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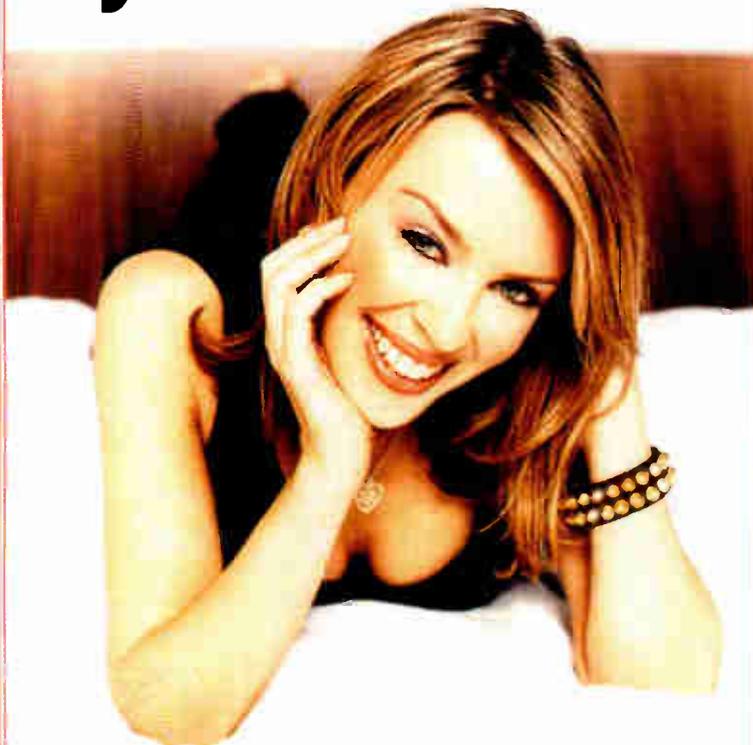


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 16, 2002

Can Capitol Break Kylie In The U.S.?



BY MICHAEL PAOLETTA

NEW YORK—Since making her recording debut 14 years ago, Australian singer/songwriter Kylie Minogue has sold more than 32 million records—encompassing eight studio albums, a greatest-hits collection, and numerous singles—worldwide. In the process, she's become a phenomenon around the world—with the exception of the U.S., where superstar

success has managed to elude her. The objective of the Feb. 26 U.S. release of Minogue's eighth studio album, *Fever*—her third U.S. release and first for Capitol—is to finally make the artist a household name in America.

Fever and its lead single, the infectious and hook-laden "Can't Get You out of My Head," are certified No. 1 smashes throughout
(Continued on page 77)



LEFT TO RIGHT: MICHAEL FRANTI OF SPEARHEAD, CRAIG KILBORN, TEGAN & SARA

Late-Night TV Takes Music To Heart

'Letterman,' 'Leno,' 'Conan,' 'Kilborn' Booking Underdog Acts

BY WES ORSHOSKI

NEW YORK—The irony is too perfect to ignore. Eleven years since its formation, and after a frustrating major-label debacle, little-known alt-rock act Clem Snide will follow a steady flow of recent critical acclaim and capi-

talize on the best momentum yet of its career by making its national TV debut on *Late Night With Conan O'Brien*. The title of the song the band is to play: "Moment in the Sun."

For a band that has come out smiling following a label change

after Sire shelved for a year what was to be its major-label debut, it certainly seems as though Clem Snide's time to shine has finally arrived.

Aside from glowing reviews—*Rolling Stone* recently included
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Music Biz Calif. PAC Cash Is Ample

RIAA, Universal Lobbying Fees And Contributions Opposing 7-Year Rule Soar

BY BILL HOLLAND

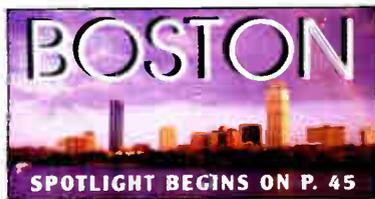
WASHINGTON, D.C.—On Dec. 17, 2001—with the introduction of 2002 legislation less than a month away that would remove the record industry's exemption to California's seven-year rule allowing it to sue recording artists for undelivered albums—departing Vivendi-Universal chairman Edgar Bronfman Jr. donated \$10,000 to Democratic California Governor Gray Davis' re-election campaign, according to just-released filings by California's secretary of state.

Bronfman's major donor contribution came as Democratic California state Sen. Kevin Murray was about to introduce legislation in the new January session that would give recording artists the same right accorded to all other creative artists (*Billboard*, Jan. 19). Murray had announced in September 2001 that he was going to author a bill.

Also, according to the filings, in that same fourth-quarter period (Oct. 1 to Dec. 31, 2001), the Recording Industry Assn. of America (RIAA) paid its Sacramento, Calif. office
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NEWS ANALYSIS

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kylie minogue

the new album *fever*
featuring CAN'T GET YOU OUT OF MY HEAD in stores 2.26.02



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SPEAKING OF NOW

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- MAY 5 STAVANGER
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- MAY 7 STOCKHOLM
- MAY 8 COPENHAGEN
- MAY 10 AMSTERDAM
- MAY 11 POOLE
- MAY 12 LONDON
- MAY 13 BRIGHTON
- MAY 14 BRUSSELS
- MAY 16 AARHUS
- MAY 17&18 HAMBURG
- MAY 20 DRESDEN
- MAY 21 ZURICH
- MAY 22 FRANKFURT
- MAY 24 KAISERSLAUTERN
- MAY 25 DUSSELDORF
- MAY 28 POZNAN
- MAY 29 WARSAW
- MAY 30 PRAGUE
- MAY 31 BUDAPEST
- JUN 1 VIENNA
- JUN 3 BERLIN
- JUN 4 STUTTGART
- JUN 5 MUNICH
- JUN 6 LAUSANNE
- JUN 7&8 PARIS
- JUN 10 PADOVA
- JUN 11 SAN REMO
- JUN 12 MILANO
- JUN 13 BOLOGNA
- JUN 14 FLORENCE
- JUN 15 ROME
- JUN 16 NAPLES
- JUN 18 BARI
- JUN 19 PESCARA
- JUN 20 PADOVA
- JUN 22 NICE
- JUN 24 SAN SEBASTIAN
- JUN 26 OPORTO
- JUN 27 LISBON
- JUN 29 SAN JAVIER
- JUN 30 MALAGA
- JUL 1 MADRID
- JUL 2 BARCELONA
- JUL 3 VIENNE

U.S.

- FEB 27 NORTHAMPTON, MA
- FEB 28 TORRINGTON, CT
- MAR 1 BURLINGTON, VT
- MAR 2 ROCHESTER, NY
- MAR 3 SYRACUSE, NY
- MAR 5 TORONTO, ONT
- MAR 6 CLEVELAND, OH
- MAR 7 DETROIT, MI
- MAR 8 CHICAGO, IL
- MAR 9 ST. LOUIS, MO
- MAR 10 MILWAUKEE, WI
- MAR 11 MINNEAPOLIS, MN
- MAR 13 DENVER, CO
- MAR 14 SALT LAKE CITY, UT
- MAR 16 VANCOUVER, BC
- MAR 17 SEATTLE, WA
- MAR 18 PORTLAND, OR
- MAR 20 SANTA ROSA, CA
- MAR 21 SANTA CRUZ, CA
- MAR 22 OAKLAND, CA
- MAR 23 LOS ANGELES, CA
- MAR 25 PHOENIX, AZ
- MAR 26 SAN DIEGO, CA
- MAR 28 AUSTIN, TX
- MAR 29 DALLAS, TX
- MAR 30 HOUSTON, TX
- APR 1 GREENVILLE, SC
- APR 2&3 ATLANTA, GA
- APR 4 CLEARWATER, FL
- APR 5 FT. LAUDERDALE, FL
- APR 6 ORLANDO, FL
- APR 8&9 WASHINGTON D.C.
- APR 10 NEW BRUNSWICK, NJ
- APR 11 PHILADELPHIA, PA
- APR 12&13 NEW YORK, NY
- APR 14 BOSTON, MA

ASIA

- SEP 12-15 SEOUL
- SEP 18 NAGOYA
- SEP 19&20 TOKYO
- SEP 21 OSAKA

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Billboard Music Group

Hoagy Carmichael's Heart-Felt Star Dust

As with all recorded music, the passing of an important musician often suspends the late artist's work in the eternal present, so that it lingers in an ageless realm of memory until its meaning is rediscovered by subsequent generations. "It's hard to see the greats go," George Harrison told this writer in 1987, "and I'm a big fan of so many kinds of popular music, from Bob Marley to Cole Porter . . . to Hoagy Carmichael. As for Hoagy Carmichael, I've been nuts for him since I was a kid. I cut his 'Hong Kong Blues' on *Somewhere in England* [Dark Horse/Warner Bros., 1981], and there's still a few more of his I wouldn't mind doing, like 'Rockin' Chair.' Maybe one day—not just yet, but one day, when I get a bit older—me and Eric [Clapton] can sing, 'Old rockin' chair has got me . . .'"

How the likes of a British former Beatle and his legendary blues-rock guitarist buddy could have grown so infatuated with the jazz-oriented songwriting of a pianist/singer/actor from Southern Indiana is the subtext of *Stardust Melody: The Life and Music of Hoagy Carmichael* (Oxford University Press, due in April), an affectionate, authoritative critical biography by noted music historian/jazz trumpeter Richard Sudhalter. The title will be accompanied by assorted retrospective releases by the songwriter, whose heyday stretched from the '30s to the '50s, although such classics as "Georgia on My Mind" and "Star Dust" have been hits in cover versions from the '60s through the '90s.

A product of small-town America in a pre-Mellencamp/"Pink Houses" era of popular music, Carmichael (who was born Hoagland Howard Carmichael Nov. 22, 1899, and died Dec. 27, 1981) was a natural presence as a player and a personality. Handsome in a slightly hangdog manner that was more heartland suave than hayseed, "Hoagy" (whose name was borrowed from a circus family that had once boarded with his folks) took up the piano after exposure to the jazz bands prevalent around Indiana University's (I.U.) Bloomington campus during the carefree hedonism of the Roaring Twenties. Carmichael's parents were of lower-middle-class stock one generation removed from the farm, his father being an itinerant electrician and a horse-drawn-cab driver, while his mom played piano in silent-cinema theaters and at sorority parties.

As a boy, Carmichael had close chums from Bucktown, Bloomington's black enclave, and he would be carried to the grocery store on the shoulders of poet James Whitcomb Riley, author of such famed verse as "Little Orphan [sic] Annie" and "The Runaway Boy." After he quit Manual Training High School at 16, Carmichael came under the wing of "the elder statesman of Indiana jazz," black ragtime pianist/society dance-band leader Reginald Alfred DuValle. Moving between Midwestern immigrant culture, the playful and often privileged settings of the collegiate social whirl, and the flair of Indianapolis' black night life (with members of Cab Calloway, Eubie Blake, and Noble Sissle's bands often bunking overnight at DuValle's Harlan Street home), Carmichael was immersed in the messy, multi-racial richness of the small-town America that Walt Disney and the *Saturday Evening Post* duly sanitized and distorted.

Late in life, Carmichael once evaluated his family as "poor white trash," an intemperate overview perhaps borne of bitterness caused by his dad's inability to find stable employment and the death of his third sister, Joanne ("the victim of poverty"), from diphtheria at the age of 3. But the Carmichaels were educated strivers who encouraged their offsprings' ambitions. Though Hoagy left school early to seek work, he would return to academia to study law, and he eventually graduated from I.U.

Carmichael embraced it all (as did lazy-drawling Texas trombone

cohort Jack Teagarden) with an innate grace and a nonchalance about his own enormous gifts, setting the mold in the process for the natural, song-spinning narrative styles of talents as diverse as Johnny Mercer (with whom he wrote "Lazybones" and "Skylark"), Mose Allison, and Willie Nelson (who notched a No. 1 smash in 1978 with his multimillion-selling *Stardust* album, which featured two Carmichael songs, including the title track).

Carmichael had a wryly lackadaisical eloquence in all he wrote, spoke, and played—as captured in a passage Sudhalter quotes from the I Hoosier musician's memoirs recalling a wee-hours pause in 1925 along a stretch of the so-called "National Road" most Indians now know as Interstate Route 40. Carmichael was sharing an open Ford with Davenport, Iowa-bred cornet/piano great Leon "Bix" Beiderbecke (after whom Hoagy would one day name his first son, Hoagy Bix), a fellow member of the Wolverines band, and their youthful lifestyle was precise in its imprecision: "We were halfway to Richmond . . . when we stopped and for some reason Bix took out his horn. He cut loose with a blast to warn the farmers and start the dogs howling . . . Clean wonderful banners of melody filled the air, carved the countryside. Split the night. The trees and the ground and the sky made the tones so right."

Carmichael married in 1936 to Illinois-born model Ruth Mary Meinardi (one of the wholesomely sexy visages immortalized in the '30s as a "Barclay Girl" by illustrator MacLelland Barclay). In *Stardust Melody*, Sudhalter quotes Helen Meinardi on her decision, given Manhattan's jaded party scene, to introduce Hoagy to her kid sister: "Indiana people, they can go to New York and live there for years and never get sophisticated." Ruth had to break off with current beau Barclay before taking up with Carmichael, whose homespun hipness and country-boy gallantry turned her head. Outside Fifth Avenue Presbyterian Church (where Ruth's minister father had once preached) on their wedding day, Hoagy exhibited his dad's old skills when he had to chase down the street the unattended buggy that held his bride before catching the reins and halting its runaway horses.

Playing and singing with Teagarden, Benny Goodman, Tommy and Jimmy Dorsey, Bing Crosby, and pal Louis Armstrong, the future composer of romantic standards like "Two Sleepy People," "How Little We Know," "I Get Along Without You Very Well," and "The Nearness of You" found wider fame in Hollywood. In 1951, he won an Oscar for "In the Cool Cool Cool of the Evening," from the Frank Capra film *Here Comes the Groom*. Carmichael also found favor as a character actor after the stylized portrayal of his laconic, piano-tinkling self as Cricket in Howard Hawks' screen adaptation of Ernest Hemingway's *To Have and Have Not*. Sadly, Carmichael's marriage ended in 1955, amid Ruth's emotional problems and his mounting distance, infidelity, and self-described "inner core of loneliness."

Perhaps the best introduction to Carmichael is *Hoagy Sings Carmichael*, a 2000 Capitol reissue of 1956 sessions for the Pacific Jazz label that featured some of the best jazz-pop ever cut. As highlighted in *Stardust Melody*, the Johnny Mandel-arranged and -conducted Los Angeles project included "a band full of outstanding jazzmen," including alto saxophonist Art Pepper and trumpeters Larry "Sweets" Edison and Don Fagerquist, the latter homman a member of Les Brown's brass for the 1955 "Hong Kong Blues" recording dates. In Sudhalter's words, the vocal rendition of "Rockin' Chair" by Carmichael "returns it to its origins as an end-of-life valedictory," and it exudes the vulnerable dignity George Harrison once imagined as his own fitting adieu to the material world.

music TO MY EARS



BY TIMOTHY WHITE

ASCAP Distributes Record Sum In Royalties

BY JIM BESSMAN

NEW YORK—ASCAP distributed royalty payments totaling \$511 million in 2001—a record sum for any performing rights organization, according to ASCAP CEO John LoFrumento.

Contributing to ASCAP's performance was an increase in revenue compared with the previous year of more than 12% combined with stellar control of operating costs, to the extent that it achieved its lowest-ever operating ratio.

LoFrumento singles out "special distributions" of extra monies to ASCAP members amounting to \$100 million during the past 15 months, accruing from settlements with Turner Broadcasting System and Viacom, as well as local cable TV operators. He says, "We didn't charge any overhead

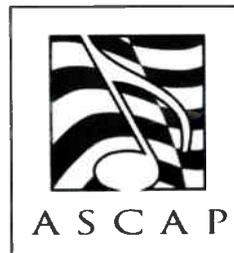
on that, because with special distributions, we deduct costs incremental to handling of the distributions, and in this case it was probably less than \$100,000."

LoFrumento also cites a "very strong revenue stream" during the past year. "Our radio money was up over last year by more than 8%," he says. "Our

TV and local TV monies were up, and cable monies were up because of the settlements and the growth in cable. And general [non-broadcast] and background monies were up almost 4%."

LoFrumento notes that the only negative effect is the drop in short-term interest rates. "That impacts on us, since we try to get money out to members as soon as possible," he says. "But all told, we've grown in our revenues 12.3% and had our greatest year ever, with \$647 million in total revenues—no question. And our operating ratio dropped for probably the fourth year in a row to 14.1%, which is testimony to the repertory."

Looking to 2002, LoFrumento does express "concern on the radar" regarding radio: "It's almost contradictory to say that we're coming off our best year and then say that things won't be as good next year. So we're making a cautionary note to our members to please be aware that radio's taken a real hit."



Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ALAN JACKSON	Drive	30
CLASSICAL		
RICHARD JOO	Billy Joel: Fantasies & Delusions	48
CLASSICAL Crossover		
ANDREA BOCELLI	Cieli Di Toscana	45
COUNTRY		
ALAN JACKSON	Drive	30
ELECTRONIC		
THE CHEMICAL BROTHERS	Come With Us	27
HEATSEEKERS		
LIL' KEKE	Platinum In Da Ghetto	69
INDEPENDENT		
DEFAULT	The Fallout	49
INTERNET		
DREAM THEATER	Six Degrees Of Inner Turbulence	70
JAZZ		
DIANA KRALL	The Look Of Love	68
JAZZ/CONTEMPORARY		
BONEY JAMES	Ride	68
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	68
LATIN		
MARC ANTHONY	Libre	33
NEW AGE		
ENYA	A Day Without Rain	64
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CREED	Human Clay	70
R&B/HIP-HOP		
SOUNDTRACK	State Property	71
SOUNDTRACKS		
D BROTHER	WHERE ART THDU?	74

Top Singles

ARTIST	TITLE	PAGE
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USHER	U Got It Bad	75
ADULT CONTEMPORARY		
ENRIQUE IGLESIAS	Hero	73
ADULT TOP 40		
THE CALLING	Wherever You Will Go	73
COUNTRY		
STEVE HOLY	Good Morning Beautiful	31
DANCE/CLUB PLAY		
DJ DISCIPLE FEATURING MIA COX	Caught Up	67
DANCE/MAXI-SINGLES SALE		
MAXWELL	Lifetime	27
HOT LATIN TRACKS		
SHAKIRA	Suerte	34
HOT R&B/HIP-HOP		
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JONELL & METHOD MAN	Round And Round	22
ROCK/ALTERNATIVE		
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PUDDLE OF MUDD	Blurry	77
TOP 40 TRACKS		
NICKELBACK	How You Remind Me	72

Videos

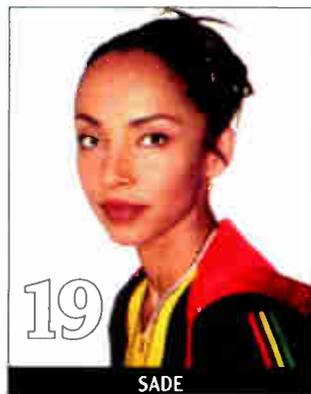
TITLE	PAGE
TOP VHS SALES	
THE PRINCESS DIARIES	81
DVD SALES	
KISS OF THE DRAGON	79
RENTALS	
KISS OF THE DRAGON	79

Unpublished

ARTIST	ALBUM
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CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
YOLANDA ADAMS	Believe
MUSIC VIDEO	
VARIOUS ARTISTS	Concert For New York City
REGGAE	
BOB MARLEY AND THE WAILERS	One Love
WORLD MUSIC	
SOUNDTRACK	Black Hawk Down

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6 The British government and recording industry consider opening a U.K. music office in New York to bolster the nation's music reputation stateside.



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SADE

Artists & Music

8 Executive Turntable: Philip R. Wisner is named chief technology officer for Sony Music Entertainment.

12 Indie singer/songwriter Mark Weigle eyes a mainstream breakthrough on his own terms.

12 The Beat: T Bone Burnett and brothers Joel and Ethan Coen form DMZ Records.

14 Sound Tracks: Artists featured on Nettwerk America's *Roswell* soundtrack have a lot in common with the UPN series.

15 The Classical Score: Sofie von Otter taps the rare works of French composer Cecile Chaminade for *Mots D'Amour*, her latest on Deutsche Grammophon.

16 Touring: Jägermeister launches the Jägermeister Music tour to help promote up-and-coming acts.

18 Boxscore: Barry Manilow grosses \$1.1 million in Chicago.

19 Reviews & Previews: Sade, Kasey Chambers, and Jennifer Lopez take the spotlight.

22 R&B: Montell Jordan gets personal on his eponymous fifth set.

25 Words & Deeds: SuckaFree signs deal with Loud Records.

26 Beat Box: DJs, club promoters give to charity via World DJ Day.

28 Country: Smith Music Group increases the exposure of its "Live From Billy Bob's" series with a Dodge Trucks promotion.

32 Latin Notas: WSKQ New York's El Vacilón de la Mañana scores with its second comedic set, *Tortilla Party*.

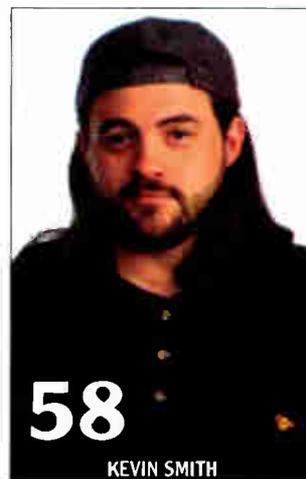
36 Jazz Notes: Ramsey Lewis teams with longtime friend Nancy Wilson on his latest Narada Jazz set, *Meant to Be*.

37 Studio Monitor: Engineer/producer Elliot Scheiner bolsters support for the 5.1 format at a recent Society of Professional Audio Recording Services meeting.



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BERNICE JOHNSON REAGON



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KEVIN SMITH

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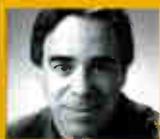


Chart Beat by Fred Bronson

STATE OF CAPITOL: With the advance of **Kylie Minogue's** "Can't Get You out of My Head" from No. 33 to No. 20, the Capitol imprint is back in the top 20 of The Billboard Hot 100 for the first time since Sept. 30, 2000. That was the week **Everclear** peaked at No. 11 with "Wonderful."

The label that has been home to **the Beatles, the Beach Boys, and Glen Campbell** has not had a lot of songs break into the top 30 in the past five years. Before the Everclear song, the Hollywood-based company had a No. 5 hit in 1999 with "Lost in You," a single by **Garth Brooks as Chris Gaines**. Just three weeks before the Garth-as-Chris hit, the label scored a No. 18 single with "It's All About You (Not About Me)" by **Tracie Spencer**. The only other two singles released on Capitol in the past five years to manage top 10 berths on the Hot 100 are "Sex and Candy," a No. 8 hit for **Marcy Playground** in 1998, and "Bitch," a No. 2 song for **Meredith Brooks**.

Should the Minogue single go all the way to No. 1, it will not only be the Australian singer's first chart-topper in the U.S., but it also will be Capitol's first No. 1 single in 10 years. It was way back in 1992 that "How Do You Talk to an Angel" by **the Heights** achieved pole position.

HERE ARE THE RULES: It was only a few weeks ago that **Ja Rule** had two simultaneous top 10 hits with "Livin' It Up"

and "I'm Real." The former peaked at No. 6, while the latter, a **Jennifer Lopez** single that featured the rapper, went to No. 1. Now, Ja Rule pulls off an even more impressive chart feat, as he joins a short-list of acts that includes **Elvis Presley, the Beatles, Bee Gees, Donna Summer, and Boyz II Men**. Those are some of the acts that have had two simultaneous top five hits. This issue, Ja Rule holds at No. 3 with "Always on Time" (Murder Inc./Def Jam) featuring **Ashanti**, while "Ain't It Funny" (Epic), another remix by Lopez featuring Ja Rule, leaps 10-4.

Ashanti could be in line to do the same thing in the coming weeks. In addition to resting at No. 3 with Ja Rule, she earns two debuts this issue. "What's Luv?" (Terror Squad/Atlantic), a **Fat Joe** song featuring the singer, takes Hot Shot Debut honors by opening at No. 68, while Ashanti's own "Foolish" (Murder Inc./Def Jam) is new at No. 78.

EASY AS 123: Although the duo has split, **Savage Garden** is in its 123rd week on the Adult Contemporary chart with "I Knew I Loved You." The only other song to last this long on the AC chart was "Truly Madly Deeply" by ... Savage Garden.

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

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U.K. Government, Music Industry Plan New York Office

BY GORDON MASSON

LONDON—The value of British music to the country's economy, once pegged at around £3.2 billion (\$4.5 billion), looks to be regaining recognition in government circles. Public officials and representatives of the industry are examining the feasibility of a jointly funded music office in New York—an idea seen by many as a necessary first step in rebuilding the reputation and market share of British music in the U.S.

A report on the U.K. Music Office (UKMO) is to be published by the government's Department of Culture, Media, and Sport (DCMS) in March. One of its authors, Doug D'Arcy, reveals that a steering committee is being established to discuss the proposal, its implementation, funding, and a timetable. D'Arcy, founder of London-based music consultancy Songlines and a former president of Chrysalis Records International, says,

"We need to get the steering group meeting out of the way before we know where we're going next."

Instigated by DCMS and the Music Industry Forum, a body comprising members from all facets of the industry, the report recommends that a New York Music Office should initially be jointly funded by the industry and government for a period of three years but that ultimately it should be self-financing. *Billboard* has learned that annual costs are expected to be at least \$300,000 for the first 36 months.

Report co-author Paul Brindley says a series of surveys undertaken one year ago showed "substantial" industry support for the concept. "There has been a lot of discussion about what to do to improve the situation for British music in America. *Billboard* really clarified that with its analysis of [U.K. repertoire] in the top 100 selling albums, which highlighted the shocking figure of 0.2% in 1999."

D'Arcy says this "should be the beginning of a strategy that goes beyond just the music office to encouraging British music companies to open up in America, to do business in America, and to rebuild the American arm of the British music business." D'Arcy was a speaker at the *Billboard*-organized "Atlantic Cross-

ing" roundtable during November 2000 in London, which analyzed the status of U.K. talent in the U.S. (*Billboard*, Nov. 25, 2000).



D'ARCY

The diminishing grip of British acts on American sales "obviously has nothing to do with the quality of the music," says DCMS music business adviser Sara John, who also contends that it cannot be attributed to any one factor. "We certainly need to improve understanding of the U.S. market." John notes that U.K. culture minister Tessa Jowell took part in the recent Music Industry Forum meet-

ing that discussed the UKMO proposal (*Billboard Bulletin*, Feb. 1).

Alison Wenham, chairwoman/CEO of the Assn. of Independent Music, says, "We're not going to be able to rebuild our export potential through some heavy-handed single action. That's not the way globalization works. Everyone is supportive of this effort. Let's face it—publishers, record companies, managers, etc., are all interdependent on each other for revenues when it comes to international business."

Figures detailing music's role in the British economy are relatively scarce. Accountancy firm KPMG calculated in 1999 that music made a £3.2 billion (\$4.5 billion) contribution and generated the equivalent of 130,000 full-time jobs. The industry's gross overseas earnings in 1997 were £1.3 billion (\$1.8 billion), it said, and net earnings were more than \$700 million.

Billboard understands that the UKMO authors examined the experience of such initiatives as Export Music Sweden, the British Film Office in Los Angeles, and the international network of French Music Offices. Explaining the thinking behind charging users for UKMO services, Brindley contends that concept should be established from day one: "The experience of the French Music Office shows that attempting to switch from offering services on a free basis to charging for those services has not been terribly successful." Publisher Andy Heath comments, "It requires a level of charge back that small businesses will find affordable and profitable."

Music Managers Forum chairman Keith Harris adds, "The government is supportive of the idea, but the test at the end of the day is when we ask the government to put its hand in its pocket."

In The News

- EMI Christian Music Group's Chordant Distribution signed a deal with Big Idea Productions, creators of "VeggieTales" and "3-2-1 Penguins!"—two of the best-selling series in the children's video market. Chordant is taking Big Idea product to the Christian retail market, and EMD will handle distribution in the general market. The deal includes the Christian retail launch of Big Idea's "Larryboy" video series, which debuts in March, plus the home video release of Big Idea's first theatrical feature, *Jonah—A VeggieTales Movie*, and the accompanying soundtrack.

- James Blackwood, the last surviving founding member of the Blackwood Brothers Quartet—a seminal Southern gospel outfit—died Feb. 3 in Memphis after battling colon cancer, two strokes, and liver damage. He was 82. The quartet—formed in 1934 by James; his brothers, Roy and Doyle; and Roy's son, R.W.—recorded more than 200 albums and earned eight Grammy Awards. Blackwood was inducted into the Gospel Music Hall of Fame as an individual in 1974 and as part of the Blackwood Brothers Quartet in 1998. Gospel Music Assn. president Frank Breeden says, "The Blackwood Brothers, under [James'] leadership, have made an indelible impression upon millions worldwide." Blackwood is survived by his wife of 62 years, Miriam; his sons, Jimmy and Billy; six grandchildren; and five great-grandchildren.

McCartney Announces North American Trek

BY RAY WADDELL

NASHVILLE—In one of the highest-profile tour announcements so far this year, Paul McCartney confirmed speculation about an upcoming North American trek during a Super Bowl XXXVI half-time interview Feb. 3. His camp followed with a press release issued the next day.

McCartney also sang an impromptu chorus of the Beatles classic "Hard Day's Night" during the game with Fox announcer and National Football League Hall of Famer Terry Bradshaw.

McCartney fans should anticipate more polished performances on the Drivin' U.S.A. arena tour, which will begin in April in California and take in at least 15 dates, including one in Canada. McCartney last toured in 1993, when his New World stadium tour grossed more than \$35 million from 30 shows, drawing more than 1 million people.

Tickets in 1993 were \$16.50-\$32.50 in most markets, and they will likely be as much as three times higher this time around. Sources say Clear Channel Entertainment (CCE) will produce the tour, though CCE officials would

not confirm this. The tour will probably culminate with a brace of New York shows at Madison Square Garden, where McCartney was instrumental in putting together the multi-artist Concert for New York City, which grossed more than \$12 million Oct. 20, 2001. McCartney will tour Europe in May, hitting at least five countries.

McCartney's announcement is the latest in what is shaping up to be a big year of touring from British rock royalty. The Rolling Stones are set to embark on a 40th-anniversary tour later this year, with veteran Stones promoter Michael Cohl and CCE likely to take the producer helm. This tour is believed to be slated for a combination of venues, including stadiums, and

it will probably be extensive in scope.

Additionally, the Who has stated that it will tour in 2002. It is also believed that former Led Zeppelin frontman Robert Plant will go out this year, as will Fleetwood Mac. Finally, Pink Floyd founding member Roger Waters will take his In the Flesh tour into South America in a CCE-produced venture, though there has been no word on whether Waters will revisit the U.S.

Beginning in April, the tour will include at least 15 dates at arenas in the U.S. and Canada.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	67,733,000	60,865,000	(↘10.1%)
Albums	64,422,000	59,363,000	(↘7.9%)
Singles	3,311,000	1,502,000	(↘54.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	59,440,000	55,886,000	(↘6.0%)
Cassette	4,853,000	3,337,000	(↘31.2%)
Other	129,000	140,000	(↘8.5%)

OVERALL UNIT SALES			
This Week	11,659,000	This Week 2002	13,818,000
Last Week	12,053,000	Change	↘15.6%
Change	↘3.3%		

ALBUM SALES			
This Week	11,371,000	This Week 2002	13,102,000
Last Week	11,712,000	Change	↘13.2%
Change	↘2.9%		

SINGLES SALES			
This Week	288,000	This Week 2002	716,000
Last Week	341,000	Change	↘59.8%
Change	↘15.5%		

YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	1,164,000	721,000	(↘38.1%)
Suburb	1,539,000	991,000	(↘35.6%)
Rural	2,149,000	1,625,000	(↘24.4%)

DISTRIBUTORS' MARKET SHARE (12/31/01—02/03/02)						
	UMVD	WEA	BMG	INDIES	SONY	EMD
Total Albums	26.2%	16.7%	16.2%	15.9%	14.9%	10.0%
Current Albums	27.1%	15.1%	20.0%	14.5%	14.1%	9.3%
Total Singles	28.2%	13.7%	12.2%	24.2%	14.4%	7.4%

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SERENDIPITY	ORDER DEEP

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EMI Makes Structural Changes On Both Sides Of The Atlantic

BY ADAM WHITE and MELINDA NEWMAN

LONDON—The first time David Munns worked at EMI, one of the company's worldwide hits was *Wings at the Speed of Sound*. This time, the EMI Recorded Music vice chairman and his chairman/CEO, Alain Levy, are moving at the speed of light.

In 21 days since Jan. 18, Levy and Munns have let go or reassigned a dozen of the division's most senior executives; obliged EMI Group to issue its second profit warning in five months; revealed plans to relocate Virgin Records America to New York after 16 years in Los Angeles; cut loose Mariah Carey; and consigned the name of EMI Records as a label operation to the history books, as part of a new international structure.

"We want everything done quickly," Munns explains. "We know this is painful; we know people are worried."

The senior executives whose departures have been announced since Jan. 18 include EMI Recorded Music executive VP/CFO Tony Bates and the division's Germany/Switzerland/Austria president Heinz Canibol; Virgin Records America co-presidents Ray Cooper and Ashley Newton; and Virgin Records U.K. president Paul Conroy. Yet to gain a new assignment is Char-

lie Dimont, named COO of Virgin Records America last October.

In new posts are Munns himself as chairman/CEO of EMI Recorded Music North America, added to his larger global role; Matt Serletic and Roy Lott as, respectively, Virgin Records America chairman/CEO and president/COO (see separate story, this page); Stuart Ellis as EMI Recorded Music CFO; Udo Lange as president/CEO of EMI Recorded Music Germany; Tony Wadsworth as chairman/CEO of EMI Recorded Music U.K. & Eire; and Emmanuel de Buretel as chairman/CEO of EMI Recorded Music Continental Europe.

Separately, EMI Group chairman Eric Nicoli named Roger Faxon, CFO of EMI Music Publishing, as CFO for the group and a main board director.

Structurally, the newest changes were disclosed Feb. 7. To increase the efficiency of the recorded music division and increase "the emphasis on the creative aspects that drive growth," Levy said in a statement that a single managing director will be appointed in each country where EMI and Virgin operate, while all the labels' back-office functions will be integrated into a shared services department.

The restructuring will mean the loss of "a fair amount" of jobs, Munns says,

although he could not name a figure: "It's not just jobs, it's offices, systems. Virgin and EMI had a separate royalty accounting system. There's unnecessary clutter in the systems side."

Until now, EMI and Virgin companies in various markets have had separate managing directors reporting to regional or global management. New managing directors in Continental Europe will be announced over the next two weeks, according to Munns.

More unexpected than this realignment was the Feb. 7 news that EMI Records companies worldwide will be renamed Capitol Records. The EMI name will in the future only be used for corporate and shared services activities.

"It's a clarity issue," Munns says. "Virgin is a worldwide brand name, EMI is not. It gives us a better sense of identity." Capitol and Virgin worldwide will

continue to act independently in artist signing, marketing, and promotion.

All the shared services functions will report to the country managing directors, independently of the labels. In the U.S., Munns is designing a shared infrastructure, details of which will be announced in the coming weeks.

In much of the world, EMI's recorded music companies, including Japan, had a structure similar to the one revealed Feb. 7 and will see no change in their basic organization—save for the name change from EMI to Capitol at the label level. Even so, the disappearance of EMI as a frontline identity is historically significant for a company as old and storied as Electrical & Musical Industries, formed as it was in 1931. EMI Classics, though, will not change its name or label brand.

EMI says it now expects a profit be-

fore tax, amortization, and exceptional items for its fiscal year ending March 31 of £150 million (\$212 million)—lower than analysts' earlier forecasts of £160 million-£207 million (\$226 million-\$292 million) and significantly less than the £259.5 million (\$365 million) it reported last year.

On Feb. 5, the day of this latest warning, EMI's stock closed down 6.44% at 305 pence (\$4.30). Analysts say the drop does not signify a loss of faith in the company.

"Some of this bad news wasn't completely unexpected," Merrill Lynch analyst Brett Hucker says. "People are looking partly through this . . . and toward some good news to come."

Additional reporting by Lars Brandle in London and Matthew Benz in New York.

Virgin America Organization Revamped

BY MELINDA NEWMAN

LOS ANGELES—Among the EMI changes that sent reverberations through the U.S. music industry was the naming of record producer Matt Serletic as chairman/CEO of Virgin Records America and Roy Lott as president/COO of the label. (*Billboard Bulletin*, Feb. 4). Lott was formerly EMI Recorded Music North America deputy president. They replace Virgin America co-presidents Ray Cooper and Ashley Newton, who had held their posts since 1997.

Talk of Serletic heading Virgin started after the producer—most noted for his work with Matchbox Twenty, Collective Soul, and Santana—met with EMI Recorded Music chairman/CEO Alain Levy and EMI

Recorded Music vice chairman David Munns about his Melisma label, which ended its joint venture with Arista last year.

"We met to discuss a new home for Melisma at the end of last year, and it very quickly turned into this," Serletic says. "[Virgin] has some of the greatest artists of the day. Finding more artists and developing a business model that's effective and savvy is what I love about this challenge."

Serletic says he has been familiarizing himself with the acts on the label and that he expects the immediate release schedule to stay as it is. "I just came out of my first meeting with all the department heads, and they're setting up the records very well. It's not something we need to

put the brakes on."

Virgin is expected to move by year's end from its Beverly Hills, Calif., headquarters to New York, although it will retain a satellite office in Los Angeles. Munns notes, "It's very difficult to see an effective EMI American operation that doesn't have a full-blown label in the music capital of the world."

Ousted co-president Cooper, whose affiliation with Virgin goes back to 1987, says he and Newton would like to continue to work together as a team in a new venture if possible: "I think it's pretty well-known that we're joined at the hip."

Additional reporting by Matthew Benz in New York.

Executive Turntable



WISER



MURPHY



JACKSON

RECORD COMPANIES: Philip R. Wisner is named chief technology officer for Sony Music Entertainment in New York. He was director/chief technology officer of Liquid Audio.

Lauren Murphy is named senior VP of media and artist relations for Mercury Nashville and Lost Highway Records in Nashville. She was senior VP of media and artist relations for the Island Def Jam Music Group.

ArtistDirect Records names Brian Samson director of crossover and mix-show promotion; Dee Ann Metzger Los Angeles regional promotion manager; Rachel Earle college promotion representative in Los Angeles; Patrick Grueber Midwest regional promotions manager in Chicago; John Nagara Southeast regional promotion manager in Atlanta; Kathie

Romero Southwest regional promotion manager in Grapevine, Texas; and Aimee Saiger Russell Northeast regional promotion manager in New York. They were, respectively, director of crossover promotion for Virgin Records, Los Angeles regional promotion manager for London/Sire Records, a college promotions representative for Capitol Records, regional promotion manager for Reprise Records, regional promotion manager for Maverick Recording, national director of pop for Priority Records, and national director of pop promotion for Capitol Records.

PUBLISHERS: Ralph N. Jackson is appointed president of the BMI Foundation in New York. He is also assistant VP of classical music relations and director of the BMI Student Composer Awards for BMI.

Mosaic Acquires Hamstein Copyrights

BY JILL PESSERNICK

LOS ANGELES—In its first major foray into music publishing, Mosaic Media Group (MMG) has acquired Hamstein Music, which includes tunes written and recorded by such artists as ZZ Top and Clint Black. The Austin-based Hamstein, founded by ZZ Top manager/producer Bill Ham in 1969, comprises around 10,000 copyrights.

MMG, a Los Angeles-based artist management firm and production company that represents Alanis Morissette, and the Goo Goo Dolls, among other recording artists and actors, acquired Hamstein as a joint-venture with its investment partner, L.A.'s CDP Capital Communications.

The deal "was part of Mosaic's strategy to leverage what [we] had [in order] to acquire assets," says Lionel Conway, president of Mosaic Music Publishing, a division of MMG.

"Publishing was top on [our] list. [Hamstein] had history, and it had songs that everyone recognized."

The acquisition includes all songs penned by ZZ Top (among them "La Grange," "Tush," and "Legs"), as well as a number of top country hits. A



total of 39 Hamstein songs have received BMI's Million Air Award, signifying 1 million spins on radio.

Mosaic will send 500 *Greatest Hits* ZZ Top discs to ad agencies and film and TV music supervisors in an effort to get placement and is also looking for potential crossover hits in the catalog. Copyrights to the next

two ZZ Top projects will also be held by Mosaic, provided the albums are released through BMG. (ZZ Top currently records for BMG's RCA label.)

To further Mosaic's publishing goals, the company will hire 11 new staffers. Eight Hamstein writers will continue on at Mosaic, which is also signing new songwriters.

Conway—who previously ran Maverick Music in Nashville—joined Mosaic last June, when the publishing division initially formed. Mosaic "had already made an offer on the [Hamstein] catalog [at that time]. They wanted to know if it was worth doing and whether they were paying the right price," says Conway, who would not comment on the purchase price.

Mosaic is currently involved in another music catalog purchase, though details of the deal were not disclosed. Ham was not available for comment.



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ARTISTS & MUSIC

Morrow Colors 'Outside The Lines' For Write On

BY PHYLLIS STARK

NASHVILLE—In an environment where artists increasingly must also be businessmen, Cory Morrow is both a right-brain and left-brain thinker.

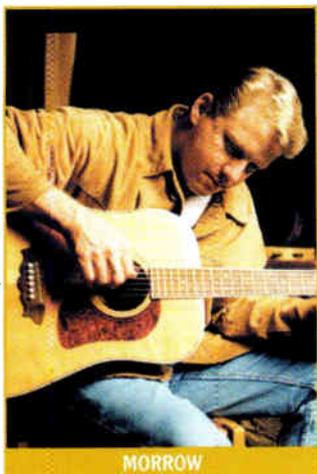
One of the brightest stars of the burgeoning Texas country movement, Morrow releases his fifth album, *Outside the Lines*, Feb. 19 on Write On Records, an Austin-based label he co-owns and runs with manager Blake Olson.

Morrow says the label grew out of a bad experience with a previous manager, which "made me realize what I was doing was not just about music and art [but] was also a business. I never wanted to see that [side], but I've learned that it's really not a bad thing."

Only two years ago, Morrow was a struggling performer who could not afford to quit his day job as a courier. Like his good friend Pat Green, Morrow slowly made a name for himself by playing every club and fraternity house that would book him in Texas and its surrounding states.

Booked by John Owens at Center Stage Booking, he still plays 200 dates a year and is now branching out into other parts of the U.S.

A collaboration with Green—last year's *Songs We Wish We'd Written*—landed Morrow on the *Billboard* charts for the first time, when it peaked at No. 26 on Top Country Albums. Expectations are even high-



MORROW

er for *Outside the Lines*, which Morrow co-produced with Lloyd Maines. The album's mix of styles showcases Morrow's versatility, as well as his songwriting chops. The artist—who is self-published by Morrow Music (BMI)—wrote 11 of its 13 tracks, which also include a spirited cover of "Friend of the Devil."

Write On is distributed by Southwest Wholesale, where senior project manager Frank Jackson

expects to initially ship 30,000 pieces of *Outside the Lines* (based on pre-orders) and hopes to sell 7,500 in the first week.

Radio consultant Ed Shane is already a huge fan of Morrow's. "A lot of people outside of Texas perceive the new music here to be anthems for beer-drinking frat boys of all ages," he says. "Cory proves that there's real

depth to what's happening in Texas. He's the thinker/philosopher who knows how to write from the heart and deliver lyrics with poignancy . . . The new CD proves Cory's ready for the national stage."

Morrow and Olson tapped a team of marketing and promotion experts to help them work the album, including Emergent Music Marketing and Apex Music in Nashville and Encino, Calif.-based publicist Cary Baker.

Olson says one of the goals for this release is "to establish Write On as a legitimate label. We want to make it a place where artists are taken care of. It's artists helping other artists."

Manhattan's Rodriguez Has 'Spirit'

BY STEVE GRAYBOW

NEW YORK—Daniel Rodriguez had two apparently incongruous career goals. The first was to have a job with a pension, and the second was to be a professional singer. He achieved the first in 1996, when he graduated from the New York City police academy. The second was achieved through a serendipitous chain of events kicked off by the Sept. 11 terrorist attacks. On Sept. 23, he sang the national anthem at a televised memorial service held at Yankee Stadium, putting his face and commanding tenor before millions of viewers, earning him the nickname of "the singing policeman."

"It seems like I came out of nowhere, but singing has been something I have done seriously for my entire life," says 37-year-old Rodriguez, whose first public showcase was at New York's Carnegie Recital Hall at 16. "I continued performing throughout my 20s, but after I got married and started a family, I had to get a regular job, because money really was not coming in from my singing."

Rodriguez worked for the post office, then the police department, and continued to sing publicly as often as possible. "Once I became the department's designated singer of the national anthem, the uniform really opened doors for me," says Rodriguez, who sang "The Star-Spangled Banner" at numerous New York sporting events. This led to appearances with the New York Pops and at the annual *Broadway on Broadway* performance, held in New York's Times Square, where he befriended and made a fan of then-mayor Rudolph Giuliani.

After working for 10 days keeping order at the former site of the World Trade Center, Rodriguez was called by Emmy Awards musical director Tom Scott, who wanted to add some patriotic songs to the broadcast. "I had actually heard Daniel sing before a fight on HBO," recalls Scott, a multi-reed player known for his work with his contemporary jazz band, the L.A. Express. "When I heard that we were getting 'the singing policeman,' I was excited, because I already knew how good Daniel's voice is." (Scott, who recently signed with Higher Octave for the release of his 27th record, manages Rodriguez in an as-yet-unnamed management venture with Patty Nichols.)

Although the Emmys were ultimately postponed when the U.S. began bombing Afghanistan, a rehearsal tape of Rodriguez singing "America the Beautiful" was featured prominently on Peter Jennings' newscast that night, exposing Rodriguez to

his largest audience to date. The following morning, Scott awoke with a plan. "Out of the blue," Scott recalls, "it hit me that I had to get Daniel a record deal and produce him."

Signing with EMI's newly reactivated Manhattan label, Rodriguez and Scott recorded Irving Berlin's "God Bless America," releasing it as a fund-raiser with monies earmarked for the Twin Towers Fund. The single includes a rarely heard verse recited by Giuliani and has sold 33,000 copies to date, according to SoundScan.

Rodriguez's debut album, *The Spirit of America* (due Feb. 12), expands upon the patriotism associated with the singer by mixing such songs as "God Bless America" and "America the Beautiful" with such uplifting titles as "This Is the Moment" (from the Broadway production of *Jeckyll and Hyde*) and Rodgers and Hammerstein's "You'll Never Walk Alone."

The Spirit of America was recorded in the same honest, working-man manner that features prominently in Rodriguez's charm. After contracting the flu during the recording sessions, he found himself with only one day to record the majority of the album's final vocal tracks. "As a joke, someone told me that we had to wrap everything up by six o'clock," Rodriguez says, "and having never recorded anything of this magnitude before, I thought they were being serious. At 6 o'clock, I apologized to Tom, because there was still one song to go. Only then did I find out that the studio was booked until 10."

Rodriguez will tour this summer to promote *The Spirit of America*, but not before a three-month period of voice training with one of his own favorite tenors, Placido Domingo. (Rodriguez will be on unpaid leave from the police department during his training. Such companies as Mechanical Contractors of America are sponsoring him.)

Future plans include an album of romantic songs associated with the late Italian tenor/movie star Mario Lanza. Scott says he is investigating bringing Lanza's story to Broadway, with Rodriguez in the starring role. Rodriguez will record a special for PBS March 30, with guests to include trumpeter Arturo Sandoval and violinist Vanessa Mae. A live CD, DVD, and pay-per-view special of the event are being planned.

Rodriguez does not rule out returning to active duty as a police officer. "There are no guarantees in life," he says. "If it all ended tomorrow, the ride was phenomenal, and I am grateful."



RODRIGUEZ

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Truly Indie Weigle Near Breakthrough?

Singer/Songwriter's 'Out Of The Loop' Shows Signs Of Bigger Things To Come

BY LARRY FLICK

NEW YORK—After nearly five years of trekking throughout the U.S., playing nearly every dive bar with a stage and a sound system, Mark Weigle is showing signs of breaking out on a national level. And, in the grass-roots tradition of Ani DiFranco, the San Francisco-rooted singer/songwriter is doing it on his own terms—without the aid of a major record company.

Yet his third collection, the sterling *Out of the Loop* (Pet-a-Luma, Feb. 26), is arriving with the kind of marketing plan that usually accompanies a mainstream release.

"It's been a difficult road to travel, but it's also been an adventure," Weigle says. "I've worked harder than imaginable, and I've had more than a few sleepless nights over the struggles. But I'm also proud of how far I've been able to carry my music. I've also learned some invaluable lessons along the way."

Among them is the need to have a game plan before putting music into the marketplace. He says, "Even if it's just having a couple of gigs lined up to introduce the fact that you have something new to offer."

To that end, *Out of the Loop* will be ushered in with an extensive series of mostly West Coast shows. On Feb. 22, Weigle will begin his mini-road jaunt with a show at Ellard Hall in San Francisco. From there, he'll play Club Fab in Guerneville, Calif., Feb. 23; Open Book in Sacramento, Calif., Feb. 24; Sidewinders in Palm Springs, Calif., March 9; Diamond Jim's in Detroit, March 22; and the Metro in Jacksonville, Fla., April 5. Additional dates, as well as other information about Weigle, can be found on his Web site, markweigle.com.

The gigs will mark the launch of a self-booked national tour that will likely keep Weigle on the road through the end of 2002.

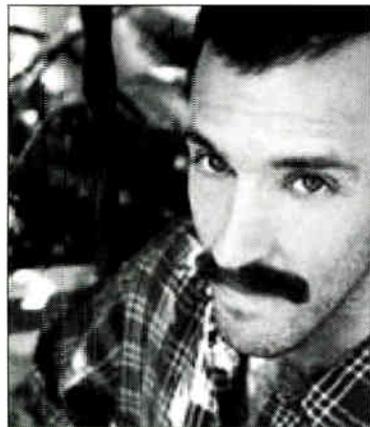
"Playing live is the life's blood of my music," he says. "Besides being the most effective way of selling my CDs, it's also the best way for me to stay musically sharp, as well as to stay in touch with what people will and won't respond to."

It's also the best way for an artist at Weigle's level in the industry to build a relationship with the indie retailers who are integral to keeping his music alive.

"Mark's the kind of artist who inspires others to keep pressing forward," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "He's taken a hard road, but he's doing well. He has name recognition now. He's respected as a guy with integrity. He makes good music about life. His music has immeasurable honesty and heart. He's the real deal."

Part of what Weigle is most forth-

right about is his homosexuality. *Out of the Loop*—as well as his 1998 debut, *The Truth Is*, and 2000's *All That Matters*—provides his superstar counterparts who are apprehensively dipping their toes into queer waters with a blueprint



'Anyone who says they wouldn't appreciate a nice budget to record or tour is lying. I enjoy my independence, but I'd also enjoy the opportunity to work with a label.'

—MARK WEIGLE

on how it's done properly. For example, the set-opening "In the Last Five Minutes," which is also the first single, effectively captures the romantic energy of a relationship in its early stages—replete with matter-of-fact male-to-male pronouns use.

"That song is a good reflection of the entire album," he says. "It sets the tone of the album as being acoustic but with a groove, and it also shows that this is a record that will deal with the concept of being a gay man living in the real world and experiencing all of the same things that other people—gay or straight—do on a daily basis."

That philosophy resonates most on the delicate, heart-rending ballad "I Remember," wherein Weigle strolls through a series of memories and AIDS-related milestones that ends with him relating most to his grandmother—as evidenced by such lyrics as, "we've both lost a husband now, and so many of our friends. But it's looking like I might have a lifetime still ahead of me; a lifetime I never dreamed I'd see."

On the flipside of the lyrical coin, there's "Love Your Body," which is best described as an open letter to a community of gay men who are obsessed with artificial stimulation and the superficiality of indulging

in tattoos, Rogaine, and electrolysis, among others.

"I feel strongly about the prevalence of gay men altering their bodies to fit some image propagated by the media—or trying to be more masculine to compensate the messages about weakness we've gotten our whole lives," Weigle says. "I wanted to point that out by listing things that we do, like pulling our hair out here and adding it there. Why not make peace with who and what you are?"

The single-worthy track's sharp lyrical tone is enhanced by an '80s-vibed electro-dance arrangement that's a radical departure from the artist's signature acoustic-rock sound.

"I felt like the stuff I'm talking about here is prevalent in the circuit-boy club realm, so I wanted to couch the message in the music of the guys that it's aimed at," he says. "I'd love it if gay clubs would play the track. We'll see if they're brave enough to do so."

Weigle is considering the idea of issuing a more time-sensitive club remix of the songs as a means of enticing DJs to the fold. "I'm working every possible angle," he says with a laugh.

And that's the name of the game for Weigle, who has also spent a sizable portion of the past three years building a solid reputation in several Nashville-rooted country and folk songwriting circles.

"It's another way of getting your name and your songs out there," he says, noting that while some of his songs are on the desks of country music A&R execs, he has also tweaked and personalized some of those songs for use on *Out of the Loop*. "Working with other writers and performers takes you out of your head, which is a danger that a lot of singer/songwriters face. You can get so trapped in your own space that you risk losing perspective. I've savored every drop of feedback I've gotten. It's made me a stronger artist overall."

In the end, Weigle hopes that his effort will eventually elevate him above the grass-roots level he's currently working at.

"Anyone who says they wouldn't appreciate a nice budget to record or tour is lying," he says with a smile. "I enjoy my independence, but I'd also enjoy the opportunity to work with a label that will help me bring my music to the largest possible audience."

In the meantime, Weigle is collaborating with venerable industry figure Elliott Cahan in managing his career. He's also assembling a radio promotion plan for the infectious, hitworthy "In the Last Five Minutes," which will ship to college and triple-A formats in early spring.

The Beat™



by Melinda Newman

CROSSING BORDERS: Columbia Records has formed a joint venture with DMZ Records, the new label created by producer **T-Bone Burnett** and movie-making brothers **Joel** and **Ethan Coen**.

The label will be run by former Lost Highway/Mercury Nashville senior VP of sales, marketing, and promotion **John Grady** and **Cameron Strang**, who will continue to own his indie label, New West Records. Both will hold the title of co-president. The venture will have offices in Los Angeles and Nashville.

The first release on DMZ will be a Burnett-produced **Ralph Stanley** album due this spring, to be followed by the soundtrack to **Sandra Bullock's** new movie, *The Divine* **Secrets of the Ya-Ya Sisterhood**.

Burnett, Stanley, and Grady worked together previously on the Grammy-nominated *O Brother, Where Art Thou?* soundtrack, which was released on Mercury Nashville/Lost Highway. The movie was made by the Coen brothers.

LOST AND FOUND: **David Baerwald**, who hasn't released an album since 1993's *Triage* (A&M), has signed a deal with Lost Highway Records. The project is to be released this summer.

Simply put, Baerwald says he stopped making albums because he thought there weren't any labels that supported the kind of "insurgent American music" that he was making. That is, until he met Lost Highway head **Luke Lewis**.

"From the first time I met Luke, I knew he cared about this kind of music," Baerwald says. "I think the people at Lost Highway are able to communicate their passion, and they understand the practicalities and the impracticalities."

Following *Triage*, Baerwald began concentrating on film music, including writing the lushly romantic Golden Globe-nominated "Come What May," which was featured in *Moulin Rouge*. For those familiar with Baerwald's often paranoid, edgy tunes, the unabashedly sweet love song was about as far away lyrically from Baerwald's previous work as imaginable. "I was strictly a gun for hire," says Baerwald, who admits he likes the tune but found it "very difficult" to write a straight-ahead love song. "Obviously, people have felt those feelings in the past. The fact that I am not one of them is not relevant," he says with a laugh.

Not surprisingly, "Come What

May" will not be on his new album. But just as the tales of conspiracy and darkness on *Triage* ended on an up-note, the new project has a silver lining as well. Informed by a number of tragic events, including the deaths of several of Baerwald's loved ones, the singer's single-engine plane crash (from which he walked away), and a beating that landed him in the hospital, the new project is about how "horrible stuff can, does, and will happen, but we can take it. These are songs about embattled optimism."

Baerwald, who relocated to Austin from Los Angeles last year—because he felt it was a better place to raise his

young son—is also writing a book, a sordid tale whose protagonist shares the same name as Baerwald, but is

"despicable. The book is a really hostile biography of this fictional character who has my name and shares some of my characteristics."

However, Baerwald confesses, it's not his first novel. That came years ago when, at 22, he wrote a bodice ripper for \$850 called *Bridge of Passion* while he was also working for a term-paper-forgery business. Who says he's not a romantic at heart?

Lost Highway Records has also signed **Isaac Freeman & the Bluebloods** and will release their album, *Beautiful Stars*, this month. Freeman is best-known as the baritone voice in **the Fairfield Four**.

GOING FOR THE GOLD: All the music action won't be centered on the Olympic Medals Plaza during this year's games. The Ice Palace, a 2,700-capacity Salt Lake City club built to take advantage of the influx of tourists during the Olympics, but not sanctioned by the official games, will play host to a number of national acts during the games' two-week run, starting with **Cheap Trick** Saturday (9).

Among the other acts playing the Mountain Dew-sponsored music series are **Coolio**, **the Roots**, **Common**, **Talib Kweli**, **George Clinton & the P-Funk Allstars**, **LFO**, **Nikka Costa**, **Modest Mouse**, **Lit**, **Black Eyed Peas**, and **Mystic**.

THIS AND THAT: **Green Day** and **Blink 182's** co-headlining outing, dubbed the Pop Disaster tour, will open April 17 in Bakersfield, Calif. **Jimmy Eat World** will be the third act for the first leg.

Additional reporting provided by *Phyllis Stark in Nashville*.

Eder's 'Gold': Her Crossover Album?

Singer Hopes To Shake Streisand Comparisons With Fourth Atlantic Set

BY CHARLES KAREL BOULEY

LOS ANGELES—In theory, Linda Eder's fourth effort for Atlantic, *Gold* (her sixth recording overall), could actually be her debut for the label. For the first time, the artist has created a collection of songs that not only showcases her vocal skills—as well as the songwriting talents of her husband, Broadway composer/producer Frank Wildhorn—but it also contains a spree of radio-friendly cuts.

Gold (out March 5) is the album that should finally let mainstream pop programmers know what the singer's die-hard fans have for years: that Eder is an immense talent.

So, then why have mainstream consumers previously been so reluctant to embrace her?

"Part of my problem is the way I'm perceived," Eder says, adding that she is viewed by the world at large "as a Broadway diva—which is odd, since I've only done one Broadway show. This album is different. The three that I've done previous to this for Atlantic were very standards-based. There's not a lot of markets out there for that."

Atlantic VP of product development Peter Galvin agrees, noting that *Gold* is a more contemporary, pop-sounding recording. "Frankly, I was surprised. When I heard what is now the first single, 'Until I Don't Love You Any More,' I immediately said, 'This is a radio hit.' The same went for the rest of the album. It's what we've always wanted for her. But—for someone who didn't sell more than 35,000 records when she got to Atlantic to someone that sells over 150,000 now—we've done pretty well [for] having never really counted on radio."

LOYAL AUDIENCE

Eder's success is largely attributed to her formidable live following. She's a grass-roots artist, one whose fans feel they own a piece of her because they got to her before radio programmers.

"Linda has an audience that is disenfranchised by radio and so, they get their information by word-of-mouth," says her booking agent, David Hart of the New York-based Agency Group. "If a record makes an impact in one way or another, they pick up on it."

Gold combines a variety of pop sounds from the effervescent cover of the George Harrison-penned Beatles tune "Here Comes the Sun" to the poignant Wildhorn and Jack Murphy original, "If I Had My Way," a song written because of the events of Sept. 11, 2001. "Until I Don't Love You Any More" is shipping to pop and AC radio this month, and a dance remix of a yet-to-be-determined song is planned for sometime next month.

Other highlights include the

title cut, which will be featured in the opening ceremony of the 2002 Winter Olympic Games. Eder's style fits nicely on such familiar pop nuggets as "Son of a Preacher Man" and on the Boz Scaggs-penned "We're All Alone."

As for her staying power at Atlantic in a business driven by bottom lines, Eder is realistic.

"My albums don't tend to have huge budgets," she says. "They're not small, but it's fairly easy for the label to recoup [its financial investment]."



EDER

'I relish the idea of reaching as many people as possible with my music. And I'm extremely proud of the fact that I'm making inroads on my own terms with songs that I feel strongly about.'

—LINDA EDER

Galvin agrees, adding that "it may sound unrealistic in this current climate of downsizing and budget cuts, but she's an artist we've always believed in and feel passionately about. There is truth to the rumor that labels still support artists who deserve it."

Eder's tour in support of the record includes dates in March on the East and West Coasts. Hart says the trek has been fairly simple to put together.

"Promoters look at numbers," he adds. "Does she sell out? Yes. 'Is she consistent?' Yes. That's what they care about. They really don't care about radio support. They care about numbers. The promoter from Detroit sees the numbers from a sold-out show at the State Theater, and then he decides to book her in his town. From there, the local radio station perks up. It's a backwards way to operate, but it works.

It's grass-roots."

Donna Shomen, assistant music director at KXST Santee, Calif., agrees with Hart's thesis, adding that there are times when a radio station is more reactive with an artist who is not an instant airplay contender. "When you're dealing with an artist who doesn't have a track record at radio, it's sometimes necessary to let a story develop behind an artist or a record. It might not always seem fair. But when you have a small amount of free space on your playlist, it can be necessary."

UNDENIABLY YOUTHFUL

Another enticement for radio programmers is a strong presence at retail, where Eder has been gradually building good will during the past few years.

"She's not an easily slotted artist, because she's fairly diverse," says Allison German, manager of Risk Discs, an indie outlet in Columbus, Ohio. "She has that adult-contemporary audience working for her. But she's not a crusty, old showtune diva, either. There is something undeniably youthful about her. She just needs to make the right record. This one might be it."

Eder, who has often been compared to Barbra Streisand, has a style that can be overwhelming at times. While flattering, that has also led to her being pigeon-holed. Yet she remains touched and complimented by the diva comparisons.

"The real me doesn't fit my image," she says. "My voice doesn't fit that. Because Streisand was such a huge influence, people always want to compare. There are less people out there that sing like Streisand, but there are some of us. Celine Dion, Lara Fabian, anyone that sings in a big, belty, yet pretty style—and sings that type of material—is instantly attacked for sounding like Streisand. Yet, if you picked any artist, any genre of music, you will find a million people that sound similar. Everybody sounds like somebody else in some way or another, and those people aren't attacked for it, which I find funny. My voice picked someone who is a little more rare-sounding. In a way, it has brought such criticism."

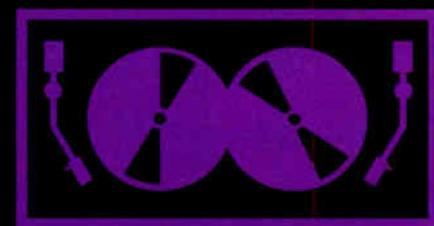
While there are those who may dismiss her as a Streisand wanna-be, *Gold* has the potential to prove that Eder has the pop sensibility for mainstream listeners. She has the pipes for musical theater and the sass for dance music, and she is poised to assume her rightful place in the pop landscape.

"At the end of the day, I relish the idea of reaching as many people as possible with my music," Eder says. "And I'm extremely proud of the fact that I'm making inroads on my own terms with songs that I feel strongly about."

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In The Works

• March 5 will see the bow of Anika Moa's Atlantic debut, *Thinking Room*. The 21-year-old singer/songwriter hails from New Zealand, where the set has already topped the album charts. The track "Youthful" has also proven to be a popular European single. *Thinking Room* was produced by Victor van Vugt (Beth Orton, Kirsty MacColl). It also features instrumental support by Matt Chamberlain (the Corrs, Fiona Apple) and Adam Peters (the Triffids, Echo & the Bunnymen).

• On March 25, legendary Indian musician Ali Akbar Khan offers *From Father to Son*. The album introduces the 79-year-old artist's son, Alam, in what Khan regards as a "passing of the torch" of music from one generation to the next. The recording will be issued via the independent Alam Madina Music Productions label.

• DreamWorks is currently setting up a pair of U.K.-rooted acts for Stateside consumption. On April 2, the label issues *Deliverance* by Regency Buck, a modern rock-etched electronic-pop collection. April 9 will see the release of Daniel Debourg's eponymous debut, a pure-pop set that is designed to compete in the teen-pop market. Both acts are slated to be promoted in the U.S. shortly.

• Big Head Todd & the Monsters will issue *Riviera*, the group's first album in four years, April 2. The project will be released on Big Records, an indie label formed by the trio, Todd Park Mohr, Brian Nevin, and Rob Squires. Look for an extensive U.S. tour to begin shortly after the album's release.

• The Ramones tribute album, due this spring on DV8/Columbia, is taking shape. So far, the following tracks have been completed: "Blitzkreig Bop" by Rob Zombie, "I Believe in Miracles" by Eddie Vedder, "Havana Affair" by Red Hot Chili Peppers, "I Wanna Be Sedated" by the Offspring, "Outsider" by Green Day, and "Sheena Is a Punk Rocker" by Rancid.



Restless Raye. Julianna Raye is currently touring the U.S. in support of her Three Crowns Music release, *Restless Night*. The rock-leaning set was produced by Ethan Johns, noted for his work with Ryan Adams, Whiskeytown, Linda Ronstadt, and Emmylou Harris, among others. "This is a collection of truly intimate and revealing songs," Raye says. "I've loosened up a lot over the years. Growing up certainly has its advantages. I think my songs are far more sensual now, and they hit you on a much deeper level. I'm more comfortable in my own skin, and I think it shows."

Sound Tracks™



by Carla Hay

'ROSWELL' SOUNDTRACK: The sci-fi TV series *Roswell* has certainly experienced its share of ups and downs.

The pilot episode was originally ordered by the Fox network, but the series ended up on the WB. After two seasons, the WB dropped the series last year. Just when it looked like *Roswell* would be canceled for good, the series was picked up by UPN.

Ironically, the *Roswell* soundtrack (due Feb. 26 on Nettwerk America Records) includes artists who've had similar rollercoaster rides in their careers. **Dido**, whose "Here With Me" is the theme song to *Roswell*, had a debut album that struggled for more than a year before it broke through to multi-platinum sales.

Rock band **Ivy**, which appears on the soundtrack with "Edge of the Ocean," parted ways with two different record labels in a two-year period. The group, which is now signed to Nettwerk, had a cameo appearance on *Roswell* last year.

And rock group **Sense Field**, who was signed to Warner Bros. for five

secret admirer at a Sense Field show.

Bunch says of the video: "This was our second real video production, and we always wanted to do something on this level. It just came together so well, and it was a lot of fun to do. It was also nice to have someone affiliated with the show be in the video, because it just added to the story."

The *Roswell* soundtrack also includes **Coldplay's** "Brothers and Sisters," **Ash's** "Shining Light," **Zero 7's** "Destiny," **Travis' "More Than Us," Sheryl Crow's "I Shall Believe," Doves' "Blackbird,"** and **Stereophonics' "Have a Nice Day,"** as well as remixes of "Here With Me" and **Sarah McLachlan's "Fear."**

Dido—whose "Here With Me" was the first single from her debut album, *No Angel* (Arista Records)—credits *Roswell* with being "the first time a lot of people in America heard my music." The song is the only one on the soundtrack to have both the album version and a remix.

Nettwerk head of marketing **Marie Scheibert** says the label will take a two-pronged approach to marketing the *Roswell* soundtrack. "On the traditional side, we have the campaign with Sense Field. We've serviced the single to adult top 40 and modern rock radio. On the other side of the marketing plan, we're reaching out to the *Roswell* fan base. The key to this participation will come through UPN and Fox [whose 20th Television production company is behind *Roswell*]."

Meanwhile, according to Nettwerk, "Save Yourself" has been added to such modern-rock stations at KROQ Los Angeles and WNNX (99X) Atlanta.

Scheibert says, "There are hundreds of fan sites for *Roswell* and the artists on the soundtrack, and we'll be reaching out to those sites. There will also be an audio/video player that will have grass-roots distribution to *Roswell* fan sites. The Sense Field video will be central to the player. The user will also be able to stream clips from other soundtrack songs. The enhanced CD of *Roswell* has desktop wallpaper, a screen saver, and an exclusive character map. All of this gives added value to the fans."

In addition, on Feb. 26 *Roswell* cast members and Sense Field will make an appearance at the Virgin Megastore in Los Angeles.

For Sense Field, whose music was featured on *Roswell* last year, being involved with the show was an offer the band couldn't refuse. Bunch says, "Every time we turn around, there's been another opportunity involving *Roswell*, and we're grateful for it."



SENSE FIELD

years, recorded an album for the label that was shelved for months and ultimately never released. Sense Field is now also signed to Nettwerk.

Sense Field's "Save Yourself" is the first single and video from the *Roswell* soundtrack. The band will also appear on the program sometime this season.

"I like the show not because of our affiliation to the soundtrack," Sense Field lead singer **Jon Bunch** says, "but because it's better than most of the other shows targeted to the same audience."

Roswell is named for the city of Roswell, N.M., which has reportedly been a hub of real-life UFO sightings and paranormal activities. The TV series is about three teenage siblings who are secretly aliens with supernatural powers. The show depicts their ongoing struggle to fit in with their human world without revealing their secret.

The video for "Save Yourself" features *Roswell* star **Shiri Appleby**, who plays a character who meets a

When I was a young boy cinema made me dream and many of those dreams incredibly did come true.
(GIOVANNI TOMMASO)

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The Classical Score™



by Steve Smith

NO ONE-HIT WONDER: Like most of us, mezzo soprano **Anne Sofie von Otter** knew only a single work by **Cecile Chaminade**, a female French composer who lived from 1857 to 1944: her *Concertino for Flute and Orchestra*, a popular showpiece that young players continue to perform to this day. Also, like us, von Otter may well have remained unaware that there was more to Chaminade's story, had it not been for her accompanist **Bengt Forsberg's** habit of scouring shops for sheet music while on tour.

"Bengt loves browsing in second-hand music stores, so if he's somewhere in a foreign city, he'll come back with piano music or chamber music," von Otter explains. "Occasionally he looks at songs as well, and he found five or six Chaminade songs 10 or 15 years ago. We were putting together a program for a concert at the Paris Opera [in 1998] and looked at the Chaminade songs, and we both felt that they were marvelous and charming. [After the concert,] we thought this was really something worth documenting."

Well-known for an artistic appetite that ranges from early music to **Elvis Costello** (*Billboard*, March 31, 2001), von Otter and Forsberg visited the Bibliothèque Nationale de France to find more works by the forgotten Frenchwoman to create the program for von Otter's new Deutsche Grammophon album, *Mots D'Amour*, due Tuesday (12). In the process, von Otter was introduced to a pioneering woman artist who had risen to the top of her profession.

