goo Dolls	WARNER BROS. ALBUM CUT	20	70	79	—	2	ONE MIC		Nas	ILL WILL 79727*/COLUMBIA	70
21	17	12	24	ALWAYS ON TIME		Ja Rule Featuring Ashanti	MURDER INC./DEF JAM 588995*10J/MG	1	71	74	77	25	VIDEO		India Arie	MOTOWN ALBUM CUT/UNIVERSAL	47
22	22	30	11	SATURDAY (OOH! OOOH!)		Ludacris Featuring Sleepy Brown	DISTURBING THA PEACE/DEF JAM SOUTH 588875*10J/MG	22	72	72	75	3	TAKE YA HOME		Lil Bow Wow	SO SO DEF ALBUM CUT/COLUMBIA	72
23	23	26	17	WASTING MY TIME		Default	TVT ALBUM CUT	23	73	NEW	1	1	GOTS TA BE		B2K	EPIC ALBUM CUT	73
24	27	33	9	A NEW DAY HAS COME		Celine Dion	EPIC ALBUM CUT	24	74	76	80	3	FEELS GOOD (DON'T WORRY BOUT A THING)		Naughty By Nature Featuring 3LW	TVT 2344	74
25	29	38	5	RAINY DAYZ		Mary J. Blige Featuring Ja Rule	MCA ALBUM CUT	25	75	69	65	19	THE LONG GOODBYE		Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	39
26	34	43	7	THE MIDDLE		Jimmy Eat World	DREAMWORKS ALBUM CUT	26	76	70	71	9	CRAWLING IN THE DARK		Hoobastank	ISLAND ALBUM CUT/10J/MG	68
27	32	34	11	MY LIST		Toby Keith	OREAMWORKS (NASHVILLE) ALBUM CUT	27	77	60	61	20	NO MORE DRAMA		Mary J. Blige	MCA 15529*	15
28	46	49	8	MAKIN' GOOD LOVE		Avant	MAGIC JOHNSON ALBUM CUT/MCA	28	78	80	76	12	THAT'S JUST JESSIE		Kevin Denney	LYRIC STREET 18485	76
29	28	32	10	ANYTHING		Jaheim Featuring Next	DIVINE MILL ALBUM CUT/WARNER BROS.	28	79	82	82	6	WISH I DIDN'T MISS YOU		Angie Stone	J 21149*	79
30	24	19	11	CAN'T FIGHT THE MOONLIGHT		LeAnn Rimes	CURB 73116	11	80	83	79	11	NEVER		Amanda Perez	UNIVERSAL 015542	79
31	25	24	27	MY SACRIFICE		Creed	WIND-UP ALBUM CUT	4	81	78	69	11	RAPTURE (TASTES SO SWEET)		iii	UNIVERSAL 015672*	46
32	30	28	12	YOUTH OF THE NATION		P.O.D.	ATLANTIC ALBUM CUT	28	82	84	78	12	ANY OTHER NIGHT		Sharissa	MOTOWN 015378*/UNIVERSAL	72
33	43	50	7	DRIVE (FOR DADDY GENE)		Alan Jackson	ARISTA NASHVILLE ALBUM CUT	33	83	NEW	1	1	YOU KNOW THAT I LOVE YOU		Donell Jones	UNTOUCHABLES 15112*/ARISTA	83
34	26	27	13	MORE THAN A WOMAN		Aaliyah	BLACKGROUND ALBUM CUT	25	84	95	99	3	STILL FLY		Big Tymers	CASH MONEY 866995*/UNIVERSAL	84
35	35	40	12	YOUNG		Kenny Chesney	BNA ALBUM CUT	35	85	81	81	5	TAKE YOU HOME WITH ME A.K.A. BODY		R. Kelly & Jay-Z	RDC A-FELLA/DEF JAM 588998*/10J/MG/JIVE	81
36	36	29	32	U GOT IT BAD		Usher	ARISTA 15036*	1	86	85	86	8	IT'S GOIN' DOWN		X-Ecutioners	LOUD/COLUMBIA 9133*	85
37	41	47	10	THAT'S WHEN I LOVE YOU		Phil Vassar	ARISTA NASHVILLE ALBUM CUT	37	87	91	91	14	HEY LUV (ANYTHING)		Mobb Deep Featuring 112	LOUD/COLUMBIA ALBUM CUT	58
38	33	31	29	LIGHTS, CAMERA, ACTION!		Mr. Cheeks	UNIVERSAL 156257	14	88	96	94	4	GIVE IT TO HER		Tanto Metro & Devonte	HARD/SHOCKING VIBES 6394*/VP	88
39	39	52	11	UH HUH		B2K	EPIC 73686	38	89	89	93	17	CHOP SUEY		System Of A Down	AMERICAN ALBUM CUT/COLUMBIA	76
40	63	—	2	HELLA GOOD		No Doubt	INTERSCOPE ALBUM CUT	40	90	86	89	7	NO MATTA WHAT (PARTY ALL NIGHT)		Toya	ARISTA 15108*	86
41	44	46	13	I'M MOVIN' ON		Rascal Flatts	LYRIC STREET ALBUM CUT	41	91	97	—	2	TELL ME WHAT'S IT GONNA BE		Brian McKnight Featuring Jermaine Dupri	MOTOWN 015880*/UNIVERSAL	91
42	31	23	19	THE WHOLE WORLD		OutKast Featuring Killer Mike	ARISTA 24550*	19	92	87	83	19	SOME DAYS YOU GOTTA DANCE		Dixie Chicks	MONUMENT ALBUM CUT	55
43	66	63	4	HALFCRAZY		Musiq	DEF SOUL 588989*/10J/MG	43	93	NEW	1	1	OVERPROTECTED		Britney Spears	JIVE 40027*	93
44	50	54	10	WHAT IF SHE'S AN ANGEL		Tommy Shane Steiner	RCA (NASHVILLE) ALBUM CUT	44	94	NEW	1	1	TAKE A MESSAGE		Remy Shand	MOTOWN 015625*/UNIVERSAL	94
45	42	41	33	SUPERMAN (IT'S NOT EASY)		Five For Fighting	AWARE ALBUM & SOUNDTRACK CUT/COLUMBIA	14	95	93	85	4	SONG FOR THE LONELY		Cher	WARNER BROS. 42422*	85
46	37	36	13	HANDS CLEAN		Alanis Morissette	MAVERICK ALBUM CUT/REPRISE	23	96	90	87	20	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)		Mystikal	JIVE 42992*	37
47	38	37	40	FAMILY AFFAIR		Mary J. Blige	MCA 155894*	1	97	94	88	18	THE WORLD'S GREATEST		R. Kelly	INTERSCOPE/JIVE SOUNDTRACK CUT	34
48	53	62	7	TOO BAD		Nickelback	ROADRUNNER ALBUM CUT/10J/MG	48	98	NEW	1	1	CLOSET FREAK		Cee-Lo	ARISTA 15086*	98
49	45	45	21	HERO		Enrique Iglesias	INTERSCOPE ALBUM CUT	3	99	NEW	1	1	BE HERE		Raphael Saadiq Featuring D'Angelo	UNIVERSAL 015788*	99
50	51	56	14	WELCOME TO ATLANTA		Jermaine Dupri & Ludacris	SO SO DEF/DISTURBING THA PEACE/DEF JAM SOUTH ALBUMS CUT/COLUMBIA	35	100	88	84	20	TAKE AWAY		Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet	THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	45

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. \* Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. 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, Cassette, or Vinyl respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.







# New Players Emerge In Touring Biz

Continued from page 1

grosses of about \$232 million were reported to *Billboard* Boxscores, down more than 7% from the same period last year. Far more alarming is the attendance of 5.3 million people to date, a figure that shows a drop of more than 25% from first-quarter 2001. Touring volume



*'There are certainly players that come and go in this business, and things change, as we all know. [CCE doesn't] have much to say about the comings and goings and changes with [its] competition.'*

—IRV ZUCKERMAN

## NEW OLD FACES

That veteran promoters like Slater are resurfacing shouldn't come as a surprise, some believe. "Promoters are cannibals," says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. "They eat their young, let alone their bosses."