No less a figure than **George Bizet** recommended that the 8-year-old Chaminade—whom he called his "little Mozart"—be enrolled in the Paris Conservatoire. When her mother refused, Bizet personally arranged private lessons with the school's top instructors. Admired by the top composers of her day, Chaminade began her public career as a pianist at 20. Her compositions were performed far and wide—the ballet *Callirhoë* was staged more than 200 times, including performances in New York. Remarkably, during her lifetime she published some 400 compositions—a feat nearly unheard of for a woman.

Chaminade married an older

divorcé (in what was reportedly a strictly platonic relationship) in 1901 and was widowed six years later. When her mother died in 1912, Chaminade left music behind and became director of a hospital. Due to overexertion and an overly strict vegetarian diet, she was forced to have a foot amputated in 1938 and died in Monte Carlo six years later. Meanwhile, the stylistic advances of her countryman **Debussy** and of **Wagner, Mahler, and Schoenberg** in Europe overshadowed her gracious, straightforward music.

"The music is not at all like she was," von Otter notes. "She seems to have been not so happy, and a bit of a loner. But the music is so full of beans, as the British say! It's full of joy and sparkle and spontaneity, as though she had a great idea and simply wrote it down."

Von Otter and Forsberg went through Chaminade's 125 songs at the Bibliothèque and selected 25 of them for *Mots D'Amour*. They also included a selection of Chaminade's instrumental music for violin and piano and for two pianos. "Like we did for our **Korngold** album [*Rendezvous With Korngold*]," von Otter explains, "I think that it's nice for someone as unknown as Chaminade to show a little bit more of what she was known for. Those two-piano pieces are very charming, and the violin pieces are very typical of their time. Her music has so much spirit, and it's very French, very accessible. You don't have to be an expert to listen to it."

The ever-busy von Otter will include six of the Chaminade songs from *Mots D'Amour* on an upcoming, four-city U.S. recital tour with Forsberg that will visit Atlanta, New York, Chicago, and Philadelphia March 8, 10, 13, and 15, respectively. The duo will also present a group of songs by **Schubert** that von Otter will record with **Claudio Abbado** in May, as well as a new group of Swedish songs intended for a follow-up volume to their previous collection, *Wings in the Night*.

In April, Deutsche Grammophon will release a recording of **Handel's Hercules**, in which von Otter joins **Marc Minkowski's** period-instruments orchestra **Le Musiciens du Louvre**. That same month, she joins Minkowski and the orchestra for their first-ever U.S. tour.



Costello and von Otter

ARTISTS & MUSIC

'Now' Features Revamped Metheny Group On Warner

BY STEVE GRAYBOW

NEW YORK—In the five years since the last Pat Metheny Group (PMG) release, 1997's *Imaginary Day*, the band's namesake guitarist has released two trio discs, a film score, a duo project, and an all-star collaboration.

He also constructed a new, multi-cultural lineup for PMG, featuring longtime musical partner/pianist Lyle Mays, bass veteran Steve Rodby, vocalist/percussionist Richard Bona, drummer Antonio Sanchez, and trumpeter Cuong Vu. The revamped jazz ensemble releases a new project, *Speaking of Now* (Warner Bros.), Feb. 26.

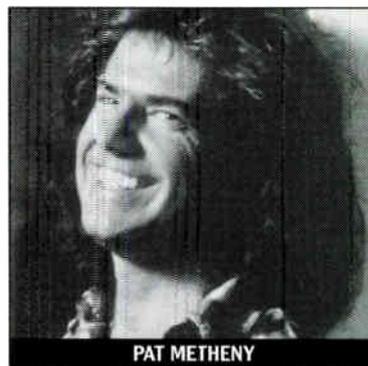
The first new member to join was Mexico City-born Sanchez, a classically trained pianist/jazz drummer. Next was Bona, best-known as a jazz bassist, who hails from Cameroon, West Africa, and who put himself forward as a candidate when Metheny queried him about available percussionist/vocalists. The last to join was Vietnamese-born Vu, who Metheny tracked down after he heard him on an Internet jazz radio station.

"The interesting thing is that the band has been around so long that we've got people in the band now who are clearly a generation younger than the rest of us," the 47-year-old Metheny says. "A part of the musical DNA of the new members has been formed from listening to our older records, and their enthusiasm for the history of the band has inspired us to take a look at the long-term picture of what the band has come to mean. When composing material for this project, Lyle and I tried to filter that history through the prism of talent that these guys represent."

"As the world has changed, it becomes less possible to make generalizations about jazz being solely an American art form, a notion that never rang true for me anyway," the guitarist says of his ethnically diverse group. "Musicians are forever building their own musical personas by reflecting their own impressions and values through the lens of what jazz tradition has implied."

Longtime Metheny fans have come to expect each new project to traverse unexpected territory, and *Speaking of Now* is no exception. Taking a detour away from the dense, progressive-rock leanings of *Imaginary Day*, *Speaking of Now* revels in warm acoustic textures. Both Bona and Vu contribute wordless vocal melodies, and the addition of Vu marks the first time a trumpet has featured so prominently in the group's dynamic. (Metheny's songs are published by Pat Meth Music [BMI].)

Boston-based travel and marketing company Adventures in Rock will present Meet Metheny promotions in Chicago, New York, Boston, and London, allowing fans to purchase trav-

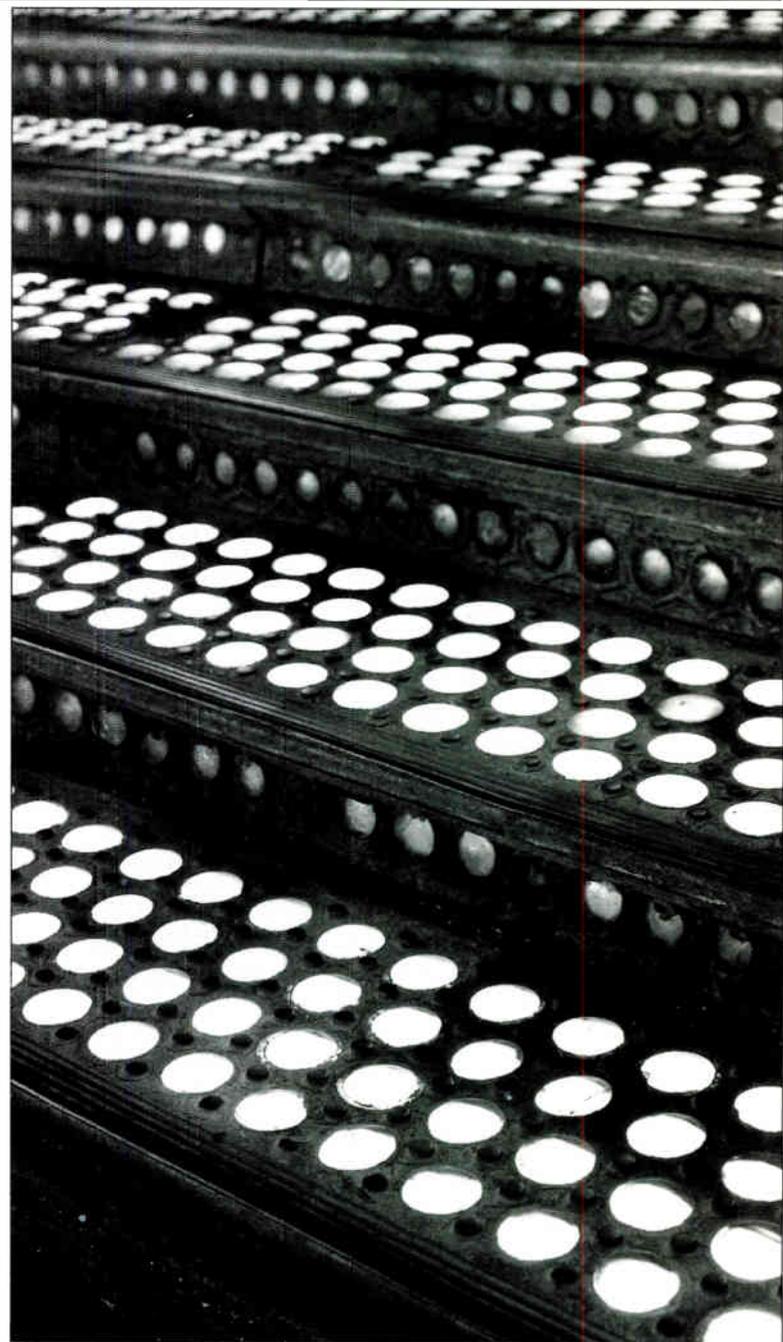


PAT METHENY

el packages that include tickets to a Metheny concert and an opportunity to meet the guitarist. This should help generate interest at retail.

"He's an accomplished, enduring artist," says James Lonten, manager of a Borders Books & Music store in New York. "This promotion will be useful in drawing new and old fans to the table."

Metheny is managed and booked by David Sholemson for Boston-based Ted Kurland and Associates.



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Jägermeister Music Tour Is Bands' Liquid Asset

German Liquor Company's First Full-Blown Outing Is A Mutually Beneficial Promotional Tool

BY RAY WADDELL

NASHVILLE—Jägermeister, the German import liquor that's popular in the rock world, has upped the ante in its involvement with touring acts with the Jägermeister Music Tour, featuring Drowning Pool, Coal Chamber, and Ill Niño.

The tour of large clubs begins March 8 at the Hard Rock Cafe in Orlando, Fla., and will visit more than 30 markets before wrapping April 23. Clear Channel Entertainment (CCE) is producer/promoter for the tour, which is owned by Jägermeister (*Billboard Bulletin*, Jan. 31). Up-and-coming local and/or regional acts will also be involved in each date. The outing is designed to become an annual franchise along the lines of the Warped

Tour, Family Values, and the king of the genre, Ozzfest.

Jägermeister's involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jäger swag as T-shirts, lighters, guitar picks, matches, and key chains. "Jägermeister has never really done any traditional advertising but has always done a lot of on-premise promotion," Jägermeister USA brand promotions manager Rick Zeiler notes. "It made sense that since the bands were already drinking our product, it would be great to support them, and it would benefit us as well."

When Zeiler took over the program in the late '90s, 27 acts were signed up, including Lit and Bloodhound Gang. A successful Jägermeister presence at

Woodstock '99 convinced higher-ups to double Zeiler's budget, and now Jägermeister is affiliated with a combined total of 114 national and independent bands.

"Now, bands are approaching us, but back in the day we would definitely call them," Zeiler says. "We're looking for bands that, first and foremost, love to drink and promote our product. If they love Jägermeister, have musical talent, and play more than six shows a month, then we will consider bringing them into the family."

One band that fits all of that criteria is Dallas-based Drowning Pool, which hooked up with Jägermeister even before it signed its recording contract with Wind-up Records. "We always drank Jägermeister, and we had

heard about bands being sponsored by them, which [was] a wet dream for us," Drowning Pool frontman Dave Williams says. The band's management sent Jägermeister a demo, and before long it was sponsored.

"It boosted our confidence quite a bit, because all of a sudden it was like, 'Wow, somebody likes our band,'" Williams says. "It felt good. And then right after that we signed to Wind-up, so it was like, 'The machine is rolling now.'"

The relationship continued last year, with Drowning Pool's breakout appearance at Ozzfest. "Every day we would appear at the Jägermeister tent on Ozzfest, and they made posters for us to autograph for all the people," Williams recalls. "There were other Jägermeister bands on Ozzfest, like Spineshank and Union Underground. Jäger puts a lot behind their bands, and they never asked for much."

Which apparently fits Drowning Pool's philosophy. "When we deal with somebody, whether it's a sound company or another band, we always want a respectful relationship," Williams says. "It's all about favors."

A BRAND OF THEIR OWN

While Jägermeister's involvement with bands has been extensive for nearly a decade, the Jägermeister Music Tour is its first full-blown national tour. "We definitely wanted to create and brand a tour we own, where we're able to create the lineup and determine what goes on at the venues from the ground up," Zeiler says. "We want to be able to give each person who purchases a ticket the royal treatment. With each ticket, they will receive a free compilation CD of great bands like Drowning Pool, Pantera, (hed)pe, Insane Clown Posse, Clutch, Systematic, Endo, and, of course, Ill Niño and Coal Chamber."

CCE was hired to deal with logistics, pay the bands, coordinate with the Agency Group booking agency, and oversee such aspects of production as travel and backline equipment, as well as to promote the shows.

"The main reason we chose Clear Channel is because they own or manage most of the venues we're playing, plus they own all the radio stations, too," Zeiler says. "It's sort of a one-stop shop for what we're looking for. We're able to maximize our radio buys, and we're able to do what we want inside the venues, within reason."

Jägermeister has invested \$1 million in the tour, Zeiler says. "We never expect to make money off this tour, but we want to build and brand a special tour that people associate with Jägermeister. We definitely want to make this an annual tour. Next year we're looking at playing 3,000- to 5,000-capacity venues and one day be as big as Ozzfest. Each year we want to grow, and hopefully our ticket price won't."

Rich Levy, who is spearheading

CCE's efforts on the Jägermeister tour, says Jäger's involvement helps keep ticket prices low. "You see a lot of shows where as the level of talent goes up, ticket prices go up accordingly," Levy says. "With this tour, fans have a chance to see three headliners with a \$20-ish ticket price, and there is no way that could have ever happened without Jägermeister's involvement."

Levy believes the Jägermeister Music Tour could well become a franchise tour. "The tours that have had success as franchises all have a lifestyle element, whether it's Warped or Ozzfest," Levy points out. "Jägermeis-



DROWNING POOL

ter sells a tremendous amount of product, and this brand has a following. It's a lifestyle brand, and the music they're putting with it is absolutely keeping with that lifestyle."

CCE is bringing in radio and retail promotional elements to the tour and is also making use of Jägermeister's nontraditional methods. "Jägermeister is amazing in terms of their organization, attention to detail, and understanding of this business," Levy says. "They can bring their 1,200-person street team to bear, and we're able to take full advantage of all the resources available to us."

Non-CCE venues on the route are also involved in promotion, Levy says. "This is not about cutting anybody out of the picture: It's about doing a developmental tour utilizing all of these resources. No one is insignificant—from the guy behind the bar telling people about the shows to our co-CEO Irv Zuckerman talking about the tour in interviews."

As for Drowning Pool, the Jägermeister Music Tour represents its first major headlining trek and a major step up. "At first we were real apprehensive about headlining, and we're still a little nervous," Williams admits. "We never want to bite off more than we can chew, but based on the numbers and what management is telling us, it's time."

Williams says Drowning Pool loves the package and thrives on playing live for fans. "We definitely put off an image of not trying to be rock stars or [being] untouchable. It's more like, 'We're lucky to be here; let's have a drink.'"

SnoCore Splits To Capitalize On Different Markets

BY LINDA DECKARD

NASHVILLE—Growth for the SnoCore tours is a matter of dividing into a few more small-hall tours instead of making it to the big arenas, according to ArtistDirect's Marc Geiger, who is booking and programming this year's two-tour outing.

If the SnoCore Rock and SnoCore Icicle Ball tours continue to succeed, he says there may well be a third version in 2003 and even a fourth and fifth in the future. Geiger—who has been involved with SnoCore for six of its seven years—sees it "like a cell that divides into more tours, so I can put a cycle, almost like a train of tours, through all these markets in the winter."

The SnoCore tours are act-driven rather than standing alone as a brand, in Geiger's opinion. Last year, it split into two tours, a ploy that continues this year. Alien Ant Farm headlines the SnoCore Rock jaunt, supported by Fenix-TX, Adema, Glassjaw, and Earshot. It opens Feb. 15 at Lupo's Heartbreak Hotel in Providence, R.I.

The SnoCore Icicle Ball tour, which opens at the Wiltern Theatre in Los Angeles Feb. 15, features Karl Denson's Tiny Universe. Some of the other acts that are scheduled to make appearances at some of the dates include Spearhead, Nikka Costa, Ozomatli, Blackalicious, Sector 9, and Saul Williams.

Seth Hurwitz, owner of the IMP company and the 9:30 Club in Washington, D.C., has booked SnoCore Rock for Feb. 18. His location isn't a mecca for winter sports activity, but he has repeatedly bought the product. "The show always does well, simply because those people have put together really great bills every year."

MassConcerts owner John Peters has booked it for Feb. 16 at the Palladium in Worcester, Mass. Snowboarding is more popular in remote areas on

the East Coast; SnoCore needs to be positioned closer to urban areas. To bridge the gap, Peters cross-promotes at the venue with local snowboarding-equipment suppliers.

United Concerts VP David McKay has been promoting SnoCore for more than four years. "We do 2,000-3,000 at the Salt Air Pavilion [in Salt Lake City]. Being in the middle of the mountains, in the winter we have a large group of



young high-school kids into snowboarding. That's predominantly who goes to the show." This year's SnoCore Rock is booked for March 16.

Combined, the tours will hit 67 markets, playing 3,000- 4,000-seat venues. The Rock tour ticket will average \$17-\$18.50. "We're at \$22-\$25 on the hippie [Icicle] tour. The truth is, we would have done it cheaper, but I had to pay the bands a lot," Geiger explains. Each tour consists of four or five bands. In future years, he envisions adding a hip-hop tour to the rock/alternative and hippie tours, and he says that "there are other things to do. If we go back to the original snowboarding premise, they like extreme music. That goes from techno to metal to hippie."

Historically, the SnoCore tour has managed to book bands that have broken later. "It was Blink-182 three years ago, System of a Down and Incubus two years ago," Geiger recalls. "It's about breaking bands on tour and put-

ting a tour out that makes sense for us in a time period that's kind of empty. It has a bit of brand equity, and it has some franchise value, so we're able to attract bands to play it."

To tie into the snowboard subculture, Geiger used to book weekends around ski resorts and route the tour around such big events as the World Championship of Snowboarding. But today, snowboarding is more mainstream.

Timing is still on his side, though. "The concert business has skewed more and more shows to summer outdoor amphitheatres in the last 15 years. Now you have a glut in the summer, a good amount of shows in the spring and fall, and you've got nothing in the winter. So here are all these people with Christmas money, and it's winter and it's cold and there's nothing to do [that compares to this]," Geiger says.

While growth is in the plan, there have also been some cutbacks this year. Usually, sponsorship is key to making a profit. But "this year was not a good year for sponsorship—not for anybody. This year we have nothing—we're naked," Geiger says. Last year, SnoCore had a modest \$150,000 from Pringles for both tours.

The road crew and cast this year will average 30-40 in number. The bands usually bring their own trucks and buses and the tour provides production, but Geiger says that "this year we're going local because we didn't have sponsors."

Unlike on past tours, Geiger says tour merchandise will be produced in-house and will be for promotional giveaways, not for sale. (Typically, tour merchandise competes with individual band merchandise anyway.) The combined per-cap is historically \$3-\$6.50, but SnoCore merchandise alone "averages 40-65 cents a head year to year."



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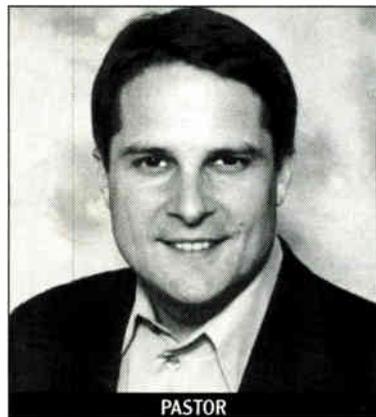


by Linda Deckard

Venue Views™

CATERING TO KIDS: The Radio Disney Live tour, now going into its fifth year, is experiencing a growth spurt. Even before the headliners have been named, the event is set to play 25-30 markets this year (compared with eight last year) in 10,000- to 15,000-seat venues and possibly arenas, as well as amphitheaters. It will have a promoter, a ticket price tentatively set as "low," and a large festival component. Making this growth possible is Radio Disney Live's new partner, Creative Artists Agency (CAA), which will book the acts and route the tour.

Radio Disney VP of sales and marketing **Jim Pastor** says, "Everything we've come to learn about event marketing is that the one segment that is underserved is families. This creates cross-promotional opportunities for our clients—sponsors who



PASTOR

are looking for nontraditional ways to communicate their message in front of a key target. We also want to allow listeners to experience the brand Radio Disney in a new way that we can't fulfill on-air. This is the opportunity for some of our listeners to have their first live-concert experience."

Pastor believes Radio Disney, an ABC-owned radio network targeted at children, has a music-centered brand that is unmatched in the industry. Combining the main-stage music with a second stage and a festival area results in a "well-rounded experience for kids to get involved with sponsors and their products as well," he says. He also predicts a lot more growth. "We think this is just the beginning of Radio Disney Live."

CAA music agent **Jeff Frasco** says that the festival will have three or four second-stage acts, as well as four to six on the main stage. It kicks off after the July 4 holiday weekend and runs through the end of August. Frasco says, "We'll sell it to whomever we think can do the best job promotion-wise."

GEORGIA LAWNS: Ron Simpson, owner of Atlanta-based RCSProductions.com, is consulting on several small, all-lawn amphitheaters to be built in Georgia. The ground will be broken Feb. 28 for the **Fayetteville Amphitheater**, under the auspices of the Main Street Organization, a national group with member cities that meet historic criteria. The shed, located south of Atlanta, is expected to open in August. Simpson says it will be a 2,500-capacity venue and will cost about \$3 million to construct.

Simpson is also consulting on sheds for Georgia towns Mableton and Calhoun. A fourth one—in Rome, Ga.—is in the beginning phase. Simpson says it will be "2003 before it gets stirring."

He adds, "We're concert producers who have found another little niche in consulting, since we're the guys who are using these amphitheaters all the time."

HE SINGS THE SONGS: Barry Manilow is halfway through his 40-city tour, promoted by Concerts West, and he's doing gangbusters. The results are all over the *Billboard* Boxscore this issue. Manilow will perform five sellout shows at **Radio City Music Hall** in New York during the Feb. 8-10 weekend. Most of his bookings are multiple gigs, although he is returning to one arena, **MCI Center** in Washington, D.C., where he played the venue's grand-opening.

ROCKIN' IN PA.: Andy Long, GM for SMG at **First Union Arena** in Wilkes-Barre, Pa., is having a great first quarter, despite the poor state of the economy and the dearth of concert tours. Long tells *Billboard* that during the week of Feb. 4, he had a sellout **Linkin Park** concert (Feb. 7), with 8,000 fans attending; **Janet Jackson** sold out a show (Feb. 8); and a **Weezer** show (Feb. 9) was 60% sold a week out. A March 3 **Neil Diamond** concert sold out at 9,500 capacity, so Long added a March 4 date.

Long says he budgeted for 12 concerts for the year, and now it looks as though he will have eight or nine in the spring. "My February and March are slammed, which is great."

Neighboring **First Union Center** in Philadelphia has a similarly upbeat story to tell. Comcast-Spectacor senior VP **John Page** says that in a 12-day span—Feb. 13-24—the building complex, which also includes the **First Union Spectrum**, hosted 21 events, including six sellout **Billy Joel/Elton John** shows, and **Linkin Park** (Feb. 13). Page estimates that close to 200,000 people will attend those arena events, 110,000 of them for the Joel/John Face to Face tour.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BARRY MANILOW	Rosemont Theatre, Rosemont, Ill. Jan. 23-26	\$1,125,731 \$103.25/\$46.50	15,965 17,624 four shows one sellout	Clear Channel Entertainment
LUCIANO PAVAROTTI	Molson Centre, Montreal Feb. 2	\$1,062,296 (\$1,688,730 Canadian) \$220.17/\$34.60	10,298 sellout	Rudas Organization
BARRY MANILOW	Kodak Theatre, Hollywood, Calif. Dec. 31-Jan. 6	\$850,322 \$127/\$47	12,761 13,003 four shows three sellouts	Concerts West
CREED, TANTRIC, VIRGOS	First Union Center, Philadelphia Jan. 28	\$707,130 \$45	15,864 15,932	Clear Channel Entertainment
CREED, TANTRIC, VIRGOS	Gund Arena, Cleveland Jan. 27	\$687,136 \$42.50/\$38.50	16,792 17,346	Clear Channel Entertainment
JANET JACKSON, GINUWINE	Van Andel Arena, Grand Rapids, Mich. Jan. 30	\$602,547 \$65.50/\$45.50	9,474 10,722	Clear Channel Entertainment
BARRY MANILOW	Benedum Center, Pittsburgh Jan. 17-19	\$507,907 \$95.50/\$48.50	8,222 three sellouts	Concerts West
LUTHER VANDROSS	Fox Theatre, Atlanta Jan. 27-28	\$505,488 \$75.50/\$70.50	4,621 6,736 two shows	Haymon Entertainment
BARRY MANILOW	Palace Theatre, Columbus Jan. 10-12	\$419,297 \$91.75/\$36.75	7,201 7,886 three shows two sellouts	Concerts West
JANET JACKSON, GINUWINE	Assembly Hall, Champaign, Ill. Jan. 26	\$408,518 \$54.50/\$34.50	9,050 10,025	Clear Channel Entertainment
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Radio City Music Hall, New York Jan. 29	\$342,460 \$75/\$60/\$50/\$35	5,849 sellout	Radio City Entertainment, Coen Brothers, T Bone Burnett
ALAN JACKSON, JAMIE O'NEAL	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 2	\$329,679 \$37.50/\$29.50	16,109 sellout	Palace Sports & Entertainment
BARRY MANILOW	Paramount Theatre, Seattle, Wash. Dec. 21-22	\$323,945 \$96.30/\$37.45	5,109 5,413 two shows one sellout	Concerts West
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIPP	UIC Pavilion, Chicago Feb. 1	\$260,780 \$29.50	8,840 sellout	MAJ Concerts
LUTHER VANDROSS	Star Plaza Theatre, Merrillville, Ind. Jan. 25	\$240,800 \$75.50/\$70.50	3,400 sellout	Star Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Sovereign Bank Arena, Trenton, N.J. Jan. 27	\$237,644 \$35.50/\$28.50	7,000 7,085	Clear Channel Entertainment
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIPP	World Arena, Colorado Springs, Colo. Jan. 29	\$228,330 \$29.50	7,740 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Feb. 4	\$211,039 \$33.50/\$28.75	7,325 sellout	Mischell Prods.
BOB DYLAN	Ice Palace, Tampa, Fla. Feb. 2	\$210,270 \$39.50/\$28	5,769 6,000	Fantasma Prods.
ORIGINAL NEW YORK DOO WOPP SHOW	Radio City Music Hall, New York Jan. 25	\$206,790 \$55/\$40/\$35/\$25	4,592 5,900	Radio City Entertainment, Tony DeLauro
BOB DYLAN	National Car Rental Center, Sunrise, Fla. Feb. 1	\$201,164 \$42.50/\$28.50	5,164 6,000	Fantasma Prods.
TOBY KEITH, JAMIE O'NEAL	MARS Music Amphitheatre, West Palm Beach, Fla. Jan. 26	\$169,071 \$35/\$15.75	9,492 18,657	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Veterans Memorial Coliseum, Jacksonville, Fla. Jan. 25	\$157,998 \$34.50/\$24.50	5,314 7,798	Clear Channel Entertainment
BOB DYLAN	TD Waterhouse Centre, Orlando, Fla. Jan. 31	\$151,055 \$39.50/\$29.50	4,109 5,000	Fantasma Prods.
WILLIE NELSON	Irving Plaza, New York Jan. 22-24	\$146,425 \$50/\$45	3,242 three sellouts	Clear Channel Entertainment
BARRY MANILOW	Queen Elizabeth Theatre, Vancouver Dec. 20	\$100,494 (\$158,248 Canadian) \$61.15/\$37.37	2,024 2,136	Concerts West, Paul Merck Concerts
WILLIE NELSON	Orpheum Theatre, Boston Jan. 25	\$95,411 \$48.50/\$31	2,621 2,775	Clear Channel Entertainment
TRAVIS TRITT	Shea's Performing Arts Center, Buffalo, N.Y. Jan. 25	\$94,100 \$35/\$25	2,874 3,078	Outback Concerts
B.B. KING, SOUND OF URCHIN	Palace Theatre, Albany, N.Y. Jan. 21	\$90,248 \$38.50/\$33.50	2,765 2,807	Clear Channel Entertainment
TENACIOUS D, SOUND OF URCHIN	Roseland Ballroom, New York Jan. 22	\$80,676 \$30.20/\$25.20	3,413 sellout	Clear Channel Entertainment
BRIAN MCKNIGHT	Riverside Theatre, Milwaukee Jan. 25	\$75,400 \$45/\$25	2,371 2,531	Clear Channel Entertainment
LEE ANN WOMACK	La Crosse Center, La Crosse, Wis. Dec. 14	\$69,555 \$35/\$25	2,848 4,841	Clear Channel Entertainment
LES CLAYPOOL'S FROG BRIGADE, DEADWEIGHT	The Fillmore, San Francisco Dec. 31	\$68,750 \$55	1,250 sellout	Clear Channel Entertainment
MANDY PATINKIN	Tampa Bay Performing Arts Center, Tampa, Fla. Jan. 30	\$68,508 \$49.75/\$23.75	1,759 2,528	in-house
BODEANS	Riverside Theatre, Milwaukee Dec. 29	\$68,153 \$32.50	2,400 2,535	Clear Channel Entertainment

ALBUMS

Edited by Michael Paoletta

POP

★ TEENAGE FANCLUB

Howdy!
PRODUCER: Teenage Fanclub
Thirsty Ear 57112

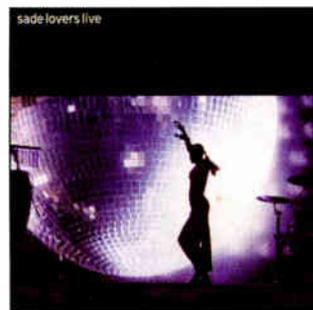
Imagine a day at the beach on a lazy summer day with a half-read book strewn in the sand, a cooler of ice-cold drinks at arm's reach, and a Discman playing the perfect album to capture the moment. Teenage Fanclub's *Howdy!* fits the bill to a tee, with its lush harmonies and simple pop themes lending itself to just such a postcard-perfect escapade. On the group's sixth full-length effort, endearing songs about the light-hearted side of life and love abound. From album opener "I Need Direction," with its Beach Boys-sounding backing vocals amidst happily aimless lyrics, to such tracks as "Near You" and "The Sun Shines From You," which both touch on unattainable love, listeners can breathe easily. There's nothing harsh or grungy from the songwriting style of this trio (Norman Blake, Gerard Love, and Raymond McGinley). On the contrary, it's pure cotton candy for the ears, and it sounds sublime.—JP

★ VARIOUS ARTISTS

A Broadway Valentine
PRODUCER: Bruce Kimmel
Fynsworth Alley 302 062 121 2

This compilation of "love songs from the heart of Broadway" is like a heart-shaped box of candy: mostly confectionary but undeniably tasty. The set defines Broadway loosely; some songs aren't from stage shows at all (Sondheim's "Take Me to the World" from the TV musical *Evening Primrose* and "Sooner or Later" from the movie *Dick Tracy*), while others are from film adaptations of theatrical musicals, such as "Loving You" from *Mame*. Producer Bruce Kimmel avoided the easy route of choosing only well-known songs—little known tracks like Irving Berlin's "Take Me With You Soldier Boy" (cut from the film version of *This Is the Army*) and "Mr. Right" (from Kurt Weill and Alan Jay Lerner's 1948

S P O T L I G H T S

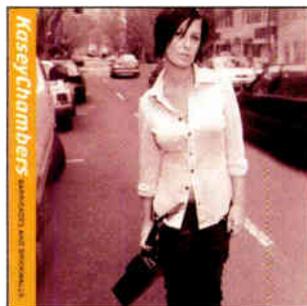


SADE
Lovers Live
PRODUCER: not listed
Epic 86373

Without question, one of last year's best live shows was Sade's *Lovers Live* Rock tour. For those who missed it, along comes *Lovers Live*, which delivers the goods in signature Sade style. Recorded during September stops in Anaheim and Englewood, Calif., *Lovers Live* features all the classics that fans have come to know and love. Sequenced like a tumultuous love story, starting with "Cherish the Day" and ending with "Is It a Crime," the set takes listeners there and back—sometimes in the course of one song ("The Sweetest Taboo"). Stuart Matthewman's saxophone solos on "Jezebel" and "Kiss of Life" could easily move some to tears (and did so in concert), while Sade's performance of "Slave Song" and "No Ordinary Love" should move more. And 17 years after its original release, "Smooth Operator" has lost none of its inner beauty. A nice complement to this disc is the Sophie Muller-directed DVD/VHS of the same title.—RH

KASEY CHAMBERS
Barricades and Brickwalls
PRODUCER: Nash Chambers
Warner Bros. 48028

What's an artist to do when writing material for a sophomore album that will very likely be compared with the artist's critically acclaimed debut, one that earned two ARIAs (Australian Grammys)? Just ask Kasey Chambers, who has created a series of stirring, passionate songs that capture raw emotion and a simultaneous toughness amidst a blend of country, blues, and folk musical influences. *Barricades*—which features contributions



from Lucinda Williams and Matthew Ryan, among others—moves from expressing personal doubts/fears on the gorgeous "Not Pretty Enough" to more biting, rebellious lyrics on the country rocker "Runaway Train." Chambers also reveals the aching vulnerability of relationships on "A Million Tears," a flowing duet with Ryan. Even when she extends into the issue of world hunger on "Ignorance," a hidden track, the words are always genuinely moving.—JP



JENNIFER LOPEZ
J to the L-O!: The Remixes
PRODUCERS: various
Epic 86399

More than most current pop artists, Lopez's radio profile has benefited from radically revised versions of her singles. In fact, to describe the alternate takes of her recent smash "I'm Real" and the current hit "Ain't It Funny" as remixes would be false, since they're essentially new jams with mildly similar hooks and lyrics. Since such tracks can't boost the artist's current *J-Lo*, why not thread 'em onto a separate full-length set that also revisits her hits to date? As a rule, "remix" sets tend to be lame, money-moochin' filler sets, but *J to the L-O!* is the exception. Listeners are offered fresh or rare versions of such hits as "Love Don't Cost a Thing" (the RJ Schoolyard Mix featuring Fat Joe) and "If You Had My Love" (the Dark Child Master Mix) while also getting revamped versions of potential future hits like the disco-soaked gem "Walking on Sunshine" (Metro remix). Rounding out the set is the brand-new "Alive," a lovely ballad from the film *Enough*.—LF

collaboration, *Love Life*) take their place alongside more familiar fare. Highlights include Twiggy and Tommy Tune's toe-tapping rendition of "A Room in Bloomsbury" from Sandy Wilson's *The Boy Friend* and Mary Cleere Haran's swinging version of the title tune from the Rodgers and Hart show *I Married an Angel*. Liner notes would have helped this collection immeasur-

ably, but even without a sense of context or background, the songs alone are sweet treats for romantics. Visit fynsworthalley.com.—WH

HEDDER
Ventilate
PRODUCER: Tom Morris
Gold Circle 50020
Solid and capable talent can be good,

but it doesn't always equal greatness. That's one way to describe this album from Hedder, a hard-rock trio originally from the Chicago area and now based out of Austin. First single "Save Your Face" has more of an alternative pop sound than the rest of the album's heavier songs. Standout tracks—"Fill the Void," "Pull You Into Me," and "For You, For Me"—showcase the band's

ability to write catchy music. Perhaps the weakest component to this album are the lyrics, which are on the trite side and do little to connect emotionally. Although earnestly performed, this set isn't quite unique enough to rise above the pack of other recent rock releases.—CH

ORIGINAL SOUNDTRACK
Super Troopers
PRODUCERS: various
TVT 6870

Imagine a film that's like *Police Academy* meets those Jim Varney *Ernest* films. Now, imagine the kind of music this movie would have on its soundtrack. Welcome to the original soundtrack to *Super Troopers*, which features mostly lo-fi songs from the likes of .38 Special, Nashville Pussy, Southern Culture on the Skids, and Steak. A sample chorus line from Royal Finger-bowl's "Bad Apples" might just say it all: "They call us trash, but we don't mind. Just come over here with that big behind." Those that have a soft spot for lowbrow humor will probably get a kick out of this album. Others should avoid this set at all costs.—CH

R&B/HIP-HOP

OLETA ADAMS
All the Love
PRODUCERS: Ricky Peterson, Peter Wolf, and Oleta Adams
Pioneer 5171

In the youth-obsessed world of contemporary R&B, where many artists are still in their teen years, one has to wonder if room still exists for the artists who came before. In a word, absolutely—as Oleta Adams proves on her debut set for Pioneer Entertainment. Known for such past hits as her cover of Brenda Russell's "Get Here" and "Rhythm of Life," the singer/songwriter returns in fine form on *All the Love*, which streeted in the U.K. last year. The album finds Adams effortlessly traversing a wide musical terrain, from jazz to gospel and several points in between. Her lush alto caresses each track with a simple, understated grace that is hard to find on contemporary recordings by the younger set. Lyrically *All the Love* takes a sophisticated approach to Valentine-hued themes,

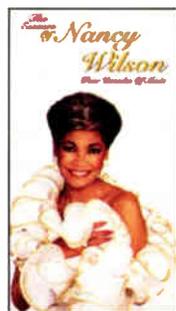
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V I T A L R E I S S U E S

NANCY WILSON
The Essence Of Nancy Wilson: Four Decades Of Music
COMPILATION PRODUCER: David Nathan
ORIGINAL PRODUCERS: various
Capitol/EMI 72435-34507

Dramatic. Sassy. Sophisticated. Elegant. Mellow. Throughout her 50 years-and-counting career, Nancy Wilson has exuded these various musical ids with her moving vocal interpretations. Whether swinging with jazzmen Cannonball Adderley and pianist George Shearing or putting her unique spin on pop standards as well as tunes penned by Stevie Wonder, Marvin Gaye, James Taylor, and Gamble & Huff, Wilson has always been adept at making a song her

own. Discovered by saxophonist Adderley, she began recording for Capitol in 1959. But it wasn't until her fourth album, which paired Wilson with Adderley and his quintet, that commercial success arrived—thanks in part to her 1962 top 20 R&B hit, "Save Your Love for Me." That classic performance plus the Grammy Award-winning "(You Don't Know) How Glad I Am" and early session work with trumpeter/arranger Gerald Wilson ("My Foolish Heart," "Seventh Son") are among the highlights found on the first disc—aptly titled *Spanning the Decades*—that opens this glorious David Nathan-helmed four-CD, 80-song retrospective. But it's the other three discs that get



down to the heart of Wilson's Capitol career. Disc two, *From the Vaults*, unearths 14 tracks from the singer's

previously unreleased 1968 album *Live at the Sands*. In addition to chart hits "Peace of Mind" and "Face It Girl, It's Over," Wilson gets the Las Vegas audience going with such standards as "Hello Young Lovers." Rounding out that CD are nine additional unreleased tracks recorded on various dates. The most telling of the four CDs is disc three, *Nancy's Choice*. Wilson herself chose all 22 of the disc's sides, which showcase the singer's various personalities. Noteworthy tracks include "China" and Wilson's wistful version of an old Eddie Kendricks tune "Can I." Fourth disc *Hidden Gems* features several cuts formerly available only in Japan, including live versions of Wilson

performance staples "The Greatest Performance of My Life," "Guess Who I Saw Today," and "When Did You Leave Heaven?" An accompanying booklet includes a Billy Vera essay, interviews with Wilson's longtime manager John Levy and her musicians, celebrity quotes, plus comments from Wilson publicist Lynn Coles and the chanteuse herself. Unlike many contemporary singers whose limited range keeps them rooted in one particular sound, Wilson symbolizes an unfortunately bygone era of truly talented song stylists who could successfully transcend genres without missing a beat. It was about the voice and the song—which is the essence of Nancy Wilson.—GM

CONTRIBUTORS: Leila Cobo, Larry Flick, Steve Graybow, Rashaun Hall, Carla Hay, Wayne Hoffman, Gail Mitchell, Jill Pesselnick, Phillip 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)

encompassing love, heartbreak, and family. For examples of this, look no further than the title track and "Bump in the Road." With *All the Love*, Adams remains one class act.—RH

COUNTRY

► TRAVIS TRITT

The Lovin' Side
COMPILATION PRODUCERS: James Austin
ORIGINAL PRODUCERS: various
Warner Bros./Rhino 78296
 In terms of sheer power, soulfulness, and style, Travis Tritt has few if any vocal equals in country music. Nowhere is that more apparent than when he points his muscular voice toward ballads, and this Rhino compilation showcases Tritt's softer, more subtle impulses well. Much of the more powerful stuff came early on, including the tender "Anymore," the pleading "Help Me Hold On," and the wishful, gorgeous "Drift Off to Dream." Songs like these set the Tritt gold standard, and he followed up with such killer ballads as the country classic "When I Touch You" and the vulnerable caution of "Can I Trust You With My Heart." Tritt's dead-on delivery of such neo-classics "Between an Old Memory and Me" are whiskey-tinged, Gosdin-esque perfection, delivering a mixture of regret, self-pity, and resignation that is the sole property of country music at its best. The production throughout—helmed by the likes of Gregg Brown, James Stroud, Don Was, and Billy Walker Jr.—is some of the best Nashville has served up over the past decade, never over blown but rather allowing Tritt to hammer the point home. Which he ably does.—RW

► TRAVIS TRITT

The Rockin' Side
COMPILATION PRODUCER: James Austin
ORIGINAL PRODUCERS: various
Warner Bros./Rhino 78297
 This second CD of Rhino's two-disc Tritt set (with each disc sold separately), mostly lives up to its title, although a couple of cuts lean more to the country side of the equation. Put simply, Tritt is a double threat and one hell of a Southern rock singer when he wants to be. His rousing take on "T-R-O-U-B-L-E" bears little resemblance to Elvis Presley's version, and in fact, blows the King away. Tritt's rapid-fire vocal on "Bible Belt" (with Little Feat) is impressive, and Lynyrd Skynyrd's Gary Rossington lends muscle to "Blue Collar Man." "Ten Feet Tall and Bulletproof" is both funny and painfully accurate for some, and the thumping early cut "Put Some Drive in Your Country" sent a message that Tritt has lived up to ever since. "The Whiskey Ain't Workin'" is pure honk, and "Hard Times and Misery" evokes an intensity that recalls early Charlie Daniels Band. Gutsy fare like "No More Looking Over My Shoulder" and "Rough Around the Edges" are testaments to Tritt's fierce independence. Since this isn't a greatest-hits collection, one would not necessarily expect to find favorites like "Country Club" and "Here's a Quarter," but it is disappointing not to find perhaps Tritt's most rocking cut ever, "Homesick." Still, there's plenty enough sweat, grit, and testosterone to go around.—RW

LATIN

★ **LOS DE ABAJO**
Cybertropic Chilango Power
PRODUCER: Macaco
Luaka Bop 70876-15377

In the tradition of bands like Café Tacuba and El Gran Silencio, Mexico's Los de Abajo propose a widely divergent mix of styles—cumbia and salsa blended with Mexican folk, hip-hop, and electronica—that's at once eclectic and coherent and fiercely Mexican. On the act's sophomore album, the eight-piece band manages to be intensely angry and lyrical in one fell swoop. The opening "Qué Mala Suerte" kicks off with a driving rap set over acoustic piano and bass before delving into a chorus chanted over a melodic, jazzy trumpet. "El Loco" spotlights a beautiful melody accompanied by guitar, tres, and a touch of electronica; "Nada," with its lovely vocal harmonies and unexpected rhythmic changes gives a different meaning to ska. Unlike many other alternative bands that strive for fusion, Los de Abajo have the songs and musicianship to carry it off brilliantly, overpowering even the leftist ideology that, in the band's promo material, is given more relevance than its music. If truth be told, this music needs no props, not even political propaganda, to stand tall.—LC

BLUES

★ **KOKO TAYLOR**
Deluxe Edition
COMPILATION PRODUCERS: Bob DePugh, Bruce Iglauer, and David Forte
ORIGINAL PRODUCERS: various
Alligator 5610

When Koko Taylor gets into her groove with "I'm a Woman" and lays it down: "I'm a woman/I'm a love maker/I'm a woman/You know I'm an earth-shaker"—well, she's everything listeners want in a blues singer. Her performance is visceral and passionate. Since her first Chess album in 1969, Taylor has been giving her audience it's money's worth. Her Alligator discography is an aural portrait of an artist at the height of her power and charisma, and the 15 songs selected for this collection provide an excellent summary of that discography. Taylor covers major ground here, from the light-hearted romp "Sure Had a Wonderful Time Last Night" to the cautionary tale "Stop Watching Your Enemies," from the slow-burner "Time Will Tell" to the sensual intensity of "Come to Mama," as well as her thoroughly rowdy signature tune, "Wang Dang Doodle." Guest appearances by Buddy Guy, B.B. King, Pinetop Perkins, Carey Bell, and Mighty Joe Young are a great bonus for blues fans. Ditto for the previously unreleased track, "Man Size Job," which is classic Koko.—PVV

★ **SON SEALS**
Deluxe Edition
COMPILATION PRODUCERS: Bob DePugh, Bruce Iglauer, and David Forte
ORIGINAL PRODUCERS: Son Seals, Bruce Iglauer, and Richard McLeese
Alligator 5611

Seals is truly the Bad Axe. This extraordinary blues guitarist and vocalist literally grew up in his daddy's juke joint in Osceola, Ark., on the banks of the Mississippi River. That terrain in the vicinity of Memphis has been fertile ground for blues players for nearly a century, and Seals is one of the finest artists to

emerge from the area. Like so many blues legends, he eventually found his way to Chicago, where he made his mark. Seals' edition of *Deluxe Edition* brings together 14 tracks from previously released albums, circa 1972-1996, as well as one previously unreleased track ("Life All by Myself"). As a guitarist, his aggressive, angular attack and his incisive phrasing are firm reminders that he spent some formative time backing guitarist Albert King. The unbridled ardour of his playing, however, and the intensity of his vocals are purely Seals. Such tracks as "Landlord at the Door," "Bad Axe," "Good Woman Bad," and "Funky Bitch" showcase both the fire and the subtlety of his guitar work. Thirty years after his Alligator debut, Seals can still torch a crowd in any club, anywhere, any time.—PVV

WORLD MUSIC

► VARIOUS ARTISTS

Desert Roses 2
PRODUCERS: various
Mondo Melodia 186 850 041

Intended to capitalize on the success of last year's *Desert Roses* collection, this second volume will hopefully reach an even wider audience—one beyond world music fans, even—because it's stylistically superior than its predecessor. The fervent music of the Maghreb has extended its reach far beyond the desert of North Africa. Contributors to this record check in from Puerto Rico, the U.S., England, and Lebanon. The music range touches upon Berber, rai, and Gnawa, generously intertwined with Western rock and electronica. Yes, *Desert Roses 2* doesn't shy away from diversity. If in doubt, listen to a track as traditionally North African as Nawal al Zoughbi's "Bain Albareh Wa Al Yam" and then a bomb track like Oojami's "Istanboogie"—breakbeats plus the trilling of women. Brave new world fusion, indeed. The Rachid Taha track, "En Retard," an intense Berber/trance number, deserves to be heard in big-room clubs. Other highlights include Khaled's "Triguel Lycee," Shāni's "Call of the Wild," Cheb Mami's "Bāida," and Olga Tañon and Hakim's "Ah Ya Albi."—PVV

JAZZ

► DAVID BENOIT

Fuzzy Logic
PRODUCERS: David Benoit, Rick Braun, and Stuart Wade
GRP 589079

Although Benoit certainly seems more "urbane" than "urban," it is a funky direction that the pianist takes for his latest contemporary jazz project, and he seems to be enjoying himself quite a bit. In fact, Benoit's nimble piano runs dance so joyfully over the pop/funk rhythms that buoy this project that it's easy to draw parallels between the pop, jazz, and classical musical elements that are implied by either the compositional structures, rhythms, or the pianist's elegant lines. Assistance from smooth jazz trumpeter/producer Rick Braun and Down to the Bone principle Stuart Wade only add to the viability of the project. On several tracks, Benoit eschews the all-too-overused programmed drums, and the dynamic feel of a live drummer allows the music to breathe in a way heard all too infrequently in the smooth jazz genre.—SG

DVD / AUDIO

THE EAGLES
Hotel California
PRODUCER: Bill Szymczyk
Elektra 60509-9

THE DOOBIE BROTHERS
The Captain and Me
PRODUCER: Ted Templeman
Rhino/Warner Bros. R9 78347

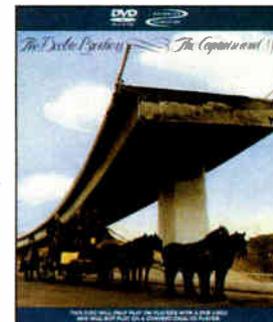
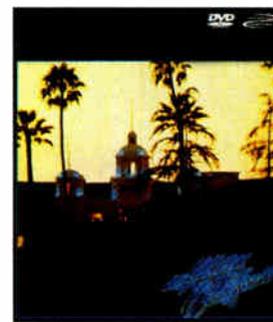
B.B. KING & ERIC CLAPTON
Riding With the King
PRODUCERS: Eric Clapton and Simon Climie
Reprise 9 47612-9

No matter how many times you've heard the title track of the Eagles' *Hotel California*, you've never heard it quite like this. From the opening moments of this wistful tale, it is clear that DVD-Audio delivers an aural experience previously unknown.

The multitude of guitars that frame and support Don Henley's vocal are

The Captain and Me. On this, the group's third album, the hit "Long Train Runnin'" is well served with Scheiner's 5.1-channel mix, as multitudinous guitar and percussion tracks are finally given ample space for each to be heard. The same holds for "China Grove": Johnston and Patrick Simmons, two of the decade's more tasteful guitarists, gain new appreciation for their creative interplay. Meanwhile, Little Feat keyboardist Billy Payne's piano parts are heard in each of the rear speakers, revealing not just the familiar staccato boogie (right surround), prominent in the stereo mix, but also a doubling of the riff (left surround), overshadowed in a 2-channel mix.

"Without You" is also especially apt for surround sound, the layered guitars, vocals, and drums positioned across five speakers, each creating infinitely greater impact than the song's vinyl or CD counterpart.



spread evenly around the listener. As Don Felder and Joe Walsh's magnificent guitar solos take the song to its fade, check the pretty, understated acoustic guitar strumming in the center channel, or for that matter, the supporting melodic lines created by additional guitar tracks, harmonizing with one another, in each of the rear speakers. You can't do that with an ordinary CD.

Just as the Eagles benefited from the impressive versatility of each member—all contributing songs, vocals, and multiple instruments—the presentation of *Hotel California* on DVD-Audio is greatly enhanced by the format's offerings of multichannel audio and advanced resolution. "Life in the Fast Lane" and "Victim of Love," both marked by Walsh's instrumental prowess, are also heard in a new way: guitars suddenly uncovered by virtue of their placement among the new speakers added in a 5.1 array.

Elliot Scheiner, the 5.1 pioneer who mixed the Eagles' *Hell Freezes Over* DVD-Video, created the surround mix for *Hotel California* at Glenn Frey's personal studio, the Dog House, with original producer/engineer Bill Szymczyk. In addition to production credits and still photos, the *Hotel California* DVD-Audio includes a video interview with Szymczyk.

The sometimes driving, sometimes mellow rock of the Tom Johnston-led Doobie Brothers is represented on 1973's

The DVD-Audio of *The Captain and Me* includes an ample photo gallery.

"I stepped out of Mississippi when I was 10 years old," announces B.B. King from the center speaker, in the midst of the title track from 2000's *Riding With the King*, his collaboration with Eric Clapton. This pairing of two guitar legends proves DVD-Audio's benefit even to a stripped-down blues record. Engineer Mick Guzauski, who mixed several tracks for the CD release, created the 5.1 mix of *Riding With the King* as well as Clapton's recent *Reptile*, also available on the format.

Between the principals and guitarists Doyle Bramhall II and Andy Fairweather Low, there is plenty of sonic information to spread across the surround field, such as on "Marry You," a simmering workout marked by Clapton's smooth soloing and King's inimitable vocal might.

Despite the obvious panning opportunities offered by this pairing of distinct singer/guitarists, Guzauski applies a light touch to this mix. Most of the sonic information is kept in the front speakers. Likewise, both vocalists are usually presented in the center channel, while their complementary guitar solos sit comfortably in the phantom left/center or right/center space. This DVD-Audio also includes, in text form, a biography of the recording project.

CHRISTOPHER WALSH

SINGLES

Edited by Chuck Taylor

POP

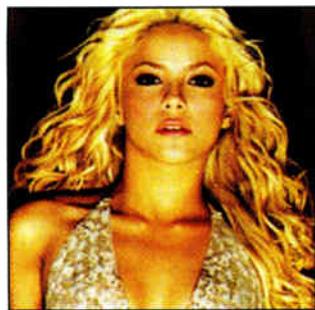
GARBAGE Breaking Up the Girl (3:33)
PRODUCER: Garbage
WRITER: Garbage
PUBLISHERS: Deadarm Music/Almo, ASCAP; Vibecrusher Music/Irving, BMI Almo/Interscope (CD promo)
 If you thought that "Androgyny"—the first single from the current *Beautiful Garbage*—was unusually poppy for this band of modern rockers, wait until you hear follow-up "Breaking Up the Girl." Curiously, while mainstream radio can't seem to get enough guitars, Shirley Manson and crew are so far to the right of their traditional musical leanings that they're actually flirting with dance music here, à la the 1996 single "Ready to Go" by Republica (which, admittedly, was a top 10 Modern Rock Track hit). While it's a bit jarring to imagine Manson frolicking in a daisy patch—which is the mood that this track conjures—be assured that it's all brought back to earth in the lyric, which pretty much calls its subject a loser for hurting a girl. That's more like it. You've been warned—now just enjoy the change of pace. It's all in good fun.—**CT**

THOMAS NEWMAN Title Theme From Six Feet Under (3:25)
PRODUCER: none listed
COMPOSER: Thomas Newman
PUBLISHERS: L-T Publishing/Warner-Tamerlane, BMI
Universal 20701 (CD promo)
 Morning radio shows take note: The theme to HBO's intoxicating *Six Feet Under* has been refashioned into an air-wave-ready shuffle—think Enigma—that boldly stands on its own but would make an exceptional music bed for stunts and contests relating to the macabre. Composed by Thomas Newman, who won an Oscar for the score to *American Beauty*, the mysterious, oboe-intoned song has a strong enough melody to carry listeners through its 3:25 without losing interest. The Photek mix is more straightforward, while the Rae & Christian edit contains a few more blips for your buck. Thankfully, the original title theme (1:34) is also included. This is pure novelty, but never say never.—**CT**

COUNTRY

WILLIE NELSON WITH LEEANN WOMACK Mendocino County Line (4:32)
PRODUCER: Matt Serletic
WRITERS: B. Taupin and M. Serletic
PUBLISHERS: Little Mole Music/Melusic, ASCAP
Lost Highway 314586231 (CD promo)
 Culled from Willie Nelson's brilliant new album, *The Great Divide*, this is a gorgeous record. These two talented Texans combine their distinctive voices on a great lyric about a love that just didn't last. When WOMACK sings, "I orchestrated paradise but couldn't make you stay/You dance with horses, through the sands of time/As the sun sinks west of the Mendocino county line," there's a tender, almost epic feeling to her heartache. For his part, Nelson imbues each line with the kind of emotional integrity that has become his trademark. Throughout his career, Nelson has

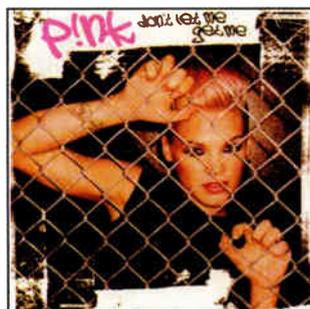
SPOTLIGHTS



SHAKIRA Underneath Your Clothes (3:45)
PRODUCERS: Shakira and Lester Mendez
WRITERS: Shakira, L. Mendez
PUBLISHERS: Aniw/Sony/ATV Latin Music/EMI Blackwood/Apollinaire, BMI Epic Records (CD promo)
 With top 10 English-language debut "Whenever, Wherever," the masses discovered what Latin audiences have known for years: Shakira is an entertainer with the same kind of star presence that made Ricky Martin a household name: She's gorgeous and sensual, by God, but the Colombian is also a major talent who co-writes and produces her music. Her belly dancing is pretty impressive, too. Second single "Underneath My Clothes" is a thought-provoking ballad that finds a novel way to deliver a message of love and devotion: "Underneath your clothes/There's an endless story/There's the man I chose/There's my territory." What an odd voice Shakira has, darting from a delicate, girly, Jewel-like delivery to a determined, tough-chick croon—it certainly gives the song a signature edge and multiple layers that seem to draw out something new with each successive spin. The music industry is in desperate need of a star now—someone with universal appeal to get consumers excited about buying music. There's no better bet in the deck. This young lady is on her way.—**CT**

recorded with more duet partners than perhaps any other artist in history, and he's proved adept at bonding vocally with an array of different personalities. *The Great Divide* finds him dueting with Kid Rock, Bonnie Raitt, Brian McKnight, and Sheryl Crow, and while

PINK Don't Let Me Get Me (3:31)
PRODUCER: Dallas Austin
WRITERS: Pink and D. Austin
PUBLISHERS: Pink Publishing/EMI-April, ASCAP; Crypton Music/EMI-Blackwood, BMI Arista 5064 (CD promo)
 Pink has proved herself to be an entertainer of many colors. On her debut album, she followed the leader as one of so many Destiny's Child imitators. Then, on previous single "Get This Party Started," she served up a pure pop party anthem—one that hit around the world, scoring success to the tune of No. 4 on The Billboard Hot 100. On "Don't Let Me Get Me," the singer gets serious



with an autobiographical, soul-searching lyric: "Every day I fight a war against a mirror/Can't take the person staring back at me/I'm a hazard to myself." It's the sort of down-on-me sentiment that every teen (and a lot of adults) can certainly relate to. Production by Dallas Austin is nothing short of a revelation, a kick-ass blend of blaring bass, snapping snare, and growling guitars that accompany the lyric like a hand to a glove. By far, this is Pink's best moment yet: the song that will get her noticed as more than an awfully lucky woman who so far has been carried by her image. It's almost a shame that her album *Missundaztood* was launched with the disposable "Party," because this song is filet mignon compared with that soy burger. Radio is sure to champion this one, and its success is fully deserved.—**CT**

each cut has its own special charm, this duet with WOMACK is absolutely magical. New Virgin Records America chairman/CEO Matt Serletic's production is a grand, sweeping musical vista, yet those amazing voices remain the focal point as they deliver the Serletic/Bernie



REMY SHAND Take a Message (4:02)
PRODUCER: Remy Shand
WRITER: R. Shand
PUBLISHER: Mortay Music, SOCAN Motown/Universal 20621 (CD promo)
 Comparisons to Maxwell and Prince are likely to flourish, but Remy Shand is a singer/songwriter as unique as his name. The 23-year-old recorded his entire debut album, *The Way I Feel*, at his home in Winnipeg, Canada, taking on all musical duties associated with the project. "Take a Message" is a highly individual piece of work, obviously inspired by Shand's heroes Marvin Gaye, the Isley Brothers, and Stevie Wonder. It possesses a slow-grooving, '70s-inflected feel, with cool vocal echoes backing his smooth, sighing falsetto. The chorus flows as naturally as a song you've heard 100 times. But this tune is more about the sum of its parts, which is tough to define without aural accompaniment—and that's your call to search out this significant new talent and discover his unique vibe for yourself. "Take a Message" will draw immediate, passionate reaction; it deserves a sure shot. For some reason, Motown chose to include a high-energy dance remix on the promo—huh? It strips away every iota of the song's personality. The man got it right the first time. Don't tamper when it ain't broke. Give this one a listen.—**CT**

Taupin song. Country programmers would do well to embrace this song. After all, it features the reigning Country Music Assn. female vocalist of the year singing with one of the industry's true legends on a phenomenal song. What more could anyone want?—**DEP**

NEW & NOTEWORTHY

REMY ZERO Save Me (4:02)
PRODUCER: Jack Joseph Puig
WRITER: Remy Zero
PUBLISHER: Chloroform/WB, ASCAP Elektra/EEG 1742 (CD promo)
 There may not be a direct reference to Superman or kryptonite in Remy Zero's debut release, "Save Me," but sure enough, it's yet another song with ties to the caped superhero, as the theme to the hit WB TV series, *Smallville*. Like the show it's associated with, this is highbrow pop, a four-star rock-leaning anthem with more passion and verve in its chorus than a gallon of



sweat. Lead singer Cinjun Tate has one of the more dramatic voices to come down the pike in a while—though at first, you'll swear you're hearing the latest U2 single; he's a dead ringer for Bono. This Birmingham, Ala.-based band has created one of those tracks with the potential to cross all format borders, from modern and mainstream rock to mainstream and adult top 40. Don't think of "Save Me" as a TV theme: Consider it a breakthrough hit that flies on its own. From *The Golden Hum*, already in the racks for your inspection.—**CT**

ROCK

BLINK-182 First Date (2:54)
PRODUCER: Jerry Finn
WRITER: Blink-182
PUBLISHER: not listed
MCA 25529 (CD promo)
 Blink-182 maintains its steering wheel-pounding routine with the latest track from the platinum *Take Off Your Pants and Jacket*. On "First Date," a frantic snap of percussion guides the rapid-fire tongue-in-cheek verses about holding hands and nervous smiles on an initial outing. Throw in the chorus chant of "Let's make this night last forever," some grimacing guitars, a tab or two of speed, and you've got the idea, all wrapped up nice and neat in less than three minutes. Fans will dig it—otherwise it's business as usual for a band who's made the most of its 15 minutes.—**CT**

FU MANCHU Squash That Fly (2:54)
PRODUCER: Matt Hyde
WRITER: Fu Manchu
PUBLISHERS: Strolling Astronomer Music/Warner Chappell Music, ASCAP Mammoth 11462 (CD promo)
 Fu Manchu—"the heaviestgroovin'ist... ass rockin'ist band who ever did live...," as the band's Web site claims—returned with its sixth studio album, *California Crossing*, Jan. 29. "Squash That Fly" is a solid riff-fest, loaded with some classic early-'70s metal stylings and a driving beat. Scott Hill's vocals are a refreshing change—he doesn't really sing his vocals, but he doesn't rap either; instead, they are just sort of stated, one syllable at a time. Bob Balch's noisy axework creates the right buzz, and he is featured during a nice 30-second solo. "Squash That Fly," although loud at times, is still fairly accessible to those listeners beyond the proud circle of metalheads. The riffs are generally melodic, and the pace is reasonable, so this cut could have a future beyond hard-rock audiences.—**EA**

RAP

★ **CEE-LO Closet Freak (3:40)**
PRODUCER: T. Callaway
WRITER: T. Callaway
PUBLISHERS: God Given Music, BMI Arista 5086 (CD promo)
 A mixture of pure funk and hip-hop, Cee-Lo gives the listeners a peak into his world with the aptly titled "Closet Freak." As a member of the Goodie Mob, Cee-Lo is used to taking chances with his music: His collaborations with De La Soul, Common, Lauryn Hill, Carlos Santana, and Dungeon Family mates OutKast have all been spirited affairs. Now out on his own, the Atlanta native continues to push the boundaries of traditional hip-hop with the lead single from his forthcoming *Cee-Lo Green & His Perfect Imperfections*. Cee-Lo uses live instruments to bring alive the horn-driven track that he wrote and produced. In addition to dropping three verses about taking pride in one's individuality, the MC also croons on the hook—talk about a self-contained superstar. Despite the pure genius of "Closet Freak," Arista may have an uphill battle at radio. Hopefully, R&B formats will be willing to take a chance on the eclectic single. It's time to get your 'closet freak' on.—**RH**

CONTRIBUTORS: Eric Alse, Deborah Evans Price, Rashaun Hall, 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.

Def Soul's Montell Jordan Returns

Singer/Songwriter Opens Up Like Never Before With Eponymous Disc

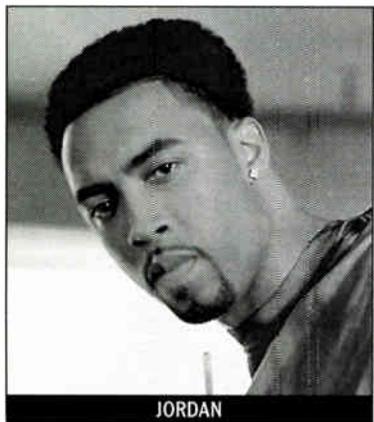
BY RASHAUN HALL

NEW YORK—Montell Jordan has decided to be a little selfish. For his fifth Def Soul release, *Montell Jordan* (Feb. 26), the Los Angeles native made music that means something to him.

"Normally, I've tried to do joints to make people move," Jordan says. "I'd usually sit down and try to create that formula, but this time I didn't take that approach. I've done that for four albums—trying to give the public what I thought they wanted. On this album, I really wanted to make something about me and what's going on in my life. This really isn't an album for the public that I used to make records for. I used to make records for street credibility, but this is for women to be able to identify with a man who's trying to be a good man but has some issues."

It wasn't an easy endeavor for the Atlanta-based singer/songwriter. In addition to either writing or co-writing 13 songs and producing more than half of them, Jordan dug deep into himself to offer something more.

"I took the approach of writing and putting together songs that talk about me not being the person that I thought I was," recalls the singer,



JORDAN

whose songs are published through Husdon Jordan Music Publishing. "When you break it down and you have to look at yourself—I imagine it's like doing time. You have time to sit in your own little cell and reflect on the circumstances that are

not your fault, but you also see the circumstances that are your fault. That's what I did on this album."

Jordan also felt it necessary for lead single "You Must Have Been" to be unlike any of his previous offerings. "I wanted this to be like my first album. I didn't want to come out with another uptempo record, sell a million records, have the video played, people love it, the album comes out, goes gold, and I then I drop a ballad and everybody forgets [about me] until I come out with another party record. People are going to have to accept me as an artist rather than for a song."

The singer also addresses the lack of respect he's received in the music industry on "Montell's Anthem." "I'm usually the type of guy that smiles when things are going wrong, but that was just a day when I wasn't smiling, so when I went into the studio, some things came out. A lot of the stuff I really wasn't proud of, but a lot of times that's when your best work comes out: when you're being honest.

"I really don't have any issues with the people that I directly or indirectly talk about in the song," Jordan notes. "I was just a little hurt to hear the things that people praised and the people they found to be the saviors of R&B [at the time]. After four albums, I still don't hear my name being spoken—they still think of me as a one-hit wonder. When I look around, I see Mary [J. Blige] and I see R. Kelly, but I don't see many other people with five albums."

Def Jam/Def Soul director of marketing Dexter Story says, "We felt it was time to open him up. It's time that people get to know him. This is the first album where he was being himself. That's why the album is self-titled. "We will be doing a lot of lifestyle pieces that show him in his element," Story continues. "We recently tapped an episode of BET's *How I'm Living* where they followed him around as he cooked, bowled, and spent time with his kids."

Def Soul launches a promotional tour Saturday (16), targeting both lifestyle-oriented vendors and retailers. Jordan—who's managed by Kristen Hudson for Atlanta-based the Enterprise and booked by the William Morris Agency—co-hosted a Macy's in-store fashion show in New Orleans during the Super Bowl.

Retailers like Jim Stella, urban music buyer for Albany, N.Y.-based Trans World Entertainment, believe fans will appreciate Jordan's new sound. "Looking at R&B in general, this [album] will fit right into the groove," Stella predicts. "It's not a retro soul record, but like those records, it's what people seem to be into—not talking about the money and the booty, but rather love and being loved."

Rhythm, Rap, and The Blues™

by Gail Mitchell



BACK TO BASICS: It's anyone's guess as to how this year will pan out for the music industry as it continues to deal with a sluggish economy, executive reshuffling, and staff layoffs. But thankfully, all that hasn't dampened the spirit of those individual entrepreneurs who believe their endeavors will bring something new to the table. Two such newcomers are Atlanta-based Beatnik Music Group and Naperville, Ill.-based JenStar Entertainment.

Actually, the term "newcomer" is a misnomer. Ed Strickland, Beatnik's president and co-founder, is an industry veteran who has worked at Tommy Boy (national director of promotion), Chrysalis (head of black music), and Madonna's Maverick Records (VP of black music).

Tom Jones. Prior to that, the dance music vet paid his dues producing Tavares, Will Downing, and disco group Gary's Gang, as well as other projects for Warner Bros. and Jive.



But after becoming discouraged with the business, he took a hiatus for 10 years. So what compelled him to come back?

"Hearing the music that's out there now," Payne says. "Everybody is imitating everybody else—it all sounds alike. It's time to get back to the basics, the core of soul music."

With plans to sell direct to retail, Payne says the first project out of JenStar's chute will be R&B/soul singer/songwriter Lou Mosley, who hails from Compton, Calif. Lead single "Slow Dance" bows March 19; album *Finally* drops May 14. Payne has also signed 19-year-old singer/dancer K.J.



Most recently with Jad Anansi Records—where he oversaw the repackaging of catalog by Peter Tosh and Bob Marley—Strickland decided it was time for a change. "Beatnik's mission is to promote a higher level of consciousness through message music and timeless sounds," he says. "It's time to re-evaluate our roots and ourselves."

The full-service label has secured distribution through Sony/RED in conjunction with the JRB Label Group. The latter company, headed by former PolyGram VP of sales Jeff Brody, will handle retail marketing as Strickland supervises the promotion end.

Beatnik's first project is the March 26 release of *The Animus Diaries* by Los Angeles-based neo-soul singer/songwriter Keptyn. (Note: For those who didn't take Latin in high school, "animus" means "the male spirit.") Also on the Beatnik (770-529-0991) roster are two gospel projects and a dance album.

Darryl Payne is the driving force behind JenStar Entertainment (630-637-3358). He's also the president/CEO of Classic World Productions, a company that specializes in reissuing back-catalog music and DVD-Video versions of vintage TV programs featuring such acts as the Four Tops, Little Richard, Judy Garland, and

I HEAR THE DELLS: "The guys from the '50s are back," Chuck Barksdale of the Dells says, discussing the quintet's new project. It's a rerecording of the group's 1970 R&B hit "Open Up My Heart," due Feb. 11 on Miami-based DeVine Records. Net proceeds from sales of the EP will be donated to an established charity that assists such displaced victims of the terrorist attacks as domestic and temporary workers, unskilled laborers, hotel attendants, and couriers.

The "Open Up My Heart" project is the vision of the Dells' attorney, Nina-Dawne Williams. Barksdale says, "This record isn't about the chart: It's about getting money to help people."

Recorded in Chicago and Miami and produced by Grammy Award-winning Thomas "Tom Tom 84" Washington (Earth, Wind & Fire), the song also features the Miami-based multicultural ensemble Jubilate and the Baby Dells All-Stars—a 15-strong contingent of the Dells' grandchildren and their young playmates. Barksdale says, "If that doesn't tug at your heartstrings, I don't know what will."

INDUSTRY BRIEF: Natalie Cole has signed with Verve. The move reunites her with Verve Music Group chairman Tommy LiPuma, producer of her *Unforgettable* album. They're currently working on her debut set for the label, slated for fall.

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard HOT RAP SINGLES™	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.							
TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist					
1	1	8	1	7	Weeks At Number 1	NUMBER 1	
1	1	8	1	7	Weeks At Number 1	NUMBER 1	
2	2	6	2	6	6	7 Weeks At Number 1	
3	3	14	3	14	14	7 Weeks At Number 1	
4	4	11	4	11	11	7 Weeks At Number 1	
5	9	9	9	9	9	7 Weeks At Number 1	
6	8	4	8	4	4	7 Weeks At Number 1	
7	20	2	20	2	2	7 Weeks At Number 1	
8	5	21	5	21	21	7 Weeks At Number 1	
9	6	18	6	18	18	7 Weeks At Number 1	
10	7	21	7	21	21	7 Weeks At Number 1	
11	14	10	14	10	10	7 Weeks At Number 1	
12	12	12	12	12	12	7 Weeks At Number 1	
13	RE-ENTRY					7 Weeks At Number 1	
14	10	5	10	5	5	7 Weeks At Number 1	
15	13	10	13	10	10	7 Weeks At Number 1	
16	18	14	18	14	14	7 Weeks At Number 1	
17	NEW					7 Weeks At Number 1	
18	RE-ENTRY					7 Weeks At Number 1	
19	17	10	17	10	10	7 Weeks At Number 1	
20	NEW					7 Weeks At Number 1	
21	NEW					7 Weeks At Number 1	
22	11	3	11	3	3	7 Weeks At Number 1	
23	21	9	21	9	9	7 Weeks At Number 1	
24	RE-ENTRY					7 Weeks At Number 1	
25	RE-ENTRY					7 Weeks At Number 1	

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. (C) CD Single available. (D) DVD Single available. (M) Maxi-Single available. (S) Cassette Single available. (V) Vinyl maxi-single available. (W) Vinyl single available. (C) Cassette maxi-single available. Catalog number is for (C). * Indicates (C) unavailable, in which case, catalog number is for (D), (S), (M), or (W) respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 16
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national random sample
of core R&B/Hip-Hop stores.

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	NUMBER 1/HOT SHOT DEBUT			1 Week At Number 1	50	38	22	8	WARREN G	UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14
				SOUNDTRACK	ROC-A-FELLA/DEF JAM 586671*/DJMGM (11.98/11.98)	State Property	1	51	53	53	7	DIRTY SOUTH	HARD 2 HIT 7088/STREET LEVEL 117.98 CD	Everything's Gon' Be Different...	51
1	1	1	6	NAS	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	52	49	54	18	SOUNDTRACK	HYPNOTIZE MINDS/COLUMBIA 75070* (12.98/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
3	2	2	10	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	1	53	44	43	11	DUNGEON FAMILY	ARISTA 14693* (12.98/18.98)	Even In Darkness	4
4	18	19	23	GREATEST GAINER				54	45	45	18	JERMAINE DUPRI	SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3
				MARY J. BLIGE	MCA 112808* (12.98/18.98)	No More Drama	1	55	70	59	32	LUTHER VANDROSS	J 20007 (12.98/18.98)	Luther Vandross	2
5	3	3	18	JA RULE	MURDER INC./DEF JAM 586437*/DJMGM (12.98/18.98)	Pain Is Love.	1	56	60	65	44	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
6	4	4	9	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	57	54	55	74	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11.98/17.98)	Live In London And More...	22
7	8	15	11	FAITH EVANS	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	58	50	52	37	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
8	5	12	14	KEKE WYATT	MCA 112609 (12.98/14.98)	Soul Sista	5	59	57	51	4	LIL BLACKY	HIT A LICK 51279/TRIPLE X (11.98 CD)	Big Ballin	50
9	15	21	41	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	60	61	63	44	GINUWINE	EPIC 69622* (12.98 EQ/18.98)	The Life	2
10	6	6	18	MICHAEL JACKSON	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	61	58	67	37	BUBBA SPARXXX	BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
11	7	5	7	MYSTIKAL	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	62	63	62	20	PROPHET JONES	UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98)	Prophet Jones	16
12	9	7	10	BUSTA RHYMES	FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	63	59	66	51	JENNIFER LOPEZ	EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
13	10	11	24	USHER	ARISTA 14715* (12.98/18.98)	8701	3	64	55	58	4	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY	POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis	47
14	16	8	9	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	65	52	39	71	G. DEP	BAD BOY 73042*/ARISTA (11.98/17.98)	Child Of The Ghetto	23
15	11	9	33	ALICIA KEYS	J 20002 (12.98/18.98)	Songs In A Minor	1	66	72	71	2	BRIAN MCKNIGHT	MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
16	12	14	7	MASTER P	NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	12	67	62	60	18	BONEY JAMES	WARNER BROS. 48004 (17.98 CD)	Ride	27
17	13	13	9	MOBB DEEP	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	68	66	78	34	JUVENILE	CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
18				JAGUAR WRIGHT	MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	18	69	68	56	11	TOO SHORT	SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14
19	14	10	7	LIL BOW WOW	SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	70	65	68	20	GERALD LEVERT	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
20	17	16	8	JOE	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	71	56	48	7	VARIOUS ARTISTS	UTVI/DEF JAM 586652/DJMGM (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38
21	21	23	24	AALIYAH	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	72	51	57	43	JANET	VIRGIN 10144* (12.98/18.98)	All For You	1
22	—	—	—	LIL' KEKE	IN THE PAINT 8231*/KOCH (12.98/18.98)	Platinum In Da Ghetto	22	73	71	69	11	THE TEMPTATIONS	MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
23	20	20	7	VARIOUS ARTISTS	RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Dr Die Vol. III: In The "R" We Trust	9	74	84	81	8	JILL SCOTT	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	2
24	23	28	14	DMX	RUFF RYDERS/DEF JAM 586450*/DJMGM (12.98/18.98)	The Great Depression	1	75	67	50	12	GHOSTFACE KILLAH	EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2
25	25	24	8	NATE DOGG	ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	76	79	95	3	ANDRE WARD	ORPHEUS 70579 (16.98 CD)	Feelin' You	76
26	19	18	7	JAY-Z	ROC-A-FELLA/DEF JAM 586614/DJMGM (9.98/14.98)	MTV Unplugged	8	77	73	80	18	VARIOUS ARTISTS	HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
27	26	27	13	ANGIE STONE	J 20013* (12.98/18.98)	Mahogany Soul	4	78	92	—	—	CHINO NINO	FLAM FLAMELESS 13145 (10.98/17.98)	Knockem Wit Game	78
28	24	17	6	SOUNDTRACK	DEF JAM 586628*/DJMGM (12.98/18.98)	How High	6	79	86	—	—	LIL SUN	DEEP SOUTH TYCOONS 7312 (18.98 CD)	Sunburnt	79
29	28	26	9	MACK 10	CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Dr Ball	4	80	83	96	7	PAYCHECK	CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98)	Check Yo'Self	61
30	27	30	24	JAY-Z	ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98)	The Blueprint	1	81	75	70	17	VARIOUS ARTISTS	RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume Dne: Soul Searching	29
31	30	29	14	JILL SCOTT	HIDDEN BEACH 86150/EPIC (14.98/18.98)	Experience: Jill Scott 826+	7	82	98	89	10	FEAR NO M.O.B.	90 DEEP 805/STONEY BURKE (11.98/17.98)	Gangstas Doin' Gangsta \$\$@!	82
32	41	42	25	MAXWELL	COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	83	84	74	73	T.I.	GHEAT-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
33	29	25	7	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	84	74	73	19	DILATED PEOPLES	ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	8
34	31	35	12	UGK	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	85	82	64	9	ARCHIE	PHAT BOY 1980 (16.98 CD)	Ride Wit Me	85
35	40	38	20	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1	86	90	86	14	CYPRESS HILL	COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26
36	36	37	12	PETEY PABLO	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	87	77	87	14	NELLY	FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
37	34	33	9	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.D.S.E.: Jealous Dnes Still Envy	6	88	77	87	14	ERICK SERMON	J 20023* (12.98/18.98)	[Music]	8
38	32	36	29	CRAIG DAVID	WILSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12	89	88	85	14	VARIOUS ARTISTS	TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	89
39	47	46	18	INDIA.ARIE	MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	3	90	88	85	14	SIR CHARLES JONES	MARDI GRAS 1054 (10.98/16.98)	Sir Charles Jones	90
40	33	31	9	ICE CUBE	PRIORITY 23091*/CAPITOL (12.98/18.98)	Greatest Hits	11	91	88	85	14	SADE	EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	2
41	43	44	5	C-BO	WEST COAST MAFIA 2847/WARLOCK (11.98/17.98)	Life As A Rider	41	92	76	72	11	SOUNDTRACK	MURDER INC./DEF JAM 548832*/DJMGM (12.98/18.98)	The Fast And The Furious	5
42	43	44	5	IMX	TUG 35009/NEW LINE (12.98/17.98)	IMx	42	93	87	74	21	BABYFACE	ARISTA 14667* (12.98/16.98)	Face2Face	8
43	35	34	11	TIMBALAND & MAGOO	BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	94	80	79	40	DESTINY'S CHILD	COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
44	37	32	16	SOUNDTRACK	INTERSCOPE 493172 (12.98/18.98)	Ali	31	95	91	88	24	LIL' ROMEO	SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5
45	39	40	11	8BALL	JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	96	96	—	—	THE O'JAYS	MCA 112715 (12.98/18.98)	For The Love...	11
46	42	41	21	FABOLOUS	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	97	94	—	—	MARY MARY	C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	22
47	46	47	11	MR. CHEEKS	UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	98	64	—	—	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363*/KOCH (12.98/18.98)	Spiritual Minded	64
48	48	49	11	JAGGED EDGE	SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	99	94	—	—	LA' CHAT	IN THE PAINT 8239*/KOCH (12.98/18.98)	Murder She Spoke	16
49				PACESETTER				100				SNOOP DOGG	NO LIMIT/PRIORITY 23225*/CAPITOL (12.98/18.98)	Tha Last Meal	1
78	—	—	—	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98)	Love Machine	49								

FEBRUARY 16
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	2PAC	AMARU/DEATH ROW 48931*/INTERSCOPE (19.98/24.98)	NUMBER 1 Greatest Hits	163	13	3	MARY J. BLIGE	UPTOWN 110681/MCA (6.98/11.98)	What's The 411	104
2	2	2PAC	DEATH ROW 63008*/KOCH (11.98/25.98)	All Eyez On Me	304	14	5	JAY-Z	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	217
3	10	LUTHER VANDROSS	LEGACY/ILV 66088/EPIC (10.98 EQ/17.98)	Greatest Hits	6	15	20	NAS	COLUMBIA 57884*/CRG (7.98 EQ/11.98)	Illmatic	33
4	13	R. KELLY	JIVE 41573/ZOMBA (11.98/17.98)	12 Play	179	16	9	SADE	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	370
5	6	AALIYAH	BLACKGROUND 10753 (12.98/17.98)	One In A Million	94	17	25	KEITH SWEAT	WINTERENTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	303
6	19	AL GREEN	HIT THE RIGHT STUFF 20600/CAPITOL (10.98/17.98)	Greatest Hits	362	18	18	YOLANDA ADAMS	ELEKTRA 62439/EEG (12.98/18.98)	Mountain High...Valley Low	104
7	7	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	190	19	15	JAY-Z	ROC-A-FELLA/DEF JAM 548822*/DJMGM (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	71
8	14	2PAC	AMARU/JIVE 41639*/ZOMBA (11.98/17.98)	Me Against The World	284	20	8	MICHAEL JACKSON	EPIC 66073 (12.98 EQ/18.98)	Thriller	240
9	4	DR. DRE	AFTERMATH 490488*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	103	21	—	DMX	RUFF RYDERS/DEF JAM 548833*/DJMGM (12.98/18.98)	...And Then There Was X	85
10	11	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	331	22	21	JODECI	UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	123
11	16	JUVENILE	CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degreez	163	23	24	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210*/DJMGM (12.98/18.98)	Legend	280
12	12	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (11.98/24.98)	Life After Death	219	24	—	TWISTA	CREATOR'S WAV/ATLANTIC 92757*/JAG (11.98/17.98)	Adrenaline Rush	104
						25	23	MARY J. BLIGE	MCA 11166* (10.98/16.98)	My Life	164

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. * Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ** RIAA certification for net shipment of 1 million units (Platinum). *** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION	
			NUMBER 1			7 Weeks At Number 1						
1	1	1	ALWAYS ON TIME	Ja Rule Featuring Ashanti	1	50	53	65	FATTY GIRL	Ludacris, LL Cool J & Keith Murray	32	
2	2	2	BUTTERFLIES	Michael Jackson	2	51	51	59	ANY OTHER NIGHT	Sharissa	51	
3	3	4	A WOMAN'S WORTH	Alicia Keys	3	52	52	52	U, ME & SHE	Eve	52	
4	5	8	WHAT ABOUT US?	Brandy	4	53	67	85	SATURDAY (OOOH! OOOH!)	Ludacris Featuring Sleepy Brown	53	
5	8	15	NOTHING IN THIS WORLD	Keke Wyatt Featuring Avant	5	54	47	43	FROM HER MAMA (MAMA GOT A**)	Juvenile	27	
6	6	7	LIGHTS, CAMERA, ACTION!	Mr. Cheeks	6	55	55	50	HE LOVES ME (LYZEL IN E FLAT)	Jill Scott	46	
7	4	3	U GOT IT BAD	Usher	1	56	56	55	7 DAYS	Craig David	55	
8	11	16	AIN'T IT FUNNY	Jennifer Lopez Featuring Ja Rule	8	57	57	57	THAT WAS THEN	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa	57	
9	12	11	THE WHOLE WORLD	DutKast Featuring Killer Mike	9	58	49	44	BAD INTENTIONS	Dr. Dre Featuring Knoc-Turn'Al	33	
10	10	5	ROCK THE BOAT	Aaliyah	2	59	59	60	CRY TOGETHER	Prophet Jones	59	
11	18	29	OOPS (OH MY)	Tweet	11	60	61	67	MAKIN' GOOD LOVE	Avant	60	
			GREATEST GAINER / AIRPLAY						GREATEST GAINER / SALES			
12	21	25	I LOVE YOU	Faith Evans	12	61	74	70	IT'S THE WEEKEND	Lil' J	53	
13	7	6	WE THUGGIN'	Fat Joe Featuring R. Kelly	5	62	68	76	TRIBUTE TO A WOMAN	Ginuwine	62	
14	15	10	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)	Mystikal	8	63	63	63	ETHER	Nas	50	
15	9	9	ROLL OUT (MY BUSINESS)	Ludacris	7	64	64	64	ONE MIC	Nas	64	
16	14	12	BREAK YA NECK	Busta Rhymes	10	65	76	—	SOMEONE TO LOVE YOU	Ruff Endz	65	
17	17	22	DON'T YOU FORGET IT	Glenn Lewis	17	66	—	—	PASS THE COURVOISIER PART II	Busta Rhymes Featuring P. Diddy & Pharrell	66	
18	13	13	TAKE AWAY	Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet	13	67	62	62	I O	Petey Pablo	62	
19	19	19	WELCOME TO ATLANTA	Jermaine Dupri & Ludacris	19	68	70	74	OOOH BOY	Regina Belle	63	
20	16	17	NO MORE DRAMA	Mary J. Blige	16	69	69	66	HALF CRAZY	Musiq Soulchild	69	
21	22	26	MORE THAN A WOMAN	Aaliyah	21	70	69	66	PUT IT ON ME	Dr. Dre & DJ Quik Featuring Mimi	62	
22	24	31	U DON'T HAVE TO CALL	Usher	22	71	66	54	THANK YOU	Lil Bow Wow Featuring Jagged Edge & Fundisha	45	
23	20	20	YOUNG'N (HOLLA BACK)	Fabulous	17	72	—	—	I'D RATHER	Luther Vandross	72	
24	26	23	ROUND AND ROUND	Jonell & Method Man	13	73	—	—	RAINY DAYZ	Mary J. Blige Featuring Ja Rule	73	
25	30	32	UH HUH	B2K	20	74	60	53	SON OF A GUN	Janet Featuring Missy Elliott, P. Diddy & Carly Simon	26	
26	23	18	GONE	'N Sync	14	75	80	—	GIVE IT TO HER	Tanto Metro & Devonte	75	
27	27	27	JIGGA	Jay-Z	27	76	72	71	SOMETHING INSIDE	Boney James Featuring Dave Hollister	69	
28	29	30	LIFETIME	Maxwell	5	77	71	68	BURN	Mobb Deep Featuring Vita & Noyd	56	
29	28	14	DIFFERENCES	Ginuwine	1	78	—	—	I GOT IT	Jagged Edge	78	
30	31	37	ANYTHING	Jaheim Featuring Next	30	79	88	97	AWNAW	Nappy Roots	79	
31	25	21	BROTHA	Angie Stone	13	80	78	80	SPECIAL DELIVERY	G. Dep	59	
32	36	41	ROC THE MIC	Beanie Sigel & Freeway	32	81	81	—	ROCK EM	Boobakaw And The Wild Younginz Featuring Vita	81	
33	33	33	HEY LUV (ANYTHING)	Mobb Deep Featuring 112	33	82	75	78	SECRET LOVER	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs	60	
34	34	35	THE WORLD'S GREATEST	R. Kelly	31	83	73	99	DANSIN WIT WOLVEZ	Strik Nine	58	
35	32	28	FAMILY AFFAIR	Mary J. Blige	1	84	77	—	THE ROC	Cam'Ron Featuring Memphis Bleek & Beanie Sigel	77	
36	39	45	FOOLISH	Ashanti	36	85	—	—	CAN I GET THAT?!?	Bear Witnez!	85	
37	35	24	LET'S STAY HOME TONIGHT	Joe	18	86	—	—	BUNNY HOP	Da Entourage	86	
38	40	46	HUSH LIL' LADY	Corey Featuring Lil' Romeo	38	87	83	73	ALONE IN THIS WORLD	Faith Evans	73	
39	46	56	WHAT'S LUV?	Fat Joe Featuring Ashanti	39	88	79	79	NEVER GIVE UP	Yolanda Adams	79	
40	41	51	I MISS YOU	DMX Featuring Faith Evans	40	89	82	82	THE WASH	Dr. Dre & Snoop Dogg	43	
41	37	34	PART II	Method Man & Redman	28	90	84	84	WORST COMES TO WORST	Dilated Peoples	84	
42	58	69	THIS WOMAN'S WORK	Maxwell	42	91	—	—	ROLL WIT ME	Pretty Willie	91	
43	42	38	GOT UR SELF A...	Nas	37	92	90	88	STRENGTH, COURAGE, & WISDOM	India.Arie	76	
44	48	49	YOU MUST HAVE BEEN	Montell Jordan	44	93	—	—	TAKE A MESSAGE	Remy Shand	93	
45	38	36	GOODBYE	Jagged Edge	18	94	—	—	TRANS DF EXPRESS	Dungeon Family	80	
46	44	42	OOOHHHWE	Master P Featuring Weebie	19	95	95	100	GHOST SHOWERS	Ghostface Killah	77	
47	43	40	YOU GETS NO LOVE	Faith Evans	8	96	85	92	JUMP UP IN THE AIR	Original P Including Hyped Up Westbound Soljaz	80	
			HOT SHOT DEBUT						BUSTER	Dennis Da Menace	74	
48	54	61	TAKE YA HOME	Lil Bow Wow	49	98	87	72	STOP PLAYIN' GAMES	8ball Featuring P. Diddy	64	
						99	86	75	THEY AIN'T READY	Jadakiss & Bubba Sparxxx	60	
						100	89	89	THINK BIG	Crimewave	89	

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R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

LOUD GETS SUCKAFREE: After a heated bidding war, Lil' Flip and the rest of the SuckaFree family have found a new home with Loud Records. The Houston-based label has signed a deal with the New York-based rap entity. In an exclusive interview with Words & Deeds, Flip and SuckaFree CEO Hump discussed the pact.



SuckaFree's New Home. Pictured at the signing of the SuckaFree/Loud Records pact, seated in front from left, are Loud president Rich Issacson, SuckaFree CEO Hump, and Lil' Flip. Standing in back, from left, are Loud senior director of A&R Charlene Thomas, Loud senior VP of A&R and business and legal affairs Michael Cirelli, Loud VP of promotion Randy Franklin, H.S.E.'s Redd, H.S.E.'s Runn, and Loud GM Randy Roberts.

"They weren't trying to crumb us like the rest of the labels," says Hump, who gives much of the credit to Loud senior director of A&R Charlene Thomas. "They gave us what we asked for. We know what we're capable of doing. But we also know that we need a solid machine behind us that's going to put money upfront to push our project."

The first release from the union will be Lil' Flip's *Underground Legends*. Due in either March or April, the album features **Bizzy Bone** and **Juvenile**, among others. "I'm going to stay with the same thing I've been doing—representing the South," Flip says of his game plan. "I just want to take it to another level by showing them how we do it."

Following Lil' Flip's major-label debut, SuckaFree/Loud will release the debut project by the group **H.S.E.**, which includes Lil' Flip, **Redd**, and **Runn**. According to Hump, this new relationship may become a long one. "Right now, if we get this ball rolling, Loud is liable to have everything SuckaFree puts out."

ONE LAST BOUNCE: Tha Liks' J-Ro has enlisted a who's who of West Coast rappers to bless *Still More Bounce*, a hip-hop tribute to the late **Roger Troutman**. Due April 16 on Wolfpac Records, the 12-track album features

Tha Liks, **Ice-T**, **Snoop Dogg**, and **Xzibit**, among others, offering their interpretations of Troutman classics.

"It was a thought I came up with the day after he was killed," J-Ro says of Troutman, who died April 25, 1999, at the age of 47 (*Billboard Bulletin*, April 27, 1999). "At first it was just going to be a song. I wanted to get everybody on it and give it to radio—I wasn't even planning to put it out commercially. The response I got back was so overwhelming that I knew I had to do a whole album."

"My favorite song is 'More Bounce to the Ounce,'" the longtime **Roger & Zapp** fan adds. "I remember the first day I heard 'More Bounce to the Ounce.' My friend **Pumpkin** told me about it. He started singing it, and he had me anxious to hear it. I heard it a few days later, and it became my favorite song."

According to J-Ro—who doubles as Wolfpac CEO and one of the disc's executive producers—the album took two years to finish because of the number of artists involved. "Every time we thought we had the album finished, someone else would call," J-Ro recalls. "The **Gap Band's** drummer is telling me that **Charlie Wilson** wants to get on it. We reached out to him when we began, but they were on tour. So now we're trying to figure out a way to get him on."

A portion of the album's proceeds will benefit Troutman's estate. The title track—which features **Rass Kass**, **Kam**, **Tash**, **B-Real**, **Spice 1**, and **Merciless Stylz**—will serve as the first single. The accompanying clip was directed by **Devin DeHaven** and highlights the man behind the music.

"If you play any of his songs, people will know every word," J-Ro says. "But a lot of people don't know who made them. If you tell them, 'Roger Troutman,' they'll say, 'Who?' We just want to let people know who made all this music that they've been partying to and making babies to."

HIP-HOP AT LINCOLN CENTER: Lincoln Center's Avery Fisher Hall—home to the **New York Philharmonic**—might not have been ready for hip-hop, but hip-hop was definitely ready for it. **The Roots**, **Talib Kweli**, and **Jaguar Wright** invaded the hallowed halls Thursday, Jan. 17. Organized by Turnstyle NYC, the concert also featured appearances by hip-hop legends **Large Professor** and **Kool G. Rap**. **Jay-Z**, who recently collaborated with the Roots and Wright on his *Unplugged* special, returned the favor by performing a few numbers.

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Billboard® HOT R&B/HIP-HOP AIRPLAY™

FEBRUARY 16 2002				FEBRUARY 16 2002				FEBRUARY 16 2002			
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	16	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	28	31	Lifetime MAXWELL (COLUMBIA)	51	44	17	From Her Mama (Mama Got A**) JUVENILE (CASH MONEY/UNIVERSAL)
2	2	16	Butterflies MICHAEL JACKSON (EPIC)	27	32	8	Roc The Mic BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	52	48	12	He Loves Me (Lyzel In E Flat) JILL SCOTT (HIDDEN BEACH/EPIC)
3	3	19	A Woman's Worth ALICIA KEYS (J)	28	25	21	Brotha ANGIE STONE (J)	53	52	8	U, Me & She EVE (RUFF RYDERS/INTERSCOPE)
4	5	5	What About Us? BRANDY (ATLANTIC)	29	29	12	Anything JAHHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	54	58	3	Makin' Good Love AVANT (MAGIC JOHN/SON/MCA)
5	7	19	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)	30	37	5	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	55	56	5	Cry Together PROPHET JONES (UNIVERSAL/MOTOWN)
6	6	25	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	31	27	15	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	56	53	12	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
7	4	24	U Got It Bad USHER (ARISTA)	32	34	31	Family Affair MARY J. BLIGE (MCA)	57	62	3	Tribute To A Woman GINUWINE (EPIC)
8	11	10	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	33	30	11	Hey Luv (Anything) MOBB DEEP FEAT. 112 (LOUJOU/COLUMBIA)	58	54	9	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)
9	10	28	Rock The Boat R. AALIYAH (BLACKGROUND)	34	31	12	The World's Greatest R. KELLY (INTERSCOPE/JIVE)	59	60	9	Ether NAS (ILL WILL/COLUMBIA)
10	13	11	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	35	33	15	Let's Stay Home Tonight JAY-Z (JIVE)	60	72	2	Someone To Love You RUFF ENZO (EPIC)
11	19	7	I Love You FAITH EVANS (BAD BOY/ARISTA)	36	43	3	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	61	66	4	One Mic NAS (ILL WILL/COLUMBIA)
12	17	7	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)	37	38	4	I Miss You DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)	62	—	1	Pass The Courvoisier BUSTA RHYMES (J/IMP/COG/J)
13	9	17	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	38	55	15	This Woman's Work MAXWELL (COLUMBIA)	63	65	9	Oooh Boy MUSIQ SOULCHILD (DEF SOUL/IDJMG)
14	8	22	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	39	36	12	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)	64	—	1	Halfcrazy MUSIQ SOULCHILD (DEF SOUL/IDJMG)
15	15	12	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	40	45	12	You Must Have Been MONTELL JORDAN (DEF SOUL/IDJMG)	65	63	16	Put It On Me DR. DRE & DJ QUIK FEAT. MIMI (PRIORITY/CAPITOL)
16	14	19	Break Ya Neck BUSTA RHYMES (J)	41	35	21	Goodbye JAGGED EDGE (SO SO DEF/COLUMBIA)	66	75	2	Uh Huh B2K (EPIC)
17	12	16	Take Away MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	42	39	10	Ooohhhwee MASTER P FEAT. WEEBIE (NEW NO LIMIT/UNIVERSAL)	67	64	6	I PETEY PABLO (JIVE)
18	18	16	Don't You Forget It GLENN LEWIS (EPIC)	43	—	1	Intro R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)	68	69	3	Hush Lil' Lady COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)
19	16	15	No More Drama MARY J. BLIGE (MCA)	44	40	24	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)	69	—	1	I'd Rather LUTHER VAN DROSS (J)
20	20	18	More Than A Woman AALIYAH (BLACKGROUND)	45	42	11	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	70	—	1	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)
21	23	9	U Don't Have To Call USHER (ARISTA)	46	50	4	Take Ya Home LIL' BOW WOW (SO SO DEF/COLUMBIA)	71	67	12	Thank You LIL' BOW WOW (SO SO DEF/COLUMBIA)
22	21	14	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	47	49	4	Any Other Night SHARISSA (MOTOWN)	72	74	2	Give It To Her TANTO METRO & DEVONTE (2 RAZERS/SHOCKING VIBES/VP)
23	22	14	Young 'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEG)	48	51	19	Fatty Girl LUDACRIS, LL COOL J & KEITH MURRAY (IFB/UNIVERSAL)	73	68	6	Something Inside BONEY JAMES FEAT. DAVE HOLLISTER (WARNER BROS.)
24	24	15	Gone 'N SYNC (JIVE)	49	61	2	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	74	57	16	Son Of A Gun JANET (VIRGIN)
25	26	34	Differences GINUWINE (EPIC)	50	46	18	Bad Intentions DR. DRE (AFTERMATH/DODGY/STYLITE/INTERSCOPE)	75	—	1	I Got It JAGGED EDGE (SO SO DEF/COLUMBIA)

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

FEBRUARY 16 2002				FEBRUARY 16 2002				FEBRUARY 16 2002			
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	10	Uh Huh B2K (EPIC)	26	—	1	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)	51	—	3	Bootlee BEZONZO (SURRENDER/MOTOWN)
2	2	13	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	27	23	36	Hit 'Em Up Style (Oops!) BLU CANTRELL (RED ZONE/ARISTA)	52	31	19	Break Ya Neck BUSTA RHYMES (J)
3	3	8	Hush Lil' Lady COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	28	36	8	Don't You Forget It GLENN LEWIS (EPIC)	53	—	14	Get Up COCOA BROVAZ (RAWKUS)
4	4	6	That Was Then ROY JONES, JR. (BODY HEAD)	29	25	16	Lifetime MAXWELL (COLUMBIA)	54	27	4	Uzi (Pinky Ring) WU-TANG CLAN (WU-TANG/LOUJOU/COLUMBIA)
5	6	11	It's The Weekend LIL' J (HOLLYWOOD)	30	30	15	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	55	—	5	The Bedrock PHATY BANKS (DIVA/DEF W FALL/SUPERTIGHT)
6	5	15	Dansin Wit Wolvez STRIK HINE (FADE/ECMD)	31	—	1	How It Soundz D&B ALLSTARS (D&B)	56	—	32	My Projects COO COO CAL (INFINITE/TOMMY BOY)
7	7	15	Rock Em BOBBAKAW & THA WILD YOUNGIMZ (WHITESTONE)	32	29	26	Someone To Call My Lover JANET (VIRGIN)	57	46	46	Could It Be JAHHEIM (DIVINE MILL/WARNER BROS.)
8	14	9	Can I Get That!!!? BEAR WITMEZI (EARGASM)	33	57	11	Roll Wit Me PRETTY WILLIE (212/REPUBLIC/UNIVERSAL)	58	55	10	Brotha ANGIE STONE (J)
9	12	4	Bunny Hop DA ENTOURAGE (RED BOY)	34	28	12	Special Delivery G. DEP (BAD BOY/ARISTA)	59	24	16	2-Way RAYVON (BIG YARD/MCA)
10	62	2	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	35	41	2	Same As It Never Was THE WEATHERMEN (DEFINITIVE JUKI)	60	59	6	Superstar SUPERVISION (ABB/CAPITOL)
11	33	2	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	36	—	1	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	61	58	28	Loverboy MARIAN CAREY FEAT. DA BRAT & LUDACRIS (VIRGIN)
12	8	21	Jump Up In The Air ORIGINAL P (WESTBOUND)	37	43	20	Love It BILAL (MO'N/INTERSCOPE)	62	—	18	None Tonight LIL' ZANE (WORLDWIDE/PRIORITY/CAPITOL)
13	9	19	Think Big CRIMEWAVE (CRIMEWAVE)	38	16	4	Ghost Showers GHOSTFACE KILLAH (EPIC)	63	74	32	Purple Hills D12 (SHADY/INTERSCOPE)
14	10	28	Family Affair MARY J. BLIGE (MCA)	39	42	48	Fiesta R. KELLY FEAT. JAY-Z (JIVE)	64	—	25	Tell Me It's Real K-CI & JOJO (MCA)
15	11	21	Buster DENNIS DA MENACE (1ST AVENUE)	40	34	9	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)	65	32	19	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
16	—	30	It's Over Now 112 (BAD BOY/ARISTA)	41	50	11	Envious DANN ROBINSON (LEFTSIDE/J)	66	—	16	I'm Your Girl DENA CALL (ESS/THYMAN)
17	13	21	AM To PM CHRISTINA MILLAN (DEF SOUL/IDJMG)	42	60	15	Burn MOBB DEEP FEAT. NOVY & VITA (LOUJOU/COLUMBIA)	67	—	3	Put Your Quarter Up SLUG, A&SOP ROCK, M.F. DOOM (MILEMEN/FAT BEATS)
18	22	10	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	43	66	18	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	68	71	59	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	19	32	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	44	38	64	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	69	64	30	This Is Me DREAM (BAD BOY/ARISTA)
20	17	12	Ain't Nobody (We Got It Locked!) THE RAWLDO BOYS (HOUSE OF FIRE)	45	37	21	Fatty Girl LUDACRIS, LL COOL J & KEITH MURRAY (IFB/UNIVERSAL)	70	70	10	As I Come Back BUSTA RHYMES (J)
21	21	36	I Do!! TOYA (ARISTA)	46	49	48	Separated AVANT (MAGIC JOHN/SON/MCA)	71	75	41	Stranger In My House TAMIA (ELEKTRA/VEG)
22	52	13	Young 'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEG)	47	51	15	Get Mo SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)	72	—	7	I'm A Slave 4 U BRITNEY SPEARS (JIVE)
23	18	8	Never Too Far/Hero Medley MARIAN CAREY (VIRGIN)	48	47	24	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	73	—	1	Runaway NIB RAZ FEAT. ANGELINA (NASTYBOY/UPSTAIRS)
24	15	8	Pimps/Players SKUP FEAT. COREY C. (LTP/OPHUS)	49	67	3	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	74	—	23	Ugly BUBBA SPAROOK (BEAT CLUB/INTERSCOPE)
25	20	10	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	50	26	29	Used To Love KEKE WYATT (MCA)	75	35	31	Bootylicious DESTINY'S CHILD (COLUMBIA)

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.

'From Here On In,' Kinetic Will Move South Through America

BY TAMARA PALMER

SAN FRANCISCO—Every now and then, a band comes along that prides itself on not fully ascribing to any one musical philosophy. Welcome to the world of North London's South, a tight-knit trio of friends—multi-instrumentalists Joel Cadbury, Brett Shaw, and Jamie McDonald, who are each 22 years old—who have been playing together for seven years.

Managed by John Brice of Evolution in London and booked by Marty Diamond of New York-based Little Big Man, South has frequently been likened to the Stone Roses in the British press. While this is only a slightly helpful reference point to describe its chemistry, the band's sound does evoke a time in the late '80s/early '90s, when electronics freely mingled with tried-and-true rock structures to create a wider appeal within the dance-music community.

Growing up in those cross hairs of technology steeped in tradition helps explain South's affinity for strong, guitar-led songs anchored deep underground by strong bass tones and burbling electronic sounds—all of which merge on South's debut album, *From Here on In*, which also unites gentle harmonies and sweet themes. Released two years ago in the U.K. via Mo'Wax, *From Here on In* (co-produced by the band and Mo'Wax label head James LaVelle) makes its U.S. appearance Feb. 19 on Kinetic Records.

"We aren't trying to play up one angle or another," lead singer Cadbury says of *From Here on In*, which feels like it teeters between two musical worlds. "It's just the fact that we do go to clubs and live shows—and we like to go dancing. So, some parts of all this will be reflected in our



music." (South's music is published by Warner/Chappell.)

"The American music landscape is changing," says Kinetic label manager Alyson Shapero, who believes the label's roster—which includes such DJ/producers as Sandra Collins and Timo Maas—extends beyond the dance/electronic genre.

VISION AND SUBSTANCE

"Kinetic isn't known for being a dance label per se, but for always being ahead of the curve with new artists," Shapero explains. "South is that brilliant mix of vision and substance—and the guys craft great songs."

Dance label or not, Kinetic has picked up a British group that can play in front of packed dancefloors and in live venues and feel at home in either setting. In the past two years, South has played at clubs (notably London's Fabric) and one-off parties, as well as in more traditional concert settings.

"For some reason, the record makes sense [to Kinetic]—they really get it," Cadbury says. "They understand we're a band, and they're not just trying to push it down the throats of the dance audience. But they see

that there are elements that make sense within that community, too."

"This record does indeed cross many borders," says Nic Harcourt—music director/host of KCRW Los Angeles' *Morning Becomes Eclectic* and the public-radio syndicated show *Sounds Eclectic*—who has been featuring a few album tracks, including "Paint the Silence," on his shows. "I like the fact that South's music has a strong Stone Roses vibe to it. In fact, that's what first appealed to me. Bands like Oasis came along and didn't capitalize on this. It's fresh yet familiar-sounding."

Mo'Wax kicked off South's recording career in 1999 with the release of two well-received 12-inch singles ("Time to Riot" and "Run on Time"), generating DJ interest in the band. Kinetic released a limited four-track vinyl EP (*All in for Nothing*) late last year to help spread the word, and the label is placing more emphasis on developing the act through promoting the full-length album. Earlier this month, Kinetic sent focus track "Too Much Too Soon" to various radio formats, including commercial alternative and specialty mix-shows. In March, the official first single from *From Here on In*, "Paint the Silence," will street.

Aside from press and online marketing campaigns, the label is confident its most effective tool will be South's upcoming co-headlining tour, commencing Feb. 19, with V2 act Elbow. With a steady build, Kinetic aims to make this a release with longevity.

As luck would have it, Kinetic has experienced an unexpected boon to its marketing plan. Shapero explains, "While we didn't solicit South's music, companies are approaching us to use their songs. It's one more tool to help spread the word about South."

• **Christina Milian Featuring Ja Rule**, "Get Away" (Def Soul/Island Def Jam single). In 2000, Christina Milian was featured on Ja Rule's "Between Me and You." With the **Janet Jackson**-hued "Get Away," the rapper returns the favor. Airy in its original **Irv Gotti** production, "Get Away" is pure catharsis in its house reincarnation, courtesy of New York-based production outfit **Future Soul**. Ja Rule's **Central Line**-inflected ad-libs midway through add a nice retro effect. Who knew he was a house artist in waiting?

• **Kevin Aviance**, "Alive" (Emerge/Centaur Entertainment single). Produced by **Tony Moran**, the uplifting "Alive" is easily Aviance's most-polished and radio-primed release to date. Moran's Millenni-

The Beat Box Hot Plate

um Funk mix intertwines filtered beats, disco sensibilities, and propulsive rhythms. Restructurings are also provided by **Victor Calderone** and **Junior Vasquez**.

• **Dawn Tallman**, "Goin' Up" (Slaag single). The first release from this new label seamlessly merges Tallman's gospel-inflected vocals with soul-soaked rhythms. **Glenn D. Thornton's** Together in Spirit mix recalls the spiritual vibe of clubs like Zanzibar, while **Wil Milton's** Touch Tuesday mix is the next best thing to a Sunday-morning revival. Contact: 609-758-1563 or e-mail Slaag@aol.com.

• **Urban Knights IV**, "Clubland" (Narada Jazz single). Led by piano man **Ramsey Lewis**, Urban Knights effortlessly take on the jazz and dance worlds with this pumping jam. Chicago house veteran **Vince Lawrence**, who co-wrote and -produced the track, has crafted two late-night mixes, complete with wicked piano, trumpet, and keyboard solos.

• **Nickodemus & Osiris Featuring Carol C.**, "Mariposa" (Giant Step single). "Mariposa" bumps along with sensual, slinky Latin-speckled flair. Perfectly complementing the sturdy beats are the soaring vocals of **Si*Sé's** Carol C. Bonus track "Inside the Dance" is awash with broken-beat mannerisms and slick instrumentation.

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

FAST FORWARD: The dates for the eighth annual Billboard Dance Music Summit are confirmed for Sept. 10-12 at the Marriott Marquis Hotel in New York's neon-lit Times Square area. Those with questions regarding registration and sponsorships should contact, respectively, **Phyllis Demo** (646-654-4643 or pdemo@billboard.com) and **Cebele Rodriguez** (646-654-4648 or crodriguez@billboard.com).

A GOOD CAUSE: On March 2, various facets of the global club community will combine forces to raise money and awareness for the Nordoff-Robbins Music Therapy Foundation and associated children's charities. The week-long event—World DJ Day—has already been embraced by U.K. DJs **Paul Oakenfold**, **Pete Tong**, and **Carl Cox**, among others, who have pledged their support. U.S. enthusiasm for World DJ Day is quickly escalating, with commitments from such DJs as **Danny Tenaglia**, **Peter Rauhofer**, "Little" **Louie Vega**, and **David Morales**.



All participating DJs and promoters will donate their usual fees from one evening to the cause, while club owners will either donate door proceeds from one evening or pledge an overall financial contribution.

The Nordoff-Robbins Music Therapy Foundation provides support for the Nordoff-Robbins Music Therapy Centers in London and New York, which provide music therapy for autistic and other severely disabled children.

"I've always wanted to help children," explains Vega, a father himself. "To be able to do it in a musical way only makes it that much more special. Music is such a powerful tool." For more info, contact **Leslie Doyle** at 201-939-9375 or lbdoyle@home.com, or log on to WorldDJDay.com.

ALL MIXED UP: On the heels of the label's *Sounds From the Verve Hi-Fi* (compiled by **Thievery Corporation**),

Verve Records will issue *Verve Remixed* April 26. According to Verve Music Group's A&R director **Jason Olaine**, it's the label's "first invitation-only to DJ/producers to select their favorite tracks from our vaults and reshape them."

Remixers on board for the collection include **Richard Dorfmeister** (**Willie Bobo's** "Spanish Grease"), **MJ Cole** (**Carmen McCrae's** "How Long Has This Been Going On"), **De-Phazz** (**Ella Fitzgerald's** "Wait Till You See Him"), and **Masters at Work** (**Nina Simone's** "See-Line Woman").

NEWSY NEIGHBORS: Drum'n'bass DJ/producer **Dieselboy** has entered a joint-venture label deal with New York-based System Recordings. The first release from his Human imprint is the compilation *Project Human*. Due March 19, the set is beat-mixed by Dieselboy himself. In related news, Dieselboy is currently co-headlining the 16-date Dirty Beat 2002 tour with **DJ Rap**. In April—along with DJs **Dara** and **AK1200**—he's confirmed for the Planet of the Drums tour.

Booking agencies Little Big Man and AM Only, both in New York, have formed a strategic alliance to develop special projects and to facilitate the creative packaging of their combined artist rosters. That said, imagine the festive possibilities with Little Big Man's pop/rock (**Joni Mitchell**, **P.O.D.**, and **Beth Orton**, among others) and AM Only's dance/electronic (**Carl Cox**, **Timo Maas**, and **Green Velvet**, to name a few) rosters. Could a Mitchell/Maas collaboration be far off? We can dream, can't we?

Def Mix Productions, helmed by veterans **Judy Weinstein** and **David Morales**, has inked a distribution deal with Studio Distribution for its Definity imprint. We hope this will enable Definity releases like **Frankie Knuckles' Motivation** to infiltrate the major chains. Upcoming Definity albums are due from **Satoshi Tomiie**, **Lord G.**, **Bobby D'Ambrosio**, and **Morales**.

Scott Gendelman, formerly of Chicago label Moody/IHR, is now the managing director of new label Jamayka Recordings, which will specialize in funky, soulful, and tribal house music. According to Gendelman, the label's debut 12-inch is due in late March. He says it will likely be something new from **Mazi**, **DJ Yousef**, **Hatiras**, and **Andy Van**, among others, are confirmed for future releases. The label may be reached at 847-401-2321.

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist	THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL					TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		1 Week At Number 1				NUMBER 1		12 Weeks At Number 1
1	3	7	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox	1	1		LIFETIME (BEN WATT REMIX)	COLUMBIA 75640/CRG	Maxwell
2	1	4	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue	2	2		7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
3	7	16	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs	3	3		STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
4	6	11	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers	4	4		WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
5	12	18	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido	5	5		WHERE THE PARTY AT (REMIXES)	SO 50 DEF/COLUMBIA 75605/CRG	Jagged Edge With Nelly
6	4	5	SEXUAL REVOLUTION	EPIC 75680	Macy Gray	6	6		ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
7	14	24	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie	7	7		YES	TOMMY BOY 2286	Amber
8	11	14	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule	8	8		EVERYDAY	NERVOUS 20487	Kim English
9	2	1	FREELOVE	MUTE 42419/REPRISE	Depeche Mode	9	9		BY YOUR SIDE (REMIXES)	EPIC 75644	Sade
10	15	19	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise	10	10		FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
11	8	2	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink	11	11		CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
12	5	9	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna	12	12		TRUST YOUR LOVE	SOUNDAY 70555/DRPHEUS	Koda
13	18	23	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani	13	13		DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 457321/INTERSCOPE	Sting Featuring Cheb Mami
14	22	31	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai	14	14		WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
15	19	21	EMOTION (REMIXES)	COLUMBIA 75672	Destiny's Child	15	15		HIDE U	KINETIC 54701	Kosheen
16	10	6	EVERYDAY	NERVOUS 20487	Kim English	16	16		CASTLES IN THE SKY	ROBBINS 72046	Ian Van Dahl Featuring Marsha
17	13	8	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude	17	17		STRANGER IN MY HOUSE (REMIXES)	ELEKTRA 67173/EEG	Tamia
18	9	3	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx	18	18		MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
19	24	33	SON OF A GUN	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon	19	19		COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
20	16	12	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk	20	20		BROWN SKIN (MEGAMIX)	MOTOWN 0151315/UNIVERSAL	India.Arie
21	27	37	THE REAL LIFE	CREDENCE 33150/NETTWERK	Raven Maize	21	21		LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
			POWER PICK			22	22		SURVIVOR (REMIXES)	COLUMBIA 75666/CRG	Destiny's Child
22	31	46	WHENEVER, WHEREVER	EPIC PROMO	Shakira	23	23		CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
23	30	39	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.D.S.P.	24	24		BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
24	26	30	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth	25	25		THIS IS ME	BAD BOY 75403/ARISTA	Dream
25	21	15	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis						
26	20	10	I'M A SLAVE 4 U	JIVE 42980	Britney Spears						
27	23	20	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana						
28	38	45	LITTLE GIRL	NERVOUS 20507	Viola						
29	35	40	ME WITHOUT YOU	DEFINITY 015	Dspina Featuring Andricka Hall						
30	25	27	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate						
31	17	13	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent						
32	37	42	GOLDEN BOYS	MCA 155826	Res						
33	46	—	IT'S LOVE (TRIPPIN')	GROOVILICIOUS PROMO/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown						
34	43	—	YOU AND ME (FEELS SO GOOD)	JUNGLE RED PROMO	Solar City Featuring Pepper Mashay						
35	40	48	WAKE UP	TRANS CONTINENTAL 893895/LOGIC	Beki						
36	32	35	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists						
37	44	—	FREE TO CHANGE YOUR MIND	DREAMWORKS PROMO	Regency Buck						
38	42	47	FRAGILE	A&M PROMO/INTERSCOPE	Sting						
39	45	—	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour						
40	29	22	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters						
			HOT SHOT DEBUT								
41	—	—	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars						
42	39	38	MUSICA ELECTRICA	STAR 69 1232	Alma Matris						
43	47	—	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)						
44	33	29	SAMB-ADAGIO	MCA PROMO	Safri Duo						
45	28	17	GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora						
46	34	28	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto						
47	—	—	AMERICANA	THUMP 2318	Americana Featuring Gerardo						
48	36	25	FINALLY	BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight						
49	—	—	SOMEONE LIKE YOU	REPRISE PROMO	New Order						
50	41	36	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINOTRAIN 001	Dno						

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 D.J.s. 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	(THIS IS) A SONG FOR THE LONELY Cher WARNER BROS.	1	RAPTURE (TASTES SO SWEET) iio UNIVERSAL
2	VIP Ibiza MIXOLOGY	2	WILL I? Ian Van Dahl ROBBINS
3	BURNING Cedric Gervais YOU	3	RELATIONS Erika ZYX
4	FEVER RISING Cass & Slide FIRE IMPORT	4	UNTITLED Squarepusher WARP
5	OPEN ME KHZ PROPAIN	5	PROBE DJ Baby Anne PANDISC

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
			NUMBER 1	
1	NEW		THE CHEMICAL BROTHERS	Come With Us
2	1		VARIOUS ARTISTS	Pulse
3	5		JOHNNY VICIOUS	Ultra Dance 01
4	3		DAFT PUNK	Discovery
5	6		VARIOUS ARTISTS	Dance Party (Like It's 2002)
6	4		VARIOUS ARTISTS	Ultra Chilled 01
7	7		ZERO 7	Simple Things
8	2		GARBAGE	Beautifulgarbage
9	9		DJ SKRIBBLE	Essential Presents: Skribble's House
10	8		LOUIE DEVITO	N.Y.C. Underground Party Volume 4
11	10		BJORK	Vespertine
12	15		BASEMENT JAXX	Rooty
13	11		THE AVALANCHES	Since I Left You
14	14		DARUDE	Before The Storm
15	12		VARIOUS ARTISTS	Trance Party (Volume One)
16	16		VARIOUS ARTISTS	Totally Dance
17	19		CORNELIUS	Point
18	18		THE CRYSTAL METHOD	Tweekend
19	17		PAUL VAN DYK	The Politics Of Dancing
20	13		NEW ORDER	Get Ready
21	25		JAMIROQUAI	A Funk Odyssey
22	21		DJ ESCAPE	Party Time 2002
23	20		VARIOUS ARTISTS	Best Of Trance Volume 2
24	22		PAUL OAKENFOLD	Swordfish: The Album (Soundtrack)
25	NEW		BLUE SIX	Beautiful Tomorrow

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: C Certification for net shipment of 100,000 units (Gold), Δ Certification of 200,000 units (Platinum), Δ+ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

Dodge Truckville Promotion Drives Exposure Of CD Series

BY DEBORAH EVANS PRICE

NASHVILLE—As the popularity of Texas music continues to grow, executives at Smith Music Group are looking to increase exposure for their "Live From Billy Bob's" album series by partnering with Dodge Trucks for a promotion and launching a new, nationally syndicated radio show.

The Dodge Truckville promotion is garnering exposure for the "Live From Billy Bob's" brand and its participating artists. "It's been all over television," Smith Music Group president Rick Smith says of the Truckville spots, which are the centerpiece of a two-year deal with Dodge. "We produced a CD sampler based [on] our 'Live at Billy Bob's Texas' series. These are given out at [the more than 500 participating] dealerships and at events. You come in and test-drive a new Dodge truck, and they'll give you a CD."



SMITH

Eddy Raven, Johnny Lee, John Conlee, Janie Fricke, Lynn Anderson, Moe Bandy & Joe Stampley, Roy Clark, Merle Haggard, T.G. Sheppard, and Pat Green are featured on the sampler. Smith describes the album as "kind of like an infomercial for Dodge [that says], 'Welcome to Truckville! You are live at Billy Bob's Texas.'"

ON THE SPOT

Smith says the TV commercial informs viewers what artists they are hearing on the spot. "The deal we have with them is that Dodge gets to use the soundtrack for their commercial and [in exchange], when you watch the commercial, the first thing that comes up is an MTV type credit." This credit will list the artist's name, song title, and the words "Live From Billy Bob's Texas."

In addition to the Dodge campaign, which is currently in seven states, Smith plans to heighten awareness of the "Live From Billy Bob's" series via a syndicated radio show slated to launch this month. "It's being syndicated by the Marketing Group, the same guys that do Wal-Mart radio," Smith says of the Nashville-based company. "I think they already have

125-130 stations that have signed agreements to air the show." Smith hopes to have 350-400 stations by the end of the Country Radio Seminar, set for Feb. 27-March 2 in Nashville.

Smith is a Fort Worth, Texas, native who was living in Fort Lauderdale, Fla., when someone suggested doing a series of albums from the live shows at Billy Bob's, the legendary Fort Worth honky-tonk that opened its doors in April 1981. Smith called the venue's owners and forged a deal that gave him exclusive rights for all audio and video product recorded there.

He first recorded Green and Haggard in December 1998, releasing the CDs the following year. Since then, there has been a steady stream of product. First-quarter releases this year include Fricke, Lee, and Sheppard. The company recently recorded Cooder Graw, Cross Canadian Ragweed, and Gary Stewart; David Allan Coe is next on the agenda.

NEW DISTRIBUTION

Smith recently signed a distribution deal with Image Entertainment [*Billboard*, Jan. 26] and plans to issue select "Billy Bob's" titles in both audio CD and DVD-Video formats. "We'll shoot them with five cameras," Smith says of the projects selected for DVD-Video release.

Coe is slated to be the first DVD-Video release via the new agreement with Image. Smith is currently negotiating with other artists for both audio and DVD-Video releases. He hopes to have a total of 24 "Live From Billy Bob's" CD titles in the marketplace by the end of the year.

The company is also shooting footage to be used for an infomercial. "We'll end up having a longform, 30-minute infomercial for the project that will drive retail sales," Smith explains. "We are going to all the SoundScan markets buying our broadcast time."

Smith is pleased with sales of the series so far and says people appreciate the quality of the recordings and calibre of talent. "Even the guys here in this community that are pretty jaded [say], 'That's the greatest live Hag record I've ever heard,'" Smith says proudly.

The series has also been successful at spotlighting both veteran acts and newcomers. "It's just great promotion for these artists at this point and time in their career," Smith says. "At [one] end of the spectrum, I'm doing Pat Green, Cooder Graw, the up-and-coming, and [at the other end] I'm doing the guys that are legends. I'm having the time of my life."

The future looks even brighter. "With the number of people we have running through the club every year, with the number of promotions I'm

doing, we'll get our fair share of it and build a brand," he predicts. "The early artists, [I] really have to thank them a lot for trusting me to get to this point. I think the later ones are going to get a lot of benefit from all of the work we've done up to now."

In The News

- New York-based Republic/Universal Records, best-known in country circles as the label home of Pat Green, has signed Dallas-based country artist Gabbie Nolen to its roster. Nolen is being produced by Nashville veteran Clyde Brooks.

- Orlando, Fla.-based bluegrass label Pinecastle Records has signed a national distribution agreement with Select-O-Hits in Memphis.

- Warner Bros. artist Elizabeth Cook signs with Mayne Entertainment for management. Former Warner Bros. Nashville senior VP/GM Bill Mayne launched the company last fall.

- Alt-country band Cross Canadian Ragweed signs with Austin-based Lead Dog Management. Current manager Shannon Canada, wife of the group's Cody Canada, remains as tour manager.

- Universal South head of promotion Bryan Switzer has hired five staffers for his department. Former Arista Nashville Midwest regional Kevin Erickson joins Universal South in a similar capacity; he will be based in Chicago. Tony Benken exits the record-promotion team at Emergent Music Marketing to join Universal South as Northeast regional. He will be based in Nashville. Former RCA pop promoter Angela Borchetta joins as Southeast regional and will be based in Atlanta. Reba McEntire's former tour manager, Jake LaGrone, joins as Southwest regional and will be based in Dallas. Promotion coordinator Laurie Gore joins from World Class Travel.

- The Academy of Country Music (ACM) board has voted to honor talent buyer Don Romeo by renaming its talent buyer category the Don Romeo talent buyer of the year award. The first ACM Awards ballot were mailed to voting members Jan. 31. Final nominees will be announced the week of March 11. The awards show is May 21 at the Universal Amphitheatre in Los Angeles and telecast on CBS from 8 p.m. to 11 p.m. (ET/PT).

Nashville Scene™



by Phyllis Stark

GOING FORTH: Veteran producer/musician **Steve Fishell** joins Welk Music Group as director of A&R. Welk is the parent company of the Sugar Hill and Vanguard labels. Fishell will have a special emphasis on Sugar Hill in his new role, which he describes as "A&R ambassador at large."



Fishell has produced albums for **Jann Browne**, the **Mavericks**, **Radney Foster**, and **Pam Tillis**. He was a member of **Emmylou Harris' Hot Band** from 1980-89. Most recently, he was senior director of A&R at Rising Tide Records.

"Emmylou told me when I left the Hot Band to go forth and do country," says Fishell, who believes that's exactly what his new job will allow him to do. "I'm just a music fan who feels lucky to be in a company that's non-corporate, family-owned, and where everybody loves music. It seemed like a once-in-a-lifetime opportunity to be involved with [a label that is] a real home for virtuosity."

ON THE ROW: Dreamcatcher Records has laid off three members of its promotion department—**Jim Malito**, **Tracy Collins**, and **Jeff Stouten**—because its release schedule does not warrant a full staff. In a statement, VP of promotion **Gator Michaels**, who remains in place, calls it a "temporary realignment [of] our promotion structure." Also, **Debi Fleischer-Robin** of Robin Enterprises will end her role as label consultant for Dreamcatcher Feb. 28.

Veteran bluegrass act **Lonesome River Band** has signed with Doobie Shea Records.

Broken Bow Records has signed the band **Mammoth Jack** to its artist roster.

Warner/Chappell Nashville signs songwriter **Stephony Smith** to a publishing deal.

Victoria Banks has re-signed her publishing agreement with House of Fame/Fame Music.

Jim Havey Public Relations has signed Warner Bros. artist **Neal McCoy** as a client.

MCA Nashville-affiliated comedian **T. Bubba Bechtol** has signed with Webster PR in Nashville for media representation.

Critter Records' **Joe Stampley** signs with the Mercer Group for public relations.

Audium Records has signed former Decca artist **Rhett Akins** to its artist roster. His first Audium disc, *Friday*

Night in Dixie, is due March 26.

At Lyric Street Records, Northeast regional promotion director **Chris Palmer** relocates from Boston to Nashville and assumes the Midwest promotion duties previously held by **Renee Leymon**, who was recently promoted to director of national promotion. Director of regional promotion **Shari Reinschreiber** will fill Palmer's slot in the Northeast.

Veteran record promoter **Jim Dorman** has joined the Warner Bros. staff as West Coast regional. He replaces **Jennifer Shaffer Thorpe**, who recently joined MCA Nashville for Northeast regional duties. Dorman most recently worked at Atlantic Records, following a long stint with Epic.

Lisa Westerfield has joined Nashville-based public-relations firm Full Court Press as a partner with company founder **Mike Hyland**. Westerfield recently was director of marketing and communications for Gaylord Entertainment's Opryland Hospitality Group.

Former Columbia and Monument regional promoter **Wix Wichmann** has been named Jim Beam tour manager for **Montgomery Gentry**. The duo recently renewed its tour sponsorship deal with the liquor manufacturer.

The 36th Annual Country Music Assn. (CMA) Awards are set for Nov. 6 at Nashville's Grand Ole Opry House. The show will air live on CBS-TV and be hosted by **Vince Gill**. The first ballot will be mailed to CMA voting members June 5.

The Americana Music Assn. has elected its officers for 2002. **Grant Alden** of *No Depression* magazine has been named president, **Traci Thomas** of Grassroots Media is VP, **John Lomax III** of Kinetic Management is secretary, **Steve Wilkison** of Eminent Records is treasurer, and **Brad Paul** of Rounder Records is president-elect.

As tipped here last December, **Lauren Murphy** has been named senior VP of media and artist relations at Mercury Nashville and Lost Highway Records and is based in Nashville (*Nashville Scene*, *Billboard*, Dec. 22, 2001). Murphy previously was senior VP of media and artist relations for the Island Def Jam Music Group in New York.

Alan Jackson, **Martina McBride**, **Lee Ann Womack**, and **Toby Keith** are among the first artists confirmed to perform at Fan Fair, set for June 13-16 in Nashville. Also scheduled to perform are **Jessica Andrews**, **Brooks & Dunn**, **Kenny Chesney**, **Diamond Rio**, **Sara Evans**, **Jamie O'Neal**, **Brad Paisley**, **Shedaisy**, and **Keith Urban**.

*There are songs that bring you closer
to a loved one - no matter the distance*

*There are songs that touch the heart
because that is where they come from*

"I'M ALREADY THERE" is THE song. A song about love - a song about real life.



LONESTAR

*for your ACM consideration...
group. song. single. album.*

FEBRUARY 16
2002

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	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	3	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	NUMBER 1 Drive	1	37	38	44	37	LEANN RIMES	CURB 77979 (11.98/17.98)	I Need You	1
2	2	2	4	SOUNDTRACK	LOST HIGHWAY 170069/MERCURY (11.98/17.98)	0 Brother, Where Art Thou?	1	38	43	38	38	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6
3	3	3	4	GARTH BROOKS	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	39	35	36	39	VARIOUS ARTISTS	ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
4	4	4	4	TOBY KEITH	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	40	41	40	40	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
5	6	6	6	TIM MCGRAW	CURB 78711 (12.98/18.98)	GREATEST GAINER Set This Circus Down	1	41	42	39	41	TRACY BYRD	RCA 67005/RLG (11.98/17.98)	Ten Rounds	12
6	5	5	5	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	42	37	37	42	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
7	7	7	7	SOUNDTRACK	CURB 78703 (11.98/17.98)	Coyote Ugly	1	43	40	45	43	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
8	8	9	8	STEVE HOLY	CURB 77972 (11.98/17.98)	Blue Moon	8	44	45	41	44	JAMIE O'NEAL	MERCURY 170132 (11.98/17.98)	Shiver	14
9	11	12	11	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	HEATSEEKER IMPACT Rascal Flatts	9	45	47	47	45	DIAMOND RIO	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
10	9	8	9	MARTINA MCBRIDE	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	44	43	46	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
11	10	11	10	BROOKS & DUNN	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	47	44	43	47	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
12	12	10	10	GEORGE STRAIT	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	48	46	46	48	JESSICA ANDREWS	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
13	14	21	13	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD)	Nickel Creek	13	49	48	42	49	PATTY LOVELESS	EPIC 65651/SONY (11.98/17.98)	Mountain Soul	19
14	15	15	14	JO DEE MESSINA	CURB 77977 (11.98/17.98)	Burn	1	50	50	52	50	TAMMY COCHRAN	EPIC 69736/SONY (7.98 EQ/11.98)	Tammy Cochran	27
15	17	13	15	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits	1	51	53	56	51	VARIOUS ARTISTS	UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
16	16	18	16	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	52	52	53	52	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
17	19	17	17	HANK WILLIAMS III	CURB 78726 (17.98 CD)	HOT SHOT DEBUT Lovesick Broke & Driftin'	17	53	39	—	53	COLLIN RAYE	EPIC 65794/SONY (17.98 EQ CD)	Can't Back Down	39
18	19	17	18	DIXIE CHICKS	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	1	54	56	51	54	THE DERAILERS	LUCKY DOG/COLUMBIA 65793/SONY (11.98 EQ/17.98)	Here Come The Derailers	50
19	18	16	19	SARA EVANS	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	55	56	48	55	GEORGE JONES	BAND11/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
20	13	19	20	LONESTAR	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	56	55	48	56	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
21	22	24	21	ALISON KRAUSS + UNION STATION	ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3	57	54	50	57	THE CHARLIE DANIELS BAND	BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38
22	20	14	22	HANK WILLIAMS JR.	CURB 78725 (7.98/17.98)	Almeria Club	9	58	51	54	58	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41
23	24	26	23	TRAVIS TRITT	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	59	59	58	59	THE CHARLIE DANIELS BAND	SPARROW 51908 (11.98/17.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	59
24	21	20	24	REBA MCENTIRE	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	60	59	58	60	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98)	Phil Vassar	23
25	23	22	25	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7	61	57	57	61	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98)	Morning Wood	18
26	28	31	26	CHRIS CAGLE	CAPITOL 34170 (10.98/17.98)	Play It Loud	20	62	67	68	62	RANDY TRAVIS	WARNER BROS. 47893/WARN (11.98/17.98)	Inspirational Journey	34
27	26	28	27	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	63	60	62	63	ROY D. MERCER	VIRGIN 49065/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
28	27	27	28	LEE ANN WOMACK	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	64	61	63	64	BILLY GILMAN	EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2
29	25	23	29	DAVID BALL	DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	65	62	60	65	SOUNDTRACK	VANGUARD 79586 (16.98 CD)	Songcatcher	42
30	29	25	30	ALAN JACKSON	ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	66	65	64	66	VARIOUS ARTISTS	LOST HIGHWAY 170229/MERCURY (18.98 CD)	Hank Williams: Timeless	22
31	30	30	31	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	67	65	64	67	JOE DIFFIE	MONUMENT 65373/SONY (11.98 EQ/17.98)	In Another World	56
32	33	33	32	BLAKE SHELTON	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	68	72	71	68	AARON TIPPIN	LYRIC STREET 165014/HOLLYWOOD (11.98/16.98)	People Like Us	5
33	31	29	33	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	69	64	61	69	BILLY GILMAN	EPIC 62087/SONY (11.98 EQ/17.98)	Dare To Dream	6
34	34	34	34	TRICK PONY	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	70	66	65	70	LEANN RIMES	CURB 78726 (7.98/11.98)	God Bless America	20
35	36	35	35	BRAD PAISLEY	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	71	63	59	71	MERLE HAGGARD	ANTI 86634/EPITAPH (18.98 CD)	Roots: Volume 1	47
36	32	32	36	VARIOUS ARTISTS	TIME LIFE 18884 (12.98 CD)	Classic Country: Great Story Songs	28	72	74	73	72	TRAVIS TRITT	WARNER BROS. 47666/WARN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
								73	69	67	73	RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)	History Of The Future	35
								74	74	73	74	VARIOUS ARTISTS	SCREAM 0001/NAVARRE (13.98/16.98)	The Blue Collar Comedy Tour: Live	53
								75	68	70	75	MARK WILLIS	MERCURY 170209 (11.98/17.98)	Loving Every Minute	10

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △² Certification for net shipment 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.

FEBRUARY 16
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	SHANIA TWAIN	MERCURY 536003 (12.98/18.98)	NUMBER 1 Come On Over	222	13	13	TOBY KEITH	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	118
2	2	DIXIE CHICKS	MONUMENT 68195/SONY (10.98 EQ/17.98)	Wide Open Spaces	210	14	16	THE CHARLIE DANIELS BAND	EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	595
3	4	WILLIE NELSON	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	178	15	17	TOBY KEITH	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	166
4	5	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	229	16	23	TIM MCGRAW	CURB 77886 (7.98/11.98)	Not A Moment Too Soon	354
5	3	FAITH HILL	WARNER BROS. WVRN (12.98/18.98)	Breathe	117	17	15	WILLIE NELSON	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	343
6	11	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	399	18	12	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	188
7	6	JOHNNY CASH	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	148	19	18	VARIOUS ARTISTS	MADACY 1326 (13.98 CD)	The Best Of Country	58
8	9	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	328	20	14	WILLIE NELSON	COLUMBIA 37542/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	61
9	—	TIM MCGRAW	CURB 77886 (7.98/11.98)	Everywhere	191	21	20	ALISON KRAUSS	ROUNDER 610325/IDJMG (11.98/17.98)	Now That I've Found You: A Collection	255
10	10	GARTH BROOKS	CAPITOL 97424 (19.98/26.98)	Double Live	168	22	22	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	113
11	7	PATSY CLINE	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	164	23	19	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	82
12	8	LEE GREENWOOD	CAPITOL 96568 (11.98 CD)	American Patriot	23	24	21	CHARLIE DANIELS	EPIC 64182/SONY (5.98 EQ/9.98)	Super Hits	346
						25	24	LONESTAR	BNA 67762/RLG (10.98/17.98)	Lonely Grill	136

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △² Certification for net shipment 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.

TV Show Launches Fresh Talent

BY TOM GOMES

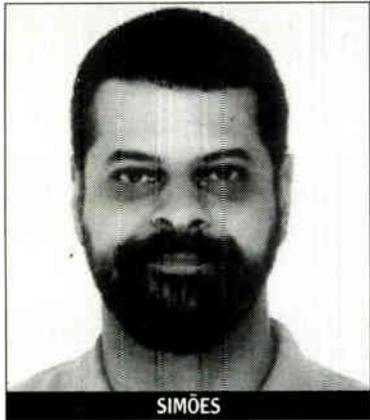
SAO PAULO, Brazil—It's unusual for any act—much less a Brazilian act—to top sales charts with a debut album. But singer Robinson and duo Rinaldo & Liriel are exceptions. This week, while the duo has landed the No. 3 slot in Brazil's list of most-sold albums, Robinson—who topped the same chart three weeks ago—is at No. 6.

Both acts have in common the same label—Warner Music's WEA—and that they were discovered on *Programa Raul Gil*, a phenomenally popular TV contest show for new acts that airs every Saturday afternoon on the Record Network.

Robinson has already sold more than 700,000 copies of his album, *Anjo*, and Rinaldo & Liriel's album, *Romance*, is following the same path.

The albums' sales—which are expected to surpass 1 million units—have been enough of an incentive for WEA Music, at the urging of president Sergio Affonso, to announce an exclusive distribution deal with a new label, Luar. The label is a partnership with Raul Gil, the host of *Programa Raul Gil*, and his son, Raulzinho Gil, who directs the show. (Luar is "Raul" spelled backward.)

The show has discovered other new talents, including Adré Leono, Erika Rodrigues, and Leila Moreno, who are voted as contest winners by the audience. As of now, six artists



SIMÕES

are currently working on debut albums, to be released between March and May.

"When we released [Robinson] in mid-November, the market was in bad shape," Affonso recalls. "And he changed the market. He sold 400,000 copies in 30 days."

The discovery of new talent through radio and TV shows has been common in Brazil and the rest of the world since the '50s. Even as recently as the '70s, the music-contest format showed its continuing popularity by being used in major music festivals promoted by TV stations. It helped launch such acts as Caetano Veloso, Gilberto Gil, Chico Buarque, Elis Regina, and Milton Nascimento, among many others. But by the '80s, audiences had grown tired of the formula, and record labels began to use

TV as a vehicle to promote artists already getting airplay on the radio. This has been the standard promotion formula in the Brazilian industry for the past 20 years.

The Raul Gil phenomenon looks set to challenge this standard. The show is hugely popular, commanding the highest Saturday-afternoon ratings and often reaching 25% of Brazil's TV audience. And it also affords tremendous exposure with a relatively small budget.

Affonso went to the show last year at the urging of his mother, who had one favorite artist. It turned out to be Robinson. But while at the studio's restroom, Affonso also met a young tenor, who was practicing scales. He was Rinaldo, a 22-year-old mechanic, who would be paired with Liriel for an album of arias.

"People thought I was crazy," Affonso says. "The president of the label looking for talent in a TV show. But this is incredible."

Now, 7,000 aspiring stars are waiting for their turn in the show, and audience acceptance may determine their fate with Warner.

"This kind of artist is already tested on the air, so we've seen the reaction of the audience," says Marco Simões, Warner domestic marketing director. "The reaction of the audience is key. I've worked with artists all my life, and this charisma is incredible."



by Leila Cobo

HOLD ON TO YOUR UNDERWEAR:

They're the guys you love to hate. The so-very-saucy stars of WSKQ (97.9 FM La Mega) New York's morning show have out-outraged—and out-rated—WXRK New York morning jock Howard Stern. Protests from many have come and gone, but Luis Jiménez and Moon Shadow—the duo best-known as *El Vacilón de la Mañana*—have prevailed to such an extent that they've become successful recording artists. The pair's second disc, *Tortilla Party*—a collection of parodies done in collaboration with its audience—has completed four weeks on the *Billboard* Latin Albums chart. On the *Billboard* Tropical Salsa Album sub-chart, the disc peaked at No. 4 and is at No. 8 this issue. The album's success—despite that the duo is heard only in New York and Orlando, Fla.—is an indication of where the Latin music business is headed, says Juan Hidalgo, president of J&N Records, which distributes the album released on Jiménez's own LJ Entertainment.