More players mean more alternatives and healthy competition to artists, agents, and managers. "Any time, in any business, a monopoly tries to come in, competition will sprout up around them," observes Steve Martin, director of the Agency Group in New York. "Competition is healthy, whether it's in the promotion business, the agency business, the record business, or the oil business."

While Slater has kept his specific plans close to the vest, he appears very bullish on Metropolitan's growth potential. He doesn't, however, think any of the new players are making much noise yet.

"I still think there are very few promoters, and the question is, Which ones can increase market share?" Slater asks. "[The business] is still very much dominated by one company. We'll work very hard to change that in New York and the rest of the country. There is a tremendous opportunity to gain market share."

According to Mickelson, "Mitch has always been a concert promoter, and the fact that he's come back in is not a surprise. I think we'll see others come back in—that's the nature of the beast. We knew this would happen when [SFX/CCE] was rolling up promoters that some would leave and compete with them. Mitch being one of the first to be bought, you know he knew it."

While acknowledging the existence of his non-compete with Metropolitan, Scher sticks by his intentions to return as a promoter.

"Non-competes don't last forever," he says. "The whole industry is in a metamorphosis right now, and I believe there is an opportunity for a mid-sized promoter to really have a significant niche. Right now might not be a good time [for me] to re-enter the concert-promotion business, but six months from now might be a great time."

When promoters are talking, agents are listening. "The agents and managers still want individual attention in each marketplace," Martin says. "It still comes down to how well someone knows the market, which radio stations to use, where to put the posters, and how to reach the nooks and crannies. But they also need to be financially viable, and they need to be able to take a hit without selling their car or home."

Dennis Arfa, president of New York agency Artists Group International, agrees that deep pockets are a must and isn't convinced that any new players are currently making a difference. "People have declared themselves as players, but that doesn't mean they *are* players," Arfa points out. "This is a high-finance business now. We

used to have individual promoters; now we wonder who will be the next conglomerate. Besides conglomerates, we need good, effective buyers and promoters."

For its part, AEG Live, backed by the deep-pocketed Phillip Anschutz, has made inroads by nailing down such tours as Britney Spears, Barry Manilow, Neil Diamond, Eagles, and select Paul McCartney dates. But the company is also being taken seriously for its bid to purchase HOB.

"We're in on [making offers] for any major tour that's out there. We won't get all of them, but we'll get our share. So, I guess we are players," AEG Live CEO Randy Phillips says. "I think we've proved beyond the shadow of a doubt—especially with Britney, Neil Diamond, and Barry Manilow—that we can do a tour of arenas as well, if not better, than anybody."

As an agent, Martin is thankful



for more options. "I'm glad that Mitch is back, and I'll be happy when John [Scher] gets back in the game," he says. "We need original, scrappy promoters."

Arfa agrees. "Besides being healthy for the agents, it's healthy for the promoters. It gives the ones already in a conglomerate options when their contracts expire."

Clearly, not all CCE execs are looking for an exit. "They treat me great," says Rick Franks, a former Cellar Door Detroit promoter who is now a regional director for CCE. "I'm making a pile of money, and I'm in business with a great group of people. They just tell me, 'Be smart, run your business,' and I couldn't be happier."

Slater, a key player in the creation of CCE, knows the going as an independent won't be easy. "I clearly do not have the resources to compete with a company [that has] billions of dollars in market cap," he says. "But I do have a company that is really good at what it does, and as long as we continue to stay focused on the task at hand, we have a chance to succeed. It's going to be hard, but I really believe this company will persevere."

While acknowledging the ongoing changes in the business, CCE's Zuckerman says CCE is too focused on its own role in the industry to dwell on the competition.

"There are certainly players that come and go in this business, and things change, as we all know," Zuckerman says. "We concentrate on our own game plan and [CCE] being the best we can be. We don't have much to say about the comings and goings and changes with our competition."

AEG Live's Phillips says competi-

tion in the marketplace is "healthy for everybody. The irony is, it's better for [CCE] if we prosper."

## THE CLOUD OF ANTITRUST

Clear Channel has come under increased scrutiny for alleged antitrust violations, including a suit brought last year by Denver independent promoter Nobody in Particular Presents (NIPP). In January, Rep. Howard Berman (D-Calif.) asked the Department of Justice (DOJ) and the Federal Communications Commission (FCC) to investigate complaints against CCE and its parent, radio conglomerate Clear Channel Communications.

In a Jan. 22 letter, Berman—the ranking Democrat on the House Judiciary Committee's subcommittee on Courts, the Internet, and Intellectual Property—asked Attorney General John Ashcroft and FCC chairman Michael K. Powell to "fully and aggressively investigate these allegations and vigorously prosecute any wrongdoing" (*Billboard*, Feb. 2). Among Berman's concerns were complaints that Clear Channel has "punished" recording artists who have not used its concert-promotion arm by denying them airplay. The NIPP suit raises similar accusations.

CCE and its parent have long contended they merely use the tools at their disposal legally. "We don't comment on lawsuits," Zuckerman says, "but we've said all along that we compete fairly in the marketplace."

Many don't believe the issue will disappear any time soon, particularly if CCE acquires HOB. The Agency Group's Martin says, "I don't think this issue will go away as long as radio play is tied into concert dates in a heavy-handed nature."

Mickelson adds, "I hope the congressman involved stays involved, pushes this forward, and understands the business, and it sounds like he is going to. We're being robbed of our livelihood by a model that clearly doesn't work and has cost the consumer 65% over the past five years. It's very tough to get shows, because we're competing on one level, and they're competing on a different level—a level that's blatantly illegal."

Sources say that if CCE's acquisition of HOB indeed goes through, more legal hassles and DOJ scrutiny could follow, including a suit from AEG.

Even in limbo, HOB is benefiting from the luxury of skilled, experienced personnel; eight major amphitheaters; a club network; and a history of working well with all promoters. "We are busy, and we are focused," HOB Concerts executive VP Alex Hodges says. "I think that right now the inventory of shows for the summer is still a little shy, but the shows that are on sale are selling great."

## ARTIST DEVELOPMENT

The touring business, along with the music business in general, has struggled with breaking new talent. "I think the agencies probably spend more money as far

as man hours developing artists than labels or promoters," Martin says. "The labels don't give acts two or three records to fail in finding their voice."

Slater adds, "We're working hard to break fewer acts, and we need to focus on building careers. It used to be a big deal when an act's second album came out; now we're seeing careers ending after the first single. It's a tough time in our business right now."

Scher stresses that promoters "never can lose" by being in the artist-development business. "Having a club operation, having a ballroom situation, taking chances with artists, and helping



*'It still comes down to how well someone knows the market, which radio stations to use, where to put the posters, and how to reach the nooks and crannies. But they also need to be financially viable, and they need to be able to take a hit without selling their car or home.'*

—STEVE MARTIN,  
THE AGENCY GROUP

managers and agents break artists [is a good investment]. Some may break through and go with a national tour, but I think more and more will think twice about going that route."

Zuckerman says CCE is interested in broadening the scope of the entertainment it offers, including investing in newer artists. "We want to be there in the development of new artists and to broaden our base into a wider variety of artists and forms of live entertainment. We believe the concert business is still very healthy."



# Can Top Media/Music Marriages Be Saved?

Continued from page 1

formance comparisons have been difficult. Vivendi's picture is further skewed by a complex shift from French to U.S. accounting standards.

Both companies said earlier this year that they would be taking one-time, multi-billion-dollar write-downs—non-cash charges that do not affect the companies' operations but signal that some of the key assets they've bought are worth less today than they were at the time of acquisition.

Vivendi and AOL Time Warner stress that these charges are one-time events. They stem from a new accounting rule that requires companies to record all at once any declines in the value of goodwill—the difference between the price paid for an asset and its tangible value. Previously, companies had to write down the value of the goodwill on their balance sheets on an annual basis during a set period of time.

Still, the charges are significant. AOL Time Warner's \$54 billion charge is believed to be the largest one-time charge in history. Vivendi's charge of 12.64 billion euros (\$11.1 billion) led to its reporting a 2001 net loss of 13.6 billion euros (\$11.9 billion), the largest in French corporate history.

Are these growing pains for what are still young companies? Or are there fundamental issues concerning how they have been put together and how they are meant to operate?