"People are looking for hits, and since they can't find them, they're looking for alternatives," Hidalgo says. Still, he adds, the album's success "took us by surprise. We didn't think the market would react in this way."

Carey Davis, GM for WSKQ and WPAT, says, "There's a serious side to this very funny CD. Here is a program that has passed Howard Stern in ratings—and that is a benchmark—and it is changing the way the media thinks

gets drawn somewhere: Plans to raffle the pair's underwear were scrapped.

CANCIO LAUNCHES LABEL: Miami-based concert promoter Hugo Cancio—who has long specialized in showcasing Cuban acts—has launched his own label, Ciocan Music (an anagram of his name). The label has already released an album by *Charanga Habanera*, and Cancio plans to extend its reach beyond Cuban music. "I got tired of producing tours and not getting enough label support," Cancio says. "We got to a point where, because we didn't have enough support, we couldn't grow anymore."

Following the release of *Charanga's* album, Cancio will put out *Cambio de Tiempo*, the latest disc by a cappella sextet *Vocal Sampling*, March 13. Cancio is licensing the disc from Decca and Zig Zag World for distribution in the U.S. and Puerto Rico. Likewise, he's also producing albums by *Manolín*, *El Médico de la Salsa*, and *Roberto Poveda*, a Miami-based songwriter and the brother of *Donato Poveda*.

Ciocan's product is distributed in the U.S. and Puerto Rico by DLN Distribution.

WHAT GOES AROUND: Emilio Estefan Jr. has filed a lawsuit alleging defamation and abuse of process against Juan Carlos Díaz, a Venezuelan actor. Estefan's suit, filed Jan. 31 in Miami-Dade Circuit Court, describes a two-year pattern of harassment by Díaz against the Estefans that, the suit alleges, culminated Jan. 14 when Díaz filed for a temporary injunction against Estefan. The injunction—which Díaz sought on the grounds that Estefan had threatened him and made unwanted advances—was denied by a Miami-Dade circuit judge. Now, Estefan is seeking a judgment in his favor, as well as compensatory damages.

CARACAS LINEUP: The lineup of the second annual Caracas Pop Festival—slated to take place March 13-17 in Caracas, Venezuela—will include *Korn*, *Alanis Morissette*, *Papa Roach*, *Roger Waters*, and *No Doubt*. Those acts will alternate with such Latin stars as *La Ley*, *Paulina Rubio*, and new artist *Ignacio Peña*, who will open for Waters March 17. The festival, which is put together by Miami-based Water Brothers Productions, will kick off with a concert featuring Latin tropical stars *Juan Luis Guerra* and *Rubén Blades*, plus a performance from Blades' younger brother, *Roberto*.

América Latina...

In Puerto Rico: U.S. leading Spanish language broadcaster Univision has purchased TeleOnce—one of the leading TV stations in Puerto Rico—from Raycom Media. Fifty employees, including technical crew and management, were laid off as a result of the acquisition. Such Univision shows as *Despierta América* and *El Gordo y La Flaca*, which used to be broadcast on another channel, may already be seen via TeleOnce. Independently produced shows like *Anda Pal Cara* and *Super Show* were not affected.

RANDY LUNA

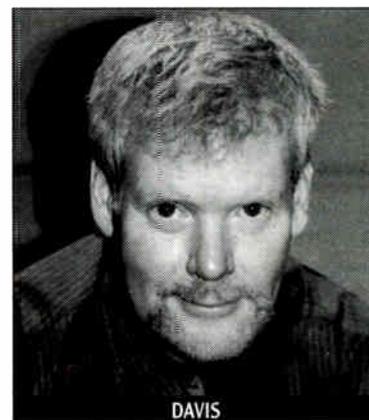
In Argentina: Sony Music is enjoying unexpected success with an unusual artist. Alfredo Casero, a celebrated underground comedian who for the past two years has been entertaining a mainstream audience with his acting prowess in popular TV shows, is now a recording artist. His album, *Casaerius*, produced by Juan Blas Caballero, was released Dec. 19, and the single "Shimauta (Canción de la Isla)" has rocketed to the top of radio and videoclip rotation lists. The song is a traditional Japanese composition that is sung by Casero in phonetically perfect Japanese. A remix by Norman "Fatboy Slim" Cook's label is in the works, and the song was even put forward to be considered for inclusion on Sony's official album of the World Soccer Cup... Radio FM Mega, which soared to the top of Argentina's radio ratings last year by programming 100% Argentine rock, launched a series of live shows in January. Labeled *Megaconcertos*, the live shows are recorded Thurs-

day nights and recast Friday at midnight. Featured acts include León Gieco, Turf, Javier Calamaro, Erica García, Raúl Porchetto, and Babasónicos.

MARCELO FERNANDEZ BITAR

In Mexico: Romantic gruperos Los Temerarios have a new percussionist. Jonathan Amabilis replaces Carlos Abrego, who was in the quintet for 12 years. "There was no problem," Temerarios leader Adolfo Angel says. "He wanted to have more time to do other things, so we agreed on his departure." The timing was good for Abrego, whose contract expired last December. "In the last years, I had been preparing to work in my own studio," Abrego says. "My plans are to produce an all-girl trio in the same genre this year."... After more than five decades playing an important part in Banda el Recodo, clarinetist Germán Lizarraga has left his post, citing health problems and the band's intensive touring schedule. He now plans to contribute to the legacy of his father, Don Cruz Lizárraga, in a different way. Sixty-three-year-old Germán Lizárraga became the icon of the band after his father's death six years ago, but he was always open to the group's evolution and allowed young members to join. Among them was younger brother Joel, 24, who joined the clarinet section one year ago. The former Banda el Recodo member will now take charge of the music school the band is building in its hometown of Mazatlán, which is scheduled to open by August.

TERESA AGUILERA



DAVIS

about the Hispanic community."

J&N production coordinator/promoter Julio Hidalgo says, "Jiménez doesn't have fans—he has an audience who follows him no matter what he does." To date, the *Vacilón* crew has hosted two local in-stores in Manhattan and New Jersey, and two more are planned for Brooklyn and the Bronx. These events, which have drawn more than 2,000 people each time, tend to be outrageous, though the line always

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CANCELLATIONS All cancellations received between March 26 &
April 23 must be in writing and are subject to a 20% cancellation fee.
No cancellations accepted after April 23 and no refunds will be issued.
Substitutions may be made at any time. Refunds will be processed after
the conference is over.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1/GREATEST GAINER	7 Weeks At Number 1	
1	3	4	22	SUERTE S.MEBARAK R., T.MITCHELL (S.MEBARAK R., T.MITCHELL)	Shakira EPIC/SONY DISCOS	1
2	2	3	21	TANTITA PENA K.CAMPOS (K.CAMPOS, F.RIBAI)	Alejandro Fernandez SONY DISCOS	1
3	1	1	9	COMO DUELE L.MIGUEL (A.MANZANERO)	Luis Miguel WARNER LATINA	1
4	7	13	10	FLOR SIN RETONO C.ZAA, M.SALCEDO (R.FUENTES GASSON)	Charlie Zaa SONOLUX/SONY DISCOS	4
5	8	12	15	EN LA MISMA CAMA V.CANALES A.ALVARADO (F.Y.QUEZADA)	Liberacion DISA	5
6	14	28	3	TOMA QUE TOMA T.GUBITSCH, H.DE CDORSON (T.GUBITSCH, H.DE CDORSON)	Conchi Cortes EMI LATIN	6
7	5	5	37	NO ME CONOCES AUN PALOMO (F.Y.QUEZADA A. TRIGO)	Palomo DISA	3
8	10	15	14	HUELO A SOLEDAD J.LOSAGA, V.FEJDD, P.DUOGAN, A.QUINTERO, A.JAEN (A.GABRIEL)	Ana Gabriel SONY DISCOS	8
9	15	18	6	COMO PUDISTE O.VALENZUELA (G.LIZARRAGA, O.VALENZUELA, J.LIZARRAGA)	Banda El Recodo FONOVISA	9
10	12	16	21	YO QUERIA K.SANTANDER, D.BETANCOURT (C.CASTRO, T.COTUGNO, S.GIACOBBE)	Cristian ARIOLA/BMG LATIN	6
11	21	27	12	SUFRIENDO A SOLAS PRIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	11
12	18	—	2	MANANTIAL DE LLANTO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	12
13	16	10	20	ESTAS QUE TE PELAS R.MARTINEZ, R.MUNOZ (M.A.PEREZ, C.REYNA, JR.)	Intocable EMI LATIN	10
14	11	8	22	USTED SE ME LLEVO LA VIDA REY-NERRIO (ESTEFANO, D.POVEDA)	Alexandre Pires ARIOLA/BMG LATIN	5
15	6	6	14	CELOS M.ANTHONY, J.A.GONZALEZ (A.JAEN, M.ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	6
16	24	37	3	TE AVISO, TE ANUNCIO (TANGO) S.MEBARAK R., L.MENDEZ (S.MEBARAK R.)	Shakira EPIC/SONY DISCOS	16
17	17	14	28	COMO SE CURA UNA HERIDA R.PEREZ (R.PEREZ, J.L.PILOTO)	Jaci Velasquez SONY DISCOS	1
18	4	7	13	LA AGARRO BAJANDO J.M.LUGO (J.MONTES QUILES)	Gilberto Santa Rosa SONY DISCOS	4
19	19	17	20	SE QUE ME VAS A DEJAR B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis FONOVISA	12
20	9	2	14	DEJAME ENTRAR E.ESTEFAN, JR., S.KRYS (C.VIVES, M.MADERA, A.CASTRO)	Carlos Vives EMI LATIN	1
21	23	22	7	DIME K.SANTANDER, B.OSSA (K.SANTANDER)	Jaime Camil UNIVISION	17
22	22	21	13	NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera FONOVISA	17
23	29	—	1	NECESIDAD REY-NERRIO (ESTEFANO)	Alexandre Pires ARIOLA/BMG LATIN	23
24	20	20	17	VOLVERE JUNTO A TI L.PAUSINI, A.CERRUTTI, D.PARISINI (CHEPE, L.PAUSINI)	Laura Pausini WARNER LATINA	11
25	27	25	9	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte FONOVISA	23
26	45	—	2	QUITAME ESE HOMBRE R.PEREZ (J.L.PILOTO)	Pilar Montenegro UNIVISION	26
27	28	23	23	TE QUIERO COMER LA BOCA A.STIVEL (G.NOVELLI, M.CARDOSS)	La Mosca Tse Tse EMI LATIN	23
28	25	—	7	LLOVIENDO ESTRELLAS K.SANTANDER, B.OSSA (A.MONTALBAN, E.REYES)	Cristian ARIOLA/BMG LATIN	25
29	13	11	14	Y SOLO SE ME OCURRE AMARTE H.GATICA (A.SANZ)	Alejandro Sanz WARNER LATINA	10
30	41	—	2	HAY OTRA EN TU LUGAR R.PEREZ (R.PEREZ, A.POSSE, C.SALAZAR)	Pablo Montero RCA/BMG LATIN	30
31	—	—	1	TE LO PIDO SENOR J.GUNDA, M.MERCEDES (R.MARTINEZ)	Tito Rojas M.P.	31
32	26	9	22	HEROE M.TAYLOR, E.IGLESIAS, C.PAUCAR (E.IGLESIAS, P.BARRY, M.TAYLOR, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
33	32	38	3	LA NEGRA TIENE TUMBAO S.GEORGE (F.GOSRIO, S.GEORGE)	Celia Cruz SONY DISCOS	32
34	43	45	19	SHHH A.B.QUINTANILLA III, C."CK" MARTINEZ (A.B.QUINTANILLA III, C.MARTINEZ, L.GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
35	30	42	4	EL DUELO H.GATICA (B.CUEVAS, BOBE, ROJAS)	Laley Con Ely Guerra WEA ROCK/WARNER LATINA	30
36	34	31	9	MIENTEME K.SANTANDER, B.OSSA, J.GAVIRIA (B.OSSA, J.GAVIRIA, X.MUNOZ)	Olga Tanon WARNER LATINA	18
37	33	29	15	DE VERDAD D.CHILD, R.CANTOR (J.SIERRA, J.MARRI, S.MANDILE)	Alejandra Guzman RCA/BMG LATIN	22
38	37	—	2	TE QUIERO IGUAL QUE AYER M.DE LEON (W.CASTILLO)	Monchy Y Alexandra J&N/SONY DISCOS	37
39	38	32	10	PEQUENA AMANTE M.BUENROSTRO (M.BUENROSTRO)	El Poder Del Norte DISA	31
40	31	19	16	PROMESAS M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
41	39	36	21	RESUMIENDO B.SILVETTI (R.MONTANER, Y.MARRUFO)	Ricardo Montaner WARNER LATINA	11
42	47	35	14	VAS A SUFRIR GRUPO BRYNDIS (M.POSADAS)	Grupo Bryndis DISA	26
43	—	—	1	SI TU NO VUELVES K.CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	43
44	48	41	6	ME VOLVI A ACORDAR DE TI I.RODRIGUEZ (A.VIZZANI)	Los Angeles De Charly FONOVISA	41
45	—	—	1	ESCAPAR S.MORALES, E.IGLESIAS (E.IGLESIAS, S.MORALES, K.DIDGUARDI, D.SIEGEL, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	45
46	42	43	9	SOLO A TU LADO QUIERO VIVIR B.WEEDEN (D.ELIZONDO, JYVE V)	Jyve V EMI LATIN	32
47	35	40	24	PENA DE AMOR T.VILLARIN (J.CABRERRA)	Puerto Rican Power J&N/SONY DISCOS	28
48	49	—	2	UNO, DOS Y TRES NOT LISTED (J.R.MARTINEZ)	Iman UNIVISION	48
49	46	34	12	TAN FACIL QUE HUBIERA SIDO P.RAMIREZ (J.E.PINA)	Vicente Fernandez SONY DISCOS	25
50	—	—	1	TUS CARTAS A.MACIAS (M.SALINAS)	Cuisillos De Arturo Macias MUSART/BALBOA	43

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	COMO DUELE WARNER LATINA	LUIS MIGUEL	18	18	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN
2	2	SUERTE EPIC/SONY DISCOS	SHAKIRA	22	22	DIME UNIVISION	JAIME CAMIL
3	4	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	—	—	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
4	6	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	20	20	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
5	7	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	23	23	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
6	3	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	27	27	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
7	9	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	29	29	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
8	11	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	25	25	RESUMIENDO WARNER LATINA	RICARDO MONTANER
9	16	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	31	31	MIENTEME WARNER LATINA	OLGA TANON
10	5	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	32	32	COMO TU RCA/BMG LATIN	JAGUADES
11	15	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	38	38	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
12	8	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ	30	30	TU CONVENCION MOCK & ROLL/LIDERES	LEY ALEJANDRO
13	12	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	—	—	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
14	10	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	—	—	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
15	13	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	26	26	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
16	24	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	34	34	NUNCA IMAGINE SONY DISCOS	TOMMY TORRES
17	21	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	—	—	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK
18	14	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	—	—	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO
19	17	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA	—	—	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
20	19	O ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	37	37	COMO TE EXTRAÑO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	—	—	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	1	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	24	24	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO
3	3	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	31	31	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
4	10	TE LO PIDO SENOR M.P.	TITO ROJAS	22	22	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN
5	4	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	16	16	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
6	7	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY Y ALEXANDRA	25	25	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
7	9	SUERTE EPIC/SONY DISCOS	SHAKIRA	—	—	DIME UNIVISION	JAIME CAMIL
8	27	COMO DUELE WARNER LATINA	LUIS MIGUEL	28	28	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI
9	6	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	23	23	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
10	13	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	11	11	DEJAME ENTRAR SONY DISCOS	CARLOS VIVES
11	8	AGUANTALO AHI EMI LATIN	LIMI-T21	—	—	EL JORNALERO AD	LISANORO MEZA
12	14	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	—	—	BUENAS NOCHES DON OAVID SONY DISCOS	GILBERTO SANTA ROSA
13	20	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	33	33	BOCA ARIOLA/BMG LATIN	GISSELLE
14	15	COMERTE A BESOS WEACARIBE/WARNER LATINA	FRANKIE NEGRON	30	30	LLUVIA J&N/SONY DISCOS	ALEX BUENO
15	5	POR TU PLACER WEACARIBE/WARNER LATINA	FRANKIE NEGRON	—	—	ENAMORAR PRESTIGE/SONY DISCOS	RAFY BURGOS 'EL CUPIDO'
16	19	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA	35	35	ME TIENE LOCO J&N/SONY DISCOS	PUERTO RICAN POWER
17	17	HUELLAS P & A	LA LINEA	32	32	SIN TI PLATANO	ORLYN Y LOS HEREDEROS
18	21	UN CHIN CHIN WEACARIBE/WARNER LATINA	CHARLIE CRUZ	37	37	NUNCA IMAGINE SONY DISCOS	TOMMY TORRES
19	18	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA	26	26	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
20	12	MIENTEME WARNER LATINA	OLGA TANON	29	29	DILE LATINO/SONY DISCOS	SERGIO VARGAS

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	EN LA MISMA CAMA DISA	LIBERACION	25	25	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
2	1	NO ME CONOCES AUN DISA	PALOMO	26	26	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
3	3	COMO PUDISTE FONOVISA	BANDA EL RECODO	24	24	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
4	5	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	21	21	SALADO MUSART/BALBOA	PEPE AGUILAR
5	4	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	22	22	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
6	5	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	20	20	EL PRIMER TONTO MUSART/BALBOA	JOAN SEBASTIAN
7	8	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	34	34	AQUI ESTOY YO DISCOS CISNE	ROGELIO MARTINEZ
8	9	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN	23	23	TE QUIERO MUCHO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
9	7	NO TE PODIAS QUEDAR FONOVISA	CONJUNTO PRIMAVERA	29	29	LLUVIA UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
10	28	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	30	30	LOS CALZONES DISA	HOMERO GUERRERO JR Y LOS CADETES DE LINARES
11	12	PEQUENA AMANTE DISA	EL PODER DEL NORTE	30	30	EL ABANDONADO SONY DISCOS	JUAN RIVERA
12	17	SHHH EMI LATIN	A.B.QUINTANILLA Y LOS KUMBIA KINGS	29	29	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
13	14	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	40	40	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
14	18	VAS A SUFRIR DISA	GRUPO BRYNDIS	27	27	TU RECUERDO Y YO SONY DISCOS	LUPILLO RIVERA
15	10	CADA VEZ TE EXTRAÑO MAS FONOVISA	BANDA EL RECODO	35	35	QUIERA DIOS SONY DISCOS	BANDA LOS RCS
16	11	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	36	36	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL
17	16	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	—	—	MITAD Y MITAD PEERLESS	PESADO
18	15	UNO, DOS Y TRES UNIVISION	IMAN	—	—	AQUEL AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
19	13	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ	37	37	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN
20	19	TUS CARTAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS	36	36	NO ME MORIRE DISCOS CISNE	ROGELIO MARTINEZ

FEBRUARY 16
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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	11	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	65	53	4	IMAN UNIVISION 310035 (9.98/13.98)	Atrayendo Corazones	49	
2	2	2	11	LUIS MIGUEL WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2	50	46	44	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	20	
3	13	37	21	ALICIA VILLARREAL UNIVERSAL LATIN 014824 (8.98/13.98) #	Soy Lo Prohibido	3	52	55	48	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13	
4	3	3	11	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) #	MTV Unplugged	3	52	55	48	PEPE AGUILAR MUSART 2503/BALBOA (8.98/13.98)	Lo Mejor De Nosotros	10	
5	19	13	9	CHARLIE ZAA SONDLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	5	53	57	63	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	53	
6	4	5	11	LUPILLO RIVERA SONY DISCOS 84648 (15.98 EQ CD) #	Sufriendo A Solas	3	54	57	63	JESSIE MORALES UNIVISION 310034 (9.98/13.98) #	El Original De La Sierra: Loco	10	
7	5	6	11	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	55	47	40	THALIA EMI LATIN 34722 (8.98/14.98) #	Thalia Con Banda-Grandes Exitos	2	
8	6	4	12	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) #	Dejame Entrar	1	56	35	38	VARIOUS ARTISTS FONOVISA 6170 (8.98/12.98)	Premios Que Buena 2001	35	
9	7	7	11	EL PODER DEL NORTE DISA 727016 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7	57	70	—	LOS RAZOS ARIDLA 85296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23	
10	10	9	14	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	58	43	51	LOS TEMERARIOS DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	43	
11	8	8	11	ALEJANDRO FERNANDEZ Δ SONY DISCOS 84637 (10.98 EQ/16.98) #	Origenes	2	59	53	46	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	42	
12	9	11	11	PAULINA RUBIO ● UNIVERSAL LATIN 543319 (10.98/16.98) #	Paulina	1	60	61	67	JOAN SEBASTIAN Δ MUSART 2280/BALBOA (10.98/16.98) #	Secreto De Amor	5	
13	12	12	11	LOS ANGELES AZULES DISA 727014 (8.98/13.98) #	Historia Musical	2	61	67	74	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 3330 (8.98/12.98)	Recado De Mi Madre	9	
14	15	17	21	LALEY WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13	62	59	57	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45	
15	22	21	17	LIBERACION DISA 727017 (8.98/13.98) #	Ahora Y Siempre	9	63	50	62	JOSE ALFREDO JIMENEZ ARIDLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39	
16	16	15	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS Δ ² EMI LATIN 29745 (9.98/14.98)	Shhh!	1	64	60	58	LUPILLO RIVERA SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	64	
17	14	14	11	VICENTE FERNANDEZ Δ ² SONY DISCOS 84185 (10.98 EQ/16.98) #	Historia De Un Idolo Vol. 1	1	65	60	58	LOS TRI-O PRISMA/ARIDLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7	
18	17	18	11	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) #	Baladas Rancheras	3	66	58	55	INTOCABLE Δ EMI LATIN 23730 (8.98/12.98) #	Es Para Ti	3	
19	11	10	11	GIPSY KINGS NONESUCH 75342/AG (17.98 CD)	Somos Gitanos	3	67	62	71	LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46	
20	NEW	1	1	TITO ROJAS M.P. 56367 (9.98/16.98)	Quiero Llegar A Casa	20	68	52	60	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15	
21	NEW	1	1	TEMPO SONY DISCOS 84768 (13.98 EQ CD)	Exitos	21	69	48	49	VARIOUS ARTISTS MAVERICK MUSICA 89416/WARNER LATINA (11.98/18.98)	Platinum Rhythm	42	
22	21	42	9	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (8.98/14.98)	Solo Exitos Underground: Only Hits	21	70	63	—	OLGA TANON ○ WARNER LATINA 89180 (10.98/16.98) #	Yo Por Ti	4	
23	23	27	11	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18	71	66	61	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98 EQ/16.98)	Salsa Hits	38	
24	18	16	11	EL CHICHICUILOTE LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	11	72	54	56	JESSIE MORALES UNIVISION 310024 (9.98/13.98) #	El Original De La Sierra-16 Super Exitos	6	
25	20	20	11	GRUPO BRYNDIS DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1	73	68	65	CHUY VEGA Y LOS NUEVOS CADETES UNIVISION 310011 (8.98/13.98)	Una Pagina Mas: Lo Mejor De Los 70's Y 80's	27	
26	39	41	11	ANA GABRIEL SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26	74	68	65	JUAN GABRIEL ARIDLA 83777/BMG LATIN (11.98/16.98)	Por Los Siglos	21	
27	28	23	11	ALEXANDRE PIRES ARIDLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	22	75	69	49	RICARDO MONTANER ○ WARNER LATINA 86821 (10.98/15.98)	Sueno Repetido	16	
28	24	22	11	PALOMO DISA 720037 (8.98/10.98)	Fuerza Musical	9							
29	26	24	11	CRISTIAN Δ ARIDLA 85324/BMG LATIN (10.98/15.98) #	Azul	2							
30	25	25	9	VARIOUS ARTISTS EMI LATIN 36346 (10.98/17.98)	Radio Hits...Es Musica	24							
31	30	26	11	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) #	Despreciado	1							
32	27	28	11	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) #	Te Voy A Enamorar	1							
33	NEW	1	1	MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32							
34	34	30	11	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) #	Uniendo Fronteras	1							
35	29	34	11	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7							
36	45	64	11	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo	36							
37	31	32	11	GRUPO BRYNDIS DISA 727016 (8.98/13.98) #	En El Idioma Del Amor	1							
38	40	39	11	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) #	Mas De Mi Alma	1							
39	NEW	1	1	BANDA EL RECODO FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	39							
40	33	35	11	SHAKIRA Δ SONY DISCOS 83775 (10.98 EQ/16.98) #	MTV Unplugged	1							
41	38	31	11	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) #	Proxima Estacion...Esperanza	8							
42	49	45	11	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26							
43	36	33	11	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) #	Mensaje De Oro	14							
44	64	50	9	JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71830 (8.98/13.98)	Siempre Humilde	44							
45	42	29	11	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	19							
46	37	54	11	SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2							
47	44	19	11	LITO & POLACO APDNTE 1272 (8.98/13.98)	Mundo Frio	19							
48	32	36	11	JOSE ALFREDO JIMENEZ ARIDLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATIN)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
3 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONDLUX/SONY DISCOS)	3 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	3 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
4 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	4 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	4 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
5 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	5 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	5 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
6 PAULINA RUBIO PAULINA (UNIVERSAL LATIN)	6 OLGA TANON YO POR TI (WARNER LATINA)	6 LIBERACION AHORA Y SIEMPRE (DISA)
7 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	7 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	7 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	8 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
9 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)
10 TEMPO EXITOS (SONY DISCOS)	10 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	10 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
11 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERES)	11 INDIA THE BEST... (RMM)	11 PALOMO FUERZA MUSICAL (DISA)
12 ANA GABRIEL HUELLO A SOLEDAD (SONY DISCOS)	12 FULANITO AMERICANIZADO (CUTTING)	12 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
13 ALEXANDRE PIRES ALEXANDRE PIRES (ARIDLA/BMG LATIN)	13 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	13 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
14 CRISTIAN AZUL (ARIDLA/BMG LATIN)	14 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	14 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
15 VARIOUS ARTISTS RADIO HITS... ES MUSICA (EMI LATIN)	15 CELIA CRUZ CARNAVAL DE EXITOS (RMM)	15 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
16 MELODY DE PATA NEGRA (SONY DISCOS)	16 VARIOUS ARTISTS 2002 ANO DE EXITOS: SALSA (UNIVERSAL LATIN)	16 BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)
17 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	17 EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERES)	17 MICHAEL SALGADO SANGRE DE REY (SONY DISCOS)
18 PILAR MONTENEGRO DESAHOGO (UNIVISION)	18 CUBANISMO! THE VERY BEST OF CUBANISMO MUCHO CUSTO! (HANNIBAL RYKODISC)	18 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
19 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	19 FRANKIE NEGRO POR TU PLACER (WEACARIBE/WARNER LATINA)	19 JIMMY GONZALEZ Y EL GRUPO MAZZ SIEMPRE HUMILDE (FREDDIE)
20 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	20 VARIOUS ARTISTS 2002 ANO DE EXITOS: BACHATAS Y MERENGUES (UNIVERSAL LATIN)	20 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIDLA/BMG LATIN)

● 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 (Platin). ☆ Certification of 400,000 units (Multi-Platin). * 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.

Grupo Prisa Makes Key Appointments

BY HOWELL LLEWELLYN

MADRID—Grupo Prisa, Spain's largest audiovisual holding, has appointed Raúl Rodríguez as director general of Radiópolis, the 17-station Mexican radio group jointly owned by Prisa and the world's biggest Spanish-language media group, Televisa of Mexico. The appointment, one of several managerial shifts the company announced, was effective Feb. 1.

Prisa acquired 50% of Radiópolis last fall for \$60 million as its first



step in entering the U.S. radio sector. Radiópolis has a 9% share of the Mexican radio market. Televisa aims

to expand its radio division in Mexico, modeling itself after Prisa's Spanish radio operation, Cadena SER, which controls some 75% of music radio in Spain.

Since 1999, Prisa has owned 19% of Colombia's prestigious Grupo Caracol. Together, Prisa and Grupo Caracol established Miami-based Grupo Latino de Radiofusión, which has 105 music stations.

In related Prisa moves, Rodríguez is succeeded as managing director of Prisa's multimedia sales division, Gerencia de Medios (GDM), by 42-year-old Ignacio Quintana Blázquez. GDM's portfolio includes six radio stations, 25 newspapers, 11 magazines, 19 TV channels, 23 Internet sites, and 45 international media. The division has offices in Lisbon and Madrid, as well as in five other Spanish cities.

Quintana was director general of Prisa's magazine, annuals, and general publishing division, Progres, and is replaced by 32-year-old Alfonso Estévez León. Progres publishes, among other items, the Spanish edition of *Rolling Stone*, top film magazine *Cinemanía*, and the free magazine *40 Principales*, which is connected to Cadena SER's top 40 radio sector leader *Los 40 Principales*.



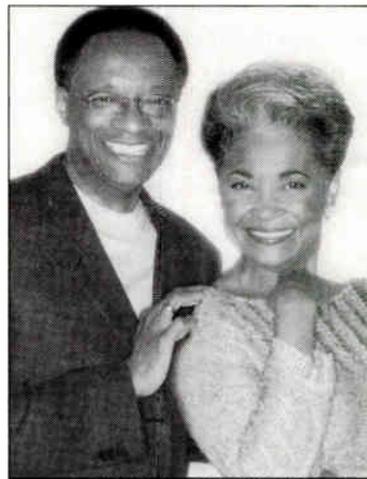
BMG Shows off New Acts. As part of BMG's worldwide marketing meeting, held January in Miami, BMG U.S. Latin picked the Billboard Live venue in Miami Beach to showcase a crop of new talent. The 18-year-old singer/songwriter Seline is currently recording her debut pop/rock album, and singer/songwriter Donato and singer/actress Patty Manterola both have albums due in spring. Pictured, from left, are Seline, Donato, and Manterola.

Jazz Notes™

by Steve Graybow



ABOUT TIME: With a friendship that has spanned several decades, it seems almost inconceivable that **Nancy Wilson** and **Ramsey Lewis** had never before recorded together in the same studio. True, the vocalist and pianist appeared together on 1984's Stanley Clarke-produced *The Two of Us*, but that recording was largely a studio creation, with Wilson and Lewis recording their parts separately, in different studios at different times.



LEWIS, LEFT, AND WILSON

Krall sing it," Wilson says, "but it was always soft and sweet. I wanted to put a little edge into it."

For Lewis, *Meant to Be* developed into an opportunity to flex his own composing skills. "For the last couple of projects I've done, I wrote a song or two here and there but never really focused on my own writing," the pianist says. "Working with Nancy on those great songs prompted me to work on some new material of my own. It turned into one of those rare, happy occasions where I just let the pencil go where it would go."

Among the many hats Lewis wears—in addition to being the leader of his trio and smooth-jazz ensemble **Urban Knights**—is that of artistic director of the Ravinia Music Festival. Held in a suburb of Chicago, the festival's outdoor pavilion seats more than 3,200 people, with space for an additional 20,000 on its adjacent lawn. Until recently, the jazz events Lewis has been curating for the past decade had not had the attendance of music fans from downtown Chicago that the pianist might have hoped for.

"We decided that we had to teach people about jazz," Lewis recalls, "so we put together a band of local musicians, who visit 10 high schools a year, and return to each school several times throughout the year." The ensemble initially performs for several hundred music students in each school's auditorium; by the end of the season, diplomas are handed out to those who stay with the program. "Many of these students have gone on to pursue music as their career," Lewis says. "We don't assume that all of them will pursue jazz, but we sincerely believe that exposure to jazz can only make these young people better musicians."

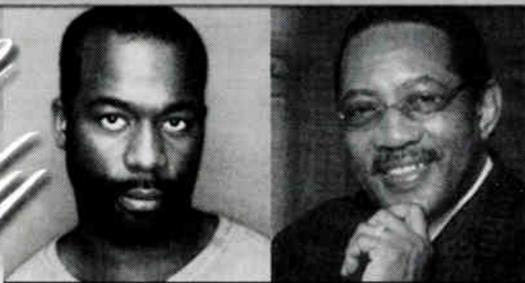
IAJE NEWS: Austrian-born keyboard player **Joe Zawinul** received the first-ever European Jazz Festivals Organization international jazz award at the International Assn. for Jazz Educators convention, held Jan. 9-12 in Long Beach, Calif. The award includes a \$20,000 honorarium and recognizes an international artist who has contributed significantly to jazz. Also among those honored at the convention were saxophonist **Frank Foster**, bassist **Percy Heath**, and pianist **McCoy Tyner**—all with Jazz Masters Awards worth \$20,000 apiece from the National Endowment for the Arts; pianist **Dave Brubeck** with the IAJE hall of fame award; **Ed Thigpen** with the IAJE humanitarian award; and **John Hollenbeck** with the **Gil Evans** Fellowship. This year's conference was attended by representatives from more than 30 countries worldwide.

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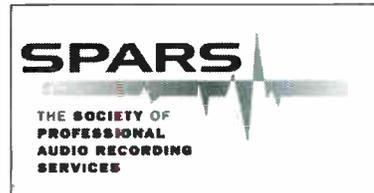
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Studio Monitor™

by Christopher Walsh



TAKING THE HIT FOR NOW: In the midst of a difficult and worrisome period for both the local and national recording industries, the New York chapter of the Society of Professional Audio Recording Services (SPARS) resumed its monthly meetings Jan. 31 with a lively and sometimes contentious discussion.



Sponsored by EMTEC Multimedia, "Challenges of 5.1 in 2002," featuring renowned engineer/producer **Elliot Scheiner**, was an honest, sobering portrayal of the state of the commercial music recording business through the current economic recession and the impact of the Sept. 11 terrorist attacks.

Long a proponent of multichannel audio and one of the industry's pioneering surround mix engineers, Scheiner has been a consultant to the Warner Music Group for DVD-Audio for more than a year (Studio Monitor, Dec. 16, 2000). As labels, artists, and studios grapple with the DVD-Audio and Super Audio CD (SACD) formats, the SPARS meeting afforded Scheiner the opportunity to express his faith in the format's value and viability and to make a polemical, convincing case for studio owners to re-evaluate their rate policy.

"A lot of places are hurting," Scheiner said of commercial recording facilities in New York and Los Angeles, "and a lot have gone out of business. I was really sorry to hear about BMG [Studios, *Billboard*, Dec. 15, 2001]. Obviously, the biggest problem we all have to deal with is the home studio. It's taken a lot of business away from you, and it's going to continue. [But] with this new format, I think there's going to be an opportunity."

And what an opportunity. Though the majors are still tentative in their long-term plans for high-resolution, multichannel audio formats, it is widely perceived that DVD-A, SACD, or both will ultimately replace the compact disc. If that expectation becomes reality, vast catalogs will be mined, with countless record-

ings restored and remixed for delivery on these next-generation formats, as Sony and Warner have begun with their SACD and DVD-Audio projects, respectively.

But therein lies a dilemma for the facility owner struggling with incessant downward pressure on rates, exorbitant real estate costs, and the brisk pace of technological change. From experience, Scheiner related the difficulty of completing a multichannel remix with the limited budgets labels are currently providing for this yet-unproved market.

"Think about how that might revitalize the industry," Scheiner said. "But there's going to be a fair amount of accommodation on the [studio] owners' part. To mix a 24- or 48-track record that there probably wasn't any recall on, the engineer's got to start from scratch. He's got to match the original record, maintain the integrity, and he can't do it for very long. Studio rates being what they are, it's impossible."

"It's going to take a great deal of concession from studio owners," Scheiner repeated. "To be honest, [labels] are saying, 'This is all we've got. Either it's going to be done, or it's not.' And a guy who's got a home studio is going to say, 'I can do it for that money.'"

Granted, record companies must be prudent in appropriating funds for new formats, said attendee **David Amlen** of Sound on Sound Recording, but "in my experience over the last 15 years, when you lower the rate, it's very hard to ever get it back to where it should be."

Scheiner added, "Everybody's taking a hit on this. And I think it's important that everyone takes the hit. It's so important that this market emerges, and that it gives us some life, because it's dying. I know tons of engineers asking, 'Is it over?' And it's not, but..."

The answer, he asserted, lies with 5.1-channel audio, and the expected deluge of mix sessions needed to create DVD-Audio and SACD discs of new and catalog master recordings. Accommodation in this experimental period, he added, is critical.

"It's going to help the engineers, the studios, and the artists," Scheiner declared. "On the one hand, it's a drag that we all have to take the hit, but on the other hand, I think the eventual reward of this is going to be great."

Hot Mic Business Gets Hotter

Audio Technica Introduces New Mic Series At Recent NAMM Expo

BY CHRISTOPHER WALSH

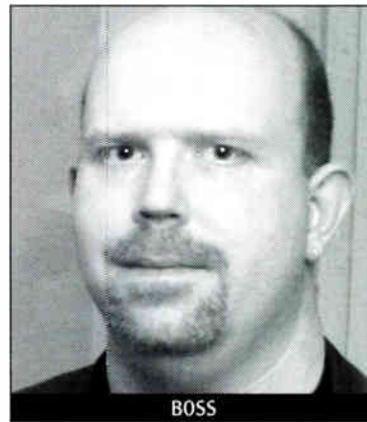
NEW YORK—The hyper-competitive microphone business is growing even more crowded, as materials and assembly techniques allow increasingly better products at lower price points. Additionally, the equally swarming hard-disk and workstation-based recording markets continue to generate insatiable demand for high-quality, low-cost ancillary equipment, microphones prominently included.

At the National Assn. of Music Merchants (NAMM) Expo, held last month in Anaheim, Calif., Audio-Technica introduced the Artist Elite Series, comprising of four hand-held microphones. The launch was augmented with a performance featuring Lisa Loeb and Dweezil Zappa.

The Artist Elite Series includes two dynamic and two condenser microphones, explains Gary Boss, Audio-Technica's recently appointed marketing director. "The two dynamics [AE6100 and AE4100] are completely new designs. Unique engineering went into them. The other cool thing, from an engineering standpoint, was that this is one of the first projects where we took all the input from the field and went to our engineers in Japan and said,

'Here's what it has to do.' Modification and fine tuning of the dynamic microphones' final design continued almost to their introduction at NAMM, Boss adds.

The condenser models, AE5400 and AE3300, are based on Audio-Technica's 4050 and 4033 studio models, each a popular and success-



ful microphone for recording applications. "It's kind of wacky to come out with four vocal microphones," Boss says, "but the concept is the fact that each one has a unique character. And, depending on whether you're playing a 150-seat club or an

arena, you're using in-ear [monitors] or wedges, or you're male or female—these are all variables that one microphone typically doesn't do the trick for."

The flood of inexpensive microphones from the Far East has driven prices lower in recent years, with some even gaining respectability. The Studio Projects brand, for example, which proudly declares its affiliation with 797 Audio of Beijing, is drawing high marks for its cost vs. performance ratio, joining the fray with more established and revered names like Audio-Technica. "There's some higher-quality stuff coming from the Far East that's churned things up a bit," Boss acknowledges. "It's very interesting."

The Artist Elite Series will ship in late March or early April, Boss says. In the meantime, test production units have been picked up by touring artists and have appeared on MTV's *Total Request Live*. "The nice thing is that we sent them out and they are sticking," Boss adds. "They're definitely what the people are looking for. These [PA] systems aren't getting any less complicated, but people's expectations in concerts are definitely higher."

FEBRUARY 16
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 9, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	GOOD MORNING BEAUTIFUL Steve Holy/ W. C. Rimes (Curb)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Brian Frye	CRACKHOUSE (New York) Milwaukee Buck	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 4064 G+	Roland 770	Digidesign Pro Tools	Pro Control	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	BASF 931	Pro Tools	Pro Tools	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Phil Ten, Jermaine Dupri	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4063 G+	SSL 9000 J	Digidesign Pro Tools	Pro Control	SSL 4072 G+
RECORDER(S)	Panasonic SV3800	Studer A827, Pro Tools	Pro Tools	Pro Tools	Studer A820
MIX DOWN MEDIUM	BASF DAT	BASF 900	Pro Tools	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	ROSEWOOD (Tyler, TX) Austin Deptula	GATEWAY (Portland, ME) Bon Ludwig	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	BMG	UNI

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Sweet Honey's Reagon Follows Path Of The 'Singing Fighters'

BY JIM BESSMAN

NEW YORK—National treasure Bernice Johnson Reagon is working on the 30th-anniversary album of Sweet Honey in the Rock, the African-American female a cappella vocal group that she formed in 1973 after serving in the original SNCC (Student Non-Violent Coordinating Committee) Freedom Singers—the historic African-American vocal group that emerged during the '60s civil rights movement.

But Reagon is also distinguished professor of history at American University and curator emeritus at the National Museum of American History. She has worked at the Smithsonian Institution for many years and last year published *If You Don't Go, Don't Hinder Me—The African American Sacred Song Tradition* via University of Nebraska Press imprint Bison Books.

The book is based on four lectures sponsored by the university's "Abraham Lincoln Lecture Series," aimed at reflecting the Lincolnian principles of education, justice, tolerance, and union. It centers on the theme of migration in 20th-century African-American life and examines the different styles of African-American sacred music as they developed during that period and how they affected Reagon's life personally.

MANY SONGS ARE SACRED

"Sacred song, in a broad sense, includes the singing and the music we create for our worship traditions and rituals: shouts, baptismal [songs], communion, funeral, gospel," Reagon says. "But for me it also includes songs that are hallowed—which for me has something to do with the struggle to survive on a higher level in this society."

Here Reagon points to Duke Ellington's comment on composing his famed sacred music concerts. She says, "He said, 'There's no language that God does not understand,' and that gave me a lot of support for talking about sacred music in slightly broader terms than just music created for organized worship rituals."

But transferring the spoken word of her lectures onto the printed page proved problematic for Reagon. "Even though I'm a historian, writing is not my first medium of publication," she says in the softly cadenced but profound tone of her deeply insightful Sweet Honey concert homilies. "My medium is public oratory, organizing, production. But these essays are very important and began to work when I blended my autobiographical stories into my work as scholar/researcher and analyst of African-American music traditions."

Reagon's spoken essays, as her book's title indicates, also enabled her to codify her understanding of post-slavery 20th-century African-American culture within the context of rural-to-urban migration patterns.



REAGON

'In our culture, you have your warriors fighting injustice [as well as] the category of artist. So it was incredible to find these singing fighters with no sense of separation between the two.'

—BERNICE JOHNSON REAGON

"Mobility and movement changes geography and creates new music—the urban music of gospel," she says, pointing to the book chapter "The African American Congregational Song Tradition: Deacon William Reardon, Sr., Master Songleader," which recounts the life of the late Southern Baptist Church hymn leader and exemplifies her thesis.

"You survive in the new place by bringing the old repertoire with you," she continues. "But then there are those people who do not leave the South for the North. The civil rights movement was grounded in those who stayed—but that they stayed does not mean they did not move: They actually moved by reorganizing the spaces they were staying in, and that's where images like [the Georgia Sea Island Singers'] Bessie Jones or [the abolitionists] Sojourner Truth or Harriet Tubman become very impor-

tant as models for who you can be and how you can break rank with the roles you have been given."

All three women were "singing mothers who were fighters, whose lives taught me another way to be in this world," writes Reagon—herself the mother of socially conscious singer/songwriter Toshi Reagon—at the end of her book. The elder Reagon met and worked with the legendary Jones, whose group preserved the African cultural traditions of its isolated post-slavery ancestry, when Reagon was with the Freedom Singers. She credits Jones with providing a link between her generation and the one that directly struggled against slavery and racial oppression.

"She was an incredible reservoir of knowledge and was so generous and appreciated so much when she found that younger people cared about what she knew and wanted to learn her songs and games and stories," Reagon says. "It was one of the real gifts for me of the civil rights movement [in] not just pulling things from contemporary situations but being able to go back and actually meet an older generation of traditional musicians who stretched my sense of what African-American music and culture was about—who really knew more than the songs."

'SINGING FIGHTERS'

Her education from Jones led Reagon to re-examine the lives of Truth and Tubman. "They come to you as fighters, but I found that they were also singers and makers of song," she says. "In our culture, those categories tend to be split: You have your warriors and organizers of people fighting injustice [as well as] the category of artist. So it was incredible to find these singing fighters with no sense of separation between the two. And that's the way it is when it really resonates in what you try to do with your life, and it sort of helped make me whole with my need to be involved in change in terms of social and political justice issues in this country and to express that commitment on my strongest grounds as a singer. It helped make me whole, because I saw others before had moved in that way."

Reagon concludes that music "can operate in so many different places. To discover, after I was a Freedom Singer, that [Truth and Tubman] were also singers and that they used their music in a way that resonated with the way we used music in the civil rights movement, was very powerful to me. And I try to seriously understand them as mothers, because it gives me context for what I can do with my work and music—and my need to be involved in struggle."

Words & Music™



by Jim Bessman

SANDRA'S SONGS: The incomparable Sandra Bernhard's songwriting skills have been given short shrift, at least in comparison to her confrontational yet comforting comedic talents. But her shows, as evidenced by a recent stand at Manhattan showcase club Joe's Pub, are as much about music as her endearingly in-your-face critiques on the vanity of celebrity culture.



BERNHARD

PHOTO: ALI SMITH

As the title of her current touring show *Hero Worship* suggests, Bernhard is giving our unending post-Sept. 11 hero "glop" the cynicism it deserves, opening with a version of **Bonnie Tyler's** histrionic 1984 hit "Holding Out for a Hero" that, in keeping with her persona, is both wishful and scornful.

"I love those big **Meat Loaf** epics," Bernhard says of the song that was co-written by Meat Loaf collaborator **Jim Steinman**. "They're musically operatic and fun, and with everything going on, ['Hero'] fits right in effortlessly."

She closes the show effortlessly, too, with a Ground Zero-referencing reading of "God Bless America" that artfully blends into **Prince's** "Little Red Corvette." But Bernhard also delivers pointed original material, much of which she penned with her longtime collaborator and **United Colors of Benetton Band** leader, **Mitch Kaplan**.

"Angie Harmon Is 28" questions the veracity of the TV actress' age, as reported in a fashion magazine. "We improvised it at a college date and honed it down lyrically to where it's a commentary on the ageism that drives our culture—and where women are at with it," Bernhard says. But she notes that the song "Daddy" reflects her own experiences.

"It's a 'memory song' about when America was simpler," says the Michigan native who, like so

many of her generation, headed West. "It shows the freedom of the '60s and being on your own in the '70s after leaving home and ending up in California."

Now a New York resident, Bernhard is taking her act to the Knitting Factory in Los Angeles (Feb. 11-14), then to Washington, D.C. (Mar. 9), and Harvard University in Cambridge, Mass. (April 7). The Simply Bernhard Music (BMI) songwriter—who has previously recorded for numerous labels—will have self-released CDs of the show on hand for sale, but she is hoping for another deal that will focus more on songs than shtick.

"I have this duality in my creativity and career that has never been properly represented by a record company," Bernhard says. "For lack of a better word, they have to *exploit* the emotion and honesty in my words and promote my music as a complement."

CAHN CATALOG SHIFTS: The late, great **Sammy Cahn's** publishing catalog—which has long been administered by Warner/Chappell Music—will now be administered worldwide jointly by DreamWorks Music Publishing and Cherry Lane Music Publishing.

In other Cherry Lane news, the company has pacted to collect publishing royalties for members of the AFMA independent film and TV industry trade group (formerly known as the American Film Marketing Assn.). AFMA member producers, who increasingly are relying on original music to cut licensing costs, will now be able to collect their share of the royalties with Cherry Lane's assistance.

HALF-NOTES: Warner Bros. Publications has issued the *The Tupac Shakur Collection*, the only print music folio available featuring music by the late rap star. The piano/vocal/chords folio features music and lyrics for 15 of **Shakur's** biggest song titles, including "Dear Mama," "Brenda's Got a Baby," "I Get Around," and "To Live & Die in L.A."

The role of EMI Music Publishing's **Jody Gerson** in **Alicia Keys'** career was documented Jan. 28 in *The New York Times*. The Arts & Entertainment section story was a sidebar to a front-page feature on Keys.

Online subscription service Pressplay has pacted with BMI for the performance rights to 4.5 million compositions.

INTERNATIONAL

Warner Canada Takes New Direction

Appointment Of Kane Prompts Discussion About Company's Plans

BY LARRY LeBLANC

TORONTO—After three decades of scant senior executive turnover, an eight-month sequence of major management changes at Warner Music Canada has transformed its lineup and left the local record industry abuzz.

That 30-year period saw remarkable stability at senior levels within the Canadian affiliate of London-based Warner Music International (WMI): It had only three company heads during that time. But since May 2001, there have been numerous high-profile departures, plus several notable hirings—particularly those of Steve Coady as director of national promotion in July 2001 and Steven Kane as senior VP/managing director the following October.

NO LAME DUCK

With Kane in place, some insiders suggested that Warner Canada president/CEO Garry Newman might take early retirement. But the 19-year Warner veteran, who inked a three-year deal in 2001, says, "I look at the bottom line—I don't think I'm a lame duck." Newman says the changes, which are similar to those made in other territories, have been made to bring in "fresh blood" and more aggressive marketing.

Kane deflects succession talk: "I want this to be a partnership. There are so many things I can learn from Garry." His main aim is to "reshape a company that has been American-centric for so long."

Sources suggest the shakeout was prompted by senior Warner figures, including Warner Music Group chairman/CEO Roger Ames and WMI chairman/CEO Stephen Shrimpton, to whom Newman reports.

"The face of the company has changed," notes Nova Scotia-based artist manager André Bourgeois of ABC Entertainment, which handles Warner Canada acts Natalie MacMaster, the Ennis Sisters, and Robert Michaels. "It's clear someone felt changes needed be made."

There was strong support for Kane from WMI senior VP of marketing Jay Durgan and WEA Records U.K. managing director John Reid. Both previously worked with Kane, who was recently senior VP of Universal/Island/Def Jam at Universal Music Canada. "I didn't know Steve well, so I asked John and Jay about him," recalls Newman, who has held his current post for four years. "They love him. After meeting him, I went, 'This is a Garry Newman guy.'" Reid adds, "Steve's very capable, and Garry is assembling a great team."

Warner Canada—which traditionally has been largely reliant on international repertoire—has seen a decline in market share from 20%



NEWMAN

21% in the 1990s to 13% in 2001, according to WMI. But one source suggests the Canadian company has done an effective job, given the international material recently available: "The market share drop isn't their fault," the source says. "They just weren't getting the hits."

RESTRUCTURING PERIOD

Restructuring began in May 2001, when 14 Warner Canada staffers were laid off. In October, senior VP Kim Cooke—a 23-year company veteran—left, followed in November by senior VP/CFO Claude Sassoon, who took early retirement after 22 years. Jonathan Fairhurst, director of finance for WMI operations in Canada and Latin America, was then named VP of finances.

When Kane arrived at the company in October to oversee marketing, publicity, and promotion, he was also given responsibility for A&R. Previously this was the responsibility of senior VP and 24-year veteran Dave Tollington, who initially reported to Kane before accepting early retirement in January.

Despite past successes, Warner Canada has not been widely viewed as

a pivotal player here. Toronto-based entertainment lawyer Susan Abramovitch says, "As a courtesy, I've shopped [acts] to Warner but didn't expect a competitive bid. It was almost as if A&R and the people deciding on business terms there were at odds."

A boost for local repertoire came last December, when the government finally approved the AOL/Time Warner merger, with a proviso that during the next five years Warner invest \$22 million Canadian (\$13.8 million) in the production, distribution, and marketing of Canadian music, as well as \$4 million Canadian (\$2.5 million) in Canadian-owned labels.

Director of A&R Steve Blair notes, "While Blue Rodeo and Great Big Sea are staples of the roster, we now need to diversify and get more contemporary." Warner's other domestic acts include Wide Mouth Mason, the Ennis Sisters, Colin James, and Big Wreck.

Warner also distributes several Canadian indie labels, and Kane is anxious to renew a lapsed domestic distribution pact with singer/harpist Loreena McKennitt's Quinlan Road label. "We're talking," he says. "She's the kind of world-class artist we want to be known for."

McKennitt comments, "Over the past decade, Warner came to feel like a family experience. Whether or not the next round of negotiations bring me back to Warner, I will be seeking to develop the same strength of frank and transparent relationships with my business partners as before."

As for future A&R signings, Kane admits, "We're not at the top of anybody's shopping list. But if we can up our financial commitment and be seen to be on the field with our competition, we'll move forward. We're going to sign acts for the world."

Sweden, Norway Closings Signal Continuing Edel Makeover

BY KAI R. LOFTHUS

OSLO—The closing of Edel Music's affiliates in Norway and Sweden (*Billboard Bulletin*, Jan. 31) marks the latest stage of the German company's restructuring to concentrate its resources on A&R and product development.

The Jan. 30 closing of the two loss-making operations means Edel survives only as an imprint in those markets; all marketing, promotion, and product management responsibilities have been transferred to Malmö, Sweden- and Stockholm-based Playground Music Scandinavia. Playground (which handles sales and distribution for Edel across Scandinavia) is 51% owned by Edel. An undisclosed significant share is owned by Playground executives,

and minor shares are held by U.K. labels Mute and Beggars Banquet.

All Edel staffers in the two locations—11 in Stockholm and five in Oslo—were laid off Jan. 30, although Edel Records Sweden managing director Michael Manasse will remain until early March to oversee the transition.

The Norwegian company's signings have been dropped. The majority of Edel's Swedish acts are expected to retain their contracts.

Playground's managing director, the Malmö-based Torgny Sjöo, says Edel Records' repertoire in Norway and Sweden will probably be handled at label manager level and adds that, to make up for a shortfall in local repertoire revenue

File-Sharing Web Site Fights RIAJ Action

BY STEVE McCLURE

TOKYO—A company providing Japanese-language music file-sharing software says it will fight efforts to shut it down after the Recording Industry Assn. of Japan (RIAJ) and authors' society JASRAC launched Japan's first-ever legal action against such a service Jan. 29.

The RIAJ and JASRAC applied at the Tokyo District Court for a provisional disposition against MMO Japan, based in the Tokyo suburb of Hachioji, to stop the company from providing free downloads of the File Rogue file-sharing software on its Web site, filerogue.net.

According to RIAJ chairman/CEO Isamu Tomitsuka, "If File Rogue—which is similar to Napster—is allowed to continue operating in this country, Japan will become a pirates' paradise, an outlaw nation in the borderless Internet world. The Japanese music industry cannot permit MMO Japan to continue its illegal File Rogue operation."

Although describing the RIAJ/JASRAC legal action as "very regrettable," MMO Japan president/CEO Michihito Matsuda says his company has no intention of closing the site.

"We are only offering a place

where files can be exchanged," Matsuda says, claiming there is nothing illegal about providing the software that enables users to do so. Matsuda notes that the user's agreement on the MMO Japan site stipulates that those downloading the software should not violate third-party copyrights. "We will delete illegal files if legitimate claimants follow the 'notice and take down' procedure."

But even making it possible for digitized files to be transmitted on the Internet without the consent of rights holders violates Japan's Copyright Law, according to Jiro Imamura, director of international affairs in the RIAJ's legal department. He says the RIAJ and JASRAC plan to file a full-scale civil suit claiming damages against MMO Japan in the near future.

Imamura says it will be several months before the court rules on the application for a provisional disposition against MMO Japan. The RIAJ claims that some 70,000 MP3 files are currently available through the site, which uses a Japanese-language version of peer-to-peer software developed by Calgary, Canada-based File Rogue Inc. The site has been in operation since Nov. 1, 2001.



TOMITSUKA



as a result of the changes, "Playground would most likely need to expand its A&R scope." He confirms that Brussels-based indie label group Play It Again Sam's licensing agreement with Playground Music Scandinavia remains in place despite the former's recent management buyout of Edel's majority stake in the company (*Billboard Bulletin*, Feb. 2).

Edel's profitable affiliates in Denmark and Finland are not affected by the move. But the head of one of its Danish label units has left the company. Kjeld Wennick, Copenhagen-based founder and managing director of the Mega label, was to depart later this year but says, "We reached

an accord that allows me to leave the company six months ahead of time." Wennick has not yet finalized his future plans.

Mega, which found international success with Ace of Base in the early 1990s, was bought by Edel in 1999. Wennick was retained as managing director. In late 2001, Edel merged Mega with its own Danish affiliate. Edel Denmark managing director Jakob Deichmann then took a new role as head of Nordic A&R. Former BMG Denmark managing director Freddie de Wall now heads the combined Edel-Mega company as managing director.

Additional reporting by Charles Ferro in Copenhagen.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 02/06/02		(Official UK Charts Co.) 02/04/02		(Media Control) 02/06/02		(SNEF/IFOP/TITE-LIVE) 02/05/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	NEW	2	3	2	2	2	3
3	NEW	3	2	3	5	3	2
4	NEW	4	5	4	3	4	4
5		5	8	5	7	5	5
6		6	6	6	NEW	6	7
7	7	7	7	7	9	7	
8	3	8	4	8	6	8	NEW
9	NEW	9	9	9	NEW	9	NEW
10	10	10	11	10	NEW	10	9
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	3	NEW	100	NEW	15	24
14	21	20	NEW	18	NEW	16	23
17	NEW	24	NEW	22	NEW	19	NEW
19	NEW	26	NEW	33	46	22	NEW
21	28	33	NEW	39	50	25	29
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	NEW	1	1
2	NEW	2	NEW	2	1	2	3
3		3	1	3	2	3	4
4	2	4	NEW	4	NEW	4	NEW
5		5	7	5	NEW	5	5
6	NEW	6	3	6	4	6	7
7	5	7	2	7	3	7	6
8		8	4	8	5	8	8
9	8	9	5	9	6	9	NEW
10	NEW	10	NEW	10	NEW	10	9
CANADA		SPAIN		AUSTRALIA		ITALY	
(SoundScan) 02/16/02		(AFYVE) 02/16/02		(ARIA) 02/04/02		(FIMI) 02/04/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	3	1	NEW	1	NEW
2	2	2	1	2	2	2	45
3	3	3	NEW	3	NEW	3	1
4	4	4	2	4	5	4	2
5	9	5	3	5	3	5	4
6	7	6	4	6	4	6	8
7		7		7		7	
8		8		8		8	
9	NEW	9	NEW	9	NEW	9	7
10	RE	10	10	10	NEW	10	6
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	15	14	18	17	22	13	16
14	22	15	20	26	NEW	17	20
15	23	16	NEW	33	40	18	21
17	NEW	17	RE	39	45	27	NEW
20	RE			40	NEW	28	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	NEW	1	NEW	1	1
2	3	2	1	2	1	2	6
3	4	3	3	3	2	3	NEW
4	6	4	2	4	4	4	9
5	1	5	5	5	NEW	5	3
6	5	6	4	6	5	6	NEW
7	7	7	6	7	6	7	4
8	10	8	10	8	NEW	8	2
9	9	9	7	9	3	9	NEW
10	8	10	RE	10	8	10	NEW

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 02/08/02
SINGLES		
1	1	GET THE PARTY STARTED PINK ARISTA
2	5	WHENEVER, WHEREVER SHAKIRA EPIC/COLUMBIA
3	4	LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
4	6	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
6	3	PAID MY DUES ANASTACIA EPIC
7	9	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
8	10	OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA
9	8	LES MOTS MYLENE FARMER & SEAL POLYDOR
10	7	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
HOT MOVER SINGLES		
12	15	HOW YOU REMIND ME NICKELBACK ROADRUNNER
15	19	MAY IT BE ENYA WEA
19	27	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL
21	25	RAMPI THE LOGICAL SONG SCOOTER SHEFFIELD TUNES/EDL
22	NEW	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
ALBUMS		
1	2	ANASTACIA FREAK OF NATURE EPIC
2	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
3	NEW	THE CHEMICAL BROTHERS COME WITH US VIRGIN
4	3	SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER
5	NEW	PINK MISSUNDAZTODD ARISTA
6	NEW	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
7	6	NICKELBACK SILVER SIDE UP ROADRUNNER
8	NEW	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
9	NEW	BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR
10	4	LINKIN PARK HYBRID THEORY WARNER BROS.

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoires owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				3					7	5
THE CHEMICAL BROTHERS Come With Us (E)			1		4			1	3	
LINKIN PARK Hybrid Theory (W)	3					7		3		
NICKELBACK Silver Side Up (I/U)	5			9		1				
PINK Missundaztood (B)	9		4	5						
SHAKIRA Laundry Service (S)				4		4	5			8
ROBBIE WILLIAMS Swing When You're Winning (E)			7	6				4		2

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/04/02
SINGLES		
1	1	LOPEN OP HET WATER MARC BORSATO & SITA POLYDOR
2	NEW	WHENEVER, WHEREVER SHAKIRA EPIC
3	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
4	NEW	PARTY AFFAIR DJ BOOZYWOZZY DIGIDANCE
5	3	WHAT IF KATE WINSLET EMI
ALBUMS		
1	1	BLOF BLAUWE RUBIS EMI
2	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
3	NEW	WITHIN TEMPTATION MOTHER EARTH JIVE/ZOMBA
4	2	SITA HAPPY JIVE/ZOMBA
5	4	ANASTACIA FREAK OF NATURE EPIC

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 02/01/02
SINGLES		
1	NEW	LUFTEN BOR I MINA STEG HAKAN HELLSTROM DOLORES/MNW
2	1	WHENEVER, WHEREVER SHAKIRA EPIC
3	NEW	GET THE PARTY STARTED PINK LAFACE/ARISTA
4	3	OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA
5	2	LIFE E-TYPE STOCKHOLM/UNIVERSAL
ALBUMS		
1	2	WEeping WILLOWS INTO THE LIGHT GRAND RECORDING&VIRGIN
2	1	ANASTACIA FREAK OF NATURE EPIC
3	NEW	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
4	3	SOPHIE ZELMANI SING AND DANCE COLUMBIA
5	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 02/08/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	SOUS LE VENT GAROU & CELINE DION COLUMBIA
3	5	FROM SARAH WITH LOVE SARAH CONNOR EPIC
4	3	PAID MY DUES ANASTACIA EPIC
5	7	TRACKIN' BILLY CRAWFORD V2/TBA
ALBUMS		
1	NEW	GOTTHARD ONE LIFE ONE SOUL—BEST OF BALLADS ARIOLA
2	1	ANASTACIA FREAK OF NATURE EPIC
3	6	SHAKIRA LAUNDRY SERVICE EPIC
4	NEW	DJ ANTOINE DJ ANTOINE MUSIKVERTRIEB
5	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 02/01/02
SINGLES		
1	2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
2	NEW	LA PASSION EP GIGI D'AGOSTINO ICEBERG
3	1	GET THE PARTY STARTED PINK LAFACE/ARISTA
4	4	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
5	3	WHAT IF KATE WINSLET LIBERTY/EMI
ALBUMS		
1	NEW	THE CHEMICAL BROTHERS COME WITH US VIRGIN
2	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2
3	2	WESTLIFE WORLD OF OUR OWN RCA
4	NEW	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
5	NEW	THE POGUES THE BEST OF THE POGUES POGUE MAHONE/WARNER

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPU/AUSTRIA TOP 40) 02/05/02
SINGLES		
1	8	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSICA
2	NEW	WHENEVER, WHEREVER SHAKIRA EPIC
3	1	WHAT IF KATE WINSLET EMI
4	4	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
5	2	I BELIEVE BRO'SIS POLYDOR
ALBUMS		
1	NEW	BRO'SIS NEVER FORGET POLYDOR
2	4	NICKELBACK SILVER SIDE UP ROADRUNNER/MUSICA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	NEW	PINK MISSUNDAZTODD ARISTA
5	NEW	SHAKIRA LAUNDRY SERVICE EPIC

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK	(PROMUVI) 02/08/02
SINGLES		
1	3	LOPEN OP HET WATER MARC BORSATO & SITA POLYDOR
2	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER ARCADE MUSIC
3	1	WHAT IF KATE WINSLET EMI
4	4	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
5	7	GET THE PARTY STARTED PINK ARISTA
ALBUMS		
1	1	ANASTACIA FREAK OF NATURE EPIC
2	3	NICKELBACK SILVER SIDE UP ROADRUNNER ARCADE MUSIC
3	4	CLOUSEAU EN DANS EMI
4	5	LINKIN PARK HYBRID THEORY WARNER BROS.
5	NEW	THE CHEMICAL BROTHERS COME WITH US VIRGIN

MALAYSIA

THIS WEEK	LAST WEEK	(RIMI) 02/04/02
ALBUMS		
1	1	LINKIN PARK HYBRID THEORY WARNER BROS.
2	2	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/EMI
3	3	VARIOUS ARTISTS HIP HOP & HARD UNIVERSAL
4	NEW	VARIOUS ARTISTS PENDEKAR IV NBR
5	8	BLUE ALL RISE VIRGIN
6	NEW	VIC CHOU MAKE A WISH SONY
7	10	EXISTS ADA NAR
8	NEW	LONG PIAO PIAO LONG QIANG HE SUI—CAI SHEN AI WD NBR
9	4	VARIOUS ARTISTS KLASIK ROCK NOVA RECORDS
10	7	SOUNDTRACK KABHIE KUSHI KABHIE GHAM SONY

Global Music Pulse

Edited by Nigel Williamson



HONESTY IS THE BEST POLICY: Blur frontman Damon Albarn is preparing to launch a new label called Honest Jon's with an album featuring his collaborations with African musicians. Albarn, who spent last year away from Blur on his *Gorillaz* project, will release *Mali Music* on the label April 1. The album was



recorded with musicians from Mali when Albarn visited the West African country in 2000. Other musicians on the record include *kora* player Toumani Diabate, who previously collaborated with American blues man Taj Mahal on *Kulanjan* (Hannibal). Honest Jon's takes its name from a landmark London record shop that has been selling rare and obscure music to discerning buyers for 30 years. "If it's good and it's interesting, we'll put it on the release schedule," says Alan Scholefield, co-owner of the shop and the label. "Damon's album is a collaborative exchange between two cultures, which exemplifies what we'll be about." Albarn is also a partner in the label. "The idea is that it's any kind of music we want," Albarn says. "However disparate it might seem, because it's all coming from the same attitude, it'll fit together on the label."

SAY IT LOUD: Saybia has become the first rock band to enter the Danish charts at No. 1 with a debut album. *The Second You Sleep* sold more than two times as many units as *Anastacia's Freak of Nature* in the No. 2 slot and was heading toward gold status (25,000) within a week of its Jan. 21 release. The group has been nominated for two Danish music awards (best newcomer and best rock album) for a six-track EP it released last summer. One day after the album hit retail, Saybia played to a 1,000-strong audience at a showcase at MIDEM, which EMI director of international exploitation Ole Mortensen reports generated interest from Germany and other European territories. The EP is being released Feb. 18 in Scandinavia, and it will be followed

by *The Second You Sleep* a couple of months later. CHARLES FERRO

MAI SECRET: Female vocalist Mai Kuraki—one of Japan's biggest-selling artists—is the latest J-pop artist to try her luck in the American market. Following the October 1999 release of her single "Baby I Like" under the simplified name Mai K, Kuraki released *Secret of My Heart* Jan. 22 on Giza U.S.A., a Los Angeles-based subsidiary of her Japanese label, Giza Studio. *Secret of My Heart* is a competent, well-performed slice of pop/R&B. STEVE McCLURE

TEEN-AGE CLASSICS: New Zealand "pop-opera" teen-age star Hayley Westenra has confirmed that she will sign to the Decca Music Group U.K. for a worldwide deal. Westenra, 14, was New Zealand's biggest-selling local artist in 2001. After signing to Universal New Zealand in February last year, her debut album, *Hayley*, went triple-platinum (45,000 units). Her follow-up Christmas release, *My Gift to You*, reached double-platinum status by year's end. Decca U.K. president Costa Pilavachi flew to New Zealand in September to meet Westenra and says he was "captivated by the beauty and expressiveness of her voice." Adam Holt, managing director of Universal N.Z., says Westenra's first release for Decca is likely to be a duet with British tenor Russell Watson. Her hectic schedule for the first week of this month includes performing at the Universal Classical conference in Taipei, Taiwan; a free concert with Watson in Auckland, New Zealand; and a Decca showcase in L.A. DAVID McNICKEL

RIGHTEOUS SONGS: Magnus Sveningsson, bass player for the *Cardigans*, stopped songwriting in 1994 just as the band was reaping international attention for its album *Emmerdale*. Eight years later, he has released the self-composed *I Sing Because of You*, the debut album from his solo project, *Righteous Boy*. The album is released in Sweden on Stockholm Records/Universal Music International. He says that one of the reasons he stopped writing was because the *Cardigans'* chief songwriter, Peter Svensson, was so good: "He wrote so many great pop songs, perhaps I just gave up." Sveningsson left the *Cardigans* temporarily at the end of 1998 but has now rejoined them and is working with the group on its next album, due on Stockholm Records later this year. Sveningsson says both he and *Cardigans* vocalist Nina Persson will continue to pursue solo projects "at the same time as working on our *Cardigans* worldwide-domination thing." KAI R. LOFTHUS

Dido, Linkin Park Lead The Global 20 Of 2001

Analysis Of Worldwide Hitmakers Shows That A Trio Of Debut Acts Moved 24 Million Albums

BY ADAM WHITE

LONDON—The global pie of legitimate record sales may be shrinking, but it was still a multi-platinum meal for many in 2001.

In fact, for a pair of acts—the U.K.'s Dido and the U.S.'s Linkin Park—it was a proper banquet, as their debut releases became the biggest albums in the world last year, at 8.6 million and 8.5 million copies shipped, respectively. A third newcomer, Alicia Keys, also saw her opening effort rate as one of the top titles of the year (see chart, this page).

The Global 20 represents the first time that *Billboard* has ranked the world's biggest albums of a calendar year, based on figures supplied by record companies. Traditionally, the magazine publishes a year-end countdown of the best-selling albums in the U.S. that is based on The Billboard 200 and underpins data provided by SoundScan.

However, the calculation of worldwide sales figures is not possible using the type of retail sales-based data offered by SoundScan or the comparable Official U.K. Chart Co., since these methodologies are not deployed in many world music markets. Therefore, record companies' shipments to the trade represent the only globally consistent information available to *Billboard*. This is also the basis on which the International Federation of the Phonographic Industry (IFPI) annually calculates the volume and value of the worldwide recorded music business.

For their part, the five multinational record companies track and report sales in various ways, as do the world's independent labels. The data behind The Global 20 may be subject to this "health warning" but

is arguably a good indicator of the year's top albums.

Dido earned her global crown a full 30 months after *No Angel* was issued by Arista Records in the U.S. and 14 months after its release in the U.K. (Its non-U.S. rights were subject to a separate BMG deal.) The album shipped 1.7 million copies in 2000—almost entirely in the U.S.—and then rolled around the world. Its cumulative shipments since release now exceed 10.5 million, according to Arista VP of international marketing Frances Georgeson.

Warner Bros. released Linkin Park's *Hybrid Theory* considerably later than Arista issued *No Angel*, but it swiftly took the album—and the band—to the world. Between January and September last year, the five-piece spent 12 weeks abroad on promotion chores. The result: *Hybrid Theory* shipped 3.7 million copies outside the U.S. in 2001, complementing its domestic tally of 4.8 million. The record's performance includes almost 1 million units moved in the U.K. Warner Bros. senior VP of international Steve Margo asks, "When was the last time a rock record sold that many [copies] in England?"

The world's third-ranked album has similar bragging rights. Sony Music reports that *Survivor* by Destiny's Child moved 1 million copies in the U.K. last year, its single-largest take outside the U.S. The same can be said for Shaggy's fourth-placed *Hotshot*. MCA Records senior VP of international Eamon Sherlock notes that Shaggy's album shipped 980,000 copies in Britain in 2001, and no other territory outside the U.S. came close.

The Global 20 features its share

of seasoned campaigners—Madonna (with two albums), Michael and Janet Jackson, Pink Floyd—but the bulk of slots were taken by artists who were unknown 10 years ago. As for repertoire source, the U.S. is home to 13 of the 18 acts, the U.K. to three, and Ireland and Jamaica to one apiece.

in some markets, an album may have been released through different outlets. For example, the total figure for the *Moulin Rouge* soundtrack combines shipments from Universal Music Group affiliates and from independent Festival Mushroom Records, which released the album in Australia and New Zealand.

A further breakdown by corporate group is shown, displaying the top albums from each of the five majors and from independents. As with The Global 20, the albums listed are those that met the *Billboard* Common Currency criteria, and the figures shown are for calendar-year 2001.

Each of the majors' top three titles graduated to The Global 20, with the exception of Warner (all five of its titles did so) and Universal. The latter placed *Hotshot* in the upper reaches of the worldwide ranking, as well as—with Festival Mushroom's Australasian shipments added in—*Moulin Rouge*.

But the world's largest record company did not have any shortage of border breakers last year, including albums by Enrique Iglesias and Nickelback (4 million apiece); Andrea Bocelli, Limp Bizkit, D12, Blink-182, and the *Bridget Jones's Diary* soundtrack (all at more than 3 million, with Limp Bizkit's cumulative total now at 11 million); Bee Gees and Mary J. Blige (2.7 million each); U2 (2.5 million, for a cumulative 10 million); and Bob Marley and the Wailers' *One Love—The Very Best of Bob Marley and the Wailers* at 2.4 million.

The impact of the Marley compilation reiterates the value of hits packages. In 2001, at least a half-dozen such releases performed strongly worldwide, including

Madonna's *GHV2*, Backstreet Boys' *The Hits—Chapter One*, Bee Gees' *Their Greatest Hits—The Record*, and Lenny Kravitz's *Greatest Hits*. Also notable was a pair of Warner Music compilations that were not released in America: Tracy Chapman's *Collection* at 1.3 million and *The Best of the Corrs* at 2.4 million.

Another worldwide winner, Robbie Williams' *Swing When You're Winning*, was not issued by EMI in the U.S., but its shipments in Europe, Australia, and elsewhere were sufficiently robust to loft the album into The Global 20, with 4.4 million units.

Among the live albums that circumnavigated the globe last year were those by Sting (2.3 million), Bon Jovi (2.1 million), and Radiohead (2 million). Meanwhile, Sony Music shipped 925,000 pieces of Bruce Springsteen and the E Street Band's *Live in New York City*, a two-disc set.

Regarding music trends, 2001 was clearly a year in which pop, rock, and R&B took the big numbers. American rap and hip-hop does travel, yet seldom to multi-platinum levels outside the U.S. But the recent exception was Eminem's *The Marshall Mathers LP* (a cumulative 16 million units worldwide, including 2.3 million last year) and his D12 combo, whose *Devil's Night* shipped 3.3 million units in 2001.

As for the record industry's global pie, the data in The Global 20 underlines that—despite the popularity of all these artists—there is a problem. Consider that *No Angel*, the No. 1 album worldwide in 2001, shipped fewer copies than the No. 1 album in the U.S. alone in 2000: *No Strings Attached* by 'N Sync. Clearly, the angel's needed in the kitchen.

Snapshot: Dido



Calendar 2001 shipments for Dido's *No Angel* in the Common Currency markets.

U.S.	2,159,000
Japan	120,000
U.K.	2,186,000
Germany	464,000
France	885,000
Canada	267,000
Spain	100,000
Australia	362,000
Italy	258,000
The Netherlands	124,000

Source: Arista Records

To qualify for inclusion in The Global 20, an album must first have figured on the *Billboard* Common Currency, the weekly scorecard of albums that simultaneously attain top 10 chart status in three or more leading world markets (see story, page 43). This substantiates the international appeal of the qualifying titles.

Common Currency is published weekly in the *Billboard* Hits of the World section and tracks 10 markets: the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. According to the most recent data available from the IFPI, these countries account for 82% of global pre-recorded music sales.

To produce The Global 20, total worldwide sales of the qualifying albums were requested from the relevant record companies, and the results were ranked accordingly. The figures were taken as the companies' gross shipments to the trade during the calendar year. In-depth data provided to *Billboard* allowed for the ranking of albums where the shipments are identical on the chart itself.

For most of the titles shown, the repertoire-owning company is the source of the sales information. But

Global Hits By Corporate Group

BMG		EMI	
Dido	8.6m	Janet Jackson	5.0m
Alicia Keys	6.7m	Pink Floyd	4.8m
Usher	4.4m	Robbie Williams	4.4m
Westlife	2.7m	Gorillaz	3.8m
Faithless	0.7m	The Beatles	3.4m
Source: BMG		Source: EMI	
SONY		UNIVERSAL	
Destiny's Child	7.8m	Shaggy	7.2m
Jennifer Lopez	6.8m	Enrique Iglesias	4.0m
Michael Jackson	5.4m	Nickelback	4.0m
Aerosmith	3.0m	Soundtrack: <i>Moulin Rouge</i>	3.6m
Train	2.8m	Andrea Bocelli	3.6m
Source: Sony		Source: Universal	
WARNER		INDEPENDENT	
Linkin Park	8.5m	Britney Spears	7.0m
Enya	6.6m	'N Sync	6.5m
Staind	5.6m	Backstreet Boys	5.0m
Madonna (<i>GHV2</i>)	4.9m	Creed	4.9m
Madonna	4.1m	Tool	2.5m
Source: Warner		Source: Indie companies	

The Global 20

Following are 2001's biggest albums worldwide according to shipments based on Common Currency, the *Billboard* weekly scorecard of border-crossing hits (see story, page 43). The figures below are in millions, denoting the total global shipments for each album, as supplied by the relevant record companies. Labels shown are the repertoire owners.

1. DIDO: <i>No Angel</i> (Arista)	8.6m
2. LINKIN PARK: <i>Hybrid Theory</i> (Warner Bros.)	8.5m
3. DESTINY'S CHILD: <i>Survivor</i> (Columbia)	7.8m
4. SHAGGY: <i>Hotshot</i> (MCA)	7.2m
5. BRITNEY SPEARS: <i>Britney</i> (Jive)	7.0m
6. JENNIFER LOPEZ: <i>J.Lo</i> (Epic)	6.8m
7. ALICIA KEYS: <i>Songs In A Minor</i> (J)	6.7m
8. ENYA: <i>A Day Without Rain</i> (WEA)	6.6m
9. 'N SYNC: <i>Celebrity</i> (Jive)	6.5m
10. STAIND: <i>Break the Cycle</i> (Flip/Elektra)	5.6m
11. MICHAEL JACKSON: <i>Invincible</i> (Epic)	5.4m
12. JANET JACKSON: <i>All for You</i> (Virgin)	5.0m
13. BACKSTREET BOYS: <i>The Hits—Chapter One</i> (Jive)	5.0m
14. MADONNA: <i>GHV2</i> (Maverick)	4.9m
15. CREED: <i>Weathered</i> (Wind-up)	4.9m
16. PINK FLOYD: <i>Echoes—The Best of Pink Floyd</i> (EMI)	4.8m
17. ROBBIE WILLIAMS: <i>Swing When You're Winning</i> (Chrysalis)	4.4m
18. USHER: <i>8701</i> (Arista)	4.4m
19. MADONNA: <i>Music</i> (Maverick)	4.1m
20. SOUNDTRACK: <i>Moulin Rouge</i> (Interscope)	4.0m

Universal Deposits Most 'Currency'

BY ADAM WHITE

LONDON—In the "open big, burn fast" environment that the global music business has become, the 2001 achievement of Dido's *No Angel* may be a record not soon broken.

En route to becoming the top album in the world last year (see story, page 42), *No Angel* spent a remarkable 33 weeks lodged simultaneously inside the top 10 of three or more of the 10 leading music markets. No other release matched that status or longevity during the calendar year. Only three other albums—by Shaggy, Enya, and Destiny's Child—sustained three or more simultaneous top 10 occupancies for half as long as Dido.

These statistics emerge from the first full-year survey of the weekly *Billboard* scorecard of albums that attain top 10 chart status in three or more

leading world markets at the same time. It takes its name from the "common currency" of today's record industry: the hit albums that are concurrently prioritized, marketed, and sold around the globe.

The 10 Common Currency territories are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. They are chosen according to market-size data published by the International Federation of the Phonographic Industry (IFPI). In calendar-year 2001, these markets accounted for 82% of global prerecorded music sales.

(For the record, Brazil and Mexico are ranked seventh and eighth in the top 10 markets by the IFPI, but no album charts are published in either country that are considered world standard. Therefore, for the time

being, these markets are omitted from Common Currency. Italy and the Netherlands, at 11th and 12th respectively, take their places.)

Of the 76 albums that met the scorecard criteria between January and December, 23 were affiliated with the Universal Music Group (UMG). These included releases from its A&M, Interscope, Island, MCA, Mercury, Philips, Polydor, and Verve labels, as well as a pair of albums on Roadrunner, in which UMG acquired at least 50% equity during 2001. (In some territories, those albums were licensed to companies other than Universal.) Shaggy's *Hotshot* was UMG's top shot. The album met the Common Currency criteria for 17 weeks, with No. 1 postings in four countries during that period.

While UMG's dominance was not in doubt, the race for runner-up was tighter. EMI and Warner each fielded 13 albums that became "common currency" in 2001, while Sony offered 12. That dozen included the only release with a clean sweep of simultaneous top 10 chart positions in every qualifying market: Michael Jackson's Epic title *Invisible*. Behind these four majors was BMG, with five qualifying releases.

Meanwhile, independent labels fielded 10 titles that earned Common Currency status. Most successful among them was Zomba's Jive Records, with hit albums by Britney Spears, Backstreet Boys, 'N Sync, and (via its Volcano joint venture) Tool. The other indies with border-crossing kudos were Mushroom (Garbage), Mute (Depeche Mode, Nick Cave and the Bad Seeds), Wind-up (Creed), One Little Indian (Björk), and Independent (Travis).

Of the total 71 acts represented in Common Currency last year, 38 came from the U.S.; 15 from the U.K.; five from Ireland; three from Canada; two apiece from Australia, France, and Jamaica; and one apiece from Germany, Italy, and Iceland. (Harder to define in terms of nationality is Garbage, with one Scot mingling with Americans.)

The qualifying charts for the *Billboard* global scorecard are those used in the magazine's weekly Hits of the World section (see pages 40 and 41).

COMMON CURRENCY: Shown on this page are the 76 albums that achieved top 10 chart status simultaneously in three or more of the 10 leading world markets during calendar 2001. Those markets are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands, respectively. The numbers alongside each title indicate peak chart position per territory during the album's Common Currency run, and the final column shows the number of weeks spent by each title on Common Currency. Compiled by Linda Nash. Contact: lnash@eu.bpicomm.com.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH	Weeks On
BMG											
DIDO No Angel	4		1	2	1	4	6	1	4	3	33
FAITHLESS Outrospective			4	3						2	3
ALICIA KEYS Songs in A Minor	1			2		2				1	9
USHER 8701	4		1	8		1			2	7	5
WESTLIFE World of Our Own			1	8						10	1
EMI											
AALIYAH Aaliyah	1			9		6					1
THE BEATLES 1	1	1	1	1		1	3	1	1	2	10
MARIAH CAREY Glitter	7		10	7	5	4	3		5		1
MANU CHAO Proxima Estacion: Esperanza				4	1		1		1		15
DAFT PUNK Discovery			2	5	2	2		7			2
GORILLAZ Gorillaz			5	3	7			3			6
JANET JACKSON All for You	1	8	2	3	2	1		3	10	4	3
LENNY KRAVITZ Greatest Hits	9			9		6	6		4	5	4
LENNY KRAVITZ Lenny				5		9			6	10	1
KYLIE MINOGUE Fever			1	1			9	1	6	8	7
PINK FLOYD Echoes—The Best of Pink Floyd	2		2	1		2	6	4	1	3	8
RADIOHEAD Amnesiac	2		1	2	2	1		2	2	3	3
ROBBIE WILLIAMS Swing When You're Winning			1	1				7	6	2	6
INDEPENDENT											
BACKSTREET BOYS The Hits—Chapter One	4	2	5	4		1	4				3
BJÖRK Vespertine			8	3	1	2	2	9	2		3
NICK CAVE AND THE BAD SEEDS No More Shall We Part				8				4	9		1
CREED Weathered	1			8		3		3			5
DEPECHE MODE Exciter	8		9	1	1	3	2		2		3
GARBAGE Beautifulgarbage			6	6	3	6	7	1	9		2
'N SYNC Celebrity	1			5		1		10			2
BRITNEY SPEARS Britney	1		4	1	2	1	3	4	10		3
TOOL Lateralus	1			5		1		1		7	4
TRAVIS The Invisible Band			1	3				7			1

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH	Weeks On
SONY											
AEROSMITH Just Push Play	2	2	7	6		2			8		3
ANASTACIA Not That Kind			3	6	8				5	1	7
ANASTACIA Freak of Nature			9	2					3	1	5
LEONARD COHEN Ten New Songs					3	4			4		1
DESTINY'S CHILD Survivor	1		1	1	4	1		4	9	1	17
BOB DYLAN Love and Theft	5		3	4		3		6	2		2
INCUBUS Morning View	2					3		3			1
MACY GRAY The Id			1	10		6		3	4		2
MICHAEL JACKSON Invisible	1	4	1	1	1	3	2	1	2	1	4
JAMIROQUAI A Funk Odyssey		3	1	2	1	5	3	1	1	4	4
JENNIFER LOPEZ J.Lo	1		2	1	6	1	1	2	5	4	6
BRUCE SPRINGSTEEN Live in New York City	5				10		2		1		2
TRAIN Drops of Jupiter			8					3		8	2
UNIVERSAL											
BEE GEES Their Greatest Hits—The Record			10					3		5	1
MARY J. BLIGE No More Drama	2				8	5					2
BLINK-182 Take Off Your Pants and Jacket	1		4	1		1		2	4		5
ANDREA BOCELLI Cieli di Toscana			3	3		10		7	4	1	7
BON JOVI One Wild Night Live ...			2	3		4	2	6	6	2	7
THE CRANBERRIES Wake Up and Smell the Coffee				7	2	8	2		2		2
D12 Devil's Night	1		2	5		1		5	5	8	8
DMX The Great Depression	1			10		1					1
EMINEM The Marshall Mathers LP			3	4	6		6	1	7	10	10
ENRIQUE IGLESIAS Escape	2			3		1	3				5
ELTON JOHN Songs From the West Coast			2			9			3		1
DIANA KRALL The Look of Love	9				5	1					1
LIMP BIZKIT Chocolate Starfish and ...	5		1	6		4		2		8	8
LIVE V						5		1		1	2
BOB MARLEY/WAILERS One Love—The Very Best of ...			5			10	6		3	3	7
NICKELBACK Silver Side Up	5					2		6			5
RAMMSTEIN Mutter				1				10		4	1
SHAGGY Hotshot	3		1	1	5	1	10	1		3	17
SLIPKNOT Iowa	3		1	4	7	1		2	5		2
SOUNDTRACK Bridget Jones's Diary				3			1	1		3	9
SOUNDTRACK Moulin Rouge	4			6	10	2	5	1		4	7
STING ... All This Time			3	5	7		7		4		3
U2 All That You Can't Leave Behind			3					7	4	1	8
WARNER											
TORI AMOS Strange Little Girls	4					8		7			1
TRACY CHAPMAN Collection			3	3			7				3
ERIC CLAPTON Reptile	5	6	7	2	9		5		8	9	3
THE CORRS The Best of the Corrs			6				10	2		6	1
ENYA A Day Without Rain	2	8	8	1	3	4	7		8	6	17
MISSY "MISDEMEANOR" ELLIOTT Miss E ... So Addictive	2		10			8					1
LINKIN PARK Hybrid Theory	7		4	6					2		6
MADONNA Music			5	3	9			3	9		3
MADONNA GHV2	7		2	3			3	3	7		3
NEW ORDER Get Ready			6	7				7			1
R.E.M. Reveal	6		1	1	4	4	3	4	1	7	5
STAINED Break the Cycle	8		8	10							1

Events Calendar

FEBRUARY

Feb. 8-9, **14th Annual Frank Sinatra Celebrity Golf Tournament**, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-773-1627.

Feb. 9, **DIY Convention 2002**, Wyndham Bel Age Hotel, Los Angeles. 323-665-8080.

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York. 615-256-2002.

Feb. 10, **Governors Awards**, presented by the San Francisco chapter of the National Academy of Recording Arts and Sciences, Regency Center Grand Ballroom, San Francisco. 310-392-3777.

Feb. 11, **The Art of Artist Management**, presented by the National Assn. of Recording Industry Professionals, Wyndham Bel Age Hotel, Los Angeles, Calif. 818-769-7007.

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

Feb. 16, **On the Come Up Music Business Roundtable**, presented by the Music & Entertainment Training Institute, South Shore Cultural Center, Chicago. 773-662-2698.

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

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

Feb. 23, **Kristen Ann Carr Fund's Ninth Annual Winter Semi-Formal**, the 200 Fifth Club, New York. 718-522-7171.

Feb. 23, **NAACP Image Awards taping**, Universal Amphitheatre, Los Angeles. 323-938-5268.

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

Feb. 23-24, **Biz-Music: Understanding the Music Business**, Roosevelt Hotel, New York. 212-465-3392.

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

Feb. 26, **Native American Grammy Nominee Showcase**, Kodak Theater, Los Angeles. 310-587-2279.

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

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

MARCH

March 1-3, **Building a Songwriting Career**, sponsored by the Songwriters Guild Foundation and the

Songwriters Guild of America, Hampton Inn and Suites Hotel, Memphis. 615-329-1782.

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York. 973-228-4450.

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

March 4, **17th Annual Back Stage Bistro Awards**, the Supper Club, New York. 646-654-5700.

March 8-10, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

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

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

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 11, **15th Annual Nordoff-Robbins Music Therapy Foundation Silver Clef Award Dinner & Auction**, Roseland Ballroom, New York. 212-707-2818.

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

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

March 15-17, **Million Dollar Black College Radio and Music Conference**, Doubletree Club Airport Hotel, Atlanta. 404-766-1275.

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

March 19-23, **2002 Game Developers Conference**, San Jose Convention Center, San Jose, Calif. gdconf.com.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion

Picture Studio, Santa Clarita, Calif. 661-286-4021.

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

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

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

APRIL

April 15, **Florida Heroes Awards**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 23, **2002 Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Intercontinental, Washington, D.C. 202-662-1341.

April 24, **The Record Business in the 21st Century: Money, Success & Careers**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

April 25, **Dove Awards**, sponsored by the Gospel Music Assn., Nashville. 615-242-0303.

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

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

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Fed-

eration of New York, Waldorf-Astoria, New York. 212-836-1126.

May 21, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

JUNE

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York. 718-385-3133.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 24-26, **M3 REPLiTech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

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

Life Lines

BIRTHS

Twins, Jack Ralph and Lana Kayoko, to **Daphne and Dennis Turner**, Jan. 8 in Montecito, Calif. Father is the manager of Kenny G. and George Benson.

Boy, Daniel Sam Goldberg, to **Jenny Ottinger and Michael Goldberg**, Jan. 19 in Manhattan. Father is CFO for the Verve Music Group.

Boy, William Maxwell, to **Tara and Drew Womack**, Feb. 4 in Nashville. Father is a member of MCA Nashville act Sons of the Desert.

DEATHS

Steve Salem, 42, of cancer, Jan. 29 in New Rochelle, N.Y. Salem was the co-manager of the musical group Full Force and went on to manage such acts as rappers UTFO and the group Lisa Lisa & Cult Jam. He also worked with reggae/dancehall artist Snow and R&B artist Cheryl Pepsii Riley. Salem most recently helped secure a record deal for R&B group Code 5. He is survived by his wife, Rose; three children, Radiance, D.J., and Norel; two brothers; and his parents.

Good Works

CHILDREN'S LITERACY: The Philly International All-Star Jam will feature performances by **Angie Stone, Ginuwine**, and **Jaheim** Feb. 8 at Philadelphia's Kimmel Center for the Performing Arts. The event benefits the Universal Institute Charter School's Children's Literacy Initiative, which helps improve literacy skills of children from low-income families. Tickets range from \$45 to \$65 each. Contact: **Sheila Eldridge** at 201-722-1500.

FIGHT AGAINST SARCOMA: Proceeds from the Kristen Ann Carr

Fund's Ninth Annual Winter Semi-Formal will be donated to the Memorial Sloan-Kettering Cancer Center, which seeks to prevent sarcoma, a rare form of cancer. The event will take place Feb. 23 at the 200 Fifth Club in New York and feature a silent auction and a raffle of celebrity items. Tickets are available at sarcoma.com for \$100 until Feb. 15. Tickets will cost \$110 from Feb. 16 through Feb. 22 and may also be purchased at the door the night of the event for \$120. Contact: **Harris Cohen** at 718-522-7171.

AUCTION ITEMS: From Feb. 3-13, a number of **Britney Spears'** clothing items will be available at Yahoo Auctions. The outfits were worn during Spears' Pepsi com-

mercials, which aired during the Super Bowl. Proceeds will aid the Britney Spears Foundation, a charity benefiting children through performing-arts opportunities. Contact: **Gloria Friedmann** at 212-453-2244.

HELPING THE HOMELESS: Throughout February, donations of slightly worn shoes or clothing can be made to any Kenneth Cole New York retail location and at 97 Tower Record stores. Donated items will aid HELP USA, a provider of housing, job training, and other services for the homeless. Customers who provide shoes or clothing will receive a 20% discount on non-sale merchandise at the drop-off location. Contact: **Claudia Stepke** at 212-444-1916.

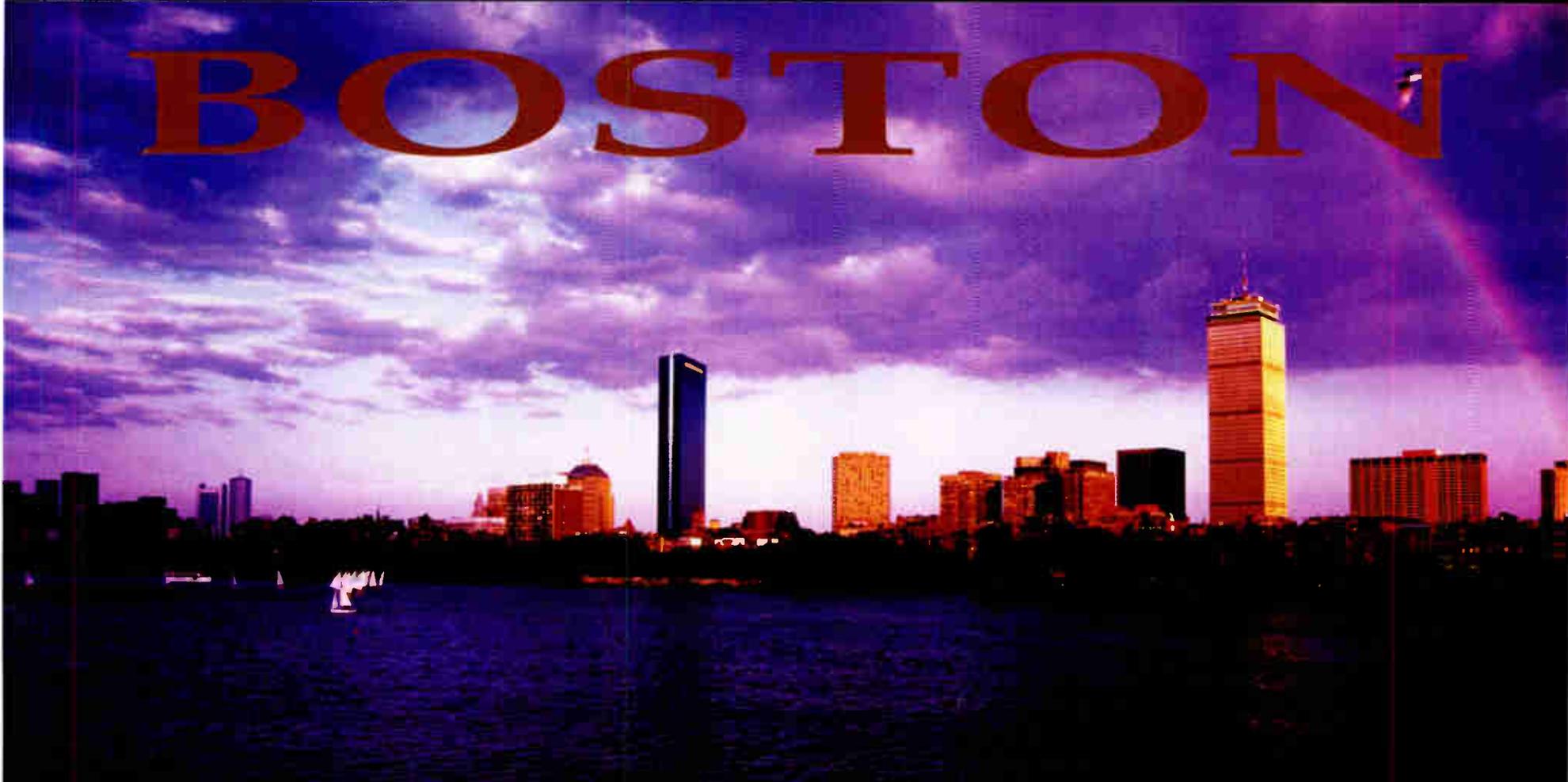
FOR THE RECORD

In an obituary on the Update page in the Feb. 9 issue of *Billboard*, Hank Cosby's name was misspelled. *Billboard* apologizes for the error.

Solution to this week's puzzle (page 82)

C	U	E	D	C	A	M	E	O	S	G	Y	M
A	N	D	I	A	G	A	T	H	A	R	O	E
B	U	D	S	M	E	L	T	M	Y	O	U	T
M	Y	C	H	E	R	I	E	A	M	O	U	R
	O	Y	L					N	E	O	N	
L	I	E	B	E	S	L	I	E	D	O	D	S
E	N	D	A	N	E	N	V	Y	Z	O	E	
A	U	D	R	A	I	D	E	A	R	E	N	T
P	S	I										
S	E	E	N									
	M	A	J	S								
L	O	V	E	T	A	K	E	S	T	I	M	E
B	U	N										
I	C	E										
S	K	Y										

BOSTON



With hard-rock bands recently waving the city's flag and a slew of new—and reunited—talent waiting in the wings, Beantown's diverse mix of musical flavors is proving what makes the city stand out.

Boston may not have the most unified music scene in the world, or the easiest to pin down, but it sure isn't boring.

If you want to get a handle on Boston in 2002, try imagining that time stood still and everything from the past, present and future started happening all at once. Throughout January, the city was buzzing about reunion gigs by Mission of Burma, the great alternative band which still sounds innovative after two decades. And that wasn't the only big reunion, as early-'90s favorites O Positive and the 360s both made appearances back on the scene. Old-school punk heroes the Lyres and Real Kids are still packing clubs. Big names from the '80s and '90s are still kicking, either working on new albums (Juliana Hatfield, Tanya Donelly, the Mighty Mighty Bosstones), starting new bands (Evan Dando with Rebel Crue, Buffalo Tom's Bill Janovitz with Crown Victoria) or going solo (Kay Hanley, ex-Letters to Cleo, who debuts on Zoe/Rounder this spring).

The past year's success stories were the rise of Godsmack and Staind, pegging Boston as a nu-metal town. Recently nominated for a Grammy for the album

Awake, Godsmack dominated last year's Boston Music Awards, topping four categories, including Act of the Year; and Staind went on to produce a national hit with "It's



Been Awhile."

Others made national waves on a quieter level—notably the female folk supergroup Voices on the Verge, whose Rykodisc live album proved a critics' favorite, and the electronic duo Ashby, whose debut won college airplay in the U.S. and acclaim in the U.K. press. Songwriter Howie Day, who shares some of Dave Matthews' laid-back fanbase, sold 10,000 albums without a major-label deal. And pure pop had its revenge at last year's WBCN-sponsored Rock'n'Roll

Rumble, whose finals found songwriter Bleu defeating two loud and heavy bands, the Kings of Nuthin' and Cracktorch. In short, things are as diverse as ever in the city that once gave the world both James Taylor and Aerosmith—not to mention the Cars and New Kids on the Block.

BOSTON'S BEAUTY

"The beauty of Boston is that there's a quarter-million students here, so you've got every kind of band imaginable," says Adam Lewis, who promotes local and national acts as head of the Planetary Group. "We thrive on kids moving to Boston, starting a band, dropping out of college and becoming well-known. The scene depends on that."

Candace Avery, head of NEMO/Boston Music Awards and its attendant music showcase and conference (a multi-club, weekend-long live-music splurge), has seen the trends change during the awards' 15-year history. "In the early days, we had the New Kids, Bell Biv DeVoe and all that insanity. Then it died down, and alternative music was the scene; last year, it was hard rock," she says. "I don't see one trend this year, because it's been so

eclectic—there's a jazz scene, a roots-rock scene, a jam scene. Between the radio stations playing local music, the fanzines covering it and the live scene, there's so much music here it's amazing."

The runaway success of God-



Kay Hanley

smack and Staind took many Bostonians by surprise, since both had built up suburban followings before the trendier metropolitan crowds caught on. Godsmack got its first airplay on WAAF, a Worcester-based station with a large headbanger following (the station now has an official Boston

address). Tellingly, both of Boston's long-running modern-rock stations, WBCN and WFNX, have since cranked up the volume, getting heavier into rap-metal and teen-friendly humor. Once a mainstay of the counterculture, WBCN now houses the syndicated Howard Stern and Opie & Anthony shows. Yet unsigned local acts still make it into rotation, including hard-driving bands like Scissorfight and the Irish punk band Dropkick Murphys.

But commercial radio isn't the only game in town. Boston maintains a lively college-radio circuit, with four stations (MIT's WMBR, Harvard's WHRB, Boston College's WZBC and Emerson's WERS) catering to music lovers of all ages. And there's now an Internet music channel, www.radio-boston.com, with an all-Boston area playlist and Webcasts from a number of local clubs.

The city is also home to one of the country's leading radio promoters, the Jerry Brenner Group. Even after racking up decades' worth of national success, working everyone from established acts like U2 to new stars such as Alicia Keys, the group maintains its ties to Boston. Founder Jerry Brenner and president Jonathan Lev both

Continued on page 50

BY BRETT MILANO

LOCAL FOCUS

Whether acts win or lose, the 'BCN RUMBLE has produced certified stars, underground legends and plenty of MEMORABLE STORIES over the years.

With 104.1 WBCN's Rock-'n'Roll Rumble wrapping up its first quarter-century, the event is now older than some of the musicians who'll compete this year.

Over the past 24 years, the Rumble has featured virtually all of Boston's best bands—and a few of its worst—a number of legends, as well as long-forgotten runners-up. But it's become one of the high-lights of the city's rock'n'roll calendar, less a formal competition than a week-long party, and a good excuse to catch a load of new bands at once.

Held annually in May, the Rumble finds four dozen bands competing over nine nights, and the winners have ranged from future hitmakers ('Til Tuesday in 1984) to underground heroes (1999's Darkbuster, a punk band whose set included an anti-Lilith Fair song). The event's become an industry magnet, which means a band can attract notice without even winning.

Even the glitches have become legendary. During the first Rumble in 1978, now local legend Mission of Burma came in dead last—though another great band, the Neighborhoods, wound up winning. Other favorites who didn't get past the first round include Morphine, Letters to Cleo and the Del Fuegos. Some have even blown their sets on purpose; the Lemonheads sealed their fate by playing a Phil Collins cover. In short, the results are almost impossible to predict.

"Everybody knows it's rigged," jokes WBCN's local music director Shred. "But, really, we go through a

painstaking process to make it as objective as possible. We try to make sure the judges don't especially love or hate a particular band, or that they've never partied with them."

But that doesn't always keep some memorable clashes from happening onstage. In 1991, jazz-fusion outfit the Jon Finn Group found itself competing against the gonzo punk band

Left Nut. During one of Finn's big guitar solos, Left Nut's lead singer snuck onstage and emptied a beer over his

head. Neither band won.

In 1984, when MTV and synth-pop were a big deal, punk rockers Gang Green capped their winning set by trashing a synthesizer onstage—a stunt so notorious that another winning band, Doc Hopper, did the same thing a decade later.

There's a more somber side, as well. After a few years when the winners didn't get famous, the notion of a "Rumble curse" was born. Then, the Sheila Divine donated all its prize money to produce the 2000 benefit CD *Reverse the Curse*, with proceeds going to musician Paul Natale of the Den Mothers, who was battling testicular cancer (when Natale made a full recovery, he passed the money over to beloved scenester and DJ Mikey Dee, who suffered a stroke). Last year's winner, singer/songwriter Bleu, got a major-label deal and now looks to be on the way to stardom—so the good mojo apparently worked.

Can the Rumble make you famous? At the very least, it can't hurt. "Some bands use the Rumble as a measuring stick," says Shred. "But they should really use it as an event to have fun at and get a good payday out of, and be proud of the fact that they played it." —B.M.



vitalstatistics

A SELECTIVE GUIDE TO THE CLUBS, STORES, STUDIOS, RADIO STATIONS AND LABELS IN AND AROUND TOWN

COMPILED BY BRETT MILANO



608
(608 Somerville Ave., Somerville)
Popular scenester Lilli Dennison's club also houses a restaurant.

Abbey Lounge
(3 Beacon St., Somerville)
Neighborhood garage-rock hotspot.

Avalon
(15 Lansdowne St.)
Glitzy dance and showcase concert club.

Axis
(13 Lansdowne St.)
Avalon's more lowdown, punk/metal sister club.

Bill's Bar
(5 Lansdowne St.)
Funkiest rock club on its block.

Club Passim
(47 Palmer St., Cambridge)
Dylan played here in the '60s, and it's still the city's leading folk club.

House of Blues
(Harvard Square, Cambridge)
The first and purest of the national chain.

Jacques
(79 Broadway)
Drag bar with live bands, a Boston club like no other.

Johnny D's
(Davis Square, Somerville)
Specializes in roots music, also hosts regular gigs by Boston singer Brad Delp and his tribute band Beatle Juice.

Kendall Cafe
(233 Cardinal Medeiros Way, Cambridge)
This cozy room has been the scene of incognito gigs by everyone from Morphine to Elvis Costello.

The Linwood
(69 Kilmarnock St.)
No-frills rock club; don't miss the BBQ next door.

Lizard Lounge
(1667 Massachusetts Ave., Cambridge)
Eclectic music mix, once a favorite hangout of the band Morphine.

Man Ray
(21 Brookline St., Cambridge)
Goth/fetish dance club, beloved by the art-school crowd.

Middle East
(472-480 Massachusetts Ave., Cambridge)
Thriving alt-rock hotspot, with three music rooms and a restaurant.

Milky Way
(405 Centre St., Jamaica Plain)
The city's only underground rock spot with a bowling alley attached.

The Paradise
(969 Commonwealth Ave.)
U2 and Cheap Trick are among the many who made their local debuts here.

TT the Bear's Place
(10 Brookline St., Cambridge)
One of Central Square's popular rock spots.

Western Front
(304 Western Ave., Cambridge)
The city's first, best and only full-time reggae spot.



Cheapo Records
(645 Massachusetts Ave., Cambridge)
A haven for lovers of vintage vinyl.

Disc Diggers
(401 Highland Ave., Somerville)
Good supply of used CDs.

Diskovery
(113 Brighton Ave.)
Generations of college students have left their collections here.

HMV
(Harvard Square, Cambridge)
Mainstream superstore with many import/indie releases, and multiple locations.

Looney Tunes
(1106 Boylston St.)
Collector's store, especially strong on vintage jazz and early rock'n'roll.

Newbury Comics
(332 Newbury St.)
Once a small punk-rock spot, now a major player in area music retail.

Nuggets
(486 Commonwealth Ave.)
Boston's longest-running used record and CD store.

Other Music
(57 JFK St., Cambridge)
Great spot for indie, African, funk, progressive rock and collectors' vinyl.

Record Hog
(368 Beacon St., Somerville)
Used vinyl and CDs.

Skippy White's
(538 Massachusetts Ave., Cambridge)
Has a stockpile of old soul singles and CD reissues.

Strawberries
(multiple locations)
Chain store for major-label releases.

Tower Records
(1249 Boylston St.; 95 Mount Auburn, Cambridge)
Both stores house books, videos, DVDs and any current releases one may be seeking.

Twisted Village
(12 Eliot St., Cambridge)
Psychedelic and European progressive CDs you won't find anywhere else.



WAAF (107.3)
Home of all that's loud, the station that broke Godsmack.

WBCN (104.1)
Long-running rock station, now mixing syndicated talk with a modern-rock format.

WERS (88.9 FM)
Emerson College's station currently features folk and jazz weekday mornings, and reggae, rap and electronica at night.

WFNX (101.7)
Originally an alternative station, now tilting to modern rock/talk format.

WMBR (88.1 FM)
The MIT station has the long-running underground rock shows *Breakfast of Champions* and *Late Riser's Club*.

WMFO (91.5 FM)
Freeform format includes Mikey Dee's popular local/live show, *On the Town*.

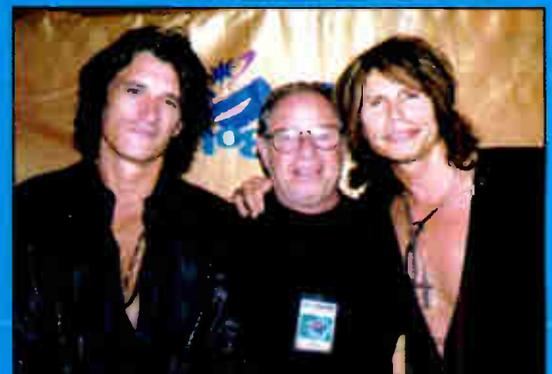
WXRV (92.5 FM)
Better known as "the River," this adult-rock station has a surprisingly wide playlist.

WZBC (90.3 FM)
Boston College's station includes one of the best local-music shows, Tracey Stark's *Mass Ave. & Beyond*.

WZLX (100.7)
Classic-rock station sticks mainly to the basics.

Continued on page 52

The Jerry Brenner Group



The Jerry Brenner Group sets the high-water mark for their integrity, dedication and loyalty. While others may scoff at such an old-fashioned work ethic, it's refreshing to know that when you're dealing with Jerry Brenner, you and your company are much more than a dollar sign on a balance sheet.

Jason L. Shrinsky,
Managing Partner
Kay, Scholer, Fierman, Hays &
Handler, LLP

I've known Jerry Brenner for almost 20 years. He's a class act and a terrific ambassador for the music industry. Jerry is highly respected by those who have a chance to work with him. When it comes to quality record promotion, Jerry and his organization deserve to be at Number One with a bullet.

Tom Cuddy
Vice President/
Programming
WPLJ, New York

Credibility

I've had the good fortune to work with Jonathan Lev and The Jerry Brenner Group on a number of occasions. The two things that stand out most about working with the group are the integrity of the organization and the results that they deliver. Jonathan is a straight shooter whose honesty and integrity are unquestionable.

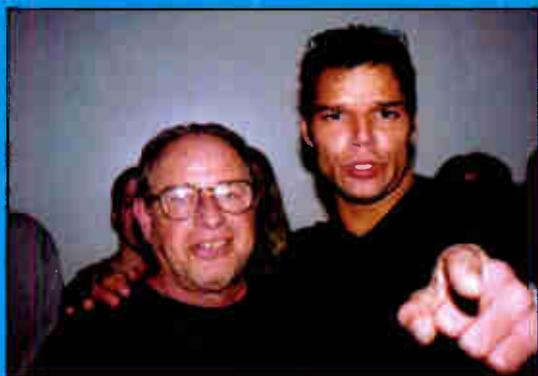
James R. Murdoch,
Executive Vice
President
News Corporation

Consistency

The Legendary status of The Jerry Brenner Group is well deserved. They have a deep understanding of the politics of the industry, and are totally wired for the promotional world. They say what they do and they do what they say. Anyone can make calls; but they get theirs returned.

Mike Dreese
CEO
Newbury Comincs, Inc.

Quality



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As we move forward in the ever changing world of music, our bond with the Boston music scene continues to flourish. We look forward to growing our ties with all those that make up the music community now and into the future.

Integrity



www.jerrybrenner.com

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LOCAL FOCUS

Singer Bleu's SIDEBURNS are making almost as many waves as his songwriting skills

If you catch a local gig by Bleu, the first thing you'll probably notice is all the young women staring adoringly at the singer/songwriter, who looks a bit like John Cusack behind mutton-chop sideburns. For the first time since Evan Dando's heyday, it looks like Boston has a genuine pop star on its hands.

"I'm completely and utterly confused by the whole thing," says Bleu, who was born William James McAuley 25 years ago. "If you've seen me, you've gotten a gander at my gigantic sideburns; so I don't understand the attraction—but it does seem that people are ribbing me about it quite a bit lately. To a certain degree, I like it, but it can be disturbing, as well. And there seem to be as many guys at my shows, so I'm glad I have something of a multigender thing happening." If Bleu's sex appeal doesn't



make him a star, his songwriting probably will. He's shown enough quirks to endear him to the alternative crowd; he can turn out a novelty song one minute and write an emotive ballad the next. But make no mistake, cult stardom isn't

what he's after. Bleu wants to write hits, and with a major-label contract under his belt (he's signed to Aware/Columbia, with a national debut now being recorded), he could easily pull it off—especially since the disc is being produced by John Fields, who achieved a radio-friendly sound with Semisonic and Evan & Jaron.

"What's so bad about a hit song?" asks Bleu, who readily admits to being a fan of Bryan Adams, Journey and Hall & Oates. But his real musical hero is Jellyfish, the early-'90s band beloved by pop geeks. "There is no point getting into this if you don't want people to hear your music. I know that a lot of people around town are worried about the whole idea of selling out, and a lot of them would put me in the sellout category already—which I think is ridiculous, because many of my songs have definite quirks," he says.

His career path hasn't exactly been straightforward either. He may be the only Boston artist whose debut CD was a Christmas album (1999's *Bing Bang Holiday*, with cameos from the likes of the Mighty Mighty Bosstones' Dicky Barrett and Buffalo Ton's Bill Janovitz). And he currently divides his live shows between gigs with a full band and shows with his "e-band"—a CD player that he stocks with an ever-changing supply of homemade backing tracks. "I get so much out of doing both of those things. The base of it is my voice and the songs, but the way they're dressed up is radically different," he says.

Those who heard his last indie album, the wildly eclectic *Headroom*, should find him more focused on his upcoming Aware debut. Says Bleu, "*Headroom* was a wish-fulfillment kind of record; let's do anything and have some fun. The new one will feel more like a solid entity than a collection of oddities." —B.M.

LOCAL FOCUS

POP/ELECTRONIC ACT ASHBY IS AN EMERGING FORCE IN THE USUALLY GUITAR-HEAVY BOSTON SCENE

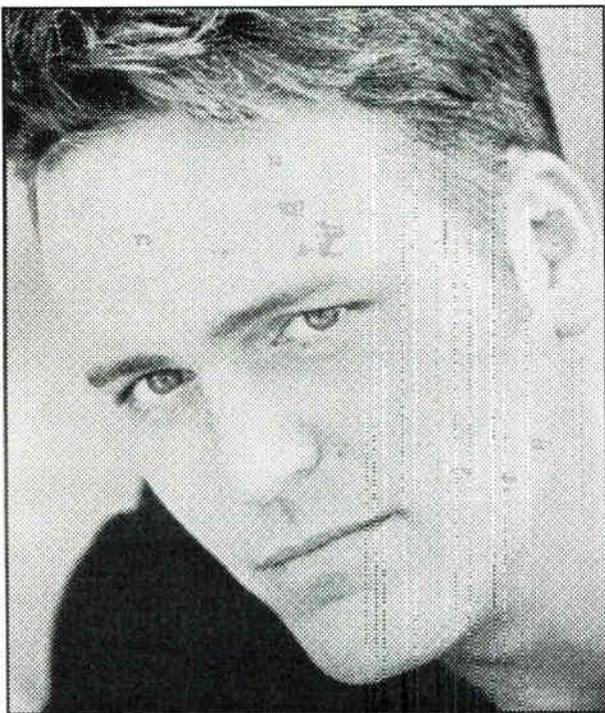
It's not supposed to happen this way: A Boston-based band gets an international record contract before playing a single gig—and long before most of the city's tastemakers have even heard of the band. Even stranger, it's an electronic act in a city whose rock scene has traditionally lived and died by the guitar.

For those who love warm, lush, slightly eccentric pop, Ashby's *Power Ballads* may be the Boston discovery of the past year, marrying Stereolab-ish sound textures to a classic sense of melody. The lyrics outline an up-and-down love affair with urban life, and Evelyn Pope sings in torchy,

Dusty Springfield-like tones. Pope also plays piano; her partner William Cowie handles drums, electronics and production. She's a Boston-area native who once played keyboards in a ska band; he's a Scottish transplant who built their home studio. "We're the classic male/female thing," he offers. "She's the artist, and I'm the geek."

Pope and Cowie recorded much of the album in their Brookline basement, a few blocks away from the Boston College area. And they wound up getting national attention on the basis of an unsolicited demo, doing enough Internet research to figure out who'd

Continued on page 54



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— **Ahmet Ertegun, Founder/CO-CEO, Atlantic Records**

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World Radio History

BEANTOWN'S DIVERSE MIX
Continued from page 45

hail from nearby Swampscott; and the company helped the Mighty Mighty Bosstones, among other locals, make its radio breakthrough.

The city also benefits from its homegrown record labels and studios. Rounder and Rykodisc both command a national following with a focus on adult-contemporary singer-songwriters. Another songwriter-gearred label, Windjam, just debuted with sets by bohemian songwriter Peter C. Johnson and local favorite (and ex-Modern Lover) Asa Brebner. The blues label Tone Cool struck pay dirt with Boston-bred guitarist Susan Tedeschi. And a handful of labels—Kimchee, Monolith, Curve of the

Earth, Lunch, Hearbox and Q Division—all produce a steady flow of local rock releases.

Nearly all of those releases are recorded right in town. Zippah and Woolly Mammoth Sound (the latter run by ex-Neighborhoods front man David Minehan) host a regular influx of local bands. Two Cambridge-based studios, Fort Apache and Q Division, enjoy a national reputation. The former produced Hole's *Live Through This* along with the Go-Go's' recent comeback. And Q Division saw a recent inter-generational summit: When James Taylor needed backing vocals for his upcoming album, he called in Kay Hanley and ex-Veruca Salt member Nina Gordon, who were rehearsing together next door.

"Boston's in a growth-and-

development stage," notes WBCN's local music director Shred. "The eyes are on us, and different things have gotten



Candace Avery

attention—whether it's on a major label or an indie. But as far as saying something like, "This is the year that Boston music will

break big,' everybody's cooled their jets, because we've been through that so many times. We've all seen our friends' bands get signed to major labels and then get dropped."

Indeed, the city has always had a love/hate relationship with the major-label world. Many of Boston's best-loved acts—from O Positive and Big Dipper to Tracy Bonham and Jen Trynin—made

good major-label albums but came home jaded. Some, like edgy folk-rocker Melissa Ferrick, went on to start their own record labels—Ferrick now records for her own Right On Records. Yet every year brings a fresh round of signings, and this year a strong batch is waiting in the wings.

Fun-loving punkettes Heidi have signed to Warner Bros.; pop wizard Bleu to Aware/Columbia;

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the artful Cave In to RCA; teenage R&B quintet Code 5 to Elektra; and anthemic Irish rockers Rubyhorse (whose forthcoming album includes one of George Harrison's last guitar solos) to Universal. Any of these could be the city's next success story. Or it may come from left field, as the Mighty Mighty Bosstones and Morphine did in previous years.

If those acts have anything in common, it's a knack for songwriting. "People have a real dedication to melody in this town," notes Kay Hanley. "There's such a reverence for songwriting here, and that's got nothing to do with trends or what's on the radio. Even the hardcore punk bands are coming from a place of total melody. That's probably why we never produced a

"The eyes are on us...But as far as saying, 'This is the year that Boston music will break big,' everybody's cooled their jets, because we've been through that so many times."

—Shred, WBCN

totally snotty, indie-rock scene like a lot of other cities."

Like many local stars, Hanley got her start hanging out in clubs as a teenager. "I was always sneaking into the Rat with my fake ID," she confesses. "Nothing made me happier than seeing all that music. All through high school, I knew there was something a little off about me, something that didn't quite fit. Once I discovered the local scene, I finally belonged."

A LONG TRADITION

The rock club the Rat finally bit the dust last year, as Kenmore Square's punk epicenter was knocked down to make way for a Boston University hotel. Yet there's no shortage of places to play.

Harvard Square houses the first House of Blues, which books more true blues acts than many of its bretheren in other cities. Lansdowne Street is home to a full block of clubs, ranging from the glitzy dance and concert club Avalon to the funky Bill's Bar—all just across from Fenway Park. And underground rock makes its home on the patch of Cambridge that's been officially rechristened Mark Sandman Square, after Morphine's late and much-admired front man. On that two-block stretch of Central Square, you'll find two live-music venues (the Middle East and TT the Bear's Place) and a goth/fetish dance club (Man Ray)—plus a late-night pizzeria where those worlds collide.

"Every few years, you hear someone saying that the scene has died, but all that means is that they've gotten older and stopped

going out," laughs Timothy "T. Max" Maxwell, whose fanzine *The Noise* has tracked the local scene for the past two decades.

"In some ways, we're the antithesis of the national industry," adds Dave Herlihy, the O Positive front man who's now an entertainment lawyer. "The industry at large has become centralized; it's become purchased and monolithic. Boston entrepreneurs are still motivated by wanting to get close to the music."

To some extent, Boston will

always be defined by indie-rock. There's a long tradition of bands that didn't become mainstream stars but left a lasting mark on the national underground—from the Modern Lovers to Mission of Burma, Throwing Muses to the Pixies. And a number of local bands are carrying on the tradition: Mr. Airplane Man, whose debut CD appeared last year on Sympathy for the Record Industry, has a sound that collides primal blues with three-chord garage

rock; the Raging Teens and the Racketeers spearhead a surprisingly faithful rockabilly circuit; and the Countess, led by visual/performance artist Cynthia von Buhler and her guitarist husband Adam, perform a sexy and satirical rock opera loosely based on Adam's Hollywood experiences with the group Splashdown.

The one missing link has been a local hip-hop scene, but that's been changing as well. Rock clubs, notably the Middle East, are open-

ing up to rap shows; and the underground success of Mr. Lif, Esoteric and Skitzofreniks all point to Boston producing a full-fledged rap superstar. "In the past, anyone who had the talent and the drive to succeed would go to New York," says Adam "Papa D" deFalco of the rap-oriented Brick label. "At least now we have a few people making a career out of it here."

With rap slowly being added to the mix, Boston is fast becoming all things to all music people. ■

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Dear TOWER,
"Hasta La Vista, Baby!"

de sus amigos

Newbury Comics®

VITAL STATISTICS

Continued from page 46



Arf Arf

Some of the quirkiest '60s reissues around.

Brick Records

Boston's leading hip-hop label.

von Buhler runs this eclectic label and does its outstanding graphics.

Curve of the Earth

Original home of Halfcocked, now making big noise with Cracktorch.

Fenway Recordings

Returning Bostonian Mark Kates formerly ran the Beastie Boys' Grand Royal label. His new label launches with ex-Bosstones guitarist Nate Albert's band, the Brakes.

Kimchee

Forward-thinking indie-rock label; artists include Victory at Sea, the Clairvoyants and Pee Wee Fist.

Monolyth

Home of C60, the Pills and Paul Westerberg's project Grandpa Boy.

Q Division

Connected to the studio of the same name; features local favorites Loveless, the Gravel Pit and Francine.

Right on Records

Gifted songwriter Melissa Ferrick is the owner and (so far) only artist.

Rounder Records

Long-running folk/blues roots label. Recent signings include Grant-Lee Phillips, Brice Cockburn and Linda Thompson.

Rykodisc

First all-CD label in history, later licensed Bowie and Zappa catalogs.

Now pursuing adult-contemporary direction with Catie Curtis, Josh Rouse and Voices on the Verge.

Tone Cool

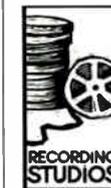
Strong blues roster includes Susan Tedeschi and North Mississippi All-stars.

Windjam Records

New singer/songwriter label features Peter C. Johnson and Asa Brebner.

Wonderdrug

Metal and hardcore punk, with local favorites Tree and Scissorfight.



Audiodrome

Music director Eric Goldberg has toured with Steve Vai and played on his album *Alive in an Ultra World*.

Blue Jay

Luxurious 48-track studio in a quiet suburban setting.

Clear Perceptions

A leading surround-sound facility specializing in audio/music production and post-production, original composition and sound design.

Fort Apache

Nationally known rock hotbed.

Long View Farm

A residential studio on 100 acres of New England countryside.

M Works

The area's biggest CD and DVD mastering facility. Located in Cambridge, it shares a space with DVD Labs, a top DVD-authoring facility.

New Alliance

Lively rock room in the heart of town.

Newbury Sound

Running more than 20 years, this studio has attracted everyone from Bobby Brown to Gang Green.

Q Division

Home to popular local artists, including Jen Trynin and Letters to Cleo.

Rik Tinory Productions

This studio has hosted local legends Aerosmith and James Taylor.

Sound Techniques

Offers post-production and recording services.

Soundtrack

Like its sister location in New York, Soundtrack is a multi-room recording and post-production facility.

Woolly Mammoth Sound

Run by David Minehan, Neighborhoods front man turned in-demand producer.

Zippah

Musicians/engineers Pete Weiss and Brian Charles bring their knack to many local bands here. ■

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B O S T O N

ASHBY

Continued from page 48

be willing to give it a listen.

"We had to be realistic," says Cowie. "For example, Sub Pop's Web site says, 'Don't even bother sending us your demo,' so we knew not to go there." Among the band's first targets was the indie-friendly *Morning Becomes Eclectic* on Los Angeles' public station KCRW, which gave Ashby its first major airplay. Offers from indie labels started coming soon afterward. "If people listened to our demo, they could probably tell it was a labor of love," Pope says. "And that it took forever [to make]."

Despite the heavy use of synthesizers, Ashby's reference points are more pop than electronic. The band even took its album title from an obscure claim by Richard Carpenter, that the Carpenters invented the power ballad. "Our instruments are old and creaky, but we have a top-of-the-line computer; so there's a tension between perfection and imper-



fection," Cowie says. "There are so many guitar bands around, so we saw electronics as a way of setting ourselves apart. People will basically listen to your song for 15 seconds at first, so if you have a good song, maybe it's worth the trouble to ensure it will appeal to someone right off the bat."

Ashby has already been to Europe for a promotional tour and gotten favorable reviews in the U.K. press; the album has been aired on U.S. college radio

stations outside of Boston, including outlets in Ohio and Georgia. As a studio band that's never performed live, Pope and Cowie can still walk into local clubs without getting recognized. "I suppose there's almost a prejudice in town against bands who aren't up there rocking away, and that's fine. We're not coming in to lay waste to the local rock scene," Cowie says. "Besides, I wouldn't want Boston to be filled with bands who sound like us." —B.M.

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MERCHANTS & MARKETING

New Rhino Records Location Has Unique Personality

'Pop-Culture Superstore' Contains Nearly 6,000 Square Feet Of Music, DVDs, Books, Other Product

BY CHRIS MORRIS

LOS ANGELES—In some ways, the Jan. 26-27 Grand Opening Fiesta for Rhino Records' new store near Westwood Village in Los Angeles was a typical record-store event. Local acts like Peter Case, John Doe, the reunited Wednesday Week, George Sarah's string trio, and the Insect Surfers performed in the store.

But in other ways, the opening was out of the ordinary. The weekend-long celebration also featured strolling mariachi musicians, a team of yo-yo masters (provided by Golden Apple Comics) performing their tricks, and—on a full-size mat in the parking lot, adjacent to the store's regular used-product sale—cowled *lucha libre*



Bigger and Better. Rhino Records co-owner (and Rhino label president) Richard Foos, left, and Rhino GM Dave Crouch are pictured at the retailer's newest store—a 6,000-square-foot location featuring 40,000 titles.

wrestlers applying hammerlocks and throwing drop-kicks at one another.

"We decided that people have been fighting and wrestling over low-priced parking-lot stuff for a long time, so we had Mexican masked wrestlers out there to entertain the parking-lot customers," Rhino GM Dave Crouch says.

Such long-ago, in-your-face fixtures as Rhino's Worst Customers List (which was posted in plain view behind the counter) are gone, and today the store's clerks are more likely to direct customers to the right section than to question their taste in music, as they did years ago. But the store is trying to preserve the irreverent, anything-goes spirit that has made it a West L.A. landmark.

Co-owner (and Rhino label president) Richard Foos observes, "From the beginning, when I started this store 29 years ago, we never took ourselves very seriously or the music industry very seriously. It's always been fun poking fun at the music industry, because they really do have such a small sense of humor—a lack of sense of humor."

Foos founded Rhino in 1973 on

Westwood Boulevard in a 1,000-square-foot space three blocks north of the new store. In the late '70s, that space incorporated a 2,000-square-foot storefront next door. Last September, when the new Rhino store opened, the original location became the "Blow-It-Outlet," selling used and deleted merchandise.

The Rhino retail operation—in which Foos is partnered with co-owner Steve Ferber—has attempted to expand before. In the early '80s, the company opened two stores in New York; an Albany location has since closed, while a store in New Paltz continues to thrive. In the early '90s, Rhino set up shop in a second L.A.-area location in Santa Monica, half a block off the Third Street Promenade. It was never a destination like the Westwood store, and it folded after the 1994 Northridge earthquake severely damaged the building. (Tower Records now occupies that spot.)

Undaunted by his less-than-total success in other locales, Foos continued to envision a bigger, better Rhino in L.A. "I've always had this fantasy of doing a pop-culture superstore," he says. "That's what we tried to model this on. It's every bit as good or much better than the other store because we can carry more stuff, but we also have an old pinball machine and a Pac-Man game, and we're selling velvet Elvis [paintings]. I always dreamed of being able to sell velvet Elvis."

To realize the new Rhino, Foos rehired Crouch, who had come on board in 1978 as a shipping and receiving clerk at the Rhino warehouse on Pico Boulevard (now the Record Surplus store). Crouch, who ultimately came to manage the Rhino store, left in 1991 to join Virgin Entertainment as product manager for its Megastores and returned in 1996.

Crouch says, "Richard and I had always kept in touch, and we talked about stuff, and we talked about the vision and how the Santa Monica store had opened and closed and what would it take [to open another store]."

The new Rhino is nearly 6,000 square feet, almost doubling the old location's floor space. It stocks some 40,000 titles, with 80% new product and 20% used. Its focus on alternative rock in all its forms reflects Rhino's punk-era flowering, but the stock continues to be strong in reggae, world music, roots music, and—naturally, considering its spawning of the Rhino reissue label—catalog titles of all stripes.

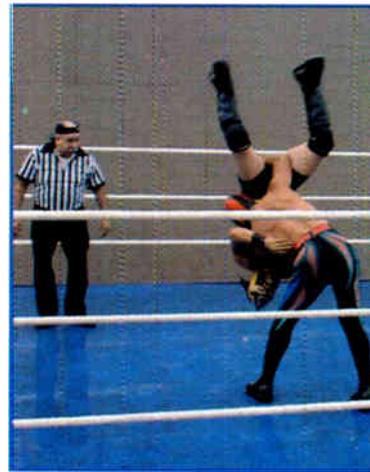
The new store's bright, kitschy design is a high-gloss adaptation of the original's funkier look. It features some technological innovations, like

video monitors and a bank of Red-DotNet stations that tap into the system's database of 250,000 audio titles.

Product depth has been greatly expanded, Crouch says: "We went from having a couple of hundred books to a couple of thousand, and we went from having a handful of videos and DVDs to a couple of thousand of each of those formats. Accessories and tchotchkes, we have thousands and thousands of those around the store. We tried to double the size of every section, based on the floor plan. Some sections are maybe bigger than double, and some are a tad under, but in general there's twice as much."

The outlet, managed by Jonny Lee, stocks a wide variety of budget and cutout product. Crouch says it appears to be a hit with Rhino's original clientele.

"It's been picking up every month, and [with] the [low] break-even with a real skeletal staff and the cost of goods over there, it's definitely profitable," Crouch says. "A lot of people



Rhino Wrestling Federation? Festivities at the grand opening of Rhino Records' new store near Westwood Village in L.A. featured sparring by cowled *lucha libre* wrestlers.

really, really like it, because to keep a place like that exciting, you have to spike it with great stock, make some mistakes, and keep the product alive.

"[Longtime customer] Paul Sanoian

Muze Partners With Companies To Tap Next-Generation-Device Market

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—As digital music begins to move beyond the home computer and onto a range of new devices, companies specializing in music metadata services are aiming to expand their reach into next-generation playback devices via alliances with consumer electronics manufacturers and other companies that cater to Internet-enabled gadgets.

In the latest example, Muze—a leading provider of music database services and streaming song samples—has cut a string of deals to integrate its information with offerings from companies targeting the advanced digital-music consumer.

Among Muze's newest partners are Gracenote, a music-recognition software company looking to move its CDDB technology into new products and services from consumer electronics manufacturers; Imerge, maker of a new digital-music player for home-theater systems; and CDJournal, a Japanese data services company that has a joint venture with NTT DoCoMo and Fujitsu for providing music information over NTT's i-Mode wireless phone service.

"A lot of product development, market research, and other research have come together to where it made

sense for some of the large CE [consumer electronics] companies to begin the development cycle of networked home appliances and smart devices you can carry around," Muze VP of marketing Michael Kennedy says. "And a lot of them are looking for a commercial-grade, highly accurate data and content resource."



Indeed, as evidenced by deal-making at the Consumer Electronics Show in Las Vegas last month, the growing mobile-electronics market promises to raise the bar to the point where consumers can sample and buy music virtually anywhere. Noting initiatives at Hewlett-Packard (Muze already provides the company with data for use on an Internet portal), Pioneer Electronics, and others, Kennedy says the personal electronics business presents an opportunity for Muze to funnel its media assets through yet another channel.

"They are not looking for a specific technology solution," Kennedy

was in [the new store] the other day, and I said, 'I haven't seen you in here very much.' And he goes, 'The [Blow-It-Outlet] is my new favorite record store.' I said, 'That's because you have a strong stomach. You're willing to sift through 50,000 obscure, under-\$5 titles to find the Czechoslovakian prog-rock record you're looking for.'"

Foos and Crouch continue to aim for a retail environment that is fun-loving and out-of-the-ordinary.

"There has been a lack of record stores where employees are passionate about the music or knowledgeable or carrying eclectic stuff where there's a sense of fun," Foos says. "You put all those things together, and it's unique to Rhino, particularly on the West Side."

Crouch adds, "The vibe is a big, big deal. You can walk in and say, 'Hey, it's a fun place. I want to stay an extra little bit.' It's not a high-tech place that has a cold personality up front. There's not just a zillion records, like a library or a Home Depot. It's got this *personality*."

says, "but a service that is malleable enough and delivered in ways so they can create different pricing strategies and new businesses."

In addition, consumer electronics manufacturers are looking to Muze's preview services for books, videos, and games.

"With electronics, we are going to get a lot farther away from having music be the leader and see a lot more different kinds of products being promoted," Muze founder and executive VP Paul Zullo says. "Video games are going to be a huge opportunity to create information experiences that turn people on to products."

While Muze's roots are in the in-store promotion of music, the environment in which it operates has evolved tremendously since the company opened its doors in 1991. The Internet has given rise to better-informed customers who need not leave their homes or offices to make a purchase. In fact, online business now accounts for the majority of Muze's bottom line, but the company remains true to its in-store beginnings.

"The online experience raises the bar of the kiosks," Zullo says. "We need multiple points throughout the store; the interface is a little different."

Executive Turntable



DeGOOYER



VALDIVIEZ



GONZALES

HOME VIDEO: Paul DeGooyer is promoted to GM of Palm Pictures in New York. He was head of DVD.

Big Idea Productions names Dan Merrell senior VP of marketing and sales and Bob Starnes VP of publishing and consumer products in Chicago. They were, respectively, director of product marketing and director of field operations and buying for Lemstone Books.

Alison Biggers is promoted to VP of worldwide DVD marketing for Columbia TriStar Home Entertainment in Culver City, Calif. She was executive director of marketing for catalog and DVD product.

DISTRIBUTION: George Valdiviez is promoted to VP of advertising for

WEA Corp. in Burbank, Calif. He was national director of marketing.

David Asch is named VP of gospel and urban music for Provident Music Distribution in Nashville. He was managing director of Malaco Christian Distribution and Freedom Records.

Tina Stephens is promoted to director of CBA (Christian Booksellers Assn.) marketing for Verity Records in Nashville. She was national sales representative in the CBA market.

NEW MEDIA: Jonathan "Pinky" Gonzales is named president of Artist Media Group in Nashville. He was new-business development coordinator for the Country Music Assn.

In The News

• Pressplay has inked a non-exclusive content-licensing deal with Zomba Recording Corp. that gives the subscription service access to music from Jive Records—home to Backstreet Boys, Britney Spears, and 'N Sync—and Zomba's other labels, which include Silvertone and Verity. Pressplay will feature 3,000 tracks from Zomba, but there will not be



any songs initially available for burning. (Other label partners allow Pressplay users to burn select tracks to recordable CDs.) The Zomba pact marks the 10th independent-label content partner for Pressplay: VTV also recently signed a deal with the service. Zomba is also the second MusicNet content partner/investor to cut a deal with Pressplay. The label made an unspecified cash investment in MusicNet when it signed a content-licensing agreement with that service last July (*Billboard*, July 25, 2001). EMI, a founding member of the MusicNet joint venture, signed a content deal with Pressplay last October.

• Auto maker Toyota is hyping the rollout of its new Toyota Matrix line by teaming with Island Records and MP3.com to sponsor a promotional concert tour that will plug the car and showcase Island acts, including Sum 41, American Hi-Fi, Andrew WK, and Hoobastank. The eight-week Toyota Matrix Fuel the Music tour kicked off Feb. 2 with simulta-



neous dates at Universal Studios in Hollywood (featuring American Hi-Fi), and the Universal Orlando Resort (featuring Sum 41) in Orlando, Fla. Each artist on the lineup will play various dates on the tour. MP3.com developed and maintains the tour's promotional microsite, fuelthetour.com/toyota, which features information about the tour, artist links, promotional tracks, Matrix-branded e-cards, and links to the Toyota Matrix Web site at toyota.com. The Web destination is being promoted through print and radio advertising.

• Home-shopping network QVC has launched a full music, book, and video store on its QVC.com Web site. Alliance Entertainment has forged a deal to provide fulfillment of CDs, cassettes, and VHS and DVD products. QVC.com previously sold music product only from the company's Q Records label and from acts that were featured on the TV network.

Declarations Of Independents™



by Chris Morris

ON THE GALLOWS: Bloodshot Records, the esteemed Chicago roots-rock and alt-country label, is releasing an album March 19 that is as worthy as it is fine.

The set, *The Executioner's Last Songs*, benefits Artists Against the Death Penalty and the Illinois Coalition Against the Death Penalty. A press release from the label notes that since 1989, 13 condemned inmates have been exonerated and released from Illinois' Death Row and 99 have been freed nationwide.

Though Jon Langford of the Mekons and the Pine Valley Cosmonauts are the artists of record here, the collection is studded with potent talent: Performers include Steve Earle, Brett Sparks of the Handsome Family, Sally Timms, Johnny Dowd, Rosie Flores, Jenny Toomey, Edith Frost, Frank and John Navin of the Aluminum Group, and Janet Bean of Eleventh Dream Day and Freakwater.

The tracks—mostly covers—are in line with the album's espoused cause. The subject matter is often harsh or gruesome, with murder ballads and songs about execution ("Sing Me Back Home," "25 Minutes to Go") in abundance. Probably the most unusual choice is Dean Schlabowske's version of the Adverts' perverse punk-rock classic "Gary Gilmore's Eyes." The quality of the material and performances is uniformly high, and we recommend the album to anyone concerned about the state of the American criminal justice system.

SEEING RED: Miami-based bass music label Pandisc Music has filed a breach-of-contract suit against RED Distribution and its president, Ken Antonelli, claiming damages in excess of \$5 million.

In the suit—filed Jan. 18 in U.S. District Court in New York—Pandisc alleges that RED, which distributed the label since September 1993, was placed "in jeopardy" after Edel Music, the German company that formerly owned 80% of the distributor, defaulted on a \$25 million payment to Sony Music last June. (Sony subsequently re-acquired Edel's interest in RED.)

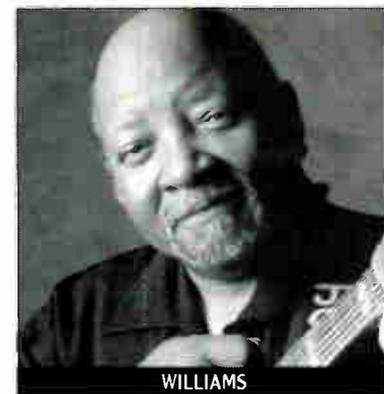
Pandisc claims that its returns skyrocketed and its net sales plummeted in fourth-quarter 2001 as a result of the distributor's instability and that the label was forced to cancel the release of a video by an unnamed performer (at a loss estimated at more than \$1 million) after RED said it "had no idea how to effectively distribute that video." It also alleges that Red and Antonelli retroactively increased the label's reserve for returns in August of last year, stopping Pandisc's cash flow. Pandisc says that last December,

it terminated its contract with RED, which had been extended through March 2004 in October of last year.

A RED spokeswoman says the company does not comment on legal matters.

FLAG WAVING: "I wanted to see if I could run with the big dogs again, after sitting on the porch all this time," says Jody Williams, whose Feb. 26 Evidence Music album, *Return of a Legend*, is his first recorded work in 35 years.