## ONLINE IN THE DOG HOUSE

Few can dispute the strength of the media and entertainment assets, including music, under the AOL Time Warner umbrella.

Once the dominant record company, Warner Music Group has been rescued by chairman/CEO Roger Ames from years of market-share declines. In first-quarter 2002, its share of U.S. album sales was 16.9%—two percentage points better than a year ago and good enough for second place behind Universal.

Yet Warner's success takes place against the backdrop of declining sales industry-wide, as consumers turn to the Internet and CD-burning for the music they want. Through April 14, U.S. album sales are 9.4% behind last year's pace, according to SoundScan.

Currently, AOL Time Warner's highest-flying business is movies. Thanks to the success of two films—*Harry Potter and the Sorcerer's Stone* and *The Lord of the Rings: The Fellowship of the Ring*, each the first in a series—and the ongoing DVD boom (its revenue in 2001 was \$8.76 billion), it is slightly ahead of the flagship America Online Internet division.

The company says its strength is the diversity of its brands—from the movie franchises to its Time Inc. stable of magazines to its America Online Internet service—which, with more than 34 million subscribers, is the world's largest.

"We have a unique mix of diverse busi-

nesses," an AOL Time Warner spokeswoman says, "and we are focused on creating sustained and predictable growth for our shareholders."

Though its market capitalization—the total value of its outstanding shares—has declined from some \$350 billion when the merger was announced in January 2000 to \$96 billion, it is still the largest media company in the world. Viacom is next, at \$87 billion. Vivendi Universal is worth \$38 billion.

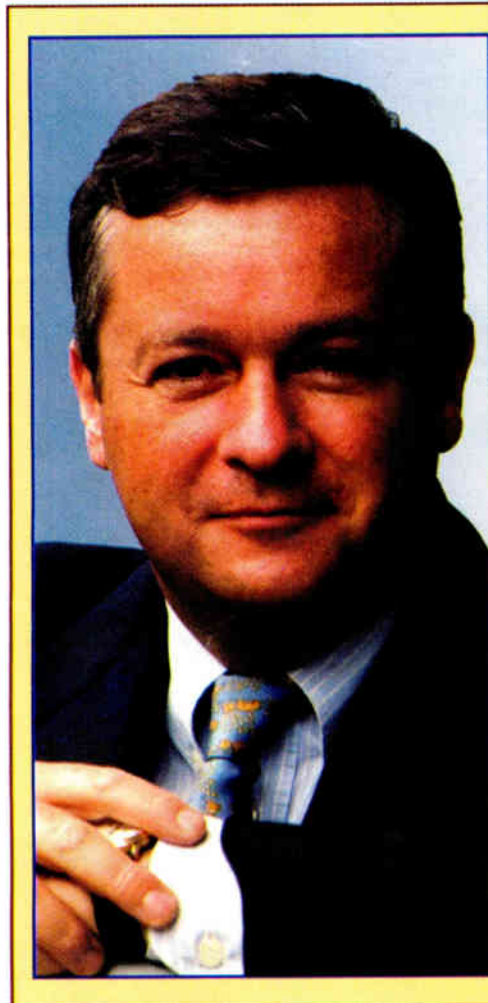
Yet, as some see it, the vast sprawl of AOL Time Warner's media and entertainment businesses is a problem. "The bottom line is that, along with AOL, Vivendi are in the dog house, as far as market perception is concerned," says Nicholas Bell, a media analyst with Bear Stearns in London. "These are big companies, and the trouble is there's always

could put the company at risk of losing its investment-grade rating. That would raise its cost of borrowing money.

The AOL Time Warner spokeswoman says that "we have the financial capacity and flexibility to execute our strategy."

There also are concerns about the rate at which America Online is adding subscribers and the degree to which its margins may be shrinking as it offers promotions and discounts to retain them.

"The real problem with AOL Time Warner is that the AOL service subscription growth is not there," one New York media investment banker says. Any substantial decline at America Online would be serious, as it generated 23% of the company's revenue and 30% of its ebitda in 2001.



*In early February, Vivendi Universal chairman/CEO Jean-Marie Messier said Vivendi remains "open to good opportunities" but is no longer in the market for marquee acquisitions. "There are no 'missing pieces' in our strategy," he said, adding that "our priority for 2002 is internal growth" of at least 10%.*

something somewhere that's not going quite right. And when you're in the dog house, that's what people focus on."

At the moment, people are focusing on AOL Time Warner's renegotiation of a cable-TV partnership with the Newhouse family, owner of Advance Publications. If the Newhouse family walks, it could take with it 2.3 million of AOL Time Warner's cable subscribers.

Though the price to retain them may be high—as much as \$11 billion—company observers expect AOL Time Warner will make every effort to do so. Late last year, it lost out to Comcast in a bid for the largest company, AT&T Broadband. In 2001, cable generated for AOL Time Warner a hefty \$3.2 billion in earnings before interest, taxes, depreciation, and amortization (ebitda)—more than any other division.

Yet the company is also spending \$6.75 billion to reacquire a 49% stake in AOL Europe held by Bertelsmann. In early April, AOL Time Warner issued \$6 billion of bonds, which is expected to raise its debt level to \$28 billion by the end of 2002. Analysts speculate that adding another \$10 billion or so in debt to solidify its cable partnerships

In a late-March research report, Lehman Brothers new-media analyst Holly Becker wrote that "the AOL division and advertising in particular" is the "single biggest risk to AOL Time Warner's near-term earnings." She indicated that "a surge in intercompany advertising"—a main driver of AOL's growth—may be subsiding. Becker lowered her forecast for the AOL unit's first-quarter advertising revenue to \$535 million—25.8% lower than the same period a year ago; without the benefit of intercompany sales, she estimates it would be 40% lower.

AOL Time Warner executives point out that America Online remains the dominant Internet service; Microsoft's MSN is a distant second, with 7.7 million subscribers. They say that the recent decision to put AOL Time Warner co-COO Bob Pittman back in charge of AOL is a signal that it is taking steps to address any weaknesses there.

In an e-mail memorandum to America Online employees explaining the change, Pittman wrote that "advertising, which remains soft in the entire media sector, is the challenge. Getting this back on track is our highest priority."

The New York media investment banker

believes a pickup in the advertising market could go some way toward boosting AOL Time Warner's share price. "It will help the perception more than the reality. The issue with AOL subscribers going down or not increasing as much as they should is not going to be solved in the next three months. But the perception that they're kind of on a roll may."

## WHAT IT IS VS. WHAT IT APPEARS TO BE

At Vivendi Universal, the key challenge is becoming what the company says it is. Through a flurry of deals in the past two years, chairman/CEO Jean-Marie Messier has transformed a water-utility company into a media firm that boasts Universal Music Group (UMG), the world's largest music company, and Universal's and USA Networks' film assets.

Yet it remains a hybrid. "It's a complex company," says one analyst who follows the firm. "I'm a media analyst, but half the revenue comes from the utility business."

Bell says, "The trouble with Vivendi, to an extent, is it still looks like a bit of a conglomerate." AOL Time Warner has its America Online Internet service that can serve as a focal point for marketing its collection of media assets, whereas at Vivendi, "there isn't the obvious glue sticking it all together that gives it the ability on a longer-term basis to achieve sustainable growth rates above the industry average."

While other media companies, including AOL Time Warner and Viacom, cut their 2001 growth forecasts during the course of the year, Vivendi did what it set out to do in 2001: grow revenue and ebitda by about 10% and 35%, respectively. UMG dominates the market-share charts, and its film studio is among the best-run in Hollywood.

Still, Vivendi has seen its share price tumble some 40% so far this year, while Viacom is up about 9%. Part of the concern is that 2002 will be a slower year for the Universal music and film businesses. More worrisome, though, may be structural concerns with Vivendi itself.

In a recent research note, Merrill Lynch analysts noted, "In the post-Enron world, investors (rightly so) have placed a heightened focus on debt levels (both on and off balance sheet); financial flexibility, i.e., acquisition capacity; and free cash flow." Vivendi ended the year with 18 billion euros (\$15.7 billion)—a figure that's expected to rise once Vivendi shifts from French to U.S. accounting standards when it reports its first-quarter financial results April 29.