Singer/guitarist Williams has worked with some big dogs indeed: As a teenager in Chicago during the '50s, he played lead on famous sides by Bo Diddley, Howlin' Wolf, Billy



WILLIAMS

Boy Arnold, and other blues luminaries. Otis Rush borrowed the guitar lick from Williams' instrumental "Lucky Lou" for his hit "All Your Love," and Williams has long claimed that Mickey & Sylvia purloined "Love Is Strange" from him.

The experience left Williams bitter. "I made millionaires out of a lot of people, but I didn't become one," he says. "I didn't get any portion of what I was due. Little by little, I got disenchanted with [the business]."

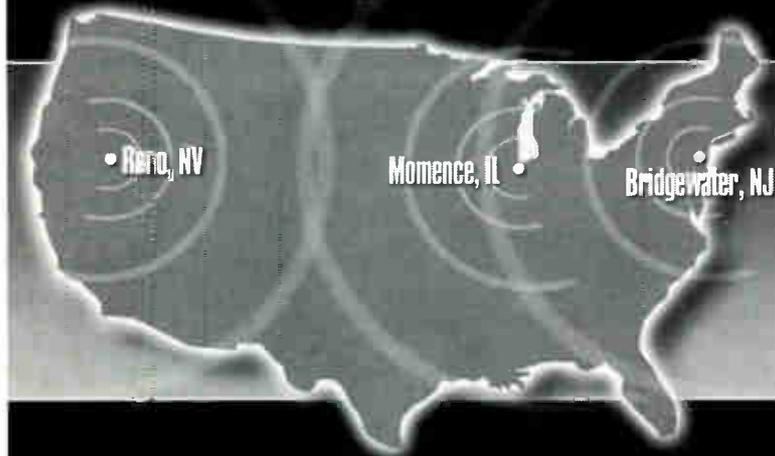
He put his guitar away and for 26 years worked as a technician for Xerox. But two years ago, he pulled his guitar out from under the bed at the urging of his wife and fans like agent Michael James.

"My wife said maybe I'd be satisfied if I started playing my guitar again," Williams recalls. He also listened to some old tapes of his 1964 combo: "Tears came to my eyes. It brought back the memories. That's when I started practicing my guitar."

The result is a little classic, marked by sleek solo work and delightful comic songs like "Henpecked and Happy" and "Wham Bam Thank You Ma'am." It's a major rediscovery of a modern master.

Williams, who has toured the past two years, will play a special solo show April 6 for listener-sponsored KLON Long Beach, Calif.

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by Ed Christman

BUSTIN' A MOVE: Big changes are coming to the Wiz, as parent Cablevision looks to reinvigorate the chain yet again. But this time, it might get it right. In what could be the fourth management team (I've lost track) since Cablevision acquired it Feb. 10, 1998, the company installed **Jeff Yapp** as president last December and added **Laurie Clark** as senior VP of marketing and merchandising last month.

Yapp comes from Hollywood Entertainment, where as president/COO he oversaw 1,800 stores. Before that, he was president of Worldwide 20th Century Fox Home Entertainment. Clark comes from Trans World Entertainment, where she earned the respect of music vendors for bringing a fresh slant to marketing initiatives in her short stint there. Also coming from Trans World is **Bill Schull**. He has



been named senior VP of store operations, the same title he held at the Albany, N.Y.-based chain.

As part of the Wiz's remake, corporate headquarters is moving from Edison, N.J., to Bethpage, N.Y., on Long Island; the relocation should be completed by June. In response to reports of a company downsizing that could see a quarter of the headquarter staff lose their jobs, Clark says, "This isn't a wipe out and start clean. There are good people here, and many are being offered jobs in Bethpage. These people have great relationships with their vendors, and a good amount of the buying and marketing team have been offered jobs."

However, VP of music purchasing **George Meyer** is said to be leaving the chain after March, while **Lynne Murphy**, who worked with Clark at Trans World as director of marketing, joins the Wiz as director of divisional merchandise manager for entertainment software and will oversee music, video, and games. On the other hand, **Beth Simpson**, who was in charge of the Wiz's advertising, will stay. She has been promoted to VP of marketing.

Clark says that Yapp will "make a difference" at the Wiz and calls the new management "a team of change agents" that aims to reinvent the Wiz.

"Bill [Schull's] mission is to get the stores up to par," Clark reports. "We are getting a capital allocation, and we will be able to create the atmosphere we need." But Clark adds that the Wiz wasn't "terribly broken. It's just a matter of changing the model

and differentiating ourselves."

You can't tell that the Wiz isn't broken by looking at its financials. So far, in the first nine months of its fiscal year, the company has posted an operating loss of \$71.1 million on sales of \$461 million for the period ending Sept. 30, 2001, vs. an operating loss of \$62.8 million on sales of \$467.4 million in the same period in the prior year. Cablevision, which will release its financial performance for the year next week, doesn't break out the chain's net income.

Companywide, Cablevision reported a net profit of \$1.3 billion on \$3.1 billion in the nine-month period ending Sept. 30, 2001, vs. a loss of \$327.4 million on sales of \$3.2 billion in the previous year.

Looking at the Wiz's operations during that period, its gross profit margin was 19%, while its selling, general, and administrative expenses were a lopsided 30%. On a positive note, the chain posted an increase of \$13.6 million in comparable-store sales, but Cablevision didn't break it out by percentage.

The Wiz has a \$130 million revolver that matures in April 2003. On Oct. 30, 2001, the company drew down \$93.3 million and had \$2.6 million in available funds, based on the revolver's eligible inventory formula.

One thing that certainly has changed since Cablevision bought the chain from the bankruptcy proceedings it was engaged in due to a December 1997 filing is that the big boys in consumer electronics—Best Buy and Circuit City—have invaded the Wiz's marketplace in parts of the New York metropolitan area. Of that formidable competition, Clark notes, "You can't win when going up against a big gorilla and playing their game. You need to differentiate and provide a solution that focuses on services for the customer."

In fact, a key component of the new team's mission is to realize the corporate synergies Cablevision wanted when it first acquired the Wiz, helping the consumer to access Cablevision's many products and services. In fact, as part of that, Yapp also oversees the 60-unit Clearview Cinemas movie theater chain.

Another goal is to make the Wiz "the center of the universe for the New York metro areas," says Clark, who notes that the company will be designing a new marketing campaign for the chain. Once upon a time, the Wiz was the most visible chain in New York and the top chain in the country for selling R&B music. The new management team could represent its best and (I would speculate) last chance for a return to the glory days.

RIAA Certifications For January

Following are the January Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS (2 MILLION UNITS OR MORE)

Linkin Park, *Hybrid Theory*, Warner Bros., 7 million.
Enya, *A Day Without Rain*, Reprise/Warner Bros., 6 million.
Foreigner, *Head Games*, Atlantic, 5 million.
The Police, *Every Breath You Take: The Classics*, A&M, 5 million.
Creed, *Weathered*, Wind-up, 5 million.
Mary Chapin Carpenter, *Come On, Come On*, Columbia, 5 million.
Bob Seger and the Silver Bullet Band, *Greatest Hits*, Capitol, 5 million.
Soundtrack, *O Brother, Where Art Thou?*, Mercury Nashville, 4 million.
Destiny's Child, *Survivor*, Columbia, 4 million.
Miles Davis, *Kind of Blue*, Columbia, 3 million.
Soundtrack, *Coyote Ugly*, Curb, 3 million.
Usher, *8701*, Arista, 3 million.
Dave Matthews Band, *Everyday*, RCA, 3 million.
Nickelback, *Silver Side Up*, Roadrunner, 3 million.
Pink Floyd, *Echoes: The Best of Pink Floyd*, Capitol, 3 million.
Shakira, *Laundry Service*, Epic, 2 million.
Michael Jackson, *Invincible*, Epic, 2 million.
Pink, *Missundaztood*, Arista, 2 million.
Enrique Iglesias, *Escape*, Interscope, 2 million.

Various artists, *Songs 4 Worship: Shout to the Lord*, Integrity, 2 million.

Ja Rule, *Pain Is Love*, Murder, Inc./Def Jam, 2 million.

Nelly Furtado, *Whoa, Nelly!*, DreamWorks, 2 million.

PLATINUM ALBUMS (1 MILLION UNITS)

Dave Matthews Band, *Live in Chicago 12.19.98*, RCA, their seventh.
Coldplay, *Parachutes*, Capitol, its first.
Ludacris, *Word of Mouf*, Disturbing Tha Peace/Def Jam South, his second.
Nas, *Stillmatic*, Ill Will/Columbia, his fifth.
The Police, *Regatta de Blanc*, A&M, their eighth.
Lil' Bow Wow, *Doggy Bag*, So So Def/Columbia, his second.
Diana Krall, *The Look of Love*, Impulse, her second.
No Doubt, *Rock Steady*, Interscope, its third.
Craig David, *Born to Do It*, Wildstar/Atlantic, his first.

GOLD ALBUMS (500,000 UNITS)

Grateful Dead, *Ladies and Gentlemen: The Grateful Dead*, Arista, its 18th.
Dave Matthews Band, *Live in Chicago 12.19.98*, RCA, their eighth.
Jill Scott, *Experience: Jill Scott 826+*, Hidden Beach/Epic, her second.
Soundtrack, *Les Misérables 10th Anniversary Concert*, Loud.
Busta Rhymes, *Genesis*, J Records, his fifth.
Michelle Branch, *The Spirit Room*, Maverick, her first.

The Calling, *Camino Palmero*, RCA, its first.

Green Day, *International Superhits!*, Reprise/Warner Bros., its seventh.

Barenaked Ladies, *All Their Greatest Hits: Disc One 1991-2001*, Reprise/Warner Bros., their sixth.

Soundtrack, *The Lord of the Rings: The Fellowship of the Ring*, Reprise/Warner Bros.

Soundtrack, *The Princess Diaries*, Disney.

Steve Miller Band, *The Best of 1968-1973*, Capitol, its eighth.

Faith Evans, *Faithfully*, Bad Boy/Arista, her third.

Ludacris, *Word of Mouf*, Disturbing Tha Peace/Def Jam South, his second.

Billy Idol, *Greatest Hits*, Chrysalis, his sixth.

Nas, *Stillmatic*, Ill Will/Columbia, his fifth.

Various artists, *Nature Sounds*, Twin Sister Products.

Various artists, *Radio Disney Jams 2*, Disney.

Sting, *... All This Time*, A&M/Interscope, his eighth.

Grand Funk Railroad, *Capitol Collectors Series*, Capitol, its 12th.

Lil' Bow Wow, *Doggy Bag*, So So Def/Columbia, his second.

Rob Zombie, *The Sinister Urge*, Geffen/Interscope, his second.

Smash Mouth, *Smash Mouth*, Interscope, its third.

No Doubt, *Rock Steady*, Interscope, its third.

Wu-Tang Clan, *Iron Flag*, Wu-Tang/Loud/Columbia, its fourth.

Mobb Deep, *Infamy*, Loud/Columbia, his fourth.

Hoobastank, *Hoobastank*, Island, its first.

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Jay & Bob DVD: Another Final Bow

Dimension Issuing Two-Disc Set Of Smith's Purposely Paper-Thin Comedy

BY WES ORSHOSKI

NEW YORK—When the reviews of his first movie, 1994's *Clerks*, started popping up, writer/director/actor Kevin Smith remembers one constant: Critics seemed thoroughly unimpressed by the film's pot-peddling slackers Jay and Silent Bob.

"We got tons of great reviews, but nobody ever mentioned Jay [Jason Mewes] and Silent Bob [Smith]—with the exception of *People*," says Smith, whose fourth feature film, *Jay and Silent Bob Strike Back*, bows Feb. 26 as a two-disc DVD (\$29.99) from Miramax subsidiary Dimension Home Video.

"In their review," Smith continues, "they said, 'If you find the rock that Jason Mewes crawled out from under, make sure there is no one else like him under it.' And Jason was like, 'Is that good?' And I was like, 'Yeah, I guess.'"

So when penning the script to 1995's *Mallrats*, Smith's follow-up to *Clerks*, he thought it might be fun to revisit his modern-day Cheech and Chong. Jay and Bob left the critics indifferent, so they probably had the same impact on the audience, right? Wrong.

Smith says, "At our first screening of *Mallrats*, at the San Diego Comicon [comic book convention], they came on the screen and the audience went nuts."

With that love affair becoming even more passionate with Smith's following films, 1997's *Chasing Amy* and 1999's *Dogma* (the latter Smith actually wrote and had planned to make after *Clerks*), it was without hesitation that Miramax green-lighted the idea of giving the pair (real-life friends for the past 13 years) its own vehicle—what became last year's *Jay and Silent Bob Strike Back*.

Originally, the studio wanted a sequel to *Clerks*. Though going so far as to tease the sequel at the end of *Dogma*, Smith ultimately reconsidered. "I thought about it," he says, "and I was like, 'I dunno, you don't want to fuck with the [film] that put you where you are.'"

Smith had also long resisted the idea of a Jay and Silent Bob movie for several reasons: "A) I didn't think Jason Mewes [still for the most part an amateur actor] could handle a whole movie; b) I didn't know if the characters were likeable enough to maintain their own feature; and c) one of the characters doesn't even talk—so how on earth are you gonna do a buddy movie?"

But the longer Smith thought about it, the more it seemed to make sense. So, in place of *Clerks 2: Hardly Clerking* (as it was teased), he pitched *Jay and Silent Bob* to Miramax Films co-chairman Bob Weinstein. "He went for it in a heartbeat," Smith says. "He was like, 'Yeah, fuck

Clerks! Jay and Bob!'"

Highly touted as the characters' final bow, Smith says the slap-happy *Jay and Silent Bob*—with everything from its nightmarish *Scooby-Doo* scene to its *Star Wars* references and the inclusion of Princess Leia (Carrie Fisher) and Luke Skywalker (Mark Hamill) themselves—was meant not just to be thin but paper-thin.

"After what we went through on *Dogma* [Smith's controversial satire of Catholicism]—the protests and death threats and shit—I just wanted to do something funny that nobody was gonna get up in arms at us for."

What resulted was Smith's first movie since *Mallrats* that was done



SMITH, LEFT, AND MEWES

'After what we went through on *Dogma*—the protests and death threats and shit—I just wanted to do something funny that nobody was gonna get up in arms at us for.'

—KEVIN SMITH,
WRITER/DIRECTOR/ACTOR

simply "for the fun of it," he says. "There was no message to the movie or no big idea behind it. It was just a comedy for the sake of being a comedy."

Having just wrapped work on a short-lived *Clerks* cartoon for ABC—which he is now expanding into an animated feature film—Smith, 31, says he was still very much in "cartoon mode" while writing *Jay and Silent Bob*, which follows the duo through various misadventures as it heads cross-country to squash Hollywood's plan to make a movie about the comic-book characters based on them. "It was very easy to write a movie that was all jokes, because you shoot everything, and even if half of

[the jokes] work, you throw out the other half, and you're still pretty good."

Agreeing with some of the original reviews of the movie—claiming that in *Jay and Silent Bob*, he made a cult movie about his other four cult movies—Smith admits that to get all the movie's jokes, one must have seen each of his films. To get every joke, that is.

Many of the jokes that didn't make the theatrical cut, meanwhile, will see daylight on the *Jay and Silent Bob* DVD. Among the extras included are a slew of deleted scenes featuring *Saturday Night Live* star Will Ferrell, who stars as wacky wildlife protector and FBI flunkie Marshall Willenholy.

"Everything we shot with Will, I thought, was gold," Smith says. "And then we'd go to the test screenings, and test audiences loved Jay and Bob and couldn't care less about anything else in the movie. So Will's stuff kinda got cut based on that. So knowing that all the Will stuff especially is gonna see the light of day—which I thought was the funniest stuff in the movie—makes me feel good."

The package features more than 100 minutes of deleted scenes and five hours of extras, among them a guide to "Learnin' the Moves" of Morris Day & the Time, the funk band that makes a cameo here and was immortalized in Prince's *Purple Rain* movie.

As part of its promotion of the VHS/DVD release, Dimension parent Buena Vista Home Entertainment is distributing door hangers touting the title to college campuses nationwide, as well as advertising extensively online and on the Howard Stern radio show, says Lori McPherson, VP of brand marketing for live-action films.

While Buena Vista knows Smith's rabid fans will snatch up the new title, the trick is again to expand that cult-like following and bring Jay and Silent Bob and Smith's New Jersey-inspired tales to a wider audience. "The nice thing about *Jay and Silent Bob* is that it has broad star power," McPherson says, "so you've got Ben Affleck and you've got Chris Rock and you've got Shannon Elizabeth—stars that people are familiar with from other films."

Tower Records VP of video sales John Thrasher says *Jay and Silent Bob* could very well outperform Smith's previous DVD titles, considering its higher profile and that it was touted as the characters' swan song.

This summer, Smith is to begin shooting *Jersey Girl*—"It's a real 180 [degree turn away] from a *Jay and Silent Bob*; it's more along the lines of a *Chasing Amy* but even more serious," he says—and will follow that with a new *Fletcher* movie. Jason Lee (who starred in every one of Smith's movies, except *Clerks*) will take the lead role in *Fletcher*.

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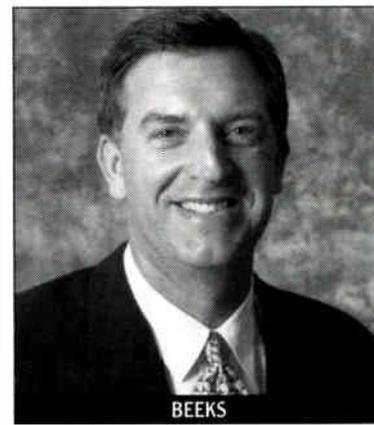
by Jill Pesselnick



D-VHS DEAL: Artisan Home Entertainment, DreamWorks Home Entertainment, Twentieth Century Fox Home Entertainment, and Universal Studios Home Video have announced that they will be releasing films on the new high-definition video format from JVC called D-Theater. The only high-definition home video format available, D-Theater's D-VHS cassettes feature a special proprietary encryption system to prevent duplication and can play either four hours of high-definition TV (HDTV) or more than 50 hours of standard-definition TV.

While D-VHS can contain more data per tape than what fits on a DVD-Video while offering more than twice a DVD-Video's picture resolution, the technology is unlikely to compete with the burgeoning DVD-Video market, because it is geared toward a specific niche audience. "There's a universe of 2 million households that are HDTV-compatible already, and they have very limited access to high def content," says Steven Feldstein, senior VP of corporate communications for Fox. "This is a way to serve that niche marketplace. There is no interest in having it supplant DVD."

Likewise, Artisan president Steve Beeks admits that the product is aimed at a small market, but believes "high-end early-adopter" types will embrace the technology. "Until such time as



BEEKS

DVD will be offered in high-definition format, this is the only choice we have," he says. "We will commit to release at least 10 to 15 titles over the first year. We want to give the technology a chance to get a foothold."

The first D-VHS titles are expected in the summer and will lean toward action and science fiction films. Feldstein cites movies like *X-Men* and *Die Hard* as potential D-VHS releases, while Beeks points to the two *Terminator* films.

DreamWorks worldwide head Kelley Avery, who considers *Galaxy*

Quest and *The Peacemaker* as possible first releases, says that JVC's encryption system "for the first time gives studios confidence [in prerecorded software]. This is 99.9% foolproof. It is an exceptional format."

A special JVC D-Theater video recorder (likely to run between \$1,500 and \$2,000 per player) is required to play D-VHS cassettes, whose price points have not yet been determined.

CULTURAL EXCHANGE: Distributors Public Media Inc. (PMI) and Editions Montparnasse have forged a distribution partnership that will create an exchange of cultural programming between U.S. and French markets. The North American-based PMI, through its label—Home Vision Entertainment—and the French Editions Montparnasse both release documentaries and foreign and classic films in their respective markets, thus the deal is a win-win situation, PMI chairman Charles Benton says.

"Montparnasse Productions is in France what Home Vision is in North America," Benton explains. "We have a common cause in that we're serving the same general audience in our respective countries, and we are committed to the same quality standards. We will be looking out for titles for the French market, and they will be looking out for the North American market. In some cases, we can co-acquire programs for both markets."

PMI—whose catalog ranges from Criterion Collection titles *The Third Man* and *Children of Paradise* to such documentaries as *Civilization and the Jews*—will kick off the pact by releasing the Montparnasse documentary series "The Visits" (including *Lowre, the Visit* and *Versailles, the Visit*) and *The Specialist*, a film about the trial of the Third Reich's Adolf Eichmann. Titles are expected by the end of the year.

SPORTS FANS: Just in time for the NBA's All-Star Weekend in Philadelphia, *Allen Iverson: The Answer* will be released on VHS (\$14.95) and DVD-Video (\$19.95) Feb. 8 via USA Home Entertainment, NBA Entertainment, and Reebok. The video tells the story of Iverson's rise in the NBA through on- and off-court footage and interviews.

In other USA news, the official Super Bowl XXXVI video will be available Feb. 26 on VHS (\$14.95) and DVD-Video (\$19.95) day-and-date for the first time. Fans will get a behind-the-scenes look at the winning season of the New England Patriots.

FEBRUARY 16
2002

Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	NUMBER 1 THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	3	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
3	2	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
4	5	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
5		THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13	14.98
6	4	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
7		MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR	19.96
8	6	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
9		THE MEXICAN DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R	14.99
10	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
11		DRAGONBALL Z: COOLER'S REVENGE (UNEDITED) FUNIMATION 373	Animated	2002	NR	14.95
12	9	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
13	8	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99
14		DRAGONBALL Z: COOLER'S REVENGE (EDITED) FUNIMATION 374	Animated	2002	NR	14.95
15	12	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
16	11	DR. DOLITTLE 2 FOXVIDEO 2022871	Eddie Murphy	2001	PG	22.98
17	10	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2001	NR	14.98
18	13	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
19	20	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
20	29	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR	12.99
21	15	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
22	19	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
3	16	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
24	17	TARZAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15799	Animated	1999	G	22.99
25	27	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scoby Doo	2001	NR	19.96
6	26	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR	12.99
27	21	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
28	24	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
29	25	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
30	23	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR	14.95
31	14	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
32	22	MULAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4773	Animated	1998	G	22.99
33	38	THE BOOK OF POOH: A VALENTINE FOR EYEORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR	12.99
34	18	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
35	30	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
36		GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
37		HAPPY BIRTHDAY CLIFFORD ARTISAN HOME ENTERTAINMENT 12440	Animated	2001	NR	12.98
38	28	HAPPY GILMORE UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
39		CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	Animated	2001	NR	12.98
40	31	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95

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FEBRUARY 16
2002

Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	NUMBER 1 KISS OF THE DRAGON FOXVIDEO 2003045	Jet Li Bridget Fonda	R	26.98
2	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
3	1	AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan	NR	26.98
4	2	AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21650	Jason Biggs Alyson Hannigan	NR	26.98
5		ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston	R	19.98
6		TERMINATOR 2: JUDGMENT DAY (ULTIMATE DVD EDITION) ARTISAN HOME ENTERTAINMENT 00441	Arnold Schwarzenegger Linda Hamilton	R	26.98
7	4	AMERICAN PIE 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21489	Jason Biggs Alyson Hannigan	R	26.98
8	10	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
9	14	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
10	9	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22889	Ben Affleck Josh Hartnett	PG-13	29.99
11	11	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
12	13	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
13	7	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long	R	26.98
14	5	AMERICAN PIE 2 (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan	R	26.98
15	6	BUFFY THE VAMPIRE SLAYER-SEASON ONE FOXVIDEO 2000028	Sarah Michelle Gellar	NR	39.98
16	16	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99
17		AMERICAN BEAUTY DREAMWORKS HOME ENTERTAINMENT 85382	Kevin Spacey Annette Bening	R	26.99
18	8	TRON: 20TH ANNIVERSARY COLLECTOR'S EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22669	Jeff Bridges Bruce Boxleitner	PG	29.99
19		THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95
20	17	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
21		OFFICE SPACE FOXVIDEO 4111845	Ron Livingston Jennifer Aniston	R	19.98
22		LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
23	18	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	26.99
24	20	PLANET OF THE APES FOXVIDEO 2000286	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
25	12	TOMBSTONE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23118	Kurt Russell Val Kilmer	R	29.99

FEBRUARY 16
2002

Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW	NUMBER 1 KISS OF THE DRAGON FOXVIDEO 2002776	Jet Li Bridget Fonda	R
2	1	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 88017	Jason Biggs Alyson Hannigan	R
3	2	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13
4	4	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13
5	3	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long	R
6	NEW	ROCK STAR WARNER HOME VIDEO 44325	Mark Wahlberg Jennifer Aniston	R
7	10	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13
8	5	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan	NR
9	6	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito	PG-13
10	9	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R
11	7	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G
12	12	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
13	8	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13
14	11	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13
15	13	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13
16	15	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13
17	14	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R
18	17	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
19	16	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13
20	20	BUBBLE BOY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32312	Jake Gyllenhaal	PG-13

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MERCYME

After Seven Years, INO/Word's MercyMe Is 'Almost There'

BY CARLA HAY

NEW YORK—It has been said that since the tragedies of Sept. 11, 2001, there has been a growing demand for spiritual music. MercyMe lead singer Bart Millard thinks this may partly explain the recent surge in sales for the Christian rock group's current album, *Almost There* (INO/Word). Fueling sales of the album, industry observers say, is airplay for the single "I Can Only Imagine."

"We've been a band for seven years," Millard notes. "But we've never had these kinds of record sales before. 'I Can Only Imagine' is a song people are relating to, whether they're Christian or not. I think that, especially since Sept. 11, people are wondering the same things that the song talks about: 'When I get to heaven, how am I going to react?' Some Christian songs come off as harsh preaching, and this song isn't like that."

As INO founder and president Jeff Moseley says, "It's nice that our sales for MercyMe show that the marketplace after Sept. 11 can support new artists." Moseley notes that the ballad "I Can Only Imagine" is MercyMe's "career song. We released the single to Christian radio, which has had a tremendous response. That took album sales to another level."

Doug Hannah, PD of Nashville-based Christian Hit Radio Satellite Network, explains why the network added "I Can Only Imagine" to its playlist: "It's a powerful and emotional song, the kind that programmers get letters about from listeners. The record company has really promoted MercyMe at Christian radio, so we know that a great deal of people who are buying the MercyMe album are listening to Christian radio. The success of this band around the country has been pretty undeniable."

After its release last August, *Almost There* debuted at No. 39 on the Heatseekers chart in the Sept. 8, 2001, issue. The album eventually rose to No. 1 on that chart in the Feb. 2 issue. *Almost There* reached Heatseekers Impact status in the Feb. 9 issue, when it jumped from No. 115 to No. 98 on The Billboard 200.

"It's a modern praise and worship

record," Moseley says, "but MercyMe is also a pop/rock band."

Word-of-mouth has helped MercyMe's album sales, but airplay for the current single has pushed sales over the top, says Winston Maddox, music buyer for Gospel Supplies' North Oracle location in Tucson, Ariz. Maddox adds, "They're also playing this album a lot in churches."

Currently on a U.S. tour, MercyMe is represented by Nashville-based companies Brick House Entertainment for management and Third Coast Artist Agency for booking. The band's songs are published by Sampleville Music (ASCAP).

"We're worship leaders who travel," Miller says of MercyMe, whose other members are guitarist Mike Scheuchzer, keyboardist Jim Bryson, bassist Nathan Cochran, and drummer Robby Shaffer. "The most rewarding thing we've heard from our longtime fans is that we're not trying to fix what isn't broken."

Moseley says the label aims to take MercyMe to another level by having "I Can Only Imagine" cross over to secular radio: "Maybe the time is right for testing the single in other formats, like top 40 and AC. Gaining momentum is elusive. I don't think record companies can break artists alone. but they can fan the flames of momentum that artists already have. We've had a lot of help from our mainstream [retail] partners, such as Wal-Mart."

Meanwhile, Miller says that the band's next single will be "How Great Is Your Love." Millard has also contributed vocals for "The Lord's Prayer," a song on *Let's Roll*, a benefit album for the Todd M. Beamer Foundation. Beamer was one of the United Airlines Flight 93 passengers who ambushed the Sept. 11 hijackers of that plane.

If MercyMe does become a crossover hit at mainstream radio, Miller says the band will not change. "Some Christian artists get a big record deal and kind of sell out. Six years of just paying our bills has kept us humble. I would like to represent the best music possible from a worship aspect. We've been ministering for so long that we'll be doing this no matter what type of success we have."



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CHEEKS, EIGHTS, CAMERA, ACTION 31 FABOLOUS, YOUNG'N (HOLLA BACK) 32 MISSY ELLIOTT, TAKE AWAY 33 MONTELL JORDAN, YOU MUST HAVE BEEN 34 USHER, U GOT IT BAD 35 JA RULE, ALWAYS ON TIME 36 LA CHAT, YOU AIN'T MAD IZ YA 37 BRIAN MCKNIGHT, STILL 38 BEANIE SIGEL & FREEWAY, ROC THE MIC 39 CEE-LO, CLOSE FREAK 40 PETEY PABLO, RAISE UP	1 ALAN JACKSON, WHERE WERE YOU 2 TIM MCGRAW, THE COWBOY IN ME 3 RASCAL FLATTS, I'M MOVIN' ON 4 GARTH BROOKS, WRAPPED UP IN YOU 5 KENNY CHESNEY, YOUNG 6 JO DEE MESSINA, BRING ON THE RAIN 7 MARTINA MCBRIDE, BLESSED 8 TOBY KEITH, MY LIST 9 SARA EVANS, SAINTS & ANGELS 10 TRAVIS TRITT, MODERN DAY BONNIE & CLYDE 11 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE 12 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 13 STEVE HOLY, GOOD MORNING BEAUTIFUL 14 CHELY WRIGHT, JEZEBEL 15 TRACY BYRD, JUST LET ME BE IN LOVE 16 TRACE ADKINS, I'M TRYIN' 17 TRISHA YEARWOOD, INSIDE OUT 18 TIM MCGRAW, ANGEL BOY 19 BRAO PAISLEY, WRAPPED AROUND 20 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY 21 DIAMOND RID, ONE MORE DAY 22 CYNDI THOMSON, I ALWAYS LIKED THAT BEST 23 NICKEL CREEK, THE LIGHTHOUSE'S TALE 24 NICKEL CREEK, WHEN YOU COME BACK DOWN 25 CARDLYN DAWN JOHNSON, COMPLICATED 26 BROOKS & DUNN, ONLY IN AMERICA 27 CHRIS CAGLE, LAREDO 28 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 29 KEITH URBAN, WHERE THE BLACKTOP ENDS 30 GARY ALLAN, RIGHT WHERE I NEED TO BE 31 MERLE HAGGARD, IF YOU'VE GOT THE MONEY 32 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 33 TOBY KEITH, I WANNA TALK ABOUT ME 34 JESSICA ANDREWS, WHO I AM 35 MONTGOMERY GENTRY, COLD ONE COMIN' ON 36 PAT GREEN, CARRY ON 37 TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT 38 SARA EVANS, I COULD NOT ASK FOR MORE 39 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY 40 EARL SCRUGGS, FOGGY MOUNTAIN BREAKDOWN	1 BRANDY, WHAT ABOUT US? 2 OUTKAST, THE WHOLE WORLD 3 LUDACRIS, ROLL OUT (MY BUSINESS) 4 P.O.D., YOUTH OF THE NATION 5 PUDDLE OF MUDD, BLURRY 6 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 7 THE OFFSPRING, DEFFY YOU 8 MYSTIKAL, BOUNCIN' BACK 9 ALICIA KEYS, A WOMAN'S WORTH 10 JERMAINE DUPRI, WELCOME TO ATLANTA 11 'N SYNC, GIRLFRIEND 12 VANESSA CARLTON, A THOUSAND MILES 13 NICKELBACK, TOO BAD 14 JENNIFER LOPEZ, AIN'T IT FUNNY 15 THE CALLING, WHEREVER YOU WILL GO 16 BLINK-182, FIRST DATE 17 CREEO, MY SACRIFICE 18 R. KELLY, THE WORLD'S GREATEST 19 CRAIG DAVID, 7 DAYS 20 INCUBUS, NICE TO KNOW YOU 21 NAS, GOT UR SELF A GUN 22 HOOBASTANK, CRAWLING IN THE DARK 23 JIMMY EAT WORLD, THE MIDDLE 24 ALIEN ANT FARM, MOVIES 25 FABOLOUS, YOUNG'N (HOLLA BACK) 26 GLENN LEWIS, DON'T YOU FORGET IT 27 DMX, I MISS YOU 28 FAITH EVANS, I LOVE YOU 29 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD 30 MOBB DEEP, HEY LUV (ANYTHING) 31 MARY J. BLIGE, NO MORE DRAMA 32 PETEY PABLO, I 33 FOO FIGHTERS, THE ONE 34 U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF 35 MISSY ELLIOTT, TAKE AWAY 36 MASTER P, OOOHHHVEE 37 SYSTEM OF A DOWN, TOXICITY 38 ENRIQUE IGLESIAS, ESCAPE 39 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 40 GARBAGE, BREAKING UP THE GIRL	1 PUDDLE OF MUDD, BLURRY 2 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD 3 ALANIS MORISSETTE, HANDS CLEAN 4 NICKELBACK, HOW YOU REMIND ME 5 NO DOUBT, HEY BABY 6 MARY J. BLIGE, NO MORE DRAMA 7 CREEO, MY SACRIFICE 8 ROBBIE WILLIAMS, SOMETHIN' STUPID 9 DAVE MATTHEWS BAND, EVERYDAY 10 NATALIE IMBRUGLIA, WRONG IMPRESSION 11 ALL STAR TRIBUTE, WHAT'S GOING ON 12 PINK, GET THE PARTY STARTED 13 THE CALLING, WHEREVER YOU WILL GO 14 SHAKIRA, WHENEVER, WHEREVER 15 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 16 ALICIA KEYS, A WOMAN'S WORTH 17 LIFEHOUSE, BREATHING 18 JENNIFER LOPEZ, AIN'T IT FUNNY 19 LENNY KRAVITZ, DIG IN 20 ALIEN ANT FARM, MOVIES 21 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 22 JEWEL, STANDING STILL 23 DEFAULT, WASTING MY TIME 24 USHER, U GOT IT BAD 25 MARY J. BLIGE, FAMILY AFFAIR 26 MICK JAGGER, GOD GAVE ME EVERYTHING 27 BRIAN MCKNIGHT, STILL 28 CRAIG DAVID, 7 DAYS 29 LIFEHOUSE, HANGING BY A MOMENT 30 TRAIN, DROPS OF JUPITER 31 TRAVIS, SIDE 32 NICKELBACK, TOO BAD 33 P.O.D., YOUTH OF THE NATION 34 U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF 35 RUFUS WAINWRIGHT, ACROSS THE UNIVERSE 36 ALIEN ANT FARM, SMOOTH CRIMINAL 37 PINK, THERE YOU GO 38 LENNY KRAVITZ, AGAIN 39 MOBY, SOUTH SIDE 40 SUGAR RAY, WHEN IT'S OVER
NEW ONS FAT JOE, WHAT'S LUV? LUDACRIS, SATURDAY (OOOH OOOHH) ALI, BOUGHETT ASHANTI, FOOLISH KILLA BEEZ, OBE RAE WU	NEW ONS DANNI LEIGH, SOMETIMES TAY HERNDON, HEATHER'S WALL SHANNON LAWSON, GOOBYE ON A BAD DAY GARTH BROOKS, SQUEEZE ME IN	NEW ONS FAT JOE, WHAT'S LUV MICHELLE BRANCH, ALL YOU WANTED	NEW ONS CHER, THIS IS A SONG FOR THE LONELY TRAIN, SHE'S ON FIRE SHINING UNDERNEATH YOUR CLOTHES KID ROCK, LONELY ROAD OF FAITH FAITH EVANS, I LOVE YOU

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 16, 2002

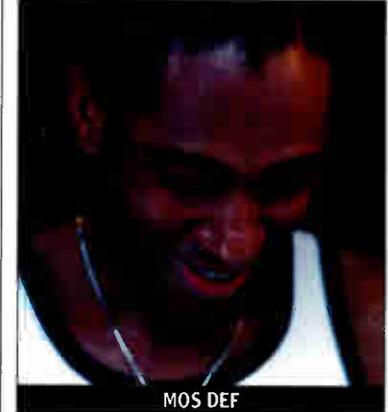
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SHAKIRA, SIERTE ENRIQUE IGLESIAS, HERO ALEJANDRO SANZ, Y LO QUE SE ME OCURRE AMARTE LALEY CON ELY GUERRA, EL OUELO CARLOS VIVES, OJAJAME ENTRA CRISTIAN, YO QUIERA LA MOSCA, TODOS TENEMOS UN AMOR ALEKS SYNTEX, POR VOLVERTE A VER LUIS MIGUEL, AMOR, AMOR, AMOR 'N SYNC, GONI	UNWRITTEN LAW, SEEN' RED STARBALL, THESE DAYS RUFUS WAINWRIGHT, ACROSS THE UNIVERSE THE APEX THEORY, SHHH... (HOPE DIGGY) TRANSMATIC, COME DOPE, NOW OR NEVER GARBAGE, BREAKING UP THE GIRL ADEMA, THE WAY YOU LIKE IT WEEZER, PHOTOGRAPH HEADSTRONG, ADRIANA MACHINE HEAD, CRASHING AROUND YOU TONYA DONELLY, I'M KEEPING YOU SYSTEM OF A DOWN, TOXICITY KID ROCK, LONELY ROAD OF FAITH	ANDREW W.K., PARTY HARD NICKELBACK, TOO BAD GREEN DAY, ALL I EVER WANTED GORILLAZ, 19 2000 THE OFFSPRING, DEFFY YOU PUDDLE OF MUDD, BLURRY ROB ZOMBIE, FEEL SO NUMB MUSHROOMHEAD, SOLITAIRE UNWRITING UNWRITTEN LAW, SEEN' RED NINE INCH NAILS, MARCH OF THE PIGS NINE INCH NAILS, PIGGY NINE INCH NAILS, REPTILE NINE INCH NAILS, I CAN NEVER HAVE NINE INCH NAILS, HEAD LIKE A HOLE NINE INCH NAILS, HURT	

Music & Showbiz



by Carla Hay

MOST DEF-INITELY VERSATILE: Many hip-hop stars have been making their mark on film and TV, but Mos Def is going where few hip-hop artists have dared to go: starring in a Broadway play.



MOS DEF

In April, he takes on a role in *Topdog/Underdog* at the Ambassador Theater in New York. Mos Def replaces Don Cheadle in the play, which is the story of two brothers named Lincoln and Booth (Mos Def plays Booth) who are haunted by their past.

"A lot of people don't know I was acting before I started my music career," the Brooklyn, N.Y., native says. "It takes a lot less time to get recognized as musician than as an actor. When you're a musician, you're always the star. When you're an actor, you're part of a cast of many, and your first movie usually doesn't make you a star."

Mos Def's film credits include recent roles in the critically acclaimed drama *Monster's Ball*, starring Halle Berry and Billy Bob Thornton, and the comedies *Showtime* (with Robert De

Niro and Eddie Murphy) and *Brown Sugar* (with Taye Diggs). The latter two films are due out later this year.

Mos Def says of *Topdog/Underdog*, "This is one of my favorite plays ever. It's very modern and has a unique voice."

On TV, Mos Def was in the cast of MTV's TV movie *Carmen: A Hip Hoper*, and the now-canceled MTV comedy-sketch series *Lyricist Lounge*, in which he was also a writer/producer. More recently, Mos Def—who sometimes goes under another stage name, **Dante Beze**, or his birth name, **Dante Terrell Smith**—has been the host of HBO's *Def Poetry* series, a spoken-word showcase.

Before he hits the Broadway stage, Mos Def is busy with his hip-hop/rock/spoken-word group, **Black Jack Johnson**, whose members also include **Living Colour's Will Calhoun** and **Doug Wimbish**, **Parliament Funkadelic's Bernie Worrell**, and **Doctor Know of Bad Brains**. Black Jack Johnson did a short U.S. tour in January and is shopping for a record label to release its debut album.

IN BRIEF: On Feb. 14, MuchMusic USA will launch a music video show that the network says is intended to rival MTV's popular *Total Request Live*. MuchMusic USA's *Dedicate Live!* will have viewers choosing videos to dedicate through online voting. The new half-hour series will air Mondays through Thursdays at 5:30 p.m. ET. MuchMusic USA president **Marc Juris** says, "Unlike other [music video] shows, we pledge to not just put bits and pieces of music videos on air, but rather run songs from beginning to end."

NEWSLINE...

Country station WYCD Detroit has named Mac Daniels PD, effective Feb. 18. He has been OM of country stations KASE and KVET Austin, Texas... Clear Channel/Detroit market manager Steve Schram has exited... VH1 has named Lee Rolontz VP of original music production and promoted George Moll to senior VP of production and programming. Rolontz was previously an independent TV producer, and Moll was VH1 VP of West Coast production... Heritage rock station WMGK Philadelphia has named Bruce Knight PD. He was PD of heritage rock WZLX Boston... KKJZ Portland, Ore., has switched from jazz to AC.
Compiled by Carla Hay in New York.

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BETWEEN THE BULLETS

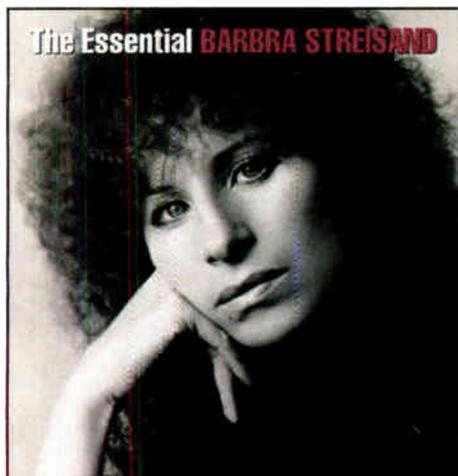
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

THE WAY WE WERE: The new king of Top R&B/Hip-Hop Albums is *State Property*, culled from a movie in very limited release that stars **Beanie Sigel** and fellow Roc-a-Fella rappers **Memphis Bleek** and **Jay-Z**, among others. With 51,500 units sold, the title is also the Hot Shot Debut on The Billboard 200 (No. 14). But nipping at the soundtrack's heels, with 51,000 copies sold, is a hits package from **Barbra Streisand**. At No. 15, the opening sum for *The Essential Barbra*



Streisand represents the best sales week of the 19 artist compilations that Sony's Legacy division has fielded in its *Essential* line. It's also the best chart position by a Streisand best-of in more than two decades.

Previously, four others in the *Essential* series had reached the big chart, including those by **Bob Dylan** and **Journey**. Prior to Streisand, **Billy Joel** had the biggest first week for *Essential*, with 41,500 when it bowed at No. 29 in last year's Oct. 20 issue of *Billboard*. Then, during Christmas week, **Neil Diamond** scored the line's previous high-water total of 42,000.

The last Streisand hits album to chart higher was 1981's *Memories*, which peaked at No. 10. Three more were released between then and the arrival of this new title.

A hits compilation from another artist of long tenure is poised to make an even larger splash on next week's chart. Based on a stronger-than-expected first day, Arista projects that **Barry Manilow's** *Ultimate Manilow* will sell 80,000-90,000 in the first week, a range that would put that set in the top five.

MONOPOLIES: Three weeks may seem like a short stand, but with 189,000 units easily leading The Billboard 200, **Alan Jackson's** *Drive* has the chart's longest stay at No. 1 by any country album since **Garth Brooks'** 1998 set, *Double Live*, staged a five-week run. With shipments just shy of 2 million, *Drive* has sold 842,000 in those three weeks.

Next week, a **Jennifer Lopez** remix set will

chase Jackson, with first-week sales in the range of 125,000-150,000, while a **Sade** live album should reach the top 10.

Meanwhile, **Creed** locks up the top two slots of Top Pop Catalog Albums, a sweep that typically requires some special impetus. Last summer, in the July 21 issue, two **Eva Cassidy** titles held the catalog list's first two rungs following a *Nightline* story about the late singer's posthumous success. Prior to Cassidy's coup, the chart's top two had not been locked by a single act since Christmas week of 1994, when **Mannheim Steamroller's** first two Christmas albums led the pack.

MID-WINTER BLUES: Rarely does an album as potent as **Alan Jackson's** *Drive* land in January, typically the music industry's toughest sales month in any year. Yet despite more than 800,000 units of new business from Jackson's chart-topper, market-wide album units sold for each of 2002's first four weeks have been down from the comparable frames of 2001. Consequently, year-to-date album sales through Feb. 3 are down 7.9% from 2001's early pace, according to SoundScan (see Market Watch, page 6).

The dry spell in this new year continues the familiar rhythm of a disappointing fourth quarter. In fact, album volume has been down from the prior year's comparable sales week for 12 of the last 13 weeks, the last stanza of 2001 being the lone exception.

Thus, for a third straight week, only two albums stand at or above 100,000 units on The Billboard 200, with **Creed's** runner-up *Weathered* trailing Jackson by a 42% margin (108,500). The chart hasn't seen such a drought since the first two months of 1997, when two straight weeks saw only two titles at 100,000-plus, followed by a third in which **No Doubt's** *Tragic Kingdom* was the only one to sell that many.

There were several weeks during the first half of 1995, including two three-week streaks, when the album chart hosted two or fewer members of the 100,000-plus club, but you have to trek back to the start of 1994 to find a longer stretch of desolation. Starting with the frame that ended Jan. 16 of that year, there was a 10-week run when two or fewer titles sold more than 100,000. In five of those 10 weeks, there was but one title north of that mark, and in a sixth, *no* title sold 100,000 copies.

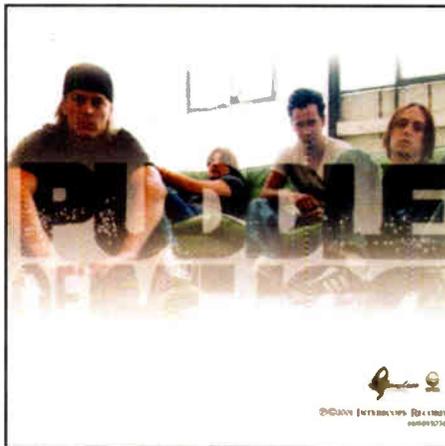
Contrast the end results of those two years and you'll find that it's too early in 2002 to push the panic button. True, 1995 was a disappointment: album sales were only 0.05% ahead of the prior year's pace—the slowest growth year in SoundScan's first decade. But despite an even rockier start than that of '95, 1994 ended up on a decent note, as album units increased by 7.5% when compared with the prior year's yield.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

ONE FOCUS: **Puddle of Mudd's** "Blurry" raises the bar for the most detections in a single week on Modern Rock Tracks, with 3,252 detections. The song is being played on 80 out of 82 monitored stations, which is more than any No. 1 title captured in a single week during all of the 2001 chart year. The previous record-holder for most spins at No. 1,



Nickelback's "How You Remind Me" (3,105 plays in the Nov. 3, 2001, issue), was detected on 76 modern stations at its peak.

In addition to its Modern Rock achievements, "Blurry" also moves into the No. 1 slot on Mainstream Rock Tracks.

On The Billboard Hot 100, it jumps 30-21 with a total audience of 51 million—up 5 million over the previous week—with spins from 316 stations. There are only seven other songs being played by as many as 300 stations: **Nickelback's** "Remind Me," **Linkin Park's** "In the End," **Creed's** "My Sacrifice," **Enrique Iglesias'** "Hero," **Train's** "Drops of Jupiter (Tell Me)," **Staind's** "It's Been Awhile," and **Lifeshouse's** "Hanging by a Moment."

LUCKY SEVEN: "Always on Time" by **Ja Rule** featuring **Ashanti** spends its seventh week at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart while holding at No. 3 on The Billboard Hot 100. Ja Rule has been featured on at least one charting single on the R&B/Hip-Hop Singles chart every week since the issue dated Aug. 5, 2000, and has been in that chart's top 10 every week since August 2001. That considered, it's hard to believe that "Time" is actually the crooning rapper's first No. 1 title on this list.

It is also the first No. 1 for newcomer **Ashanti**. She steps out on her own for the first time with "Foolish," which moves 39-36 on R&B/Hip-Hop Singles & Tracks. In addition, the 19-year-old Long Island, N.Y., native is featured on **Fat Joe's** "What's Luv?"—which contains ad libs by an uncredited Ja Rule. "Luv" moves 46-39 on Singles &

Tracks, with points gained from radio airplay and the retail launch of a 12-inch vinyl. **Ashanti** posts a double-debut week on the Hot 100, as "Luv" is the Hot Shot Debut at No. 68, while "Foolish" enters at No. 78.

Ja Rule also places three songs on R&B Singles & Tracks, as he is featured on **Mary J. Blige's** "Rainy Dayz," which debuts at No. 73. "Dayz" is Blige's 32nd charting R&B single, the most by a female artist since 1990.

DOUBLE DIGITS: **Usher's** "U Got It Bad" holds at No. 1 for a 10th week on the Hot 100 Airplay chart, becoming the longest-running No. 1 on that chart since **TLC** took "No Scrubs" to the top for 13 weeks in spring 1999. Usher is only the second male solo artist to post double-digit weeks at No. 1 on the Airplay chart, as he ties **Seal's** 10-week run in 1995 for "Kiss From a Rose." On The Billboard Hot 100, "Bad" remains at No. 1 for a sixth week while Usher's follow-up, "U Don't Have to Call," begins its chart ascent, rising 65-59 in its second week.

COUNT TO TEN: **Tracy Byrd** and **Dixie Chicks** each log their 10th top 10 hits on Hot Country Singles & Tracks, as "Just Let Me Be in Love" and "Some Days You Gotta Dance," respectively, crack the chart's coveted upper tier.

Byrd, who last saw top 10 territory in the autumn of 1998 with "I Wanna Feel That Way Again," sees his "Love" improve 191 detections and hop 12-9. The **Dixie Chicks** title, the eighth single from *Fly*, gains 76 plays to step up one notch to No. 10. The trio most recently visited the top 10 with "If I Fall You're Going Down With Me" last May.

The **Dixie ladies** also rank at No. 58 with "Travelin' Soldier," a performance lifted from the Country Music Assn. awards show, which took place in November.

SECOND RUN: **Alien Ant Farm's** "Movies" drops from No. 19 to No. 22 in its 27th week on Modern Rock Tracks. Normally songs on our format-specific radio charts (page 73) are moved to recurrent status when they fall below No. 20 and have spent more than 26 weeks on the chart.

An exception was made in the case of "Movies," because it originally charted for 14 weeks from February to May of last year, falling off when the follow-up track, "Smooth Criminal," started to take off. Since "Movies" remained off the chart for at least six months—returning in November—the song is allowed to remain on the chart for an additional 26 weeks.

Assistance in preparing this column was provided by **Steve Graybow**.

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1			3 Weeks At Number 1						
1	1	1	ALAN JACKSON ARISTA NASHVILLE 67039/WLG (12.98/18.98)	Drive	1	48	48	48	29	AALIYAH ▲ BLACKGROUND 10062* (12.98/18.98)	Aaliyah	1
2	2	2	CREED ▲ ⁵ WIND UP 13075 (11.98/18.98)	Weathered	1	49	43	36	14	THE CALLING ● RCA 67585 (11.98/17.98) †	Camino Palmero	36
3	3	3	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	50	53	42	9	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
4	4	5	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3	51	51	45	8	JOE JIVE 41796/ZOMBA (12.98/18.98)	Better Days	32
5	5	4	NICKELBACK ▲ ³ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	52	83	95	43	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
6	6	6	JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	53	54	60	15	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
7	7	7	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98/18.98)	Stillmatic	5	54	54	60	15	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1
8	8	8	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	55	58	53	7	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	53
9	9	9	PINK ▲ ² ARISTA 14716 (12.98/18.98)	Missundaztood	6	56	NEW	NEW	NEW	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	56
			GREATEST GAINER									
10	28	29	MARY J. BLIGE ▲ MCA 112894* (12.98/18.98)	No More Drama	2	57	57	54	28	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
11	10	11	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170669/IDJMG (11.98/18.98)	O Brother, Where Art Thou?	10	58	33	63	17	THE STROKES ● RCA 88101* (12.98/18.98)	Is This It	33
12	12	12	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	59	71	64	41	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
13	17	18	PUDDLE OF MUDD ▲ FLAWLSS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10	60	47	41	7	JAY-Z ROC A-FELLA/DEF JAM 586514/IDJMG (9.98/14.98)	MTV Unplugged	31
			HOT SHOT DEBUT									
14	NEW	NEW	SOUNDTRACK ROC A-FELLA/DEF JAM 586671*/IDJMG (11.98/11.98)	State Property	14	61	62	52	8	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) †	Josh Groban	41
15	NEW	NEW	BARBRA STREISAND COLUMBIA 86123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15	62	37	—	2	NINE INCH NAILS NOTHING 493185/INTERSCOPE (18.98 CD)	And All That Could Have Been, Live	37
16	15	14	SHAKIRA ▲ ⁷ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	63	60	47	7	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	34
17	16	16	P.O.D. ▲ ATLANTIC 43475*/AG (11.98/17.98)	Satellite	6	64	42	37	11	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
18	11	10	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	65	55	44	12	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
19	13	13	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/18.98)	Now 8	2	66	61	56	66	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
20	14	15	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	67	52	73	13	DEFAULT TVT 2310 (11.98 CD) †	The Fallout	52
21	20	26	SOUNDTRACK V2 27119 (12.98/18.98)	I Am Sam	20	68	66	69	13	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
22	21	20	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	69	73	71	48	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) †	ANTHology	11
23	19	19	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	70	63	51	7	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
24	24	23	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	71	87	111	38	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	10
25	22	21	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	72	69	58	14	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
26	18	17	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	73	NEW	NEW	NEW	UNWRITTEN LAW INTERSCOPE 493139 (14.98 CD)	Elva	73
27	27	25	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1	74	77	74	10	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	61
28	29	30	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11	75	59	43	3	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
29	23	24	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	76	65	55	11	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32
30	32	28	BUSTA RHYMES ● FLIPMODE 20009*/J (12.98/18.98)	Genesis	7	77	90	89	9	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	37
31	31	27	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	78	80	80	9	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness	29
32	NEW	NEW	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS (18.98 CD)	Come With Us	32	79	78	81	7	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
			PACESETTER									
33	64	66	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3	80	97	97	7	STEVE HOLY CURB 77972 (11.98/17.98) †	Blue Moon	80
34	56	181	SOUNDTRACK EPIC 85311 (18.98 EQ CD)	A Walk To Remember	34	81	70	57	20	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
35	46	65	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	82	79	78	12	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
36	36	33	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	83	67	50	9	SOUNDTRACK DEF JAM 586628*/IDJMG (12.98/18.98)	How High	38
37	35	32	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	84	81	85	21	JAY-Z ▲ ROC A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	1
38	34	38	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	85	101	83	14	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	22
39	25	40	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) †	Hoobastank	25	86	NEW	NEW	NEW	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42352 (11.98/16.98)	Freedom Band	86
40	44	39	MOBB DEEP ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22	87	91	76	3	FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	76
41	40	34	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	88	NEW	NEW	NEW	BISHOP T.D. JAKES Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within DEXTERITY SOUNDS 20334/EMI GOSPEL (11.98/16.98)		88
42	45	46	JENNIFER LOPEZ ▲ ³ EPIC 89066 (12.98 EQ/18.98)	J.Lo	1	89	67	50	9	HEATSEEKER IMPACT		
43	50	67	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	43	90	110	121	44	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) †	Rascal Flatts	89
44	30	22	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2	91	90	95	18	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
45	38	31	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	92	72	49	12	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7
46	NEW	NEW	DREAM THEATER ELEKTRA 62742/EEG (24.98 CD)	Six Degrees Of Inner Turbulence	46	93	75	72	49	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) †	Whoa, Nelly!	24
47	41	35	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	94	75	72	49	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1
						95	68	61	14	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/PLG (12.98/18.98)	Greatest Hits	5
						96	96	92	21	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
						97	74	75	9	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
										WU-TANG CLAN ● WU-TANG/ROUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	32

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
98	93	127	23	MICHELLE BRANCH ●	The Spirit Room	64	149	150	167	11	KENNY CHESNEY ▲ ²	Greatest Hits	13
99	89	86	41	JANET ▲ ²	All For You	1	150	136	96	11	BEE GEES	Their Greatest Hits—The Record	49
100	49	—	2	BAD RELIGION	The Process Of Belief	49	151	137	142	11	MICHAEL JACKSON	Greatest Hits: HIStory — Volume 1	85
101	85	79	9	NATE DOGG	Music & Me	32	152	184	168	9	NEIL DIAMOND	The Essential Neil Diamond	90
102	99	84	40	COLDPLAY ▲	Parachutes	51	153	173	182	16	KIDZ BOP KIDS	Kidz Bop	76
103	94	87	24	SOUNDTRACK ●	The Fast And The Furious	7	154	151	145	4	STARSAILOR	Love Is Here	145
104	86	99	50	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	155	162	172	13	MR. CHEEKS	John P. Kelly	32
105	92	77	9	LIMP BIZKIT	New Old Songs (Re-Mix)	26	156	NEW	1	HANK WILLIAMS III	Lovesick Broke & Driftin'	156	
106	104	93	40	DESTINY'S CHILD ▲ ⁴	Survivor	1	157	125	102	11	THE SMASHING PUMPKINS ●	(Rotten Apples) Greatest Hits	31
107	84	90	39	SUM 41 ▲	All Killer No Filler	13	158	164	165	44	GINUWINE ▲	The Life	3
108	130	133	24	MAXWELL ▲	Now	1	159	141	122	45	TRAIN ▲ ²	Drops Of Jupiter	6
109	98	115	8	MERCYME	Almost There	98	160	128	109	14	LENNY KRAVITZ ▲	Lenny	12
110	82	59	9	VARIOUS ARTISTS ●	America: A Tribute To Heroes	17	161	169	187	8	JOHN MAYER	Room For Squares	161
111	108	103	42	BROOKS & DUNN ●	Steers & Stripes	4	162	157	163	13	THIRD DAY	Come Together	31
112	109	106	11	JILL SCOTT ●	Experience: Jill Scott 826+	38	163	118	94	8	WARREN G	The Return Of The Regulator	83
113	129	119	32	JAGGED EDGE ▲	Jagged Little Thrill	3	164	199	191	21	LUTHER VANDROSS ▲	Luther Vandross	6
114	111	108	27	VARIOUS ARTISTS ▲ ³	Now 7	1	165	177	159	10	8BALL	Almost Famous	47
115	102	100	9	ICE CUBE	Greatest Hits	54	166	166	173	11	UGK	Dirty Money	18
116	114	118	21	MICHAEL W. SMITH ●	Worship	20	167	167	162	12	DIXIE CHICKS ▲ ⁹	Fly	1
117	106	104	31	GORILLAZ ▲	Gorillaz	14	168	145	128	9	MARIAH CAREY	Greatest Hits	52
118	112	98	13	GEORGE STRAIT ●	The Road Less Traveled	9	169	188	184	44	DONNIE MCCLURKIN ▲	Live In London And More...	69
119	127	123	16	OZZY OSBOURNE ●	Down To Earth	4	170	165	161	09	SARA EVANS ▲	Born To Fly	55
120	107	107	44	THE BEATLES ▲ ⁸	1	1	171	143	177	18	ELTON JOHN ●	Songs From The West Coast	15
121	103	82	11	SARAH BRIGHTMAN	Classics	66	172	139	174	11	LONESTAR ●	I'm Already There	9
122	123	—	2	LIL' KEKE	Platinum In Da Ghetto	122	173	176	176	17	BUBBA SPARXXX ●	Dark Days, Bright Nights	3
123	122	—	2	VARIOUS ARTISTS	Goin' South Volume 2	122	174	152	139	18	BARENAKED LADIES ●	Disc One: All Their Greatest Hits (1991-2001)	38
124	160	154	24	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3	175	147	132	12	SEVENDUST	Animosity	28
125	88	62	6	SOUNDTRACK	Orange County	62	176	144	140	77	DAVID GRAY ▲	White Ladder	35
126	119	120	11	TIMBALAND & MAGOO	Indecent Proposal	29	177	NEW-ENTRY	38	R. KELLY ▲ ³	tp-2.com	1	
127	142	146	23	BRIAN MCKNIGHT ●	Superhero	7	178	NEW	1	OUT OF EDEN	This Is Your Life	178	
128	124	116	57	LENNY KRAVITZ ▲ ³	Greatest Hits	2	179	153	131	15	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29
129	120	124	34	BLINK-182 ▲	Take Off Your Pants And Jacket	1	180	163	171	17	VARIOUS ARTISTS	Pulse	43
130	121	117	15	VARIOUS ARTISTS	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	181	154	137	18	FIVE FOR FIGHTING ●	America Town	54
131	132	135	34	NELLY ▲ ⁸	Country Grammar	1	182	190	—	30	ALISON KRAUSS + UNION STATION	New Favorite	35
132	126	125	5	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	122	183	192	199	12	SOUNDTRACK	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
133	116	101	19	GREEN DAY ●	International Superhits!	40	184	131	179	26	PETE YORN	Music For The Morning After	131
134	115	113	9	MACK 10	Bang Or Ball	48	185	195	129	3	VARIOUS ARTISTS	Body + Soul: No Control	129
135	135	144	14	JERMAINE DUPRI	Instructions	15	186	194	180	33	SADE ▲ ³	Lovers Rock	3
136	148	185	34	NICKEL CREEK ●	Nickel Creek	136	187	170	164	11	DUNGEON FAMILY	Even In Darkness	42
137	113	112	9	SOUNDTRACK	Jimmy Neutron Boy Genius	84	188	196	—	2	IMX	IMX	188
138	149	148	45	JO DEE MESSINA ●	Burn	19	189	175	169	48	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
139	158	155	76	SHAGGY ▲ ⁶	Hotshot	1	190	26	—	2	NINE INCH NAILS	And All That Could Have Been, Live: Deluxe Edition	26
140	134	126	64	LIFEHOUSE ▲ ²	No Name Face	6	191	171	147	4	HANK WILLIAMS JR.	Almeria Club	112
141	155	158	38	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2	192	179	156	11	MARC ANTHONY ●	Libre	57
142	146	152	40	TANTRIC ●	Tantric	71	193	NEW-ENTRY	80	TRAVIS TRITT ▲	Down The Road I Go	51	
143	156	134	63	TIM MCGRAW ▲ ²	Greatest Hits	4	194	180	196	34	O-TOWN ▲	O-Town	5
144	117	110	23	SOUNDTRACK ●	The Princess Diaries	41	195	159	170	18	TENACIOUS D	Tenacious D	33
145	133	138	26	AARON CARTER ▲	Oh Aaron	7	195	161	136	17	CHARLOTTE CHURCH ●	Enchantment	15
146	105	150	15	SOUNDTRACK ●	American Pie 2	7	197	189	178	13	REBA MCENTIRE ●	Greatest Hits Volume III — I'm A Survivor	18
147	140	160	19	ADEMA	Adema	27	198	178	141	21	BOB DYLAN ●	Love And Theft	5
148	138	153	27	CITY HIGH ●	City High	34	199	NEW-ENTRY	27	DREAM STREET ●	Dream Street	37	
							200	191	195	12	BOYZ II MEN	Legacy: The Greatest Hits Collection	89

● 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). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA 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. The top-selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

FEBRUARY 16 2002 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	20	DIANA KRALL ▲	VERVE 54896/VG	The Look Of Love 20 Weeks At Number 1
2	2	1	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
3	18	1	STEVE TYRELL	COLUMBIA 85791/CRG	Standard Time
4	NEW	1	THIEVERY CORPORATION	VERVE 58151/VG	Sounds From The Verve Hi-Fi
5	NEW	1	VARIOUS ARTISTS	UTV/VERVE 85746/VG	Pure Jazz Encore!
6	4	1	HARRY CONNICK, JR.	COLUMBIA 85077/CRG	Songs I Heard
7	6	1	ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
8	5	1	HARRY CONNICK, JR.	COLUMBIA 85791/CRG	30
9	8	1	STAN GETZ	VERVE 85091/VG	Getz For Lovers
10	7	1	JANE MONHEIT	N-CODED 4707/WARLICK	Come Dream With Me
11	10	1	JOHN COLTRANE	IMPULSE 549381/VG	Coltrane For Lovers
12	15	1	LOUIS ARMSTRONG	LEGACY/COLUMBIA 81440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
13	NEW	1	DIANNE REEVES	BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
14	11	1	VARIOUS ARTISTS	UTV/VERVE 820191/VG	Pure Jazz
15	18	1	JOHN COLTRANE	RHINO 79778	The Very Best Of John Coltrane
16	9	1	MILES DAVIS	LEGACY/COLUMBIA 85185/CRG	Super Hits
17	19	1	PONCHO SANCHEZ	CONCORD PICANTE 4981/CONCORD	Latin Spirits
18	NEW	1	DAVE BRUBECK	LEGACY/COLUMBIA 81442/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
19	16	1	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
20	12	1	VARIOUS ARTISTS	LEGACY/COLUMBIA 81459/CRG	The Best Of Ken Burns Jazz
21	20	1	JANE MONHEIT	N-CODED 4707/WARLICK	Never Never Land
22	13	1	BILLIE HOLIDAY	VERVE 343081/VG	Ken Burns Jazz - The Definitive Billie Holiday
23	17	1	MILES DAVIS	LEGACY/COLUMBIA 85475/CRG	The Essential Miles Davis
24	NEW	1	DUKE ELLINGTON	LEGACY/COLUMBIA 81444/CRG	Ken Burns Jazz - The Definitive Duke Ellington
25	21	1	BILL FRISELL	NONALBUM 7821/AG	Bill Frisell With Dave Holland And Elvin Jones

FEBRUARY 16 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	BONEY JAMES	WARNER BROS. 48064	Ride 10 Weeks At Number 1
2	2	1	VARIOUS ARTISTS	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
3	NEW	1	THE JOHN SCOFIELD BAND	VERVE 589358/VG	Uberjam
4	6	1	ANDRE WARD	ORPHEUS 70579	Feelin' You
5	3	1	WALTER BEASLEY	SHANACHIE 5086	Rendezvous
6	5	1	CHRIS BOTTI	COLUMBIA 85753/CRG	Night Sessions
7	4	1	PETER WHITE	COLUMBIA 85212/CRG	Glow
8	9	1	ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt
9	7	1	PAUL TAYLOR	PEAK 8506/CONCORD	Hypnotic
10	12	1	KEIKO MATSUI	NARADA JAZZ 10284/VIRGIN	Deep Blue
11	11	1	ST. GERMAIN	BLUE NOTE 25114/CAPITOL	Tourist
12	8	1	LARRY CARLTON	WARNER BROS. 48086	Deep Into It
13	10	1	ALEX BUGNON	NARADA JAZZ 11134/VIRGIN	Soul Purpose
14	13	1	BRIAN CILBERTSON	ATLANTIC 83444/AG	Nice & Slow
15	15	1	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
16	14	1	RICHARD ELLIOT	VERVE 54977/VG	Crush
17	19	1	TOWER OF POWER	RHINO 74345	The Very Best of Tower Of Power - The Warner Years
18	17	1	VARIOUS ARTISTS	GRP 54978/VG	A Twist Of Marley — A Tribute
19	18	1	PIECES OF A DREAM	BLUE NOTE 35707/CAPITOL	Sensual Embrace - The Soul Ballads
20	16	1	SPYRO GYRA	HEADS UP 3061	In Modern Times
21	NEW	1	VARIOUS ARTISTS	SHANACHIE 5087	Sweet Love - Smooth Jazz
22	23	1	JIMMY SOMMERS	HIGHER OCTAVE JAZZ 10317/VIRGIN	360 Urban Groove
23	NEW	1	URBAN KNIGHTS	NARADA JAZZ 10589/VIRGIN	Urban Knights IV
24	20	1	VARIOUS ARTISTS	D 92945/AG	To Grover, With Love
25	21	1	BELA FLECK AND THE FLECKTONES	COLUMBIA 82178/CRG	Outbound

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FEBRUARY 16 2002 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions 18 Weeks At Number 1
2	2	1	YO-YO MA	SDNY CLASSICAL 89667	Classic Yo-Yo
3	3	1	ANDREA BOCELLI ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
4	7	1	JUAN DIEGO FLOREZ	DECCA 470024/UNIVERSAL CLASSICS GROUP	Sings Rossini Arias
5	5	1	YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASSICAL 86782	Appalachian Journey
6	4	1	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	EDIP 481105/UNIVERSAL CLASSICS GROUP	Bach: Morimur
7	6	1	VANGELIS	SONY CLASSICAL 89191	Mythodea
8	8	1	HILARY HAHN	SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
9	9	1	CECILIA BARTOLI	DECCA 467248/UNIVERSAL CLASSICS GROUP	Dreams & Fables
10	15	1	PLACIDO DOMINGO	DECCA 471335/UNIVERSAL CLASSICS GROUP	Verdi-Tenor Arias
11	10	1	LIBERA	TELDEC 40117/AG	Luminosa
12	NEW	1	CHANTICLEER	TELDEC 41342/AG	Lamentations & Praises
13	NEW	1	SARAH CHANG	EMI CLASSICS 57220/ANGEL	Fire And Ice
14	NEW	1	MARK O'CONNOR	SONY CLASSICAL 89660	American Seasons
15	11	1	VARIOUS ARTISTS	DECCA 470329/UNIVERSAL CLASSICS GROUP	Ultimate Relaxation Album-Vol. 2

FEBRUARY 16 2002 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana 12 Weeks At Number 1
2	2	1	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
3	3	1	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
4	5	1	JOHN WILLIAMS	SONY CLASSICAL 89364	American Journey
5	4	1	SOUNDTRACK	DECCA 466951/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
6	6	1	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
7	7	1	SARAH BRIGHTMAN ●	NEMO STUDIO 56538/ANGEL	La Luna
8	10	1	YES	YES 578205/BEYOND	Magnification
9	8	1	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP	The Voice
10	11	1	BELA FLECK	SONY CLASSICAL 89610	Perpetual Motion
11	9	1	BOND	MBI/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born
12	14	1	TIM JANIS	TIM JANIS ENSEMBLE 1104	An American Composer In Concert
13	NEW	1	THREE MO' TENORS	RCA VICTOR 83827/RCA	Three Mo' Tenors
14	12	1	ANDREA BOCELLI	PHILIPS 598223/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
15	NEW	1	SOUNDTRACK	DECCA 70387/UNIVERSAL CLASSICS GROUP	Gosford Park