In early February, Messier said Vivendi remains "open to good opportunities" but is no longer in the market for marquee acquisitions. "There are no 'missing pieces' in our strategy," he said. "Our priority for 2002 is internal growth [of at least 10%]."

Analysts say Vivendi must focus on reducing debt levels and putting the company in a stronger financial position. That would reassure investors of its soundness and pave the way for acquisitions when the time comes.

Vivendi must also address issues with its non-entertainment businesses. Vizzavi, the European Internet portal it formed two years ago with British mobile-phone company Vodafone, has yet to catch on. Intended for both PC-based Internet users and those on mobile phones and hand-held computers, Vizzavi could claim 6.5 million users at the end of 2001. But in 2001, Vivendi's combined Internet operations—which also include MP3.com and EMusic—pro-

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duced a combined \$184 million in revenue and an operating loss of \$301 million. Early this year, Vizzavi cut 100 jobs and Evan Newmark, its CEO since inception, exited.

Cegetel, the telecommunications company in which Vivendi has a 44% stake, is profitable, but Vivendi has been criticized for its practice of recording 100% of its results as its own. While it is allowable, analysts say it is misleading.

On April 12, Canal Plus COO Denis Olivennes, who had butted heads with Messier over the unit's efforts to reach profitability, resigned. Four days later, Messier fired Olivennes' boss, Canal Plus co-founder and chairman Pierre Lescure.

America Online's deal for Time Warner were struck during the height of the technology-fueled stock-market boom; the write-downs suggest that each may have overpaid for those assets.

Yet a write-down can have a positive effect on a company's future reported performance, as both AOL Time Warner and Vivendi have acknowledged.

"If you take a large write-off, people typically tend to ignore that write-off, whether it's right or wrong," Mohanram says. "What they don't realize is by doing this huge write-off, essentially the company is setting itself up for higher profitability ratios in the future."

Though a casual observer may conclude that a company is "becoming more lean or

mittee of its entertainment CEOs that gathers monthly to manage the integration of its music, film, TV, games, and education assets and further develop cross-divisional initiatives. In February, it announced a new internal policy that gives its business units the right of first and last refusal on any intellectual property created in-house. Business units will be "incentivized to utilize intellectual property resources that are available within the company instead of using third parties."

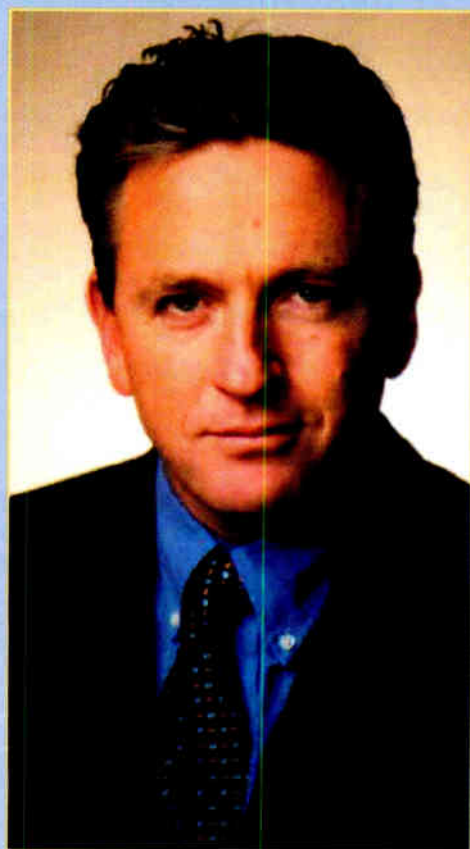
#### FALLING OUT OF FAVOR

The collapse of Enron has made investors jittery about stocks of all sorts, even those of such long-revered firms as General Electric (GE). On April 11, when it reported lower-

valuation that seems to cut both ways, they add: "The current discount implies that the individual businesses would be worth more on a stand-alone basis than what the combined company trades at."

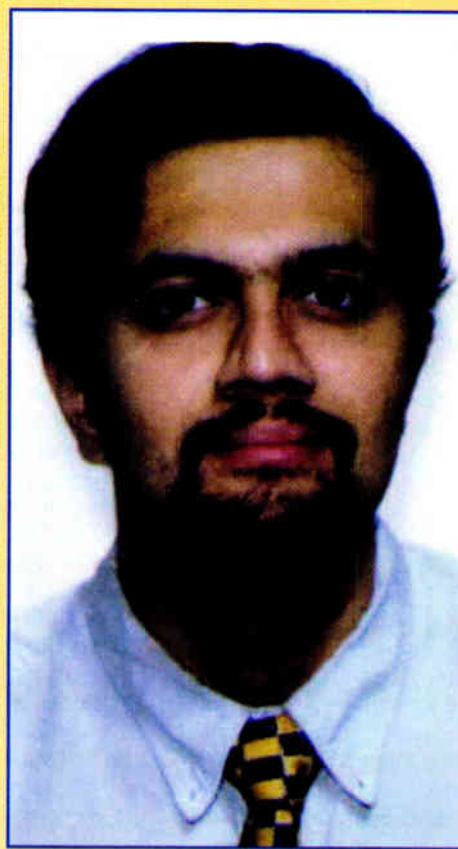
Some also wonder how well America Online can parlay its success in the traditional world of dial-up Internet services to the nascent broadband market. The slowness with which it is being rolled out and embraced by consumers is clearly an inhibiting factor in the development of new, Internet-based music and video distribution methods.

In Vivendi's case, the concerns are even more apparent. "The whole AOL Time Warner merger was about merging the online with the content," says one analyst



*'The trouble with Vivendi, to an extent, is it still looks like a bit of a conglomerate. There isn't the obvious glue sticking it all together that gives it the ability on a longer-term basis to achieve sustainable growth rates above the industry average.'*

—NICHOLAS BELL, BEAR STEARNS



*A write-down is not "a damnation of what the company's future prospects are," but it is "a recognition of the fact that things aren't worth" what they had been.*

—PARTHA MOHANRAM,  
NEW YORK UNIVERSITY'S  
LEONARD N. STERN  
SCHOOL OF BUSINESS

Messier admits that Vivendi is complex, though he and the company are taking pains to assure investors that it is on solid financial footing. When the company announced its 2001 financial results March 5, it hosted three different conference calls with analysts and the media. It also published a list of "Ten Important Accounting Answers" to assure investors it had no off-balance sheet holdings of the sort that were at the center of Enron's collapse.

"The only way you can dispel rumors is through transparency," Messier said at the time. "The price of the transparency is very high, so we have to do a lot of work to get there."

Though both companies are now well into their second year of existence, issues remain from the mergers out of which they were created. Earlier this year, AOL Time Warner and Vivendi both announced that they would be taking multi-billion-dollar write-downs on intangible assets that they carry on their balance sheets.

Such a write-down is not "a damnation of what the company's future prospects are," but it is "a recognition of the fact that things aren't worth" what they had been, says Partha Mohanram, associated professor of accounting at New York University's Leonard N. Stern School of Business. Vivendi's deal to purchase Seagram and

efficient, that might not be true. All that might be happening is they've taken a large write-off for goodwill. They've reduced their asset base, and therefore improved their ratios."

#### CAN THE MARRIAGES WORK?

The big question now for Vivendi and AOL Time Warner is whether they can make cross-divisional initiatives work and fulfill the notion of synergy on which they were founded.

Opinions differ on how well they've done so far. In a recent research note on AOL Time Warner, Goldman Sachs entertainment and new-media analysts wrote that "revenue synergies that the combined company could achieve have been virtually nonexistent to date."

AOL Time Warner officials express satisfaction with cross-promotions, including the promotion of the first installments of *Harry Potter* and *The Lord of the Rings*. Every two weeks for the past year, Pittman and Parsons have been gathering the CEOs of all the company's divisions to discuss cross-divisional projects. There are also regular councils that draw together executives from various divisions around such themes as marketing, advertising, and communications.

In its effort to grow without acquisitions in 2002, Vivendi late last year formed a com-

pany that followed Vivendi. "The Vivendi pitch was, 'Well, we've got all these diverse assets, we've got this pay-TV platform in Europe, we've got this mobile platform in conjunction with Vodafone, and we're going to create this multi-access portal.' Now, I don't think there's anyone out there who thinks Vivendi is going to be strong enough to bind it all together."

Messier has gained fame for his acquisitiveness. But the company that he has assembled lacks coherence. Vivendi's finances are so complex that it wasn't until April 15 that it published details of its 2001 financial performance—including its balance sheet—beyond what was contained in a March 5 press release.

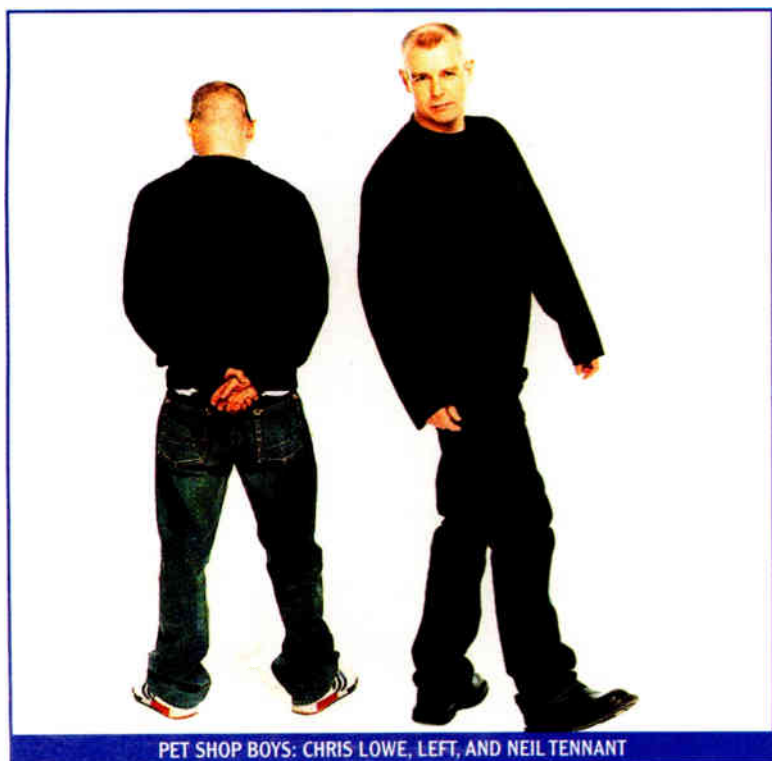
In an April 12 research report, Merrill Lynch analysts noted that Vivendi has come under pressure "from a number of stories too numerous to mention." One scenario has Messier ceding some power or exiting altogether. Some analysts are even calculating how high Vivendi shares might rise if he were removed.

On April 24, Vivendi holds its annual general meeting in Paris and announces its financial results for first-quarter 2002. That same day, AOL Time Warner will report its first-quarter numbers. For two companies that once seemed to have it plotted out, the future is increasingly uncertain.

#### BETTER OFF APART?

Yet it is the Internet service that is being discounted by Wall Street. Goldman Sachs analysts noted in their report that AOL's share price is well under "a reasonable sum-of-the-parts valuation of \$32." In an obser-





PET SHOP BOYS: CHRIS LOWE, LEFT, AND NEIL TENNANT

## Pet Shop Boys

Continued from page 1

'Let's just make a Neil and Chris record—one with personal lyrics and strong melodies.' So that's what we set out to do."

Arriving Tuesday (23) via Sanctuary Records, the self-produced *Release*—issued April 1 overseas by Parlophone—overflows with pure pop sensibilities, recalling the duo's fourth studio album, 1990's *Behavior*. That's not to say *Release* is completely without dance elements. "This is a Pet Shop Boys album, after all," Tennant says with a chuckle.

*Release*—which features contributions from ex-Smiths guitarist Johnny Marr and percussionist Jody Linscott—finds Tennant and Lowe placing more emphasis on the songs and less on production. "Production was a bit simpler," Tennant acknowledges. "We've been known to overproduce at times, but not this time."

"With this album, we wanted to bring out the meanings of the songs," he continues. "It was the first time Chris put chord changes down on guitar. And usually, the guitar is *verboten* by Chris in the studio. This gave the overall sound more space and kept things more focused."

Included in the proceedings is the duo's signature knack for finding melancholia in most any situation. Tennant explains, "We always find happiness in sadness and sadness in happiness. Life is complicated; it's not a Hollywood movie. It's about having an awareness of the fragility of things."

*Release*—the duo's most personal album, Tennant says—opens with lead single "Home and Dry." Delivered to hot AC radio April 5, the noncommercial single has taken on added poignancy in the aftermath of last Sept. 11. "I wrote the lyrics more than a year ago," Tennant offers. "At the time, it was my way of dealing with flying at night."

It came time to mix the track when the idea was done in a post-Sept.

11 world, Tennant says Michael Brauer (who mixed *Release*) summed up the situation best in six words: "This song is about *that* now." Tennant notes, "People now have a strong desire to be home."

Elsewhere on *Release*, Tennant and Lowe—whose songs are published by Cage Music/Sony Music Ltd.—deal with contemporary love ("E-mail," "The Night I Fell in Love"), belonging ("Here"), and hatred ("Birthday Boy").

"*Release* is a return to form for the duo," says David Shebiro, owner of specialty store Rebel Rebel in New York. "The import versions of both *Release* and 'Home and Dry' are selling incredibly well."

Like the import, the domestic *Release* will initially arrive in the form of four limited-edition versions, with each having different cover artwork. But unlike overseas, the U.S. limited-edition will also include a bonus disc featuring extra tracks—including the Pet Shop Boys and Peter Rauhofer collaboration "Break 4 Love," which topped the *Billboard* Hot Dance Music/Club Play chart last year—and an encoded video of "Home and Dry," notes Meg Harkins, Sanctuary's director of marketing.

On April 12, Sanctuary sent the full-length to triple-A radio formats and the club remixes (courtesy of Blank & Jones) of "Home and Dry" to club DJs. Six days later, Amazon.com began offering a stream of the entire album to consumers who pre-ordered it from the Web site.

Harkins says the label will also be servicing sites like AOL with MP3 downloads of "Home and Dry"—as well as streams of the Wolfgang Tillman-lensed video. Not being ignored is Pet Shop Boys' core audience. Harkins confirms, "There will be *Release* parties at gay clubs throughout the country."

Managed by Merck Mercuriadis and Mitch Clark of Sanctuary Artist Management (with offices in New York and London) and booked by Rick Roskin of Creative Artists Agency in Los Angeles, Pet Shop Boys will tour North America in May (see Beat Box, page 38). The outing will be followed by a summer-long European tour.

# White Stripes' Garage Rock Goes Pop

## Chart-Climbing Detroit Duo's Latest, 'White Blood Cells,' Is Picked Up By V2

BY CARLA HAY

NEW YORK—Don't tell the White Stripes that they're becoming famous. It's enough to send lead singer/guitarist Jack White into a fit of laughter or bewilderment.

"I think it's hilarious," White says of the rock duo's growing popularity. "We never set out for this to happen, and I'm still not quite sure why it's happening."

The story of the White Stripes is of a Detroit act with indie-rock origins that has been propelled into the mainstream spotlight via its current album, *White Blood Cells* (Third Man/V2). The duo (whose other member is drummer Meg White, Jack's ex-wife) has experienced a groundswell of word-of-mouth support, which paved the way for the White Stripes to have their first big radio hit with current single "Fell in Love With a Girl." Prior to this commercial acceptance, the White Stripes received widespread critical acclaim in the press, which predicted that the duo was poised to hit big (*Billboard*, Oct. 27, 2001).

*White Blood Cells* (the act's third album) was released last June on the Sympathy for the Record Industry label and reissued by V2 after the label signed the White Stripes last November. The album debuted on the Heatseekers chart at No. 44 in the Jan. 19 issue and eventually rose to No. 1 on the chart in the April 6 issue. *White Blood Cells* reached Heatseeker Impact status in the April 20 issue, when it rocketed from No. 116 to No. 61 on The *Billboard* 200. The album also earned Pacesetter status (the largest sales-percentage growth) in that same issue.