FEBRUARY 16 2002 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	60	ENYA ▲	REPRISE 47456/WARNER BROS.	A Day Without Rain 60 Weeks At Number 1
2	NEW	1	ESTEBAN	DAYSTAR 0022	All My Love
3	NEW	1	ESTEBAN	DAYSTAR 8850	The New Flamenco Y Rosas
4	2	1	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
5	NEW	1	ESTEBAN	DAYSTAR 8841	Esteban By Request
6	NEW	1	ESTEBAN	DAYSTAR 8835	Flame, Flamenco & Romance
7	3	1	YANNI	RCA SPECIAL PRODUCTS 45680	Snowfall
8	NEW	1	ESTEBAN	DAYSTAR 8836	Esteban's Choice
9	4	1	YANNI ●	VIRGIN 78893	If I Could Tell You
10	7	1	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
11	5	1	GEORGE WINSTON	WINDHAM HILL 11624/RCA	Remembrance
12	6	1	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
13	9	1	2002	REAL MUSIC 8903	Across An Ocean Of Dreams
14	8	1	JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
15	10	1	B-TRIBE	HIGHER OCTAVE 10920/VIRGIN	Spiritual Spiritual

FEBRUARY 16 2002 **Billboard** TOP CLASSICAL BUDGET

Rank	Title	Artist
1	FOR A SUNDAY MORNING	VARIOUS ARTISTS
2	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS
3	FOR MY LOVE	VARIOUS ARTISTS
4	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
5	MOZART: 25 FAVORITES	VARIOUS ARTISTS
6	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
7	FOR A RAINY DAY	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
9	BEETHOVEN: 25 FAVORITES	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
11	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
12	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
13	25 GUITAR FAVORITES	VARIOUS ARTISTS
14	25 PIANO FAVORITES	VARIOUS ARTISTS
15	25 PIANO FAVORITES	VARIOUS ARTISTS

FEBRUARY 16 2002 **Billboard** TOP CLASSICAL MIDLINE

Rank	Title	Artist
1	CLASSICAL DREAMS-MUSIC TO INSPIRE	VARIOUS ARTISTS
2	ROMANTIC TENORS	CARRERAS-DOMINGO-PAVARDI
3	ROMANTIC ADAGIOS	VARIOUS ARTISTS
4	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC (BERNSTEIN)
5	MICHAEL AMANTE	MICHAEL AMANTE
6	GERSHWIN: RHAPSODY IN BLUE	NEW YORK PHILHARMONIC (BERNSTEIN)
7	MOVIE ADAGIOS	VARIOUS ARTISTS
8	TENORS ON TOUR	CARRERAS-DOMINGO-PAVARDI
9	MOZART-GREATEST HITS	VARIOUS ARTISTS
10	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
11	MOZART FOR YOUR MIND	VARIOUS ARTISTS
12	50 GREATEST CLASSICS	VARIOUS ARTISTS
13	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
14	GREATEST HITS-BACH	VARIOUS ARTISTS
15	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

FEBRUARY 16 2002 **Billboard** TOP KID AUDIO

Rank	Title	Artist
1	KIDZ BOP KIDS	KIDZ BOP
2	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
3	VARIOUS ARTISTS	TODDLER FAVORITES
4	VARIOUS ARTISTS	PLAYHOUSE DISNEY
5	READ-ALONG	MONSTERS, INC.
6	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
7	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 4
8	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
9	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
10	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
11	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
12	VARIOUS ARTISTS	KID'S DANCE PARTY
13	THE COUNTDOWN KIDS	100 SONGS FOR KIDS: MOMMY AND ME
14	FRED MOLLIN	DISNEY'S LULLABY ALBUM
15	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY
16	VARIOUS ARTISTS	PRESCHOOL FAVORITES
17	ST. JOHN'S CHILDRENS CHOIR	GOD BLESS THE U.S.A.
18	DRAGON TALES	DRAGON TUNES
19	CEDARHURST KIDS CLASSICS	ACTION BIBLE SONGS
20	VARIOUS ARTISTS	SHOUT TO THE LORD KIDS VOLUME 2
21	BEAR	BEAR IN THE BIG BLUE HOUSE
22	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 2
23	RAFFI	SINGABLE SONGS FOR THE VERY YOUNG
24	VEGGIE TUNES	VEGGIE TUNES 2
25	CEDARHURST KIDS CLASSICS	SUNDAY SCHOOL SONGS

The artist's recordings; original motion picture soundtracks excluded.
Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

FEBRUARY 16
2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1
1	2	—	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto
2	4	5	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD)	Nickel Creek
3	5	3	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here
4			HOT SHOT DEBUT	
4			HANK WILLIAMS III CURB 78728 (17.98 CD)	Lovesick Broke & Driftin'
5	6	6	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98)	Room For Squares
6			OUT OF EDEN GOTTE 72850 (16.98 CD)	This Is Your Life
7	3	4	PETE YORN COLUMBIA 67216*/CRG (7.98 EQ/12.98)	Music For The Morning After
8	9	9	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
9	11	11	JACK JOHNSON ENJOY 860994/UNIVERSAL (14.98 CD)	Brushfire Fairytales
10	7	7	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98)	Child Of The Ghetto
11	8	8	ZOEGIRL SPARROW 51828 (16.98 CD)	Life
12	12	25	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)	XX
13	10	24	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes
14	16	—	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01
15	20	17	DIRTY SOUTH HARD 2 HIT 7088*/STREET LEVEL (17.98 CD)	Everythang's Gon' Be Different...
16	32	—	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	Awesome Wonder
17	13	12	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis
18	14	15	TOBYMAC FOREFRONT 25714 (17.98 CD)	Momentum
19	18	13	LIL BLACKY HIT A LICK 5127*/TRIPLE X (16.98 CD)	Big Ballin
20			SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
21	27	28	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It
22			DAWN ROBINSON D 92955/AG (11.98/17.98)	Dawn
23			ALICIA VILLARREAL ○ UNIVERSAL LATIN 014824 (8.98/13.98)	Soy Lo Prohibido
24	21	20	ZERO 7 RAMP 5291 (11.98 CD)	Simple Things

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	23	23	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House
26			WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)	White Blood Cells
27	22	16	SOIL J 20022 (7.98/11.98)	Scars
28	26	33	REMY ZERO ELEKTRA 62678/VEEG (17.98 CD)	The Golden Hum
29			THE JOHN SCOFIELD BAND VERVE 589356/AVG (18.98 CD)	Uberjam
30			ANDRE WARD ORPHEUS 70579 (16.98 CD)	Feelin' You
31	30	42	ILL NINO ROADRUNNER 618497/DJMG (14.98 CD)	Revolution/Revolucion
32	31	30	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
33	44	40	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
34	33	26	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged
35	29	21	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver
36			CHRIS BOTTI COLUMBIA 85753*/CRG (12.98 EQ CD)	Night Sessions
37	41	—	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
38			CHARLIE ZAA SONOLUX 04540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento
39	43	49	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)	Hymns
40	35	29	LUPILLO RIVERA △ SDNY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas
41	24	39	STEVE TYRELL COLUMBIA 86026/CRG (12.98 EQ/18.98)	Standard Time
42	28	22	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5
43			THIEVERY CORPORATION VERVE 584151*/VG (18.98 CD)	Sounds From The Verve Hi-Fi
44	39	—	BLESSED ULTIMATE 102 (12.98 CD)	Journey For The Heart
45	38	32	TOYA ARISTA 14697 (11.98/17.98)	Toya
46	36	31	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
47	25	14	SCENE 23 143 31178/LONDON SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show
48	15	—	FIELDY'S DREAMS EPIC 86679 (13.98 EQ CD)	Rock N Roll Gangster
49			FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98)	Gangstas Doin' Gangsta \$\$@!
50	42	50	TAMMY COCHRAN EPIC 86679 (13.98 EQ CD)	Tammy Cochran

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Billboard TOP INDEPENDENT ALBUMS

SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	3 Weeks At Number 1
1	2	1	DEFAULT TVT 2310 (11.98 CD) #	The Fallout
2	1	—	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief
3	3	—	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) #	Platinum In Da Ghetto
4	5	4	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) #	Nickel Creek
5	4	2	SEVENDUST TVT 5870 (11.98/17.98)	Animosity
6	6	5	IMX TUG 39209/NEW LINE (12.98/17.98)	IMx
7	7	7	DREAM STREET ● UEG 16384/EDEL (12.98/18.98)	Dream Street
8			HOT SHOT DEBUT	
8			C-BO WEST COAST MAFIA 2847/AVARLOCK (11.98/17.98)	Life As A Rider
9			ESTEBAN DAYSTAR 0022 (11.98/15.98)	All My Love
10			ESTEBAN DAYSTAR 8884 (11.98/15.98)	The New Flamenco Y Rosas
11			KING DIAMOND METAL BLADE 14379 (17.98 CD)	Abigail II: The Revenge
12	14	—	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra. Dance 01
13	18	17	DIRTY SOUTH HARD 2 HIT 7088*/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...
14	8	6	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix
15	23	16	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower
16	12	11	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis
17	16	12	LIL BLACKY HIT A LICK 5127*/TRIPLE X (16.98 CD) #	Big Ballin
18	13	10	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle
19	10	—	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 8363/KOCH (12.98/18.98)	Spiritual Minded
20			SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine
21	9	14	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love
22	11	13	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01
23	17	9	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children
24	21	22	LIL JON & THE EAST SIDE BOYZ RMC 2389*/TVT (10.98/16.98)	Put Yo Hood Up

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	20	20	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House
26	19	19	LOUIE DEVITO DEE VEE 48001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4
27			ESTEBAN DAYSTAR 8841 (15.98/43.98)	Esteban By Request
28	29	43	LA' CHAT IN THE PAINT 8231/KOCH (12.98/18.98)	Murder She Spoke
29	24	23	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most
30	35	38	WALTER BEASLEY SHANACHIE 5086 (18.98 CD) #	Rendezvous
31	33	40	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse
32	26	—	VARIOUS ARTISTS NITRO 15846 (4.98 CD)	Punkzilla
33	25	27	VARIOUS ARTISTS TOMMY # DY 1524 (12.98/18.98)	Jock James: The All Star Jock James
34	32	—	BLESSED ULTIMATE 102 (12.98 CD) #	Journey For The Heart
35	27	21	OUTLAWZ IN THE PAINT 8231/KOCH (12.98/18.98)	Novakane
36	30	24	JOAN SEBASTIAN M. SART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara
37			FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta \$\$@!
38	22	15	CONCRETE BLONDE MANIFESTO 4320 (16.98 CD)	Group Therapy
39	44	37	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) #	Rooty
40	42	28	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD) #	Agætis Byrjun
41	41	34	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98)	Constantly
42			BROTHA LYNCH HUNG BLACK MARKET 9759 (11.98/16.98)	Appearances: Book 1
43	43	32	INSANE CLOWN POSSE PSYCHOPATHIC 3880 (17.98 CD)	Forgotten Freshness Volume 3
44	37	—	LIL SUN DEEP SOUTH TYCOONS 7312 (18.98 CD) #	Sunburnt
45	39	35	DARUDE GROOVICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm
46			REGINA BELLE PEAK 8888*/CONCORD (16.98 CD)	This Is Regina
47	31	33	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/18.98) #	Cliches
48			VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
49	15	—	ANNIVERSARY VAGRANT 0359* (15.98 CD) #	Your Majesty
50			DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO (11.98/16.98)	Duets

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	1	DREAM THEATER ELEKTRA 62742/EEG	Six Degrees Of Inner Turbulence	46
2	2	1	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA	Totally Hits 2001	33
3	2	2	ALAN JACKSON ARISTA NASHVILLE 67039/RLG	Drive	1
4	3	2	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	11
5	5	1	SOUNDTRACK V2 27119	I Am Sam	21
6	4	1	JOSH GROBAN 143 48154/WARNER BROS. ▲	Josh Groban	61
7	6	1	SOUNDTRACK ● REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	64
8	7	1	ENYA ▲ REPRISE 47426/WARNER BROS.	A Day Without Rain	18
9	13	1	SOUNDTRACK ▲ INTERSCOPE 493035	Moulin Rouge	53
10	10	1	CREED ▲ WIND-UP 13075	Weathered	2
11	12	1	THE STROKES ● RCA 68101*	Is This It	58
12	11	1	PINK FLOYD ▲ CAPITOL 36111	Echoes – The Best Of Pink Floyd	44
13	13	1	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS	Come With Us	32
14	8	2	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE)	The Great Divide	75
15	14	1	DIANA KRALL ▲ VERVE 549846/IMG	The Look Of Love	81
16	22	1	NICKEL CREEK ● SUGAR HILL 3909 ▲	Nickel Creek	136
17	15	1	NINE INCH NAILS NOTHING 493188/INTERSCOPE	And All That Could Have Been, Live: Deluxe Edition	190
18	21	1	NO DOUBT ▲ INTERSCOPE 493158*	Rock Steady	20
19	18	1	ALICIA KEYS ▲ J 20002	Songs In A Minor	12
20	19	1	GILLIAN WELCH ACONY 0103 ▲	Time (The Revelator)	–
21	20	1	PINK ▲ ARISTA 14718	M!ssundaztood	9
22	17	1	U2 ▲ INTERSCOPE 524853	All That You Can't Leave Behind	66
23	19	1	NICKELBACK ▲ ROADRUNNER 618485/IDJMG	Silver Side Up	5
24	19	1	JEWEL ▲ ATLANTIC 83519*/AG	This Way	29
25	24	1	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE	Shrek	47

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.

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Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	O BROTHER, WHERE ART THOU? ▲	23 Weeks At Number 1 LOST HIGHWAY/MERCURY 170069/IDJMG
2	2	1	STATE PROPERTY	ROC-A-FELLA/DEF JAM 586671*/IDJMG
3	2	1	I AM SAM	V2 27119
4	6	1	A WALK TO REMEMBER	EPIC 86311
5	4	1	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
6	3	1	MOULIN ROUGE ▲	INTERSCOPE 493035
7	5	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
8	8	1	ALI	INTERSCOPE 493172
9	9	1	COYOTE UGLY ▲	CURB 78703
10	7	1	HOW HIGH	DEF JAM 586628*/IDJMG
11	11	1	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
12	10	1	ORANGE COUNTY	COLUMBIA 85933/CRG
13	15	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
14	13	1	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
15	14	1	THE PRINCESS DIARIES ●	WALT DISNEY 860731
16	12	1	AMERICAN PIE 2 ●	REPUBLIC 014494/UNIVERSAL
17	18	1	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUIE COLUMBIA 1972/CRG
18	20	1	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
19	16	1	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
20	21	1	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
21	22	1	TRAINING DAY	PRIORITY 50213*/CAPITOL
22	17	1	VANILLA SKY	REPRISE 48109/WARNER BROS.
23	19	1	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/SONESUCH/ATLANTIC 83491/AG
24	19	1	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL
25	23	1	A KNIGHT'S TALE	COLUMBIA 85648/CRG

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Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, some of which may not be available in your area. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	123	CREED ◆ ¹⁰ WIND-UP 13053* (11/98/18/98)	Human Clay
2	3	3	227	CREED ▲ ³ WIND-UP 13049 (11/98/18/98) ▲	My Own Prison
3	2	2	199	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11/2/98/18/98)	Paint The Sky With Stars – The Best Of Enya
4	4	4	300	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10/98/15/98)	Greatest Hits
5	5	5	1294	PINK FLOYD ◆ ¹⁵ CAPITOL 46201 (10/98/18/98)	Dark Side Of The Moon
6	6	12	385	JAMES TAYLOR ◆ ¹ WARNER BROS. 3113 (7/98/11/98)	Greatest Hits
7	7	9	342	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11/98/17/98)	Metallica
8	8	8	389	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12/98/18/98) ▲	Devil Without A Cause
9	16	17	354	DEF LEPPARD ▲ ³ MERCURY 526718/IDJMG (11/98/18/98)	Vault – Greatest Hits 1980-1995
10	17	14	397	CELINE DION ▲ ⁵ 550 MUSIC 63760/EPIC (12/98/18/98)	All The Way...A Decade Of Song
11	22	24	389	AC/DC ◆ ¹¹ EASTWEST 92418/EEG (11/98/17/98)	Back In Black
12	11	19	323	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 535003 (12/98/18/98)	Come On Over
13	13	13	323	ESTEBAN DAYSTAR 0016 (14/98/16/98) ▲	Enter The Heart
14	9	29	190	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG (7/98/18/98)	Kind Of Blue
15	15	18	210	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10/98/18/98) ▲	Wide Open Spaces
16	12	7	111	INCUBUS ▲ ² IMMORTAL 63652/EPIC (12/98/18/98)	Make Yourself
17	18	16	181	SUBLIME ▲ ⁵ GASLINE ALLEY 111413/MCA (12/98/18/98)	Sublime
18	23	20	101	U2 ▲ ISLAND 524613/IDJMG (12/98/18/98)	The Best Of 1980-1990
19	10	10	104	MICHAEL JACKSON ◆ ²⁶ EPIC 86673 (12/98/18/98)	Thriller
20	28	26	801	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12/98/18/98)	Legend
21	13	11	437	CAROLE KING ◆ ¹⁰ EPIC 65650 (7/98/18/98)	Tapestry
22	39	38	63	POISON ▲ CAPITOL 53375 (7/98/11/98)	Greatest Hits 1986-1996
23	38	39	84	AALIYAH ▲ ² BLACKGROUND 10753 (12/98/18/98)	One In A Million
24	25	22	167	THE BEATLES ◆ ² APPLE 48446*/CAPITOL (12/98/18/98)	Abbey Road
25	31	34	174	SADE ▲ ⁴ EPIC 85287 (12/98/18/98)	The Best Of Sade

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	37	33	177	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7/98/18/98)	Aerosmith's Greatest Hits
27	37	33	177	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL 110/98/17/98	Greatest Hits
28	43	40	116	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19/98/24/98)	Greatest Hits
29	30	25	158	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (7/98/18/98) ▲	System Of A Down
30	30	25	158	LUTHER VANDROSS LEGACY/LV 56058/EPIC (10/98/17/98)	Greatest Hits
31	33	27	199	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12/98/18/98) ▲	Romanza
32	14	21	188	PINK FLOYD ▲ ⁶ CAPITOL 29750 (17/98/18/98)	Wish You Were Here
33	19	15	335	MADONNA ◆ ¹⁰ SIRE 26440*/WARNER BROS. (13/98/18/98)	The Immaculate Collection
34	35	28	328	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11/98/18/98)	Journey's Greatest Hits
35	32	35	242	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12/98/18/98)	Gold – Greatest Hits
36	36	32	297	TOM PETTY AND THE HEARTBREAKERS ▲ ⁵ MCA 110813 (12/98/18/98)	Greatest Hits
37	42	37	8	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7/98/18/98)	16 Biggest Hits
38	38	38	116	BON JOVI ▲ ⁴ MERCURY 52601*/IDJMG (10/98/17/98)	Cross Road
39	26	30	17	DIDO ▲ ⁴ ARISTA 19025 (12/98/18/98) ▲	No Angel
40	29	23	71	FRANK SINATRA ▲ ² REPRISE 26501*/WARNER BROS. (13/98/18/98)	Sinatra Reprise – The Very Good Years
41	37	37	99	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (12/98/18/98)	Appetite For Destruction
42	27	—	124	NO DOUBT ◆ ¹⁰ TRAUMA 492580*/INTERSCOPE (12/98/18/98) ▲	Tragic Kingdom
43	20	6	34	GEORGE HARRISON ▲ ⁶ APPLE 30474/CAPITOL (24/98/18/98)	All Things Must Pass
44	45	43	171	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12/98/18/98)	The Greatest Hits Collection
45	34	31	115	FAITH HILL ▲ ⁷ WARNER BROS. (NASHVILLE) 47373/WRN (12/98/18/98)	Breathe
46	38	38	86	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5/98/9/98)	Greatest Hits, Vol. 1
47	47	44	43	QUEEN ▲ HOLLYWOOD 161285 (11/98/17/98)	Greatest Hits
48	39	39	132	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10/98/17/98)	...Hits
49	46	41	8	JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7/98/18/98)	16 Biggest Hits
50	39	39	132	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12/98/18/98)	The Greatest Hits Collection

● 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. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics from a chart's unpublished week.

Ramon Ayala Y Sus Bravos Del Norte: LA 51
 Steve Azar: CS 25

-B-

BzK: H100 48; HSS 1; RA 66; RBH 25; RS 1
 Babyface: RBA 93
 Backstreet Boys: B200 72; AC 6; H100 86
 Bad Religion: B200 100; IND 2; MO 37
 Baha Men: WM 6
 David Ball: CA 29; H100 90
 Banda El Recodo: LA 39; RMA 16; LT 9; RMS 3, 15
 Banda Los Rcs: RMS 35
 Banda Sonora: DC 45
 Buju Banton: RE 15
 Barenaked Ladies: B200 174
 Cecilia Bartoli: CL 9
 Basement Jaxx: EA 12; IND 39; DC 18; DS 4; HSS 44; MO 39
 Helen Baylor: GA 40
 Beanie Sigel: RA 27; RBH 32, 84
 Bear Witness: HSS 23; RBH 85; RP 5; RS 8
 Walter Beasley: CJ 5; HS 33; IND 30
 The Beatles: B200 120; PCA 24
 Bee Gees: B200 150
 Beenie Man: RE 14
 Beki: DC 35
 Bel Amour: DC 39
 Regina Belle: IND 46; RA 63; RBH 68
 Tony Bennett: JZ 2
 Benzino: RS 51
 Bigga Figgaz: RS 47
 Big Noyd: RBH 77; RP 24; RS 42
 Bilal: HSS 50, 69; RS 37
 Bjork: EA 11
 Clint Black: CA 33; CS 57
 Blackhawk: CS 37
 Memphis Bleek: RBH 84
 Blessed: CC 25; GA 9; HS 44; IND 34
 Mary J. Blige: B200 10; RBA 4; RBC 13, 25; H100 14, 15; HA 14, 15; HSS 16; RA 19, 32, 70; RBH 20, 35, 73; RS 14; T40 14, 22
 Blink-182: B200 129; MO 18, 35
 Rory Block: BL 13
 Blue Six: EA 25
 Andrea Bocelli: B200 95; CL 3; CX 1, 14; PCA 31
 Bon Jovi: PCA 38
 Bond: CX 11
 Boobakaw And Tha Wild Younginz: HSS 30; RBH 81; RP 4; RS 7
 Chris Botti: CJ 6; HS 36
 Bounty Killer: A40 21; H100 6; HA 6; T40 2
 Boyz II Men: B200 200
 Brandy: H100 12; HA 12; RA 4; RBH 4; T40 24
 Michelle Branch: B200 98; A40 18; T40 30
 Brian: RS 59
 Jim Brickman: NA 4, 14; AC 10
 Sarah Brightman: B200 121; CX 2, 7
 The Bright Star Male Chorus: GA 35
 Brooks & Dunn: B200 111; CA 11; CCA 4; PCA 44; CS 4; H100 41; HA 39
 Garth Brooks: B200 26; CA 3; CCA 10; CS 17, 36, 50; H100 79
 Brotha Lynch Hung: IND 42
 Andrea Brown: DC 33
 Shannon Brown: CS 60
 Dave Brubeck: JZ 18
 B-Tribe: NA 15
 Alex Bueno: TSS 34
 Alex Bugnon: CJ 13
 Los Bukis: LA 59
 Rafy Burgos "El Cupido": TSS 35
 R.L. Burnside: BL 15
 Busta Rhymes: B200 30; RBA 12; H100 27; HA 26; RA 16, 62; RBH 16, 66; RS 52, 70; T40 36
 Tracy Byrd: CA 41; CS 9; H100 65; HA 63

-C-

Caedmon's Call: CC 34
 Shirley Caesar: GA 8; HS 39
 Chris Cagle: CA 26; HS 8; CS 12; H100 69; HA 68
 Dena Cali: RS 66
 The Calling: B200 49; A40 1; H100 8; HA 8; T40 4
 Cameo: HSS 67
 Jaime Camil: LPS 22; LT 21; TSS 27
 Los Caminantes: LA 67
 Cam'Ron: RBH 84
 Blu Cantrell: HSS 17; RS 27
 Mariah Carey: B200 168; HSS 15, 67; RS 23, 61
 Larry Carlton: CJ 12
 Rodney Carrington: CA 61
 Kurt Carr Singers: CC 16; GA 6; HS 16
 Aaron Carter: B200 145
 Leslie Carter: HSS 38
 Case: H100 32; HA 34; T40 20
 Johnny Cash: CCA 7; PCA 49
 C-BO: IND 8; RBA 41
 Kevin Ceballo: HSS 73
 Chanticleer: CL 12
 Manu Chao: LA 41; WM 11
 Steven Curtis Chapman: CC 12
 The Chemical Brothers: B200 32; EA 1; INT 13; DC 4; DS 3; HSS 39
 Cher: A40 32; AC 16
 Eagle-Eye Cherry: A40 38
 Kenny Chesney: B200 149; CA 16; CS 14; H100 64; HA 62
 Mark Chesnutt: CS 54
 El Chichicuilote: LA 24; RMA 9

-D-

D&D Allstars: RP 17; RS 31
 D12: HSS 57; RS 63
 Da Brat: RS 61
 Da Entourage: HSS 18; RBH 86; RP 6; RS 9
 Daft Punk: EA 4; DC 20
 Dakota Moon: A40 30; AC 30
 Charlie Daniels: CCA 24
 The Charlie Daniels Band: CA 57, 59; CCA 14
 Daryn Y Los Herederos: TSS 37
 Darude: EA 14; IND 45; DC 17
 Dashboard Confessional: HS 32; IND 29
 Craig David: B200 38; RBA 38; DS 2; H100 13; HA 13; HSS 11; RA 58; RBH 56; RS 10; T40 11
 Miles Davis: JZ 16, 23; PCA 14
 De La Soul: IND 14
 Default: B200 67; IND 1; H100 62; HA 60; MO 4; RO 3
 Def Leppard: PCA 9
 Delerium: DC 13
 Denise: DC 10
 Dennis Da Menace: HSS 37; RBH 97; RP 10; RS 15
 Kevin Denney: CS 28; H100 97; HSS 29
 John Denver: CCA 18
 Depeche Mode: DC 9; DS 10
 The Derailers: CA 54
 Destiny's Child: B200 106; RBA 94; DC 15; DS 22; RS 75
 Louie DeVito: EA 10; IND 26
 Diamond Rio: CA 45; AC 12
 Neil Diamond: B200 152
 Dido: PCA 39; AC 4; DC 5
 Joe Diffie: CA 67; CS 11; H100 70; HA 69
 Dilated Peoples: RBA 84; RBH 90
 Celine Dion: PCA 10; AC 28
 Dirty South: HS 15; IND 13; RBA 51
 Disturbed: B200 78; RO 17, 38
 Dixie Chicks: B200 167; CA 18; CCA 2; PCA 15; CS 10, 58; H100 61; HA 59
 DJ Disciple: DC 1
 DJ Tiesto: DC 46
 DJ Escape: EA 22
 DJ Quik: RA 65; RBH 70
 DJ Skribble: EA 9; HS 25; IND 25
 DMX: B200 54; RBA 24; RBC 21; H100 89; RA 37; RBH 40
 Placido Domingo: CL 10
 Dr. Dre: RBC 9; RA 50, 65; RBH 58, 70, 89
 Dream: DS 25; HSS 47; RS 69
 Dream Street: B200 199; IND 7; HSS 34
 Dream Theater: B200 46; INT 1
 Ricardo "RikRok" Ducent: RS 59
 Huey Dunbar: TSS 25
 Dungeon Family: B200 187; RBA 53; RBH 94
 Jermaine Dupri: B200 135; RBA 54; H100 51; HA 47; RA 22; RBH 19
 Bob Dylan: B200 198

-E-

Eastern Michigan Gospel Choir: GA 32
 Elephant Man: RE 4
 Duke Ellington: JZ 24
 Missy "Misdemeanor" Elliott: B200 141; RBA 58; DC 19; H100 56; HA 53; RA 17, 74; RBH 18, 74
 Richard Elliot: CJ 16
 Emerson Drive: CS 24
 Enigma: B200 179
 Kim English: DC 16; DS 8; HSS 56
 Enya: B200 18; INT 8; NA 1; PCA 3; A40 11; AC 2; HSS 14

Charlotte Church: B200 196; CX 3
 City High: B200 148; H100 22; HA 22; T40 15
 Eric Clapton: BL 2
 Willie Clayton: BL 12
 Patsy Cline: CCA 11
 Club Drama: RS 55
 Tammy Cochran: CA 50; HS 50; CS 29
 Cocoa Brovaz: RS 53
 Kellie Coffey: CS 35
 Coldplay: B200 102; A40 28; MO 40
 Phil Collins: PCA 48
 John Coltrane: JZ 11, 15
 Concrete Blonde: IND 38
 Conjunto Primavera: LT 22; RMS 6, 9
 Harry Connick, Jr.: JZ 6, 8
 Coo Coo Cal: RS 56
 Corey: H100 74; HSS 2; RA 68; RBH 38; RS 3
 Corey C: RP 14; RS 24
 Cornelius: EA 17
 Conchi Cortes: LPS 16; LT 6; TSS 3
 Course Of Nature: MO 33; RO 20
 CoverVersions.com: HSS 71
 Mia Cox: DC 1
 El Coyote Y Su Banda Tierra Santa: RMS 28
 Creed: B200 2; INT 10; PCA 1, 2; A40 4; H100 7; HA 7; MO 14, 30; RO 2, 15; T40 8
 Crimewave: HSS 48; RBH 100; RP 9; RS 13
 Cristian: LA 29; LPA 14; LPS 3, 13; LT 10, 28; TSS 24
 Celia Cruz: TSA 10, 15; LT 33; TSS 5
 Charlie Cruz: TSS 18
 The Crystal Method: EA 18
 Cubanismo!: TSA 18
 Cuisillos De Arturo Macias: LT 50; RMS 20
 Brian Culbertson: CJ 14
 Custom: MO 24; RO 31
 Cypress Hill: RBA 86

-G-

Warren G: B200 163; RBA 50
 G Club: DC 45
 Ana Gabriel: LA 26; LPA 12; LPS 15; LT 8; RMS 23
 Juan Gabriel: LA 74
 Bill & Gloria Gaither: CC 29, 33
 Bill & Gloria Gaither And Their Homecoming Friends: B200 86; CC 3
 Garbage: EA 8
 G. Dep: HS 10; RBA 65; RBH 80; RP 19; RS 34
 El General: TSA 17
 Georgie Porgie: DC 7
 Gerardo: DC 47
 Stan Getz: JZ 9
 Ghostface Killah: RBA 75; RBH 95; RP 22; RS 38
 Bebel Gilberto: WM 13
 Billy Gilman: CA 64, 69
 Ginuwine: B200 158; RBA 60; H100 35, 56; HA 35, 53; RA 17, 25, 57; RBH 18, 29, 62; T40 29
 Gipsy Kings: LA 19; LPA 9; WM 3
 Gisselle: TSS 33
 Godsmack: MO 38; RO 24
 Goldtrix: DC 33
 Tony Gold: RS 59
 Jimmy Gonzalez Y El Grupo Mazz: LA 44; RMA 19
 Gorillaz: B200 117
 Jimmy Grand: RP 17; RS 31
 David Gray: B200 176
 Macy Gray: DC 6
 James Grear & Company: GA 34
 Al Green: PCA 27; RBC 6
 Green Day: B200 133
 Lee Greenwood: CCA 12; HSS 19
 Pat Green: CA 47; CS 55
 Andy Griggs: CS 42
 Josh Groban: B200 61; INT 6
 Grupo Bryndis: LA 25, 37; RMA 10, 15; LT 42; RMS 14
 Ely Guerra: LPS 19; LT 35; TSS 19
 Homero Guerrero Jr. Y Los Cadetes De Linares: RMS 30
 Guns N' Roses: PCA 41
 Buddy Guy: BL 4
 Alejandra Guzman: LA 45; LPS 21; LT 37

-H-

Merle Haggard: CA 71
 Hilary Hahn: CL 8
 Hahz The Ripa: HSS 5; RBH 57; RP 2; RS 4
 Andricka Hall: DC 29
 Fred Hammond: GA 28
 George Harrison: PCA 43; HSS 10
 Darren Hayes: A40 39; AC 20
 Headstrong: RO 33
 Don Henley: CS 33
 Ty Herndon: CS 41
 Elder Jimmy Hicks And The Voices Of Integrity: GA 24
 Faith Hill: CCA 5; PCA 45; AC 9
 The Hilliard Ensemble: CL 6
 Billie Holiday: JZ 22
 Dave Hollister: HSS 5; RA 73; RBH 57, 76; RP 2; RS 4
 Steve Holy: B200 80; CA 8; CS 1; H100 31; HA 29
 Hoobastank: B200 39; MO 6; RO 11
 Whitney Houston: HSS 22; RS 65
 Rebecca Lynn Howard: AC 10
 Los Huracanes del Norte: LA 43; RMA 18

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Ice Cube: B200 115; RBA 40
 Enrique Iglesias: B200 22; A40 16; AC 1; H100 18; HA 18; LPS 18, 23; LT 32, 45; T40 21; TSS 21
 Iio: H100 96
 Ill Nino: HS 31; RO 32
 Iman: LA 49; LT 48; RMS 18
 Natalie Imbruglia: A40 17; T40 33
 IMx: B200 188; IND 6; RBA 42
 Incubus: B200 45; PCA 16; MO 8, 11; RO 13, 16
 India: TSA 11
 India.Arie: B200 71; RBA 39; A40 15; AC 27; DS 20; RBH 92
 Injected: MO 34; RO 30
 Insane Clown Posse: IND 43
 Intocable: LA 66, 68; LT 13; RMS 5
 Chris Isaak: A40 25
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 124; RBA 35; RBH 82

-J-

Alan Jackson: B200 1; CA 1, 30; CCA 8; INT 3; PCA 50; CS 7, 43, 47; H100 47; HA 44
 Janet Jackson: B200 99; RBA 72; DC 19; HSS 45; RA 74; RBH 74; RS 32
 Michael Jackson: B200 27, 151; PCA 19; RBA 10; RBC 20; H100 17; HA 16; RA 2; RBH 2
 Jadakiss: RBH 99
 Jagged Edge: B200 113; RBA 48; DS 5; H100 85; HSS 32; RA 41, 71, 75; RBH 45, 71, 78; RS 19
 Jaguares: LPS 30
 Jaheim: B200 52; RBA 9; RA 29; RBH 30; RS 57
 Bishop T.D. Jakes: B200 88; CC 4; GA 2
 Bishop T.D. Jakes & The Potter's House Mass Choir: CC 40; GA 19
 Boney James: CJ 1; RBA 67; RA 73; RBH 76
 Etta James: BL 9; JZ 7
 Jamiroquai: EA 21; DC 14
 Tim Janis: CX 12
 Ja Rule: B200 6; RBA 5; DC 8; H100 3, 4, 32; HA 2, 4, 34; HSS 72; RA 1, 8, 70; RBH 1, 8, 73; RP 16; RS 30; T40 6, 10, 20
 Jay-Z: B200 60, 84; RBA 26, 30; RBC 14, 19; H100 73; HA 73; HSS 27, 43; RA 31, 43; RBH 27, 48; RP 7; RS 11, 39
 Jewel: B200 29; INT 24; A40 3; AC 21; H100 25; HA 28; T40 16
 Jose Alfredo Jimenez: LA 48, 63; RMA 20
 Jimmy Eat World: B200 90; MO 7
 Jodeci: RBC 22
 Joe: B200 51; RBA 20; H100 84; RA 35; RBH 37
 Elton John: B200 171; AC 22, 23
 Johnny Vicious: EA 3; HS 14; IND 12
 Carolyn Dawn Johnson: CA 52; CS 27
 Jack Johnson: HS 9
 Jonell: H100 76; HSS 3; RA 56; RBH 24; RP 1; RS 2
 George Jones: CA 55; CS 50
 Roy Jones, Jr.: HSS 5; RBH 57; RP 2; RS 4
 Sir Charles Jones: HS 20; IND 20; RBA 49, 90
 Richard Joo: CL 1
 Montell Jordan: RA 40; RBH 44
 Journey: PCA 34
 The Judds: CCA 23
 Jump 5: CC 24; HS 42; HSS 63
 Juvenile: RBA 68; RBC 11; H100 93; RA 51; RBH 54
 Jyve V: LPS 24; LT 46; TSS 29

-K-

Israel Kamakawiwo'Ole: WM 4
 K-Ci & JoJo: HSS 55; RS 64
 Anthony Kearns: WM 5
 John P. Kee: GA 22, 25
 Toby Keith: B200 37; CA 4; CCA 13, 15; CS 16, 21; H100 66; HA 64, 74
 Kelis: DC 25
 R. Kelly: B200 177; RBA 56; RBC 4; H100 26, 34; HA 25, 40; HSS 43; RA 14, 34, 43; RBH 13, 34, 48; RP 25; RS 39, 43; T40 28, 39
 Keola Beamer: WM 14
 Alicia Keys: B200 12; INT 19; RBA 15; A40 23; AC 29; H100 9; HA 9; RA 3; RBH 3; T40 17
 Kid Rock: B200 24; PCA 8; RO 25
 Kidz Bop Kids: B200 153
 Killer Mike: H100 23; HA 20; RA 10; RBH 9; T40 35
 Carole King: PCA 11
 B.B. King: BL 2
 King Diamond: IND 11
 Kings Of Tomorrow: DC 48
 Kitten: IND 18
 Jennifer Knapp: CC 19
 Knoc-Turn'Al: RA 50; RBH 58
 Koda: DS 12
 Kosheen: DS 15
 Diana Krall: B200 81; INT 15; JZ 1; AC 25
 Alison Krauss: B200 182; CA 21; CCA 21
 Lenny Kravitz: B200 128, 160; A40 9; H100 80; T40 38
 KRS-One And The Temple Of HipHop: CC 20; GA 7; IND 19; RBA 98

-L-

La' Chat: IND 28; RBA 99
 La Oreja De Van Gogh: LPS 34
 Shannon Lawson: CS 45
 Gerald Levert: RBA 70
 Glenn Lewis: H100 53; HA 52; RA 18; RBH 17; RS

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LaLey: LA 14; LPA 7; LPS 19; LT 35; TSS 19
LFO: HSS 40
The LFT Church Choir: GA 38
Libera: CL 11
Liberacion: LA 15; RMA 6; LT 5; RMS 1
Lifehouse: B200 140; A40 8, 20; H100 49; HA 50
Lil Blacky: HS 19; IND 17; RBA 59
Lil Bow Wow: B200 28; RBA 19; RA 46, 71; RBH 49, 71
Lil' J: HSS 6; RBH 61; RS 5
Lil Jon & The East Side Boyz: IND 24
Lil' Keke: B200 122; HS 1; IND 3; RBA 22
Lil' Kim: HSS 62
Lil' Romeo: RBA 95; H100 74; HSS 2; RA 68; RBH 38; RS 3
Lil' Smoke: HSS 53; RP 12; RS 20
Lil Sun: IND 44; RBA 79
Lil' Zane: RS 62
Limi-t 21: TSS 11
Limp Bizkit: B200 105, 189
La Linea: A40 75
Linkin Park: B200 3; A40 33; H100 5; HA 5; MO 2; RO 4; T40 9
Lit: MO 36
Lito & Polaco: LA 47
LL Cool J: H100 98; RA 48; RBH 50; RS 45
Lo Fidelity Allstars: DC 41
Lonestar: B200 172; CA 20; CCA 25; A40 35; AC 5; CS 39
Jennifer Lopez: B200 42; RBA 63; DC 8; H100 4; HA 4; RA 8; RBH 8; T40 10
Lords Of Acid: DS 21
Patty Loveless: CA 49
Lyte Lovett: CA 56
Ludacris: B200 4; RBA 3; H100 19, 51, 95, 98; HA 17, 47; RA 13, 22, 48, 49; RBH 15, 19, 50, 53; RS 45, 49, 61; T40 27

-M-

Yo-Yo Ma: CL 2, 5
Mack 10: B200 134; RBA 29
Madonna: B200 91; PCA 33; DC 12; DS 14, 18
Cheb Mami: DS 13
Barry Manilow: IND 15; AC 26
Bob Marley: PCA 20; RBC 23; RE 1, 12
Damian "Jr. Gong" Marley: RE 6
Marsha: DS 16
Brad Martin: CS 46
Rogelio Martinez: RMS 27, 40
Mary Mary: CC 14; GA 4; RBA 97
Pepper Mashay: DC 34
Master P: B200 55; RBA 16; H100 88; RA 42; RBH 46
Masters At Work: DC 10
matchbox twenty: A40 36; AC 3
Keiko Matsui: CJ 10
Dave Matthews Band: B200 93; A40 10, 19; T40 40
Maxwell: B200 108; RBA 32; DS 1; HSS 35; RA 26, 38; RBH 28, 42; RS 29
John Mayer: B200 161; HS 5
Martina McBride: B200 94; CA 10; CS 8; H100 57; HA 54
Paul McCartney: HSS 46
Delbert McClinton: BL 8
Nicole J. McClurkin: DS 6; HSS 51
Donnie McClurkin: B200 169; CC 10; GA 3; RBA 57
Brian McComas: CS 56
Mindy McCready: CS 52
Reba McEntire: B200 197; CA 24; CS 40
Tim McGraw: B200 59, 143; CA 5, 15; CCA 9, 16; CS 5, 6; H100 44, 45; HA 41, 42
Mark McGuinn: CS 34
Brian McKnight: B200 127; RBA 66; AC 24; HSS 75
Julie McKnight: DC 48
John Mellencamp: A40 15; AC 27
Melody: LA 33; LPA 16
Roy D. Mercer: CA 63
MercyMe: B200 109; CC 6
Jo Dee Messina: B200 138; CA 14; CS 5; H100 45; HA 42
Metallica: PCA 7
Method Man: H100 76, 87; HSS 3; RA 39, 56; RBH 24, 41; RP 1, 23; RS 2, 40
Tanto Metro & Devonte: RE 10; RA 72; RBH 75
Edgar Meyer: CL 5
Lisandro Meza: TSS 31
M.F. Doom: RS 67
Miami Sound Machine: DC 43
Luis Miguel: LA 2; LPA 1; LPS 1; LT 3; TSS 8
Mikaila: HSS 33
Christina Milian: HSS 7; RS 17
Mimi: RA 65; RBH 70
Kylie Minogue: DC 2; DS 23; H100 20; HA 21; T40 12
Mobb Deep: B200 40; RBA 17; H100 63; HA 61; RA 33; RBH 33, 77; RP 24; RS 42
Monchy Y Alexandra: LT 38; TSS 6
Jane Monheit: JZ 10, 21
Ricardo Montaner: LA 75; LPS 28; LT 41
Pablo Montero: LPS 17; LT 30
Montgomery Gentry: CA 38
Jessie Morales: LA 54, 72; RMS 29
Alanis Morissette: A40 6; H100 39; HA 38; T40 18
La Mosca Tse Tse: LPS 11; LT 27; TSS 23
Mr. Cheeks: B200 155; RBA 47; H100 24; HA 23;

RA 6; RBH 6; RS 48
Mr. Gzus: RS 51
Nicole C. Mullen: CC 22; HS 21
Keith Murray: H100 98; RA 48; RBH 50; RS 45
Mushroomhead: HS 12
MusiQ Soulchild: RA 64; RBH 69
Mystikal: B200 31; RBA 11; H100 43; HA 45; HSS 58; RA 15; RBH 14; RP 11; RS 18

-N-

Nappy Roots: RBH 79
Nas: B200 7; RBA 2; RBC 15; H100 91; HSS 64; RA 45, 59, 61; RBH 43, 63, 64; RP 15; RS 25
Nate Dogg: B200 101; RBA 25
Ultra Nate: DC 30
Natural: HSS 59
Ednita Nazario: LPS 38
NB Ridaz: RS 73
Frankie Negrón: TSA 19; TSS 14, 15
Nelly: B200 131; RBA 87; DS 5; H100 54; HA 55; HSS 32; RS 19; T40 25
Willie Nelson: B200 75; CA 6; CCA 3, 17, 20; INT 14; PCA 37; CS 44
New Creation Of God: GA 29
New Life Community Choir: GA 25
New Order: EA 20; DC 49
Next: RA 29; RBH 30
Nickel Creek: B200 136; CA 13; HS 2; IND 4; INT 16
Nickelback: B200 5; INT 23; A40 2; H100 2; HA 3; HSS 28; MO 10, 12; RO 5, 6; T40 1
Nine Inch Nails: B200 62, 190; INT 17
Chino Nino: RBA 78
Nivea: HSS 66
No Doubt: B200 20; INT 18; PCA 42; A40 21; H100 6; HA 6; T40 2
The Notorious B.I.G.: RBC 10, 12; HSS 68; RS 44, 68
'N Sync: B200 57; H100 30, 55; HA 30, 58; RA 24; RBH 26; T40 23, 26

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Paul Oakenfold: EA 24
Mark O'Connor: CL 5, 14
The Offspring: H100 81; MO 9; RO 8
The O'Jays: RBA 96
Jamie O'Neal: CA 44; HS 35; CS 31
Yoko Ono: DC 50
Greg O'Quin 'N Joyful Noize: GA 13; IND 47
Los Originales De San Juan: LA 61; RMS 39
Original P: HSS 41; RBH 96; RP 8; RS 12
Oro Solido: TSS 22
Ozzy Osbourne: B200 119; RO 12, 37
Ospina: DC 29
O-Town: B200 194; AC 11
OutKast: B200 23; RBA 6; H100 23; HA 20; RA 10; RBH 9; T40 35
Outlawz: IND 35
Out Of Eden: B200 178; CC 11; HS 6

-P-

Pete Pablo: B200 68; RBA 36; RA 67; RBH 67
Joe Pace & The Colorado Mass Choir: GA 31
Lashun Pace: GA 36
Lindsay Pagano: HSS 25
Los Palominos: RMS 33
Palomo: LA 28; RMA 11; LT 7; RMS 2
Brad Paisley: CA 35; CS 2; H100 36; HA 33
Laura Pausini: LA 10; LPA 4; LPS 14; LT 24; TSS 28
Paycheck: RBA 80
P. Diddy: DC 19; RA 62, 74; RBH 66, 74, 98
Carlton Pearson And The Azusa Mass Choir: GA 23
Amanda Perez: H100 94; HSS 20
Perion: HSS 5; RBH 57; RP 2; RS 4
Pesado: RMS 37
Pet Shop Boys: DS 24
Tom Petty And The Heartbreakers: PCA 36
Phatty Banks: RS 55
Phillips, Craig And Dean: CC 38
Pieces Of A Dream: CJ 19
Pilar Montenegro: LA 36; LPA 18; WM 9; LPS 39; LT 26; RMS 10
Pink: B200 9; INT 21; A40 24; DC 11; H100 10; HA 10; T40 5
Pink Floyd: B200 44; INT 12; PCA 5, 32
Alexandre Pires: LA 27; LPA 13; LPS 6, 9; LT 14, 23; TSS 12
Play: HSS 21
P.O.D.: B200 17; CC 1; H100 67, 71; HA 66, 71; MO 3, 17; RO 9, 10
El Poder Del Norte: LA 9; RMA 4; LT 39; RMS 11, 32
Point Of Grace: CC 30
Poison: PCA 22
Christoph Poppen: CL 6
Po' White Trash And The Trailer Park Symphony: HS 17; IND 16; RBA 64
Elvis Presley: IND 21; HSS 26
Pretty Willie: HSS 31; RBH 91; RP 18; RS 33
Prince: IND 23
The Product G&B: DC 27
Prophet Jones: RBA 62; RA 55; RBH 59
Puddle Of Mudd: B200 13; A40 29; H100 21, 92; HA 19; MO 1; RO 1, 18; T40 32
Puerto Rican Power: LT 47; TSS 9, 36
Puppah Nas-T: DC 10

Queen: PCA 47
A.B. Quintanilla Y Los Kumbia Kings: LA 16; LPA 8; LT 34; RMS 12

-R-

Radical For Christ: GA 28
Rani: DC 13
Rascal Flatts: B200 89; CA 9; CS 15; H100 72; HA 70
Peter Rauhofer: DS 24
Raven Maize: DC 21
The Rawlwo Boys: HSS 53; RP 12; RS 20
Collin Raye: CA 53
Rayvon: RS 59
Los Razos: LA 57
Redman: H100 87; RA 39; RBH 41; RP 23; RS 40
Dianne Reeves: JZ 13
Regency Buck: DC 37
Remy Shand: RBH 93
Remy Zero: HS 28
Res: DC 32
Rhythm Masters: DC 40
Los Rieleros Del Norte: LA 53; RMS 25
Teddy Riley: RS 51
LeAnn Rimes: CA 37, 70; A40 26; AC 17, 18; DS 11; H100 16; HA 24; HSS 4; T40 13
Juan Rivera: RMS 31
Lupillo Rivera: HS 40; LA 6, 31, 64; RMA 2, 12; LT 11; RMS 4, 34
RL: HSS 62
Dawn Robinson: HS 22; HSS 42; RS 41
Daniel Rodriguez: HSS 24
Kenny Rogers: CS 51
Tito Rojas: LA 20; TSA 3; LT 31; TSS 4
Paulina Rubio: LA 12; LPA 6; LPS 33
Ruck: RP 17; RS 31
Ruff Endz: RA 60; RBH 65
Tim Rushlow: CS 53

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Sade: B200 186; PCA 25; RBA 91; RBC 16; DS 9; HSS 61
Alessandro Safina: WM 8
Safri Duo: DC 44
Michael Salgado: LA 42; RMA 17
Saliva: RO 34
Poncho Sanchez: JZ 17
Carlos Santana: DC 27
Gilberto Santa Rosa: TSA 9; LPS 35; LT 18; TSS 2, 32
Alejandro Sanz: HS 34; LA 4; LPA 2; LPS 12; LT 29; TSS 39
Sarah Chang: CL 13
Savage Garden: AC 15
Sawyer Brown: CS 49
Scene 23: HS 47
S Club 7: AC 19
The John Scofield Band: CJ 3; HS 29
Jill Scott: B200 112; RBA 31, 74; RA 52; RBH 55
Peggy Scott-Adams: BL 5
Earl Scruggs And Friends: CA 58
Joan Sebastian: HS 46; IND 36; LA 7, 60; RMA 3; LPS 31; LT 12; RMS 8, 26
Bob Seger & The Silver Bullet Band: PCA 4
Selena: LA 46
Sensefield: A40 34
Erick Sermon: RBA 88
Sevendust: B200 175; IND 5; RO 26
Shaggy: B200 139; RE 3; RS 59
Shakira: B200 16; LA 40; LPA 20; A40 37; DC 22; H100 11; HA 11; LPS 2, 8; LT 1, 16; T40 7; TSS 7, 10
Sharissa: H100 99; RA 47; RBH 51
Blake Shelton: CA 32; CS 20
Sherm: RS 47
Sigur Ros: IND 40
Carly Simon: DC 19; RA 74; RBH 74
Frank Sinatra: B200 87; PCA 40
Ricky Skaggs: CA 73
Skip: RP 14; RS 24
Sleepy Brown: H100 95; RA 49; RBH 53; RS 49
Slug: RS 67
Richard Smallwood With Vision: CC 32; GA 14
Smash Mouth: DC 24
The Smashing Pumpkins: B200 157
Esther Smith: GA 27
Michael W. Smith: B200 116; CC 7
Snoop Dogg: RBA 100; HSS 62; RBH 89
Soil: HS 27; RO 39
Solar City: DC 34
Marco Antonio Solis: LA 38; LPA 19; LPS 20, 25; LT 19; RMS 21
Jimmy Sparrers: CJ 22
Bubba Sparxxx: B200 173; RBA 61; RBH 99; RS 74
Britney Spears: B200 25; DC 26; RS 72; T40 34
Spyro Gyra: CJ 20
St. Germain: CJ 11
Staind: B200 41; A40 14; H100 46; HA 48; MO 13, 25; RO 7, 22
Derrick Starks & Today's Generation: GA 12
Starsailor: B200 154; HS 3; MO 32
Tommy Shane Steiner: CS 19
Ray Stevens: HSS 9
Rod Stewart: B200 65
Sting: B200 76; DC 38; DS 13
Angie Stone: B200 85; RBA 27; H100 75; HA 72;

RA 28; RBH 31; RS 58
Stone Temple Pilots: HSS 52
George Strait: B200 118; CA 12, 46; CS 3, 47, 59; H100 52; HA 49
Barbra Streisand: B200 15
Strik nine: HSS 12; RBH 83; RP 3; RS 6
The Strokes: B200 58; INT 11; MO 5
Sublime: PCA 17
Sum 41: B200 107; MO 29
Supervision: RS 60
Keith Sweat: RBC 17
System Of A Down: B200 36; PCA 29; H100 82; MO 16, 23; RO 19, 29

-T-

Tamia: DS 17; RS 71
Olga Tanon: LA 70; TSA 6; LPS 29; LT 36; TSS 20
Tanic: B200 142; MO 28; RO 28
James Taylor: PCA 6
Paul Taylor: CJ 9
Los Temerarios: LA 18, 58; RMA 8; RMS 22
Tempo: LA 21; LPA 10
The Temptations: RBA 73
Tenacious D: B200 195
Thalia: LA 55
Thievery Corporation: HS 43; JZ 4
Third Day: B200 162; CC 9, 27
Cyndi Thomson: CA 25; CS 22
Three Mo' Tenors: CX 13
Thursday: HS 37; IND 31
Los Tigres Del Norte: LA 34; RMA 14; LT 25; RMS 7
Timbaland & Magoo: B200 126; RBA 43
Aaron Tippin: CA 68; CS 13; H100 60; HA 65; HSS 8
T.I.: RBA 83
tobyMac: CC 18; HS 18
T.O.K.: RE 9
Too Short: RBA 69
Tool: MO 20; RO 14
T.O.R.O.: HSS 53; RP 12; RS 20
Tommy Torres: LPS 36; TSS 38
Peter Tosh: RE 13
Tower Of Power: CJ 17
Toya: HS 45; H100 40; HA 51; HSS 13; RS 21; T40 19
Train: B200 159; A40 7, 40; AC 14; H100 42; HA 43
Transmatic: A40 31
Randy Travis: CA 62; HSS 49
Travis: A40 27
Faith Trent: DC 31
Trick Pony: CA 34; CS 32
Trina: RA 75; RBH 78
Los Tri-O: LA 65
Travis Tritt: B200 193; CA 23, 72; CS 26
Los Tucanes De Tijuana: LT 40; RMS 16
Trik Turner: MO 19
Shania Twain: CCA 1; PCA 12
Tweet: H100 38, 56; HA 37, 53; RA 12, 17; RBH 11, 18; RS 26
Twista: RBC 24
Ronan Tynan: WM 5
Steve Tyrell: HS 41; JZ 3
Moses Tyson, Jr.: GA 17

-U-

U2: B200 66; INT 22; PCA 18; A40 12
UB40: RE 2
UGK: B200 166; RBA 34
Uncle Kracker: AC 13
Union Station: B200 182; CA 21
Unwritten Law: B200 73; MO 27
Urban Knights: CJ 23
Polo Urias Y Su Maquina Nortena: RMS 38
Usher: B200 8; RBA 13; H100 1, 59; HA 1, 57; RA 7, 21; RBH 7, 22; T40 3

-V-

El Vacilon De La Manana: TSA 8
Ian Van Dahl: DS 16
Luther Vandross: B200 164; PCA 30; RBA 55; RBC 3; RA 69; RBH 72
Paul Van Dyk: EA 19
Vangelis: CL 7
Sergio Vargas: TSS 40
Phil Vassar: CA 60; CS 18
Jimmie Vaughan: BL 6
Stevie Ray Vaughan And Double Trouble: BL 1
Eddie Vedder: MO 31
Chuy Vega Y Los Nuevos Cadetes: LA 73
Jaci Velasquez: LA 35; LPA 17; LPS 7; LT 17
Alicia Villarreal: HS 23; LA 3; RMA 1; RMS 36
Viola: DC 28
V.I.P. Music & Arts Seminar Mass Choir: GA 22
Virtue: GA 20
Vita: HSS 30; RBH 77, 81; RP 4, 24; RS 7, 42
Carlos Vives: LA 8; TSA 2; LPS 10; LT 20; TSS 30

-W-

The Waiters: PCA 20; RBC 23; RE 1, 12
Mel Waiters: BL 10
Hezekiah Walker: GA 38
Andre Ward: CJ 4; HS 30; RBA 76
Crystal Waters: DS 19
Russell Watson: CX 9
The Weathermen: RP 20; RS 35
Weebie: H100 88; RA 42; RBH 46
Gillian Welch: INT 20

Westbound Soljaz: HSS 41; RBH 96; RP 8; RS 12
Peter White: CJ 7
White Stripes: HS 26
Hank Williams Jr.: B200 191; CA 22; CCA 6; PCA 46
Doug Williams: GA 15; IND 50
Hank Williams III: B200 156; CA 17; HS 4
John Williams: CX 4
Lee Williams And The Spiritual QCs: GA 21
Melvin Williams: GA 15; IND 50
Pharrell Williams: RBH 66; RS 70
Mark Wills: CA 75; CS 31
CeCe Winans: CC 15; GA 5
George Winston: NA 11
Lee Ann Womack: CA 28; AC 7; CS 23, 44
The Word: BL 7
W.O.S.P.: DC 23
Tantric: B200 142; MO 28; RO 28
James Taylor: PCA 6
Paul Taylor: CJ 9
Los Temerarios: LA 18, 58; RMA 8; RMS 22
Tempo: LA 21; LPA 10
The Temptations: RBA 73
Tenacious D: B200 195
Thalia: LA 55
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Twista: RBC 24
Ronan Tynan: WM 5
Steve Tyrell: HS 41; JZ 3
Moses Tyson, Jr.: GA 17

-X-

The X-Ecutiioners: MO 26

-Y-

Yanni: NA 7, 9, 10
Trisha Yearwood: CA 42; CS 33, 36
Yes: CX 8
Pete Yorn: B200 184; HS 7
Neil Young: RO 35
Youthful Praise: GA 18

-Z-

Charlie Zaa: HS 38; LA 5; LPA 3; LPS 5; LT 4; TSS 13
Zero 7: EA 7; HS 24
Zoegirl: CC 13; HS 11
Rob Zombie: B200 82; RO 23

-SOUNDTRACKS-

Alli: B200 74; RBA 44; STX 8
Amelie: WM 2
American Pie 2: B200 146; STX 16
A Beautiful Mind: CX 5
Black Hawk Down: WM 1
Coyote Ugly: B200 79; CA 7; STX 9
Down From The Mountain: CA 27; STX 18
The Fast And The Furious: B200 103; RBA 92; STX 11
The Fast And The Furious: More Fast And Furious: B200 132; STX 13
Finding Forrester: JZ 19
Gosford Park: CX 15
Harry Potter And The Sorcerer's Stone: STX 23
How High: B200 83; RBA 28; STX 10
I Am Sam: B200 21; INT 5; STX 3
Jimmy Neutron Boy Genius: B200 137; STX 14
Kingdom Come: GA 30
A Knight's Tale: STX 25
The Lord Of The Rings: The Fellowship Of The Ring: B200 64; INT 7; STX 7
Moulin Rouge: B200 53; INT 9; STX 6
O Brother, Where Art Thou?: B200 11; CA 2; INT 4; STX 1
Orange County: B200 125; STX 12
The Princess Diaries: B200 144; STX 15
Rock Star: STX 24
The Royal Tenenbaums: STX 19
Save The Last Dance: STX 20
Shrek: B200 47; INT 25; STX 5
Songcatcher: CA 65
State Property: B200 14; RBA 1; STX 2
Swordfish: The Album (Soundtrack): EA 24
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 26
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: B200 183; RBA 52; STX 17
Training Day: STX 21
Vanilla Sky: STX 22
A Walk To Remember: B200 34; STX 4
Woman On Top: WM 12

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Now 7: 114
Now 8: 19
Pulse: 180
Ryde Or Die Vol. III: In The "R" We Trust: 63
Songs 4 Worship — Shout To The Lord: 104
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Totally Hits 2001: 33
Wow Hits 2002: The Year's 30 Top Christian Artists And Hits: 130

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	IN THE END	WARNER BROS.	Linkin Park
3	3	YOUTH OF THE NATION	ATLANTIC	P.D.D.
4	4	WASTING MY TIME	TVT	Default
5	5	LAST NITE	RCA	The Strokes
6	6	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
7	10	THE MIDDLE	DREAMWORKS	Jimmy Eat World
8	7	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
9	8	DEFY YOU	COLUMBIA	The Offspring
10	11	HOW YOU REMIND ME	ROADRUNNER	Nickelback
11	15	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
12	16	TOO BAD	ROADRUNNER/IDJMG	Nickelback
13	17	FOR YOU	FLI/ELEKTRA/VEEG	Staind
14	9	MY SACRIFICE	WIND-UP	Creed
15	14	THE ONE	COLUMBIA	Foo Fighters
16	13	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
17	12	ALIVE	ATLANTIC	P.O.D.
18	23	FIRST DATE	MCA	Blink-182
19	22	FRIENDS & FAMILY	RCA	Trik Turner
20	18	LATERALUS	TOOL DISSECTION/ALVO/CAN/O	Tool
21	20	THE WAY YOU LIKE IT	ARISTA	Adema
22	19	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
23	24	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
24	26	HEY MISTER	ARTIST/DIRECT	Custom
25	21	FADE	FLI/ELEKTRA/VEEG	Staind
26	30	IT'S GOIN' DOWN	LOUIE/COLUMBIA	The X-Ecutioners
27	27	SEEIN' RED	INTERSCOPE	Unwritten Law
28	25	MOURNING	MAVERICK/REPRISE	Tantric
29	29	MOTIVATION	ISLAND/IDJMG	Sum 41
30	36	BULLETS	WIND-UP	Creed
31	31	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
32	34	GOOD SOULS	CAPITOL	Starsailor
33	35	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
34	33	FAITHLESS	ISLAND/IDJMG	Injected
35	32	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
36	28	ADDICTED	DIRTY MARTIN/RCA	Lit
37	37	SORROW	EPITAPH	Bad Religion
38	38	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
39	39	WHERE'S YOUR HEAD AT	MCA/STRALWORKS/VIRGIN	Basement Jaxx
40	39	TROUBLE	CAPITOL	Coldplay

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	2	ONLY TIME	REPRISE	Enya
3	4	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
4	5	THANK YOU	ARISTA	Dido
5	3	I'M ALREADY THERE	BNA	Lonestar
6	6	DROWNING JIVE		Backstreet Boys
7	7	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	10	SUPERMAN (IT'S NOT EASY)	AWAARE/COLUMBIA	Five For Fighting
9	9	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
10	11	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
11	8	ALL OR NOTHING	J	D-Town
12	12	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
13	13	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
14	15	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
15	17	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
16	20	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
17	16	SOON	CURB	LeAnn Rimes
18	18	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
19	14	NEVER HAD A DREAM COME TRUE	AS&M/INTERSCOPE	S Club 7
20	21	INSATIABLE	COLUMBIA	Darren Hayes
21	19	STANDING STILL	ATLANTIC	Jewel
22	24	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
23	22	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
24	23	STILL	MOTOWN/UNIVERSAL	Brian McKnight
25	26	THE LOOK OF LOVE	VERVE	Diana Krall
26	25	TURN THE RADIO UP	CONCORD	Barry Manilow
27	28	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
28	27	GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion
29	30	FALLIN' J		Alicia Keys
30	30	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 82 modern rock stations, 81 adult contemporary stations and 82 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 257 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	MY SACRIFICE	WIND-UP	Creed
3	5	WASTING MY TIME	TVT	Default
4	3	IN THE END	WARNER BROS.	Linkin Park
5	6	TOO BAD	ROADRUNNER/IDJMG	Nickelback
6	4	HOW YOU REMIND ME	ROADRUNNER	Nickelback
7	8	FOR YOU	FLI/ELEKTRA/VEEG	Staind
8	9	DEFY YOU	COLUMBIA	The Offspring
9	7	ALIVE	ATLANTIC	P.D.D.
10	12	YOUTH OF THE NATION	ATLANTIC	P.D.D.
11	11	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
12	10	DREAMER	EPIC	Dzzy Osbourne
13	13	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
14	14	LATERALUS	TOOL DISSECTION/ALVO/CAN/O	Tool
15	21	BULLETS	WIND-UP	Creed
16	18	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
17	18	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
18	15	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	16	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
20	24	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
21	20	THE ONE	COLUMBIA	Foo Fighters
22	19	FADE	FLI/ELEKTRA/VEEG	Staind
23	23	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
24	24	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
25	26	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
26	22	PRaise	TVT	Sevendust
27	27	THE WAY YOU LIKE IT	ARISTA	Adema
28	25	MOURNING	MAVERICK/REPRISE	Tantric
29	32	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
30	31	FAITHLESS	ISLAND/IDJMG	Injected
31	28	HEY MISTER	ARTIST/DIRECT	Custom
32	29	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
33	36	ADRIANA	RCA	Headstrong
34	33	AFTER ME	ISLAND/IDJMG	Saliva
35	34	LET'S ROLL	REPRISE	Neil Young
36	38	SQUASH THAT FLY	MAMMOTH	Fu Manchu
37	30	GETS ME THROUGH	EPIC	Dzzy Osbourne
38	35	THE GAME	GIANT/REPRISE	Disturbed
39	40	UNREAL	J	Soil
40	39	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	STANDING STILL	ATLANTIC	Jewel
4	5	MY SACRIFICE	WIND-UP	Creed
5	4	SUPERMAN (IT'S NOT EASY)	AWAARE/COLUMBIA	Five For Fighting
6	10	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
7	6	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	9	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
9	7	DIG IN	VIRGIN	Lenny Kravitz
10	11	EVERYDAY	RCA	Dave Matthews Band
11	8	ONLY TIME	REPRISE	Enya
12	12	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
13	15	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
14	14	IT'S BEEN AWHILE	FLI/ELEKTRA/VEEG	Staind
15	16	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
16	13	HERO	INTERSCOPE	Enrique Iglesias
17	18	WRONG IMPRESSION	RCA	Natalie Imbruglia
18	22	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
19	17	THE SPACE BETWEEN	RCA	Dave Matthews Band
20	21	BREATHING	DREAMWORKS	Lifhouse
21	23	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
22	19	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
23	25	FALLIN' J		Alicia Keys
24	26	GET THE PARTY STARTED	ARISTA	Pink
25	29	LET ME DOWN EASY	REPRISE	Chris Isaak
26	28	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
27	24	SIDE	INDEPENDENT/EPIC	Travis
28	27	TROUBLE	CAPITOL	Coldplay
29	33	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
30	32	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon
31	31	COME	IMMORTAL/VIRGIN	Transmatic
32	34	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
33	37	IN THE END	WARNER BROS.	Linkin Park
34	40	SAVE YOURSELF	NETTWERK	Sensefield
35	35	I'M ALREADY THERE	BNA	Lonestar
36	38	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty
37	37	WHENEVER, WHEREVER	EPIC	Shakira
38	30	FEELS SO RIGHT	MCA	Eagle-Eye Cherry
39	39	INSATIABLE	COLUMBIA	Darren Hayes
40	36	SOMETHING MORE	COLUMBIA	Train

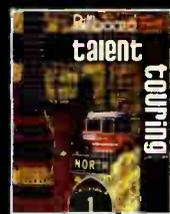
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	NICKELBACK	Nickelback
2	4	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	No Doubt Featuring Bounty Killer
3	2	U GOT IT BAD	USHER	Usher
4	5	WHEREVER YOU WILL GO	THE CALLING	The Calling
5	3	GET THE PARTY STARTED	PINK	Pink
6	8	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	Ja Rule Featuring Ashanti
7	7	WHENEVER, WHEREVER	SHAKIRA	Shakira
8	6	MY SACRIFICE	CREED	Creed
9	9	IN THE END	LINKIN PARK	Linkin Park
10	12	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	Jennifer Lopez Featuring Ja Rule
11	10	7 DAYS	CRAIG DAVID	Craig David
12	14	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	Kylie Minogue
13	13	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	LeAnn Rimes
14	11	FAMILY AFFAIR	MARY J. BLIGE	Mary J. Blige
15	17	CARAMEL	CITY HIGH FEATURING EVE	City High Featuring Eve
16	16	STANDING STILL	JEWEL	Jewel
17	15	A WOMAN'S WORTH	ALICIA KEYS	Alicia Keys
18	22	HANDS CLEAN	ALANIS MORISSETTE	Alanis Morissette
19	19	I DO!!	TOYA	Toya
20	18	LIVIN' IT UP	JA RULE FEATURING CASE	Ja Rule Featuring Case
21	20	HERO	ENRIQUE IGLESIAS	Enrique Iglesias
22	25	NO MORE DRAMA	MARY J. BLIGE	Mary J. Blige
23	26	GIRLFRIEND	'N SYNC	'N Sync
24	27	WHAT ABOUT US?	BRANDY	Brandy
25	23	#1	NELLY	Nelly
26	28	GONE	'N SYNC	'N Sync
27	29	ROLL OUT (MY BUSINESS)	LUDACRIS	Ludacris
28	30	THE WORLD'S GREATEST	R. KELLY	R. Kelly
29	24	DIFFERENCES	GINuwINE	Ginuwine
30	33	ALL YOU WANTED	MICHELLE BRANCH	Michelle Branch
31	31	BE LIKE THAT	3 DOORS DOWN	3 Doors Down
32	32	BLURRY	PUDDE OF MUDD	Puddle Of Mudd
33	38	WRONG IMPRESSION	NATALIE IMBRUGLIA	Natalie Imbruglia
34	32	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS	Britney Spears
35	39	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	Outkast Featuring Killer Mike
36	35	BREAK YA NECK	BUSTA RHYMES	Busta Rhymes
37	37	YOUNG'N (HOLLA BACK)	FABOLOUS	Fabulous
38	36	DIG IN	LENNY KRAVITZ	Lenny Kravitz
39	37	WE THUGGIN'	FAT JOE FEATURING R. KELLY	Fat Joe Featuring R. Kelly
40	40	EVERYDAY	DAVE MATTHEWS BAND	Dave Matthews Band

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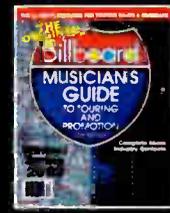
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FEBRUARY 16 2002 Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	U Got It Bad	USHER (ARISTA)	26	21	Break Ya Neck	BUSTA RHYMES (J)	51	43	I Do!!	TOYA (ARISTA)
2	3	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	27	24	Rock The Boat	AALIYAH (BLACKGROUND)	52	55	Don't You Forget It	GLENN LEWIS (EPIC)
3	2	How You Remind Me	NICKELBACK (ROADRUNNER)	28	31	Standing Still	JEWEL (ATLANTIC)	53	44	Take Away	MISSY MISDEANDOR/ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
4	10	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	29	32	Good Morning Beautiful	STEVE HOLY (CURB)	54	58	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))
5	5	In The End	LINKIN PARK (WARNER BROS.)	30	26	Gone	N SYNC (LIVE)	55	45	#1	NELLY (PRIORITY/CAPITOL)
6	9	Hey Baby	NO ODUBAT FEAT. BOUNTY KILLER (INTERSCOPE)	31	29	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARE/COLUMBIA)	56	57	More Than A Woman	AALIYAH (BLACKGROUND)
7	4	My Sacrifice	CREED (WIND-UP)	32	41	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	57	65	U Don't Have To Call	USHER (ARISTA)
8	8	Wherever You Will Go	THE CALLING (RCA)	33	34	Wrapped Around	BRAD PAISLEY (ARISTA NASHVILLE)	58	70	Girlfriend	N SYNC (LIVE)
9	6	A Woman's Worth	ALICIA KEYS (J)	34	28	Livin' It Up	JA RULE FEAT. CASE (MURDER INC./DEF JAM/IDJMG)	59	61	Some Days You Gotta Dance	DIXIE WICKS (MONUMENT)
10	7	Get The Party Started	PINK (ARISTA)	35	25	Differences	GINUVINE (EPIC)	60	62	Wasting My Time	DEFAULT (TVT)
11	11	Whenever, Wherever	SHAKIRA (EPIC)	36	37	Young'n (Holla Back)	FABULOUS (DESERT STORM/ELEKTRA/EEG)	61	59	Hey Luv (Anything)	MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)
12	13	What About Us?	BRANDY (ATLANTIC)	37	52	Dops (Oh My)	THE GOLD MIND/ELEKTRA/EEG	62	71	Young	KENY K. CHESNEY (BNA)
13	15	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	38	51	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	63	63	Just Let Me Be In Love	TRACY BYRD (RCA (NASHVILLE))
14	12	Family Affair	MARY J. BLIGE (MCA)	39	42	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)	64	56	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS (NASHVILLE))
15	18	No More Drama	MARY J. BLIGE (MCA)	40	38	The World's Greatest	R KELLY (INTERSCOPE/JIVE)	65	54	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)
16	14	Butterflies	MICHAEL JACKSON (EPIC)	41	49	The Cowboy In Me	TIM MCGRAW (HHR)	66	72	Youth Of The Nation	P.D. (ATLANTIC)
17	17	Roll Out (My Business)	URBAN THINGS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	42	47	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CURB)	67	—	What's Luv?	FAT JUF FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
18	16	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	43	39	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	68	74	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))
19	27	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	44	35	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)	69	69	In Another World	JOE DIFFIE (MONUMENT)
20	23	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	45	40	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	70	73	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)
21	33	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	46	60	I Love You	FALITH EWANS (BAD BOY/ARISTA)	71	68	Alive	P.O.D. (ATLANTIC)
22	19	Caramel	CITY HIGH FEAT. EVE (BOGGA BASEMENT/INTERSCOPE)	47	50	Welcome To Atlanta	JERMAIN BURNETT & LUDSIS (DEF JAM SOUTH/COLUMBIA)	72	64	Brotha	ANGIE STONE (J)
23	22	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	48	46	It's Been Awhile	STAINED (FLIP/ELEKTRA/EEG)	73	67	Jigga	JAY-Z (RCA A-FELLA/DEF JAM/IDJMG)
24	30	Can't Fight The Moonlight	LEANN RIMES (CURB)	49	36	Run	GEORGE STRAIT (MCA NASHVILLE)	74	—	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))
25	20	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	50	48	Hanging By A Moment	LIFEHOUSE (DREAMWORKS)	75	—	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)

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FEBRUARY 16 2002 Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Uh Huh	B2K (EPIC)	26	25	America The Beautiful	ELVIS PRESLEY (RCA)	51	69	One Good Reason	NICOLE J. MCCLLOUD (247/ARTEMIS)
2	2	Hush Lil' Lady	COPE FEAT. LIL ROMEO (INDENTHEMOTOWN/UNIVERSAL)	27	—	Jigga	JAY-Z (RCA A-FELLA/DEF JAM/IDJMG)	52	46	Revolution	STONE ISLAND PILOTS (ATLANTIC)
3	3	Round And Round	JDNELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	28	16	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	53	37	Ain't Nobody (We Got It Locked!)	THE RAWL BOYS (HOUSE OF FORT)
4	4	Can't Fight The Moonlight	LEANN RIMES (CURB)	29	33	That's Just Jessie	KEVIN DEWNEY (LYRIC STREET)	54	52	Yes	AMERICA (TOMMY BOY)
5	6	That Was Then	ROY JONES JR. (BOY HEAD)	30	31	Rock Em	BOBBARAW & THA WILD YOUNG'N (WHITESTONE)	55	—	Tell Me It's Real	CL & JUDY (MCA)
6	10	It's The Weekend	LIL J. (HOLLYWOOD)	31	35	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	56	44	Everyday	KIM ENGLISH (NERVOUS)
7	7	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	32	30	Where The Party At	JAGGED EDGE WITH NELLY (SO SD DEF/COLUMBIA)	57	60	Purple Hills	D12 (SHADY/INTERSCOPE)
8	8	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	33	23	So In Love With Two	MIKAILA (ISLAND/IDJMG)	58	59	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
9	9	Osama-Yo' Mama	RAY STEVENS (CURB)	34	—	I Say Yeah	DREAM STREET (VEG/EOEL)	59	49	Put Your Arms Around Me	MATJUBIL TRANS CONTINENTAL/MADACY
10	5	My Sweet Lord	GEORGE HARRISON (GNOME/CAPITOL)	35	34	Lifetime	MAXWELL (COLUMBIA)	60	—	It's Over Now	112 (BAD BOY/ARISTA)
11	—	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	36	32	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	61	—	By Your Side	SADE (EPIC)
12	11	Dansin Wit Wolvez	STRIK 9 (FADE/ECMD)	37	40	Buster	DENNIS DA MENACE (1ST AVENUE)	62	75	Do U Wanna Roll (Dolittle Theme)	R.L. SNOOP DOGG & LIL KIM (J)
13	13	I Do!!	TOYA (ARISTA)	38	26	Like, Wow!	LESLIE CARTER (DREAMWORKS)	63	57	God Bless The U.S.A.	JUMP 5 (SPARROW)
14	12	Only Time	ENYA (REPRISE)	39	38	Star Guitar	THE CHEMICAL BROTHERS (A&R/WEA/VIRGIN)	64	—	Got Ur Self A...	NAS (ILL WILL/COLUMBIA)
15	15	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	40	58	Life Is Good	LFO (J)	65	—	Young'n (Holla Back)	FABULOUS (DESERT STORM/ELEKTRA/EEG)
16	14	Family Affair	MARY J. BLIGE (MCA)	41	29	Jump Up In The Air	ORIGINAL P. (WESTBOUND)	66	—	Don't Mess With The Radio	NIVEA (JIVE)
17	21	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)	42	55	Envious	DAWN ROBINSON (LEFTSIDE/G)	67	64	Loverboy	MARIAH CAREY FEAT. CAMEO (VIRGIN)
18	20	Bunny Hop	DA ENTOURAGE (RED BOY)	43	53	Fiesta	R. KELLY FEAT. JAY-Z (LIVE)	68	—	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	19	God Bless The USA	LEE GREENWOOD (CURB)	44	56	Where's Your Head At	BASEMENT JAXX (XL/A&R/WEA/VIRGIN)	69	42	Soul Sista	BILAL (MOTOWN/INTERSCOPE)
20	27	Never	AMANDA PEREZ (UNIVERSAL)	45	43	Someone To Call My Lover	JANET (VIRGIN)	70	48	Absolutely Everybody	VANESSA AMOROSI (UNIVERSAL)
21	22	Us Against The World	PLAY (COLUMBIA)	45	41	Freedom	PAUL MCCARTNEY (IMPL/CAPITOL)	71	—	Because I Got High	COVERVERSIONS.COM (COVERVERSIONS.COM)
22	17	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	47	39	This Is Me	DREAM (BAD BOY/ARISTA)	72	62	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
23	28	Can I Get That?!!?	BEAR WITNEZI (EARGASM)	48	47	Think Big	CRIMEWAVE (CRIMEWAVE)	73	—	My First Love	KEVIN CEBALLO (IRMM/UNIVERSAL)
24	18	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	49	45	America Will Always Stand	RANDY TRAVIS (RELENTLESS NASHVILLE)	74	—	Separated	AVANT (MAGIC JOHNSON/MCA)
25	24	Everything U R	LINDSAY PAGANO (WARNER BROS.)	50	54	Love It	BILAL (MOTOWN/INTERSCOPE)	75	—	Win	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)

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Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes special callouts like 'NUMBER 1', 'GREATEST GAINER / AIRPLAY', and 'HOT SHOT DEBUT'.