The unique "garage-rock" style of the White Stripes is like nothing currently heard on commercial radio, says Lisa Worden, music director of modern rock station KROQ Los Angeles. "The White Stripes' music is a huge breath of fresh air. It definitely stands out when you play 'Fell in Love With a Girl' in between Linkin Park or Korn. When we started playing the White Stripes, it instantly became one of our top-five requests."

V2 president Andy Gershon adds, "*White Blood Cells* goes against the grain. It's a very raw-sounding record; it's simple yet complicated. People are responding to it because they want an alternative to what you usually hear on the radio."

Meanwhile, the video for "Fell in Love With a Girl" (an animation clip directed by Michel Gondry) has been a favorite on MTV2 and MuchMusic USA, which also gave considerable support to the previous video, "Hotel Yorba."

Being a male/female duo in a sea of male four- or five-piece rock bands is an intriguing quality of the White Stripes, notes Mike Camacho, GM of Tower Records' Broadway location in Chicago. He adds, "Besides their music, the White Stripes are fascinating because a lot of people don't know if they're a married couple or siblings. Up until recently, most people heard about the White Stripes mainly through word-of-mouth."

Lead singer White believes that the White Stripes' switch to a new label has made a critical difference in improving the act's sales. "When we were on Sympathy for the Record Industry, which released our other two albums, we'd get complaints that people couldn't find our record in stores. So it feels good to be on a label that knows how to get our records out there."

Although the Sympathy for the Record Industry logo appears on *White Blood Cells*, V2 is currently the record-label muscle behind the White Stripes. The duo reportedly has retained rights to its masters, and its releases will

carry the imprint of Jack White's label, Third Man.

The White Stripes—managed by Los Angeles-based attorney Ian Montone—have also built a reputation for being a strong draw as a live act. Gershon recalls that one of the turning points in deciding to sign the act was "seeing how 6,000 people turned out for a free show the White Stripes did last year in New York, even though the show was hardly advertised. When people see the White Stripes play live, they understand what everyone is talking about."

The White Stripes' U.S. booking is handled by San Francisco-based Easy Action Industries, while the act's booking outside the U.S. is done by Russell Warby of the Agency Group in London. For the remainder of the year, the White Stripes will be touring North America, Europe, and Japan.

"We've gotten more press recently than some bands that sell more records than us," Jack White notes. "I really don't understand all of the attention. I'm still living life on the road. The only time I feel life is really different is when we go to the U.K., where we get recognized on the street a lot more."

The guitarist, a self-taught musician, says that although he finds it difficult to write songs until he takes a break from touring, the White Stripes will record their next album in the midst of their 2002 tour. V2 is eyeing the album's release for next year, and White says he has about 20 songs written already. The White Stripes' songs are published by Peppermint Stripe Music, BMI.

White is also producing other acts, such as Green Horns ("a white-soul group from Cincinnati") and Whirlwind Heat, a Michigan avant-garde band, whose album White hopes to release on Third Man.

"I have no intention of being rich and famous," Jack White says. "But if it happens, at least for now our fans can feel like they still own the band."



THE WHITE STRIPES





CELINE DION

MARC ANTHONY

JUAN GABRIEL

THALIA

## Billboard Announces Performers For 2002 Latin Music Awards

Stars will shine at this year's Billboard Latin Music Awards where the best in Latin entertainment and special guest star Celine Dion are to gather for an unforgettable evening. The gala event is scheduled to take place May 9 at the Jackie Gleason Theater in Miami Beach.

Some of the big names already scheduled to perform at the show include international recording stars Celine Dion, Marc Anthony, Thalia, Juan Gabriel, Los Tri-O, Jaci Velazquez, Cristian, A.B. Quintanilla y Los Kumbia Kings, Victor Manuelle, Carlos Vives, Olga Tañon, Alexandre Pires, Alejandra Guzman, and Lupillo Rivera. The show will be hosted by Latin television stars Miguel Varoni, Manolo Cardona, and Itati Cantoral. Additional performers and presenters will be announced soon.

Now in its 13th year, the Billboard Latin Music Awards has become one of Latin music's most prestigious award shows. The show is produced by Telemundo and will be broadcast on the Spanish language network May 12, at 7p.m. (ET/PT).

The award show caps off the Billboard Latin Music Conference & Awards, presented by Heineken and in association with HBO Latino, 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, exhibits, and an exclusive live Q&A with Ricky Martin.

For more information on the Billboard Latin Music Conference & Awards visit [www.billboardevents.com](http://www.billboardevents.com) or call 646-654-4660. For conference registration and award show tickets, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

### upcoming events

#### Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

#### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

#### Billboard Dance Music Summit

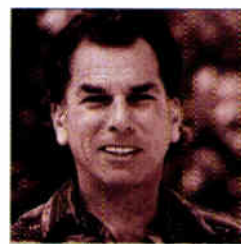
Marriott Marquis • New York • Sept. 10-12

#### Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

## THIS WEEK@



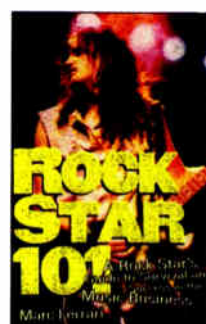
MICKEY HART

COMING THIS WEEK: Former Grateful Dead drummer Mickey Hart has expanded his drum circle once again, collaborating with Japanese taiko drum group Kodo. Along with playing on and producing the group's new Red Ink album, *Mondo Head*, the artist's solo career is being celebrated on the Rykodisc collection *The Best of Mickey Hart: Over the Edge and Back*. In an interview that will appear exclusively on Billboard.com, Hart discusses his current endeavors with Kodo, as well as the legacy of the Grateful Dead.

Also this week, read "Gypsy Sunset," the sixth and final installment in Billboard.com's series of excerpts from *Black Gold: The Lost Archives of Jimi Hendrix*, the new book by Steven Roby.

Plus, Billboard.com will feature exclusive reviews of former Company Flow rapper/producer ET-P's *Fantastic Damage* (Definitive Jux), New York rock act Radio 4's *Gotham* (Gern Blandsten), and punk-leaning underground rock outfit Midtown's *Living Well Is the Best Revenge* (MCA).

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)



## book of the week ROCK STAR 101

Coming in May from Watson Guptill Books is *Rock Star 101, A Rock Star's Guide to Survival and Success in the Music Business*. This exciting and informative new book written by recording artist/performer Marc Ferrari, reveals the truth about breaking into the music business.

*Rock Star 101* provides aspiring musicians with information on everything from contract negotiations to finding management to surviving life on the road. The book also includes valuable expert advice from entertainment attorneys, concert promoters, and other industry professionals.

*Rock Star 101, A Rock Star's Guide to Survival and Success in the Music Business* (ISBN 1-58115-227-2, \$14.95) is available worldwide, wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455 or email [lwiggins@watsonguptill.com](mailto:lwiggins@watsonguptill.com). For excerpts, contact Sheila Emery at 646-654-5463.

visit [www.billboard.com](http://www.billboard.com)



# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

## LIFEbeat's UrbanAID 2



Clockwise from left: Ashanti and Ja Rule; Andre Harrell, Russell Simmons, and Kevin Liles; Simmons and Ja Rule.

The R&B and hip-hop community showed its heart recently as a star-studded lineup took the stage at LIFEbeat's UrbanAID 2 benefit. Held April 8 at New York's Beacon Theatre, the concert featured performances by the Roots, Musiq, Alicia Keys, Fat Joe, Ashanti, Ja Rule, P. Diddy & Family, and Jay-Z. The event was taped for future broadcast on BET.

Hosted by comedian/actor Mike Epps (*Next Friday*, *All About the Benjamins*), the show spilled over with magical moments. The Roots and fellow Philadelphian Musiq teamed up for a medley of the former's "The Next Movement" and the latter's "The L Is Gone." P. Diddy, one of the affair's co-chairs, also brought some famous friends in tow, including Busta Rhymes (for a performance of "Pass the Courvoisier [Part II]").

Ashanti, whose eponymous Murder Inc./Def Jam debut album bowed at No. 1 on The Billboard 200 in the last issue, joined Ja Rule to close his set with the chart-topping "Always on Time."

Like many of the performers, host Epps felt a personal obligation to take part in the event: "I'm from the neighborhoods, and AIDS is in our communities. It's real tough. I know a few that have gone through it and are now dealing with it. I thought I'd be a part of this and lend my hand."

Def Soul recording artist Musiq agreed, saying, "I think it's important as an artist to give back. I'm just doing something for my people as a human being. The fact that I have this God-given position means I'm going to use it for the greater good as much as I possibly can."

Musiq also admitted admiration for his fellow performers at

UrbanAID. "I'm performing with a lot of people that I'm a fan of," he said. "It shows people that it's possible for us to come together for a greater good."

In addition to the music, LIFEbeat delivered a message with public service announcements featuring the show's performers, as well as former president Bill Clinton; event co-chair Russell Simmons and his wife, Kimora Lee-Simmons; MCA recording artist Talib Kweli; and AJ and Free of BET's *106 & Park*. LIFEbeat also honored longtime supporters, including activist Maria Davis and actress Rosie Perez with the Spirit and Pioneer Awards, respectively.

For Def Jam/Def Soul president Kevin Liles, UrbanAID 2 gives the hip-hop community the opportunity to give something back to the fans. "It's a blessing to be involved in this event because this disease touches every single person," he said. "I have to make this a better place for my daughter and my son. Every person that we affect—that 8-year-old, that 6-year-old, that 3-year-old—we have to start educating them now. That's not to say that you can't teach an old dog new tricks, but we want to start with the young people."

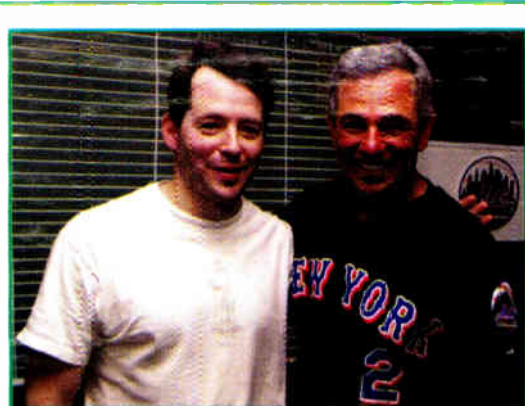
Ja Rule's previous AIDS awareness experience gave him all the more reason to get involved. "We're bringing an awareness to an issue that's very serious," the rapper said. "I got really involved with AIDS awareness when I did the 'What's Going On' record. That's when I really started to do research as far as statistics on how serious it is in the black community and in all communities. This is a big concert, but I hope everyone gets the gist of why we're here."

RASHAUN HALL



## Onstage Equality

Gloria Steinem and Alanis Morissette were among those who took the stage at the Equality Now 10th-anniversary celebration April 8 at the Gramercy Theater in New York. Meryl Streep and Kate Clinton also spoke at the affair, which featured a performance by the Gina Gibney Dance Co.



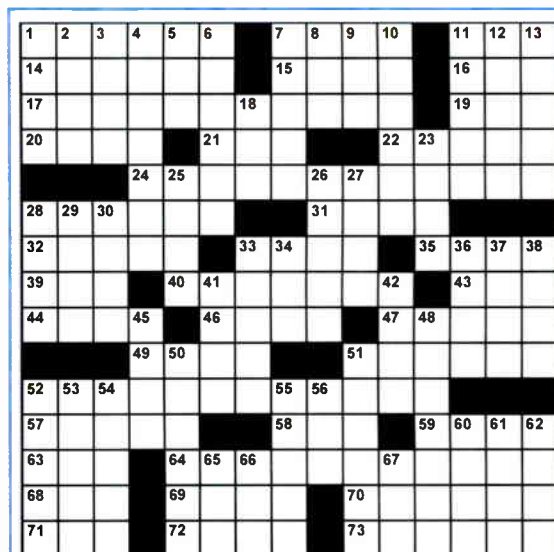
## Base Level

New York Mets manager Bobby Valentine batted around the banter with Broadway regular Matthew Broderick at the end of March at the Mets' spring training facility in Port St. Lucie, Fla. Broderick has just wrapped up his year-long commitment as a lead in *The Producers*, for which he was nominated for a Tony Award.



## The Corrs Go To Washington

Lava/Atlantic recording group the Corrs performed at the Speaker's Irish Luncheon in Washington, D.C., an annual St. Patrick's Day tradition honoring the Prime Minister of Ireland. The family foursome, whose new *VH1 Presents the Corrs Live in Dublin* was released March 12, was joined at the event by President George W. Bush, Prime Minister of Ireland Bertie Ahern, Speaker of the U.S. House of Representatives J. Dennis Hastert, and 1998 Nobel Peace Prize Laureate and former Northern Ireland Social Democratic and Labour Party leader John Hume. Pictured, from left, are Sharon and Andrea Corr, President Bush, and Caroline and Jim Corr.



## 'FOR THE FIRST TIME' by Matt Gaffney

- Across**
- 1 Grateful Dead classic
  - 7 "Fighting off the Viet \_\_\_" ("Born in the U.S.A." lyric)
  - 11 Russia's answer to the F-16
  - 14 Like a one-year-old
  - 15 Neil Young's song about Kent State
  - 16 Great Britain, for one: abbr.
  - 17 Chicago's first hit, #9 in 1970
  - 19 Munched on
  - 20 "I can see you're out of \_\_\_" ("The Gambler" line)
  - 21 Go head-to-head
  - 22 Paul or Carly
  - 24 Aerosmith's first hit, #36 in 1975
  - 28 He shook his bon-bon
  - 31 Unload the day's stresses
  - 32 Famed agent Ness
  - 33 Kind of party
  - 35 "And throw away the \_\_\_ forever" (RED Speedwagon line)
  - 39 It often charges a fee
  - 40 Madonna's first hit, #16 in 1983
  - 43 Gretchen of "Rounders"
  - 44 Reggae star who toured with the Stones
  - 46 Patti who hit #8 with "Let Me Go, Lover!"
  - 47 Start of a Britney Spears title
  - 49 Newark-born rapper
  - 51 Said "@#%&!"
  - 52 The Beach Boys' first hit, #14
- Down**
- 1 "\_\_\_ Lama Ding Dong" (The Edsels' one hit)
  - 2 Product launched by Steven Jobs
  - 3 Wake up, in a way
  - 4 1986 Paul McCartney album "\_\_\_ Play"
  - 5 On the \_\_\_ (fleeing the law)
  - 6 "These go to \_\_\_"
  - 7 Member of Bill Haley's band
  - 8 "\_\_\_ believe in yesterday"
  - 9 Zero
  - 10 Sonny & Cher's "The Beat \_\_\_"
  - 11 1998 Will Smith hit
  - 12 "Taking \_\_\_ easy..." (Spice Girls lyric)
  - 13 Frey the Eagle
  - 18 You, for the Scorpions
  - 23 "Take \_\_\_ the Limit" (tune where
  - 13-down does the vocals)
  - 25 Word often appearing in musical credits
  - 26 Do some dodging
  - 27 Prefix with physical
  - 28 "How can you have any pudding if you don't eat your \_\_\_?"
  - 29 Between soprano and tenor
  - 30 Drummer's edges
  - 33 Some notes
  - 34 Preordain the outcome
  - 36 Roadies lug them around
  - 37 Flower in a Poison title
  - 38 Tried to get home safely
  - 41 "\_\_\_ Arms" (#2 hit for Journey)
  - 42 Yes's "\_\_\_ Move"
  - 45 Kind of stereo
  - 48 River in an Enya title
  - 50 Boston and Chicago, non-musically
  - 51 Whence Leonard Cohen and Shania Twain
  - 52 1964 Elvis hit "\_\_\_ Night"
  - 53 He hit #1 with "Nice & Slow"
  - 54 Enjoys liner notes
  - 55 Johnny Rivers hit "Secret \_\_\_ Man"
  - 56 Gave grub to 60 John, Russified
  - 61 Hand over
  - 62 They're mined
  - 65 "Fuggedaboutit!"
  - 66 Span of the past
  - 67 Hootie & the Blowfish's "\_\_\_ Her Cry"

The solution to this week's puzzle can be found on page ??.

## RIM SHOTS

by Mark Parisi





# H I G H E R O C T A V E M U S I C



**craig chaquico**  
SHADOW AND LIGHT

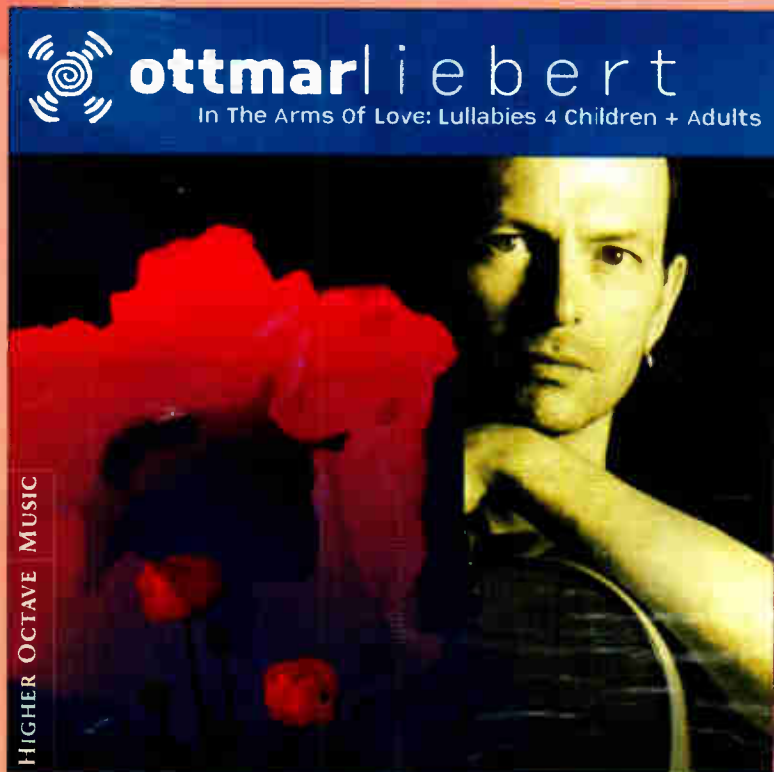
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**STREET DATE - 6/18**



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-*The New York Times*

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**ABSOLUTELY**

Like a raging Irish rain, **The Young Dubliners** immerse fans in torrents of hard-rocking melody and rhythm on the band's new album, **Absolutely**. Featuring 12 songs that capture the hellfire intensity and absorbing musical diversity of the Dubliners' acclaimed live shows. This auspicious new album is a lyrical triumph as well, with the Dubliners spinning challenging yet optimistic stories that underscore the complexities of modern life.

**ON TOUR THIS SUMMER**  
**STREET DATE - 6/4**



**SASHA LAZARD**  
**THE MYTH OF RED**

Sasha Lazard is rapidly becoming recognized as one of the most innovative and extraordinary new talents on the international music scene. Her debut album, **The Myth Of Red**, is a fusion of classical art songs, Russian folk tunes and opera arias with contemporary electronic rhythms and tribal beats. The result is a unique and haunting new sound that has captivated both classical devotees and dance-club audiences alike.

Featuring a remix by Delerium.  
**BILLBOARD HOT DANCE BREAKOUT CLUB PLAY #3**  
**STREET DATE - 5/7**



**3RD FORCE**  
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Featuring the single, "I Believe In You"  
**STREET DATE - 5/21**



**TINA MALIA**  
**SHORES OF AVALON**

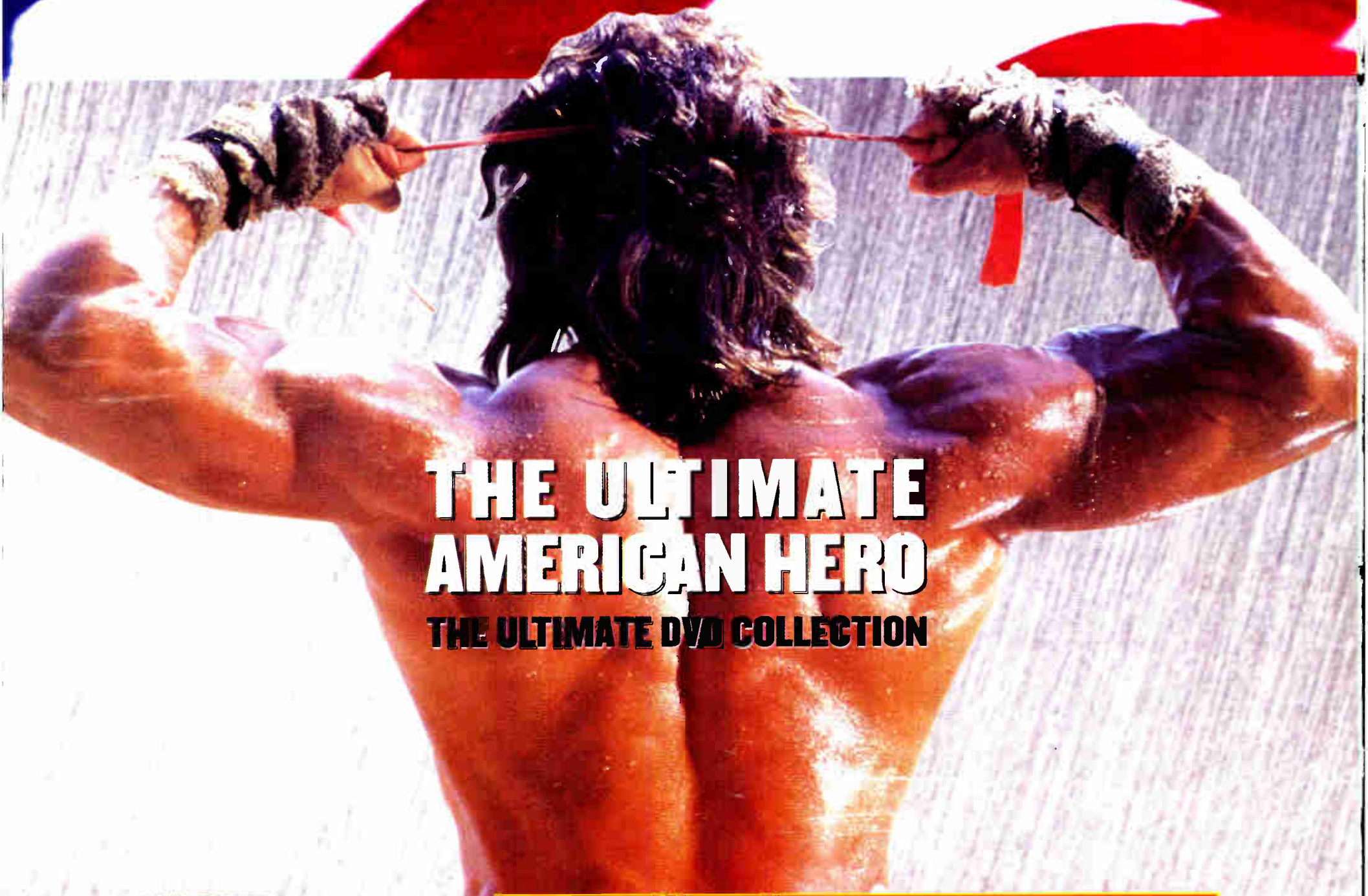
Singer/songwriter and multi-instrumentalist Tina Malia wrote and produced her debut album. Her spiritual Folk music ushers in the new sound of the goddess energy.

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**SIEDAH GARRETT**  
**ROSE MOORE**  
**AND TOM SCOTT**

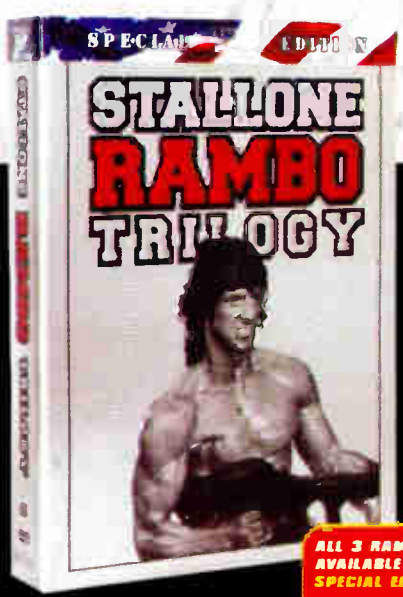
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