Chart rules and disclaimers: Songs with the greatest airplay and/or sales recorded this week... Billboard's Hot 100 chart is based on a combination of airplay and sales data...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP/H100 54
7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 13; RBH 56

-A-

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 4; RBH 8
ALIVE (Soujiah, ASCAP/Famous, ASCAP), HL, H100 71
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 20
ALONE IN THIS WORLD (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Gloria's Boy, ASCAP/Hot Heat, ASCAP/Jack Knight, ASCAP/Big Poppa, ASCAP/Nash Mack, ASCAP/WB, ASCAP/Music Sales, ASCAP), HL/WBM, RBH 87
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 3; RBH 1
ANY OTHER NIGHT (Lienad, BMI) H100 99; RBH 51
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, ASCAP/Ensign, BMI) RBH 30
AWNAW (Success Story, BMI/Full Circle, ASCAP) RBH 79

-B-

BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 58
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP/EMI April, ASCAP), HL, CS 50
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 46
BLESSSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 8; H100 57
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 21
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Brads, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 43; RBH 14
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 27; RBH 16
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 5; H100 45
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 75; RBH 31
BUNNY HOP (Red-N-Dirty, BMI) RBH 86
BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP), HL, RBH 77
BUSTER (Gable, BMI) RBH 97
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 17; RBH 2

-C-

CAN I GET THAT?!?! (Copyright Control) RBH 85
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 16
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL, H100 20
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 22
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 15
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 82
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 49
CÓMO DUELE (D'Nico Int'l, BMI) LT 3
CÓMO PUDISTE (Edimal/Fonometric, ASCAP/LGA, BMI) LT 9
CÓMO SE CURA UNA HERIDA (Rubel, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 17
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 92
THE COWBOY IN ME (BGM Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 6; H100 44
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 59

-D-

DANSIN WIT WOLVEZ (AMRX27, ASCAP) RBH 83
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL, CS 37
DEFY YOU (Underachiever, BMI) H100 81
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 20
DE RAMA EN RAMA (Tn Ediciones, BMI) LT 25
DESIGNATED DRINKER (EMI April, ASCAP/Tri-angels, BMI), HL, CS 47
DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 37
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 35; RBH 29
DIG IN (Miss Bessie, ASCAP), CLM, H100 80
DIME (Kike Santander, BMI) LT 21
DOES MY RING BURN YOUR FINGER (Tinkie Tunes,

ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP), WBM, CS 23
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 53; RBH 17
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 43
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 42
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 86
EL DUELO (Universal Musica, ASCAP/Warner-Tamerlane, BMI) LT 35

-E-

EN LA MISMA CAMA (Edimosa, ASCAP) LT 5
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandise, BMI/Warner-Tamerlane, BMI) LT 45
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 13
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 63

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asia Lewis, BMI/AsiaTown, BMI/Luchi Lou, BMI), WBM, H100 14; RBH 35
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illiotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wons, ASCAP), HL, H100 98; RBH 50
FLOR SIN RETONO (Peer Int'l, BMI) LT 4
FOOLISH (Desmone, BMI/DJ Irv, BMI) H100 78; RBH 36
FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) H100 93; RBH 54

-G-

GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 30
GHOST SHOWERS (Starks, BMI/Warner-Tamerlane, BMI/Browder And Darnell, BMI/WB, ASCAP/Cold Chillin', ASCAP/Marley Marl, ASCAP), WBM, RBH 95
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 55
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 75
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 30; RBH 26
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM, H100 85; RBH 45
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 45
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 1; H100 31
GOT UR SELF A... (III Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 91; RBH 43

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI Unart Catalog, BMI), HL, RBH 69
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 39
HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 49
HAY OTRA EN TU LUGAR (Rubel, ASCAP/Universal Musica, ASCAP) LT 30
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 41
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Que, ASCAP), HL, RBH 55
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 18
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 32
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 6
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 63; RBH 33
HOMELAND (Curb Magnason, BMI/Red Quill, BMI/Moraine, ASCAP/House Of Trout, ASCAP), HL, CS 51
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 2
HUELO A SOLEDAD (AG, ASCAP) LT B
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 74; RBH 3B

-I-

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 67
I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 22
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 12; H100 69
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 56
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 29
I DO!! (Sixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 40
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 25
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakmore Avenue, ASCAP/April Blue, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Songs Of

Otis Barker, ASCAP), HL, CS 27
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 72
I GOT IT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Trina, BMI/Deuce Poppi, BMI/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 78
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 50; RBH 12
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP) H100 89; RBH 40
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 15; H100 72
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acu'f-Rose, BMI), HL/WBM, CS 31
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, H100 83
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 11; H100 70
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 33
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 5
INTRO (R. Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP), HL/WBM, RBH 48
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 24
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimp'ug, ASCAP/So So Def, ASCAP), WBM, H100 46
IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KPM, PRS), HL, RBH 61
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 16; H100 66

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtirini, BMI), HL, CS 30
JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 73; RBH 27
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 96
JUST LET ME BE IN LOVE (Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 9; H100 65
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 32

-K-

KARMA (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI), HL/WBM, CS 4B
LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 1B
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 33
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 84; RBH 37
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/G Zmira, ASCAP/Famous, ASCAP), HL, RBH 2B
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 24; RBH 6
LIVING AND LIVING WELL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 59
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, BMI/ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 35
LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 28
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 4; H100 41
LOVE, WILL (THE PACKAGE) (Scream, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Tall Tale, ASCAP) CS 53

-L-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 60
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 12
MAYBE, MAYBE NOT (Bob Brumley, ASCAP/ICG, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 52
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/ASCAP), WBM, CS 44
ME VOLVI A ACORDAR DE TI (Oceano/Fonometric, ASCAP) LT 44
MIENTEME (Clear Heart, BMI/Ensign, BMI) LT 36
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Day, ASCAP/House Of Fame, ASCAP), HL, CS 26
MONEY OR LOVE (Blackened, BMI), WBM, CS 57
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 58; RBH 21
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 21; H100 77
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 7

-M-

NECESIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 23
NEVER (Powerhouse, BMI) H100 94
NEVER GIVE UP (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/Ji Branda, ASCAP/Jamy, BMI), HL, RBH 88
NO ME CONOCES AUN (Edimosa, ASCAP) LT 7

-N-

NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 15; RBH 20
NO SE VIVIR SIN TI (Arpa, BMI) LT 22
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 39
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 33; RBH 5

-O-

THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 38
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, RBH 64
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 68
OOHHHWHEE (One Up, BMI) H100 88; RBH 46
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 3B; RBH 11

-P-

PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/ECAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP), HL/WBM, H100 87; RBH 41
PASS THE COURVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, RBH 66
PENA DE AMOR (J.N., ASCAP) LT 47
PEQUENA AMANTE (Edimosa, ASCAP) LT 39
PROMESAS (Flamingo, BMI) LT 40
PUT IT ON ME (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Tum'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 70

-Q-

QUITAME ESE HOMBRE (Piloto, ASCAP) LT 26

-R-

RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) RBH 73
RAPTURE (TASTES SO SWEET) (Renemede, BMI/EMI Blackwood, BMI), HL, H100 96
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 41
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) H100 90
THE ROC (Killa Cam, ASCAP/Shukur Al-Din, ASCAP/Hitco South, ASCAP) RBH 84
ROCK EM (Hungry God, ASCAP) RBH 81
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 28; RBH 10
ROC THE MIC (Music Of Windswept, ASCAP/Shukur Al-Din, ASCAP/Hitco South, ASCAP/Efartooce, ASCAP/F.O.B., ASCAP) RBH 32
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 19; RBH 15
ROLL WIT ME (D2 Pro, ASCAP) RBH 91
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 76; RBH 24
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 3; H100 52

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SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 95; RBH 53
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 82
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 19
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum PLOW, ASCAP/Cal IV, ASCAP), HL/WBM, CS 34
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP) CS 54
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 34
SI TU NO VUELVES (Musart, ASCAP) LT 43
SILO TU LADO QUIERO VIVIR (Who's Hits, BMI/Glenridge, BMI) LT 46
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 10; H100 61
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 65
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 76
SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 74
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/Sony/EZ Elpee, ASCAP), HL, RBH 80
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 36
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 25
STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP), HL, RBH 98
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 92
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 1
SUFRIENDO A SOLAS (Not Listed) LT 11
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 29
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 40

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TAKE A MESSAGE (Morlay, SOCAN) RBH 93
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 56; RBH 18
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 49
TAN FACIL QUE HUBIERA SIDO (Not Listed) LT 49
TANTITA PENA (Warner-Tamerlane, BMI) LT 2
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 16
TE LO PIDO SENOR (Nota, ASCAP) LT 31

TE QUIERO COMER LA BOCA (EMI April, ASCAP) LT 27
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 38
THANK YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, RBH 71
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 2B; H100 97
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 18
THAT WAS THEN (Ten Count, BMI/HTR, BMI/Jermoe A. Hunter, BMI/Mike City, BMI) RBH 57
THEY AIN'T READY (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/200 Miles From Civilization, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 99
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furcious, ASCAP/YesYesYall, BMI) RBH 100
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, RBH 42
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 55
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 6
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI) CS 42
TRANS OF EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Top, ASCAP) RBH 94
TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, BMI) CS 58
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 62
TUS CARTAS (Ramex, ASCAP) LT 50

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 59; RBH 22
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC), HL, H100 1; RBH 7
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsideair, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL, H100 48; RBH 25
U ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Mtume, BMI) RBH 52
UNO, DOS Y TRES (Ser-Ca, BMI) LT 48
UNTANGLE MY HEART (EMI April, ASCAP/Shanymous, ASCAP/EMI Blackwood, BMI/Solomont, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 60
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 14

-V-

VAS A SUFRIR (Edimosa, ASCAP) LT 42
VOLVERE JUNTO A TI (WB, ASCAP) LT 24

-W-

THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Tum'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 89
WASTING MY TIME (EMI April, ASCAP), HL, H100 62
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 51; RBH 19
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R. Kelly, BMI), WBM, H100 26; RBH 13
WHAT ABOUT US? (EMI Blackwood, BMI/Ri Productions, BMI/Tatp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI), HL/WBM, H100 12; RBH 4
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 19
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL, H100 68; RBH 39
WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, H100 11
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum PLOW, ASCAP/Lillywilly, ASCAP), WBM, CS 35
WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 13; H100 60
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 B
WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 7; H100 47
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL/WBM, H100 23; RBH 9
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, H100 9; RBH 3
THE WORLD'S GREATEST (Zomba, BMI/R. Kelly, BMI), WBM, H100 34; RBH 34
WORST COMES TO WORST (Double Vinyl, BMI/Tri-clops Media, BMI) RBH 90
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 2; H100 36
WRAPPED UP IN YOU (Warner-Tamerlane, BMI/Sell The Cow, BMI), WBM, CS 17; H100 79

-Y-

YO QUERIA (Curci, ASCAP) LT 10
YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Michaelangelo Sautsbury, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Wilcoil, BMI), HL, H100 10; RBH 47
YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Triumph, ASCAP/Sydney's Mom Music, BMI), HL, RBH 44
YOUNG (BGM Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trinifold, BMI/Careers-BMG, BMI), HL, CS 14; H100 64
YOUNG'N (HOLLA BACK) (De Bracco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 37; RBH 23
YOUTH OF THE NATION (Soujiah, ASCAP/Famous, ASCAP), HL, H100 67
Y SOLO SE ME OCURRE AMARTE (WB, ASCAP) LT 29

Kylie Minogue

Continued from page 1

Europe. In this issue, "Can't Get You out of My Head," which has already reached the summit of the *Billboard* Hot Dance Music/Club Play chart, climbs 13 notches to No. 20 on The *Billboard* Hot 100, thanks in part to major support from radio stations in Chicago, New York, Boston, and Los Angeles.

Minogue arrived in the U.S. Feb. 1 for a two-week promotional blitz that included a Feb. 4 appearance on *The Tonight Show With Jay Leno* (see story, page 1).

Like other such U.K.-rooted artists as David Gray, Dido, and Craig David, Minogue is incredibly suited to an American audience. But Americans need access to her—just as they did with Gray, Dido, and David, each of whom understood the importance of touring the U.S. Yet, due to Minogue's schedule—which includes an upcoming sold-out European tour—a U.S. trek is unlikely in the near future. In fact, Capitol president Andy Slater acknowledges that a "U.S. tour has not been discussed yet."

Even so, Slater remains confident that Minogue—who is booked by Dave Chumbley of Primary Talent in London—will conquer America this time around. "Can't Get You out of My Head" is one of Kylie's best songs in recent history," he says. "For Kylie to break big in the U.S., it's going to take people connecting the song to her, as well as to her overall artistic vision."

Keith Wozencroft, managing director of EMI U.K.'s Parlophone imprint—which signed Minogue for the world, excluding Australia and New Zealand, where she is directly signed to Festival Mushroom Records (FMR)—concur. "The doors to America have definitely opened," notes Wozencroft, who along with Parlophone's A&R director Miles Leonard and senior A&R manager Jamie Nelson is responsible for bringing Minogue to the label.

"Of course, now she'll need to present herself to America," he adds. "It can get pretty difficult if people don't see the artist. That is the key to breaking her in the U.S. And while she'll be touring throughout Europe for the next few months, other opportunities may arise to get her presence in the U.S."

"The problem with a lot of [overseas] acts is they don't dedicate enough time in the U.S. to really breaking here," Carole Kinzel, Creative Artist Agency agent for Radiohead, said in the May 19, 2001, issue of *Billboard*. "The situation has been exacerbated, because now the worldwide market is so enormous that every territory is vying for bands' attention."

"This is an extremely strong time to break her again in the U.S.," says long-time manager Terry Blamey of London-based Terry Blamey Management, referring to both the success of "Can't Get You out of My Head" and Minogue's previous flirtation with U.S. stardom. (In the U.S., Geffen released the singer's debut album, *Kylie*—which spawned a top five hit with a

cover of "The Loco-Motion"—and its follow-up, *Enjoy Yourself*.)

To date, "Can't Get You out of My Head" has sold more than 2.5 million copies worldwide. In Minogue's biggest international market—the U.K.—the single has sold more than 600,000 units, and *Fever* has passed the double-platinum mark (600,000 units). In Australia, *Fever* is quadruple-platinum (280,000). In both territories, *Fever* entered the album chart at No. 1.

A ZEITGEIST OF A RECORD

With such a history, London-based president of EMI Records Group U.K. & Ireland Tony Wadsworth predicted in the Jan. 19 issue of *Billboard* that "Kylie Minogue will sell shitloads [this year] in America."

FMR chairman Roger Grierson also believes U.S. success is within her grasp. "I really don't know why it's eluded her in the past," he wonders aloud. "This new record is somehow different—like a *Zeitgeist*."

As befits one who's been down this road before, Minogue (who turns 34

that it might actually happen this time. Yes, you could say the pressure's on."

Following her whirlwind trip to the U.S., Minogue embarks on the *Kylie Fever* tour, which lasts until the end of June, making stops throughout the U.K. and the rest of Europe. "If I didn't have such a ridiculous schedule, I think I'd be even more stressed, because then I actually could spend a lot of time [in the U.S.]," she says.

And Minogue isn't even sure how her live show would be received in the U.S. "It's such a fan-based show. I don't know what Americans—most of whom don't know my material—would think. Except for the gay community in the U.S., I'm not really sure who else knows my songs."

With "Can't Get You out of My Head," Jeff Z., assistant PD/music director of WKTU New York, believes Minogue is appealing to a U.S. audience: "We've been playing this record since November, and what's most interesting is that it's not a club record kids call about; it's about women 25 and up."

major cities as New York, Los Angeles, San Francisco, Miami, and Chicago have been plastered with "Kylie snipes," Conde notes. "We chose the January cover of [British magazine] *The Face* as our first snipe run. It's a great image [of Minogue] and a cool affiliation to have—it sets the tone for how the project is being rolled out here."

Conde says a second snipe run will hit the same markets one week before the album's release that will utilize the album's cover image, which differs from the set's international cover. (The first pressing of the U.S. album will also include two bonus tracks: "Boy" and "Butterfly.") Los Angeles and San Francisco will also benefit from "Kylie bus benches," Conde says, adding, "Wait until you see the photo we have planned for a billboard on Sunset Boulevard." She is confident "it will absolutely stop traffic."

In addition to these visuals, the Dawn Shadforth-directed video for "Can't Get You out of My Head" is currently airing on MTV, MTV2, and VH1, among other networks.

screensaver, and a four-part greeting from the artist. The site is also streaming the single. The official Minogue Web site (kylie.com) includes up-to-date news, audio snippets, merchandise, links, and a fan forum.

Globally, the album's second single, "In Your Eyes," streets Feb. 18; it will be followed by "Love at First Sight."

David Shebiro, owner of Rebel Rebel in New York, says, "It looks like Kylie is finally going to happen in a major way in the U.S." He says his record/CD store has sold "tons of Kylie imports."

A QUICK REVIEW

For those who need a refresher course, Minogue was born in Melbourne, Australia, to an Australian father and a Welsh mother. Throughout the '80s, she supported herself by acting in a handful of TV shows, including the soap opera *Neighbours*.

With *Neighbours* proving itself a certified hit in the U.K., Minogue teamed up with British production outfit Stock Aitken Waterman (SAW) and recorded "I Should Be So Lucky," which was released on SAW's own PWL imprint. It was the first of many No. 1 U.K. hits. Her full-length debut, *Kylie*, topped the U.K. album chart and peaked at No. 53 on The *Billboard* 200 (see sidebar, this page).

Numerous international hits followed. In the U.S., Minogue's second album, *Enjoy Yourself*, failed to find an audience, and the artist parted ways with Geffen.

Four studio albums later, Minogue moved from PWL to BMG's Deconstruction label in '93. One year later, the imprint released *Kylie Minogue*, which Imago picked up for the U.S. After one single—"Confide in Me"—cracked the top 40 of the *Billboard* Hot Dance Music/Club Play chart, Imago folded, and the album never streeted in America. Deconstruction followed with *Kylie Minogue* (titled *Impossible Princess* in Australia), which confused many with its rock-etched leanings and left Minogue without a U.K. label to call home.

Three years ago, she signed with Parlophone. "She had an incredibly successful 10 years, followed by an odd musical turn," Wozencroft recalls. "She just needed the right record to push her back into the forefront."

Enter 2000's *Light Years* (which spent more than one year in the Australian top 100), a disco-splashed set that found Minogue reveling in her dance-pop roots. Last year's equally dance-speckled *Fever* continues to duplicate the international success of its predecessor.

Minogue, whose songs are published by Mushroom Music International, explains, "*Light Years* was like finding my feet again—albeit in Manolo Blahnik stilettos. For the public at large, *Light Years* was my comeback. For me personally, it was a return to form. And it felt good."

Looking back over her illustrious career—which has included collaborations with Robbie Williams and Nick Cave and an appearance in last year's *Moulin Rouge*—Minogue admits to being "slightly disillusioned" in the years between Deconstruction and Parlophone. "But one thing was certain," she says. "I knew I wasn't finished yet."

Enjoying Kylie: The Minogue Catalog

Kylie (Geffen, 1988). Produced by Mike Stock, Matt Aitken, and Pete Waterman. Peak positions: No. 53 on The *Billboard* 200, No. 1 on the U.K.'s Chart Information Network chart. Key tracks: "The Loco-Motion" and "I Should Be So Lucky."

Enjoy Yourself (Geffen, 1989). Produced by Stock, Aitken, and Waterman. Peak position: No. 1 in the U.K. Key tracks: "Wouldn't Change a Thing" and "Hand on Your Heart."

Rhythm of Love (PWL Records U.K., 1990). Producers included Stock, Aitken, Waterman, and Stephen Bray. Peak position: No. 9 in the U.K. Key tracks: "Better the Devil You Know," "What Do I Have to Do," and "Shocked."

Let's Get to It (PWL Records U.K., 1991). Produced by Stock and Waterman. Peak position: No. 15 in the U.K. Key track: "Word Is Out."

Greatest Hits (PWL Records U.K., 1992). Peak position: No. 1 in



the U.K. Key tracks: "What Kind of Fool (Heard All That Before)" and "Especially for You," a duet with Jason Donovan.

Kylie Minogue (Deconstruction U.K., 1994). Producers included Brothers in Rhythm, Gerry Deveux, and labelmates M People. Licensed

to Imago in the U.S., the album failed to street there when the label closed. Peak position: No. 4 in the U.K. Key track: "Confide in Me."

Kylie Minogue (Deconstruction U.K., 1997). Produced by Brothers in Rhythm and Dave Ball, among others. Titled *Impossible Princess* in Australia, this was Minogue's most misunderstood recording. Peak position: No. 10 in the U.K. Included are the self-penned "Too Far" and "Say Hey."

Light Years (Parlophone U.K., 2000). Producers included Mike Spencer, Mark Taylor, Guy Chambers, Steve Anderson, and Mark Picchiotti. Minogue returned to her dance-pop roots and to the top of the international charts. Peak position: No. 2 in the U.K. Key tracks: "Spinning Around," "On a Night Like This," and "Kids," a duet with Robbie Williams.

MICHAEL PAOLETTA

May 28) is excited and nervous about the prospect of successfully making the Atlantic crossing. The singer even has an analogy about this.

"It's like when you fancy somebody at school," Minogue says. "The minute you stop fancying that person is when the person starts taking a fancy to you. That's how I feel about the U.S."

"I don't know if I have the drive and enthusiasm to break in America. Quite honestly, I don't feel the need to have to tell people how to say my name or discuss 'The Loco-Motion.' Up until now, I've resigned myself to the fact that America wouldn't be like the rest of the world for me. I'm anonymous there—which, I must confess, I kind of like."

But that was then and this is now—and Minogue realizes this. "I always did follow up my U.S. thoughts, though, with the knowledge that if I did have a runaway hit, it would be rude of me not to go and do what needs to be done," she adds. "I guess I'm nervous

With the immediate success of "Can't Get You out of My Head" at the club and radio levels in the U.S., Capitol's VP of marketing Stacy Conde confirms that the "Kylie campaign just about started without us."

"The track took off so fast," she continues, "that we had to leap into action to get underneath the airplay with marketing madness to ensure people were getting the whole Kylie experience."

Using images from the album photo session, Capitol sent promotional items to retailers, clubs, events, the press, and radio late last year. This was preceded by a promo-only vinyl mailing to club DJs of "Can't Get You out of My Head" with remixes by K&M, Nick Faber, Plastik, Deluxe, and Superchumbo. The label followed this with a commercial 12-inch vinyl release Jan. 8.

Additionally, since Minogue has a huge following in the gay community, Conde says the label "started early to create awareness in gay clubs and lifestyle outlets in major markets." Such

Fortunately, Conde explains, "we also have a phenomenal global story surrounding this project. It's created a pre-awareness that you simply cannot buy."

In the U.S., Minogue is confirmed for the March cover of *Flaunt* magazine (shot by photographer David LaChapelle) and an upcoming cover of *Time Out New York*, as well as features in many magazines, including *Rolling Stone*, *Interview*, and *USA Today*.

Minogue will receive coverage on *Access Hollywood*, CNN, E!, the *Today Show*, MTV, and VH1, among others. On Feb. 15, she is scheduled to make her only U.S. public appearance, at the Virgin Megastore in New York's Times Square.

On the Internet front, the label is using peer-to-peer instant messaging and e-mail blasts, as well as working with many of the artist's fan sites to spread the word about the U.S. release, Conde says. Fans visiting the label's Web site (hollywoodandvine.com) have access to six "Kylie buddy icons," a

Late-Night TV

Continued from page 1

Clem Snide's *The Ghost of Fashion* (spinART) in its list of the top albums of 2001—the group recently scored big when NBC began using “Moment in the Sun” as the theme to its quirky prime-time program *Ed*.

For under-the-radar acts like Clem Snide, a single performance on *Conan*—as well as the other three of the big four late-night talk shows, *The Tonight Show With Jay Leno*, *The Late Show With David Letterman*, and *The Late Late Show With Craig Kilborn*—can often prove more valuable than a mountain of positive press.

And, now, in *Late Night*, the act has one of the most powerful promotional tools at its disposal. While some more-established artists might see the performance as just another gig or one more promotional exercise, Clem Snide manager Dan Efram knows that this performance—which he has pursued for the better part of two years—could prove pivotal for his band. With about 3 million viewers expected to tune in to the show—and a huge chunk of those viewers belonging to the young demographic to which the band caters—Clem Snide has a chance to introduce itself to thousands of potential fans/consumers.

It's also a dream come true of sorts for spinART, a tiny, five-person, Staten Island, N.Y.-based operation without any promotional muscle with which to make any serious effort at catapulting *The Ghost of Fashion* onto the *Billboard* charts.

For Efram, it's a chance to reach not only could-be fans but also, perhaps more important, industry tastemakers. “We're hoping for a bigger story at triple-A radio and at retail,” he says. “We hope to get the industry talking about us, and I hope it provides a greater, broader understanding of what the band is.”

“I think the name Clem Snide [the name of a character created by late beat writer William S. Burroughs] is out there a lot right now,” Efram continues, “but most people haven't heard of us. They don't know what it is. They know that *Rolling Stone* likes us, and they might think that the name's odd, but that's about it. We're trying to put an image to that.”

Late Night's booking of Clem Snide—a developing group that is so young and so far from the Nickelbacks, Pinks, and O-Towns of the world that even Efram refers to it as a “baby band”—offers a peek at the increasingly adventurous nature of bookings on the big four shows. The band (whose appearance aired in early January) is one of scores of alt-rock acts, as well as many small- or mid-level blues and roots musicians, being embraced like never before by *Conan*, *Letterman*, and *Kilborn*.

BIG NAMES TO THE UNEXPECTED

Since its inception in 1993, *Conan* has established itself as a home—and often the national-TV launching pad—for many of the biggest and/or most highly regarded names in alt-rock. Talent exec Jim Pitt's bookings in recent years have increasingly

included such one-time late-night nonos as bluegrass (Ricky Skaggs), thrash metal (Slipknot), and obscure blues (R.L. Burnside).

Letterman, meanwhile, has continued to mix some of pop's biggest names (Britney Spears, U2, Alicia Keys) with some of the hottest alt-rock bands (the White Stripes, Starsailor) and shining lights of American roots music, including Earl Scruggs and BR549 and such long-revered and often under-appreciated artists as bluegrass icon Ralph Stanley and gospel mainstay the Blind Boys of Alabama.

The 3-year-old *Kilborn* has carved

Also, as a result of from-the-gut choices by the show's young booking agent, Fred Birkhead, and *Kilborn's* own musical tastes, the program's musical personality has become one of a sometimes retro hipster. One night, you might see lauded British singer/songwriter Tom McRae, and the next you might see Wayne Newton, or the Scorpions, or *Kilborn* touting a Mel Torme album. But, like the three other shows, you're also going to see such mainstream acts as Jewel, Bush, and Train during the course of the week.

While *The Tonight Show With Jay Leno* continues to be a showcase for,

With four major shows—two in the 11:35 p.m. time slot and two in the 12:35 time slot, and with each on a major network—coupled with NBC upstart *Last Call With Carson Daly*, there's more opportunities for artists from all sorts of genres and with various commercial potential to score a performance on a late-night talk program.

When facing ever-shrinking radio and video playlists, more and more artists who don't fit today's pop mold are finding a home on these shows. Pitt says, “Because radio has really dried up for a lot of genres, things are tighter than ever at radio, and the TV

with peers and colleagues. Obviously there are times—especially during sweeps—when bigger names are more desired, but, like Clem Snide, a huge number of artists performing on these shows have yet to earn a gold record.

Pitt says, “My feeling is that even though you don't necessarily hear it on the radio or see it on MTV, there is still a ton of good music out there.”

“For me, personally, I look for the stuff that I like to listen to and that I think kind of expands into a broader audience,” Birkhead says. “I think other people, if they knew about it, would like to listen, too.”

Sales aren't altogether ignored, *Leno* music segment producer Barbara Libis says. They're obviously a contributing factor, but “critical acclaim can absolutely bypass the number of record sales, especially if you are early on a booking of a new artist—you can't expect the sales to be there, but you hope that your instincts are correct,” she says. “Then there is the head vs. heart issue—personally, if an artist is touching me on a soul level, it is very exciting to be able to provide an early forum for their artistry.”

Letterman talent executive/music segment producer Sheila Rogers (who books the show with music coordinator Sheryl Zelikson) says, “Hopefully, it comes down to a really great song.”

In each case, there's no exact science to how the acts are booked. “When people say, ‘What do we have to do to get on the show? What's the criteria?’ I never define it, because there is no exact formula,” Pitt says. “And I'm not just being cagey: It's honestly the truth. It's not a matter of who has sold the most records or who has the best press or whatever. It's this undefinable thing that—as long as I'm doing it—will stay undefined.”

NO TEETH-PULLING NEEDED

Country-star-turned-bluegrass champion Skaggs says he has seen these shows' interest in American roots music gradually increase. Ten to 15 years ago, before *Conan* and *Kilborn* launched, “it had to be someone with a huge name,” he says, noting that interest has been bolstered recently via the popularity of the bluegrass-heavy *O Brother, Where Art Thou?* soundtrack. (Rogers and *Letterman* himself have been especially big supporters of the soundtrack, hosting multiple performances by artists from the album, including one by Stanley and Skaggs' wife Sharon's group, the Whites.)

“It's taken a while for the late-nighters to open up totally to bluegrass,” Skaggs continues. “And I still think it has to be something cool, something out-of-the-box. But not only are they doing their show a great justice by having something cool on there, I think it's just really great for [bluegrass]. It makes for a more level playing ground when they can tip their hat to an American-type music that we're all proud of, that we feel is worthy and is very, very cool.”

Pitt's booking of Slipknot on *Conan* further leveled the metaphorical playing field (albeit to a very small degree) for thrash-metal acts, says the band's drummer, Shawn Crahan (aka Clown). And for a band as visual as

(Continued on next page)



Clem Snide runs through “Moment in the Sun” for *Late Night With Conan O'Brien* director Liz Plonka (standing in front of vocalist Eef Barzelay) and other staffers. (Photo: Robert Bean)

Clem Snide's Day In The Sun At 'Conan'

Acclaimed but little-known alt-rock act Clem Snide is one of scores of acts benefiting from late-night TV talk shows' more adventurous bookings. Here's a peek at the band's day at *Late Night With Conan O'Brien*.

10 a.m.: The band reports to Studio 6A to begin setting up its equipment. (Music coordinator Debbie Wunder says that about 20% of the show's musical guests set up their own gear.)

11:45 a.m.: *Late Night's* audio staff asks the band for a line check. The group runs through “Moment in the Sun,” the song it will perform on the show, three times.

2 p.m.: Soundcheck begins with a cover of Neil Young's “Don't Cry No Tears.” The act plays “Moment in the Sun” for *Late Night* director Liz Plonka and other staffers three times (one time for audio, a second time for video, and a third for both).

3:28 p.m.: The band is invited to listen to the mix of its soundcheck. Particularly interested to hear it is guitarist Pete Fitzpatrick, who was asked to turn off his reverb, which is handled by the show's audio staff. “I hope they have me sounding like [U2's] the Edge,” he

says. Later, the band fills out payroll forms. (Each member will get paid between \$200 and \$300 for their performance.)

3:47 p.m.: A “Clem Snide” placard is affixed to the band's dressing-room door.

4:12 p.m.: The first of the seven band members is sent to the make-up room.

4:33 p.m.: Wunder briefs Clem Snide on what comes before and after the band's performance, jokingly reminding the group “not to play along with” *Late Night's* the Max Weinberg 7 as the show returns from commercial.

4:36 p.m.: Wunder passes along a note to frontman Eef Barzelay from an audience member, a former high-school classmate he hasn't seen in 10 years.

5:30 p.m.: The show begins on the monitor in the dressing room, now full with recently arrived label employees, family, and friends. “There's my amp, there's my amp!” one band member remarks. As O'Brien ends his monologue, he jokingly introduces bandleader Max Weinberg as “Clem Weinberg.”

5:47 p.m.: The band's horn section begins

warming up in the hallway outside the dressing room.

6:19 p.m.: Clem Snide enters the studio and gets ready to play.

6:24 p.m.: O'Brien holds up a copy of the band's new CD, *The Ghost of Fashion* (spinART), and introduces the group. Clem Snide begins “Moment in the Sun.”

6:27 p.m.: As the band ends the song, cheers abound in the dressing room. “That was perfect,” Barzelay's wife, Alix, says. “He was nervous; you could hear it in his voice.” Barzelay arrives in the dressing room. “It was cool. It was fun. It was weird,” he says. “My eyes were doing crazy things because I was trying to close 'em, but the lights were right there.”

6:33 p.m.: A voice comes over the studio P.A., saying, “That's a wrap.”

6:34 p.m.: The band starts packing up its instruments.

6:36 p.m.: Weinberg greets Clem Snide, and O'Brien briefly poses for a photo with the band.

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its own niche, partially out of necessity. Because the show is taped on a relatively small stage, its producers often ask their musical guests to provide a stripped-down, more intimate, *Unplugged*-like performance, which has resulted in *Kilborn* becoming a show where the unexpected—Nelly Furtado singing “I'm Like a Bird” solo at the piano, Foo Fighter Dave Grohl performing an acoustic rendition of “Stairway to Heaven”—can be found. That, plus the casual, low-key feel of the program has also helped *Kilborn* become the perfect starting place for camera-shy newcomers.

more than anything else, the highest-charting, most mainstream acts, it too has begun to spread its wings a bit, recently embracing such young singer/songwriters as Joe Henry and Rufus Wainwright, neo-soul newcomer Bilal, and Australian diva Kylie Minogue (see story, page 1), among others.

“I think every show provides you with a little bit something else,” says publicist Mitch Schneider, whose Mitch Schneider Organization has pitched each program on performances from such current or one-time clients as Alanis Morissette, Deftones, and Faith No More.

bookings have become more important than ever, it seems.”

Publicist Steve Martin, whose Nasty Little Man agency represents such acts as Radiohead, Beastie Boys, Sigur Rós, and Andrew W.K., says, “Sometimes it's the only way some people will ever see the band.”

HEAD VS. HEART

These shows' music coordinator/talent agents are, perhaps more than ever, putting less emphasis on an artist's record sales and instead making their selections based on critical acclaim, gut feelings, and conversations

Continued from preceding page

Slipknot—each member wears a mask and matching uniform—scoring the appearance was an especially enormous opportunity.

"Seeing is believing," Crahan says. "For us, a lot of times, what happens with Slipknot is someone will see the band first in a magazine, and they'll instantly judge us. They'll be like, 'That's a bunch of goofy shit.' Then they'll hear the CD and they'll be like, 'I don't understand it, there's so much going on.' But then, they watch us play our music [live], and it all makes sense. So, on that theory alone, *Conan O'Brien* was very, very, very important."

NOT EVERYONE SEES CHANGE

Still, Slipknot's booking is an exception. Such ultra-heavy acts are rarely seen on late-night TV. Heavier, faster metal—along with jazz, dance, electronica, and others—remains one of the under-represented genres.

Lesser-known rap/hip-hop artists also seem to find few fans at late-night TV. While *Leno* seems to—more than any of the other shows—routinely host most of the mainstream's biggest names in R&B, rap, and hip-hop, it's rare for an underdog like Bay-Area hip-hop act Spearhead to snag an appearance. Yet Spearhead performed on both *Letterman* and *Kilborn* recently.

These more adventurous bookings seem to harken back to the early days of *Saturday Night Live*, Spearhead frontman Michael Franti says. "Back then, you'd look to *Saturday Night Live* for not just playing who was No. 1 in *Billboard* that week, but to something that was new that maybe you didn't see—an act from Europe or an act from somewhere else that you didn't know about. You discovered a lot of music that, as kids, we wouldn't have otherwise been exposed to. And I think it's really good that late-night television has started to take those risks again."

ARE YOU SURE THEY WANT US?

Many of these lesser-known acts still find it somewhat amazing that they were given the opportunity to play on one of these shows.

Sara Quinn of folk sibling duo Tegan & Sara says, "When the folks from our record company [Vapor] called and said, 'You're doing *Letterman*,' we were like, 'No. Are you sure they know that it's us? For real?' People hear '*Letterman*' and they think, 'Wait a second.' And you can see, like, the questioning in their eyes. They're like, 'But, you're not big.' And you just wanna be like, 'Well, Dave's my uncle.'"

Florida-based troubadour Chris Carrabba (aka Dashboard Confessional), who recently played *Kilborn*, says, "I was absolutely surprised. Just being a layman watching these shows, I always assumed that a band gets a hit song, then they go on these shows and showcase that hit."

STEPPING UP TO THE PLATE

With these new opportunities comes more pressure, especially for younger acts. "Going on the TV show is not enough," Schneider says. "The group has to step up to the plate and deliver a great performance that nails it."

Martin says that before he'll aggressively pursue a TV performance—through phone calls or e-mails to Libis, Rogers and Zelikson, Pitt, and Birkhead—for a young or developing artist, he has to feel confident that his artist can deliver. "I just gotta know that they can play in that environment. I'm going to see Andrew W.K. live a few times in the months to come, and sooner or later, I'm gonna wanna break him into the TV circuit. But I'm gonna have to know that he can deliver in that environment."

And playing on these shows can be tough enough without the added pressure. For many, the experience can be unnerving. The studios are often chilly and full of crowds unfamiliar with new and developing acts. Increasing the awkwardness are bright lights and substantial gaps between the stage and the audience, not to mention the hours of downtime between sound check and performance. It's not uncommon to hear a stiff guitar solo or voices crack.

"It's not like a musical experience," Clem Snide frontman Eef Barzelay says. "It's like you're doing some act or a skit. When you play music, you usually play for like an hour and kind of get into the space of the vibe between you and the audience. But when playing late-night TV, you gotta, like, turn it on."

'KILBORN' OFFERS COMFORT

Martin says he has found *Kilborn* to be a nice first step for bands that could either choke under that sort of pressure or for artists who are simply better suited to a more low-key environment.

Such was the case when the acclaimed Iceland-based Sigur Rós recently made its national TV debut in the U.S. on *Kilborn*. "*Kilborn* was a nice way to ease the band in," Martin says. "I told the band's management, '*Kilborn* has a much smaller studio, a much less bright element.' There would have been an opportunity to play *Letterman*, but I just thought that the band would literally freeze in the face of an Ed Sullivan [Theater]-size audience for their first TV performance, and all those lights, and the bigness of it. And

management agreed with me. They think this is a bridge to convince them to do something else on a bigger scale."

Although Dido's appearance was preceded by a week-plus "Countdown to Dido"—where Kilborn, a big fan of the singer, ran a graphic on the bottom of the screen counting down the days and, eventually, the hours and minutes before her arrival—the British songstress says she, too, found the show and its host comforting.

"It was the first time I'd actually had a chance to relax and just enjoy myself," she says. "And there wasn't a sort of 'You've got two minutes to bring your whole personality across' sort of thing. With Craig, I could go on and do a couple of songs and actually have a good chat. And, quite frankly, I think it's nice for the fans to see a different side of you."

Kilborn takes pride in his show's musical diversity—from its Chris Isaak-penned theme music to the snippets of Antonio Carlos Jobim and others heard going in and out of commercials. "Music has been a big part of my life," he says. "I grew up listening to a variety of stuff. My first album was the Stylistics. Barry White—I listened to a lot of that. Plus, my dad played Sinatra and John Gary, and I listened to a lot of Chet Baker. And I just try to give people a variety, an eclectic mix of music. I like a lot of rhythm and blues. And I like classic rock, and we try to get all of that on the show. And we do."

A PERFORMANCE'S WORTH

The impact of a performance on one of these programs is not easily quantified. An appearance could result in a barely noticeable blip or a huge sales spike, depending on such factors as the type of artist, which show they appear on, and the time of the year.

"It's not like *Oprah*, where the next day you'll get all these orders," Tommy Boy Records founder Tom Silverman says. "I never really felt that. We've used it to hype sales. We would tell retailers, and retailers would order more records, and maybe consumers bought it. But we never saw a significant bump."

'Arsenio': First Stop For R&B, Hip-Hop

While lesser-known indie rock, bluegrass, and metal acts seem to be only now finding more opportunities at late-night TV, their hip-hop and R&B brethren haven't experienced such a long wait.

In 1989, *The Arsenio Hall Show* began embracing such acts—controversial rappers and little-known R&B or hip-hop acts being ignored by the major shows of the time, Johnny Carson's *The Tonight Show* and *Late Night With David Letterman*.

In its five years on the air (1989-1994), *Arsenio* became the undisputed home and sometime career launching pad for such artists. In the meantime, Hall introduced and/or helped break the likes of Mariah Carey, Lil' Bow Wow, and Boyz II Men.

"He exposed a mainstream audience to an underground form of music," Boyz II Men's Shawn Stockman says. "And, in turn, Arsenio helped blow up hip-hop."

"*Arsenio* broke a mold on television," Tommy Boy Records founder Tom Silverman says. "He opened the door. No one else was showing the kind of music

he was showing. He had the balls to say, 'Look, I'm gonna do N.W.A., I'm gonna do Naughty by Nature, I'm gonna take a chance on something risqué.'"

And such choices weren't always popular with *Arsenio* parent Paramount. "We used to have terrible, knock-down drag-outs about that, because they felt that those bookings, among other things, were going to keep them from progressing to that other level," Arsenio Hall says. But Hall, who hand-picked many of the show's musical guests, was adamant about being himself—"If it wasn't me, I didn't do it"—and not repeating what Carson and Letterman were doing. In doing so, he says he even met with resistance from his own staff. "I had one individual tell me, 'I might not show up the night Snoop [Dogg] is here.'"

As the show neared its end, more doors were opening for urban artists, as many who made their TV debuts on *Arsenio* were being booked by its rivals. As a result, *Arsenio* found it more difficult to compete.

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And often, a label might not foot the bill—which could reach as high as \$20,000 or more for a large band—to send an artist to New York or Los Angeles if it thinks it won't make the money back in record sales.

Conversely, a performance can cause demand to overwhelm supply. Rising singer/songwriter Jack Johnson's two recent *Kilborn* performances clearly created more interest in his album—*Brushfire Fairytales*, released by upstart indie Enjoy—than his label could handle. Wary of returns, Enjoy chief Andy Factor says the label, at the time of the performances, distributed a minimal number of copies. As a result, copies were hard to find following Johnson's appearances.

Peter Grosslight, senior VP/worldwide head of music for the William Morris Agency, says the impact on artists' bookings can greatly depend on "the demo of the television program. They all have different demos, so Charlotte Church appearing on *Leno* has a big impact. Does Bush appearing on *Leno* have the same impact? Probably not, but it's still good. We'll get less calls, but there's no question it heightens awareness. It's almost like advertising. If you put your ad in the wrong place for the consumer, you don't get much benefit."

Carrabba says his performance both validated him in the eyes of industry tastemakers and boosted ticket sales. "It gave me a little bit of elevated notoriety. It caused them to take me a little bit more seriously. I went from being this kid who's on the college charts to a kid who is being cast a little bit in the public light."

"It really elevated my visibility," Carrabba continues. "I think there was a direct effect—me playing on that show and then kids coming out to shows. They had seen us on the show and then, a couple nights later, we were in their town."

Schneider says an appearance can help galvanize a publicity campaign. "Let's say you have a real new and developing act. If you get that *Conan* appearance, I think it lets the industry know that something has bubbled out of the underground and it's beginning to make its crossover moves."

Arista head of sales Jordan Katz concurs: "It's very rare that a TV moment in a vacuum is gonna really just increase the sales. It happens from time to time, but it's a matter of the synergy. It will often be the catalyst that really lights the fire."

Having performed on *Letterman* just as Tegan & Sara were wrapping up a tour in support of their current album, *This Business of Art*, Quinn says the appearance helped the duo maintain the momentum it has enjoyed during the past year, as it readies its next album.

Schneider adds that for many young artists, one of the biggest advantages of appearing on these shows has nothing to do with record and ticket sales or career momentum.

"One of the funniest things that we hear a lot," he says, "is that for many of the new bands, appearing on these shows makes their parents happy and validates them in their parents' eyes. It's really funny. They always say, 'Now my parents know what I do for a living.'"

The Big Four

THE TONIGHT SHOW WITH JAY LENO

11:35 p.m., NBC, taped in Burbank, Calif.
Date of first broadcast: May 25, 1992.
(*The Tonight Show* was launched in the 1950s and has previously been hosted by Steve Allen, Jack Paar, and Johnny Carson.)

Shows per week featuring music: five.
Booking tendencies: Mostly mainstream artists from almost every genre—pop, rock, rap/hip-hop, R&B, country, etc.
Recent guests: Willie Nelson, Ludacris, Chuck Berry & Little Richard, the Calling, Josh Groban, Barry Manilow, OutKast, Lifehouse, Kylie Minogue, Rufus Wainwright, Default, and Usher.
Music segment producer: Barbera Libis.
Viewers per night: About 6 million.

THE LATE SHOW WITH DAVID LETTERMAN

11:35 p.m., CBS, New York.
Date of first broadcast: After more than 11 years as a 12:35 p.m. show on NBC, *Late Night With David Letterman* got a new name, time slot, and network Aug. 30, 1993.

Shows per week featuring music: four.
Booking tendencies: Roots, rock, and pop. Singer/songwriters and triple-A acts are especially welcome here. Occasionally dabbles in heavy rock, hip-hop, country, and world music.
Recent guests: Cracker, Eric Burdon, Ivan Neville, Mark O'Connor, Phantom Planet, Junior Brown, Jewel, Remy Zero, Willie Nelson, Lenny Kravitz, Darlene Love, Shakira, and Jane Monheit.
Talent executive/music segment producer: Sheila Rogers.
Music coordinator: Sheryl Zelikson.
Viewers per night: About 4 million.

LATE NIGHT WITH CONAN O'BRIEN

12:35 a.m., NBC, New York.
Date of first broadcast: Sept. 13, 1993.
Shows per week featuring music: two. (Four new shows and a re-run are aired each week; the re-run often features music.)

Booking tendencies: Alternative, nu-metal, roots, pop, bluegrass, hip-hop. Runs the gamut. Not too many hugely commercial pop stars.
Recent guests: Shannon McNally, Baaba Maal, Dilated Peoples, Bad Religion, Craig David, Oysterhead, Natalie Merchant, Blink-182, Dr. John, the B-52's, and Jimmy Eat World.
Talent executive (for music): Jim Pitt.
Viewers per night: About 3 million.

THE LATE LATE SHOW WITH CRAIG KILBORN

12:35 a.m., CBS, Los Angeles.
Date of first broadcast: March 30, 1999.
Shows per week featuring music: three. (About once a month—especially around events like the Grammy Awards—that number is increased to four.)

Booking tendencies: Lots of hip indie rock, alt-rock, and hip-hop; mainstream pop and rock, as well as the occasional golden oldie and '80s act.
Recent guests: Will Hoge, Tenacious D, Starsailor, Cracker, Sense Field, Method Man, Sigur Rós, Echo & the Bunnymen, Butthole Surfers, Handsome Devil, Kylie Minogue, and Mystic.
Music coordinator: Fred Birkhead.
Viewers per night: About 2 million.

WES ORSHOSKI

Fund-raisers

Continued from page 1

Calif., lobbyist firm—Rose & Kindel—\$46,167.39 to lobby lawmakers against any change in the seven-year rule in Labor Code 2855. Rose & Kindel's written comments on the purpose for the payments state: "Discussions re: Labor Code #2855—legislature."

The RIAA paid Rose & Kindel \$11,561.84 during the third quarter of last year to represent the industry's opposition to any change to the labor code on personal service contracts and other pending bills. The filings underscore widely circulated stories from Sacramento insiders that the RIAA had begun opposition lobbying in earnest even before Murray introduced his bill.

BOTH SIDES OF THE AISLE

Figures for contributions and lobbying fees for January 2002 are

not yet available.

The filings also show that the RIAA contributed \$15,750 to key legislators and elected officials on both sides of the aisle during the fourth quarter, including \$7,500 to the California Republican Party and \$2,500 to the National Republican Congressional Committee California account.

The RIAA also gave \$1,000 each to Assemblywoman Dede Alpert (D) for her successful run for state Senate; Assemblymen Jim Costa (D) and James F. Battin (R) for their successful campaigns for the state Senate; state Attorney General Bill Lockyer (D); and Assemblywoman Carole Migden (D) and Assemblyman Anthony Pescetti (R), who both won their campaigns for the assembly.

In the previous quarter, the money—a total of \$66,400—went mostly to Democrats: two contributions of \$5,000 to the California Democratic Party, a \$5,000 contribution to Assembly Speaker Robert

Hertzberg (D), and two contributions of \$5,000 to the Senate Majority Leadership Fund.

Third-quarter contributions of \$3,000 also went to James L. Brulte's (R) successful campaign for state Senate, two gifts of \$2,500 to Lockyer, two gifts of \$3,000 to state Sen. Sheila Kuehl (D), and two contributions of \$1,000 to Murray, who had not yet announced that he would be introducing the bill to amend Labor Code 2855 to benefit recording artists.



The RIAA wrote two \$1,000 checks in contributions to the Assembly Democratic Leadership 2000 Committee, Assemblyman Gilbert Cedillo (D), Assemblyman Scott Baugh (R), Battin, and Migden. The trade group contributed a \$1,000 check to state Sen. Martha Escutia (D), chair of the Sen-

ate Judiciary Committee, as well as to Ross Johnson's (R) successful Senate campaign.

The RIAA also ponied up two gifts of \$800 each for the Assembly Democratic Leadership 2000 Committee, Pescetti, and Assemblywoman Patricia C. Bates (R), who serves on the Judiciary Committee.

Murray also received two more contributions of \$500, as did Assemblyman Mike Briggs (R), Assemblyman Marco A. Firebaugh (D), Lockyer, Assemblyman Lou Correa (D), Assemblyman Tony Strickland (R), state Sen. John Vasconcellos (D), and Charlene Zettel's (R) successful assembly campaign.

The RIAA contributed two gifts of \$400 to the National Women's Political Caucus of California. It also wrote checks for \$250 to the campaign of Assemblywoman Jenny Oropeza (D) and Assemblyman Joe Nation (D).

Contributions from individual major labels were few. Universal Music Group (UMG) contributed \$2,000 to Kruehl's successful Sen-

ate campaign.

However, movie/music/theme park/video conglomerate Universal spread the money around. Under the heading Universal Studios, the company contributed \$95,500 during all of 2001. A UMG spokesman says all lobbying money from the various divisions is funneled through Universal Studios' political action committee (PAC), but is not broken out by division.

Universal Studios State and Local Political Action Committee—once known as MCA State and Local Political Action Committee—also contributed \$17,500 to senatorial and assembly races in 2001, with contributions going to many of the same lawmakers as those by the RIAA.

Proponents of the bill, the Recording Artists Coalition and AFTRA, did not have any contributions or lobbying fees during the third or fourth quarter of 2001, according to the new filings. A spokeswoman for AFTRA also said the union does not have a PAC.

Jammin' Oldies Stations Switch To More Current R&B

BY DANA HALL

NEW YORK—With so many stations leaving the format—tempo-driven R&B oldies and dance music targeted to a general-market audience—some might say Jammin' Oldies is dead.

But in the same way that the disco stations of the late '70s often evolved into the first "urban contemporary" stations, several Jammin' Oldies outlets have segued to a more current-driven adult R&B format—among them Clear Channel's WTJM (Jammin' 105.1) New York and KHHT (Hot 92.3, formerly KCMG) Los Angeles. Saga's WJMR Milwaukee, and Syncom's KMJK Kansas City, Mo.

KMJK's Greg Love joined the station when it debuted as a Jammin' Oldies outlet and became the PD who engineered the evolution. He says Jammin' Oldies "just got old. When listeners first hear those classic records, they say, 'Oh, wow.' The second time they hear them, it's 'I love this song.' But by the third, fourth, and fifth time they hear that song in one week, the song has lost its 'wow' appeal. Very quickly after the initial impact of these stations, PDs started to see their quarter-hours diminish, book after book."

WTJM music director/APD Wayne Mayo (veteran of rival WRKS and similarly formatted KISQ San Francisco) agrees. "The format was built on only dance records that crossed over to top 40. And the span of years was too narrow. While a traditional oldies station usually pulls music from a 30-year period, Jammin' Oldies was only taking the top rhythmic records from maybe [the past] 10-15 years. That made the music burn out very fast."

Recently named WJMR PD Lauri Jones says, "The Jammin' Oldies format was a novelty to begin with, and that novelty wore off very quickly. In [my] previous market [of Minneapolis], the Jammin' Oldies format lasted less than a year. After the initial appeal to listeners, they eventually drift back to their P1 station, making the Jammin' Oldies station a second or third choice."

New KHHT PD Michelle Santosouso notes that the former KCMG (Mega 100.3) maintained consistent numbers, even after a fre-

quency move. But the change "was a natural evolution," she says. "We started to see a change in the music and [in the] radio industry as a whole. The rhythmic and crossover formats had splintered, with crossover becoming predominantly hip-hop. That left a whole group of records and artists who were not really getting the exposure to a wide audience on radio like they should—artists like Maxwell and Aaliyah. While you could go to the big crossover stations and hear a lot of rap and some R&B, there was no place to go to hear a mixture of current R&B and old-school geared to an older audience."

MAKING THE SWITCH

The move from oldies to current-driven music wasn't the only change at these stations. In many cases, the biggest difference was a change in target demo. While most still target a 25-plus audience, they now concentrate on the African-American listener. Jones says, "The

listenership before was probably 70% white/30% black as a Jammin' Oldies station. Now, that has completely flipped the other way."

Mayo says, "We always had an African-American base, even though it was not really recognized. We didn't want to lose that, and in fact, [we] wanted to grow that audience even larger. I don't really look at us as a new station; we are simply growing the audience we already had."

Love says that in Kansas City, "we were definitely targeting the general market as a Jammin' Oldies. But we did have a core black listenership. To me, it made sense to build from there by keeping that core rather than flipping to a whole new format. Now we are superserving that audience."

But in Los Angeles, Santosouso says, "we can't do a traditional [adult R&B] format. This market is too ethnically diverse and hip. We have white, Latin, and black listeners. We had a strong, ethnically diverse listenership at Mega, and we didn't want to lose that."

While KHHT became a whole new station when it flipped last year, other Jammin' Oldies stations made gradual changes in staff and imaging. Jones says WJMR "added the syndi-

cated Tom Joyner show in mornings and ran a billboard campaign inviting listeners to tune in to 'the new sound of Jammin' 98.3,' listing many of the artists you could now hear on the station. That told people about the initial change, and once they tuned in, they heard a significant difference in the presentation of the radio station." WJMR also hired Jones and Andre Williams, both veterans of WKKV (V100).

Jones adds that "once I arrived, I changed the positioner from 'today's R&B and classic soul' to 'today's R&B and old-school.' I feel the younger audience uses the term 'old-school' more than 'classic soul.' And it fits better."

Jammin' 105 also made a switch in mornings, adding New York R&B radio vet Jeff Foxx and comedian George Wallace. "We did a billboard campaign to promote their debut, and we hoped from there [that] people would stay around to hear the new sound of the station," Mayo says. The new sound included new voice talent Jay Dixon (PD of WBHK Birmingham, Ala., and a WRKS veteran) and was more "laid back" than the station's initial approach.

Love's changes also included new imaging. "As soon as we started to play more currents, I felt we needed to get rid of any old-school terminology and phrasing. We had to bring it up to a contemporary presentation," he says. "Adding current music has actually lit a fire under the jocks, and now they are more excited and involved in preparing for their shows."

As for how many current songs these new adult R&B outlets play and whether they're going to break new music, the answers vary. Mayo says the gradual addition of currents began last June. "We started by putting in about five to six current records, which meant you heard about one current song an hour. When we did our research, we found that African-American women love their classic soul, but they also like Maxwell and Ginuwine and those types of artists, so it made sense to start adding them in." But he adds that "because we are in New York, we can also get away with songs by Mary J. Blige or Usher, simply because of their history in the market. And there are three other

R&B outlets in the market that can warm those records up for us."

But Love doesn't always wait for rival KPXS to start a record. "If it's the right artist with the right-sounding record, like the KeKe Wyatt that we broke here, then I'll go with it. Also, there are opportunities to play album cuts on artists like Maxwell or Michael Jackson."

Santosouso says, "[If] the artist fits the format, I don't see a problem being first in the market on a track." Hot's rotation on its powers are also well ahead of many adult R&B outlets.

But Mayo says, "It's unlikely that we would go on a Jaheim or Glenn Lewis out of the box. Now, if the Isley Brothers come out with a new record, we're on it right away."

Love notes that the Jammin' Oldies format had to deal with currents, if only because "the Isley Brothers, the Temptations, and Barry White were coming out with current projects. These were core artists for us, but as Jammin' Oldies we couldn't play new records. Yet our audience wanted to hear them."

While their gold libraries still include music from the '70s and '80s, they also now include more titles from the '90s. Jones says, "The majority of our gold is from the late '80s now, as opposed to the '70s."

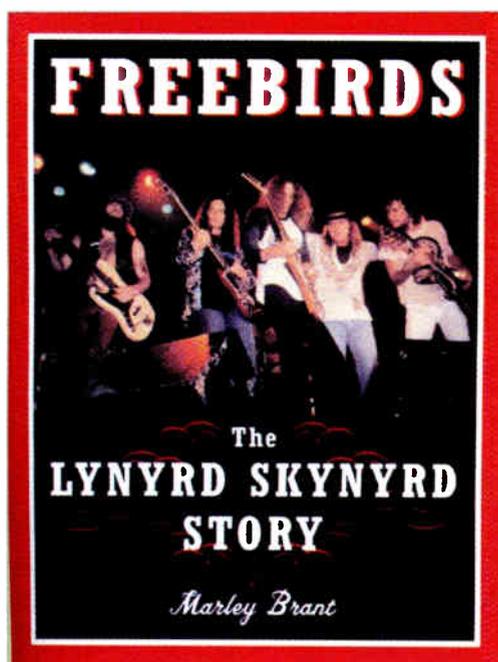
And Mayo adds, "We moved up about five years, and you're hearing '90s records about twice an hour—records by artists like Soul II Soul and Lisa Fischer."

Perhaps the biggest difference between these stations now and the Jammin' Oldies format they once were is tempo—one reason that many Jammin' Oldies stations ignored most of adult R&B's best-testing oldies. But programmers unanimously say tempo doesn't matter. "The owners used to be so bent on keeping the tempo up," Love says. "Now it's not a factor at all."

Santosouso agrees. "It goes back to the old adage: 'A hit is a hit.' If it's a hit ballad, then play it. My goal is not to try to keep the station's tempo up—my goal is to play great music from back in the day and today."

Dana Hall is managing editor of R&B Air-play Monitor.





New Lynyrd Skynyrd Bio Details Triumph, Tragedy

Just released by Watson Guptill/Billboard Books, *Freebirds: The Lynyrd Skynyrd Story* by Marley Brant is the first narrative biography to examine the history of this legendary rock group.

Though plagued by personal tragedy, numerous personnel changes, and the untimely death of some of its founding members, Lynyrd Skynyrd continues to tour and release albums, maintaining its reputation as one of the most captivating bands in the history of rock'n'roll.

Interwoven in this fascinating examination of the band are in-depth portraits of the group's members; the inside stories behind intricate band relationships; the truth behind their brushes with the law; the origins of their songs; and much more. Also included are interviews with music legends Charlie Daniels, Gregg Allman, Warren Haynes, the band members, and many others.

Author Marley Brant has penned four previous books, including *Southern Rockers*. She has been in the entertainment industry for 24 years as a biographical writer, music producer, and A&R executive.

Freebirds: The Lynyrd Skynyrd Story (ISBN 0-8230-8321-7, 256 pages) is available wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455. For excerpts, contact Sheila Emery at 646-654-5463.

u p c o m i n g e v e n t s

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

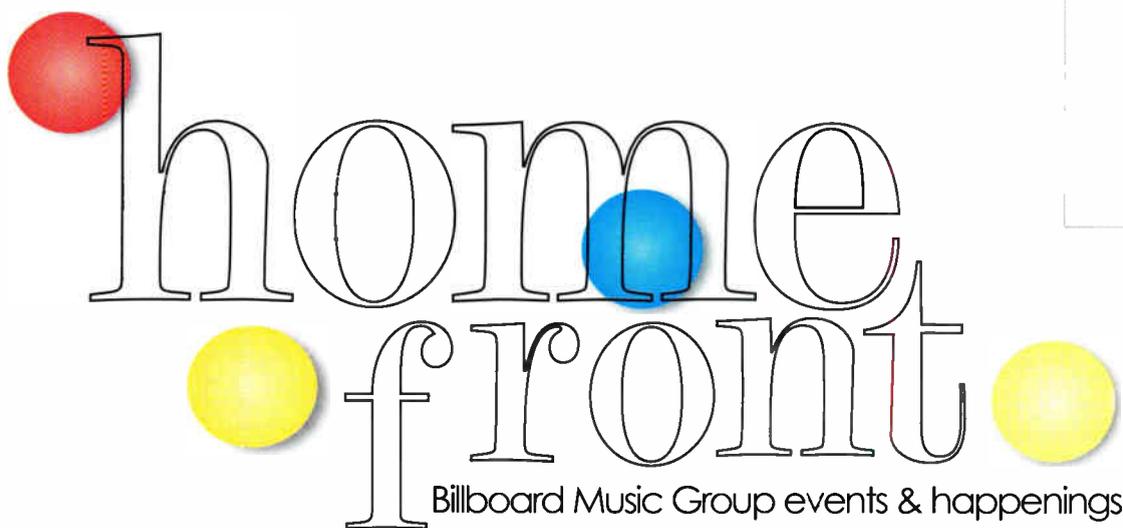
THIS WEEK@



COMING THIS WEEK: DJ/production duo **Thievery Corporation** takes a sonic tour of the Verve Music Group's vaults on the compilation *Sounds From the Verve Hi-Fi*. The pair, which says it favors Verve tracks in its DJ sets, weaves together such highlights as Astrud Gilberto's "Light My Fire," Walter Wanderley's "Batucada," and Stan Getz and Luiz Bonfá's "Menina Flor." The review of the album will appear exclusively on Billboard.com.

Also reviewed online this week is Scottish rock outfit **Ballboy's Club Anthems** (Manifesto) and *Jing Chi*, an album featuring jazz/fusion musicians such as Vinnie Colaiuta, Rabben Ford, and Jimmy Haslip (Tone Center). Billboard.com also drops in on performances from long-lost alt-rock group **the Breeders** in New York City, and singer/songwriter **Rufus Wainwright** in Philadelphia.

News contact: Jonathan Cohen • jacohen@billboard.com



D I R E C T O R Y O F T H E W E E K

Reach The Working Musician Via Billboard's Touring Guide

Companies looking to advertise in the next edition of Billboard's twice-yearly *Musician's Guide to Touring & Promotion* have until March 13 to reserve their space.

Working musicians rely on the *Musician's Guide to Touring & Promotion* for the lowdown on music-related products and services. The guide includes information on tape and disc services; bus and van rentals; major and indie label A&R staffs; clubs and other venues; agents, attorneys, and management firms; media outlets; and much more.

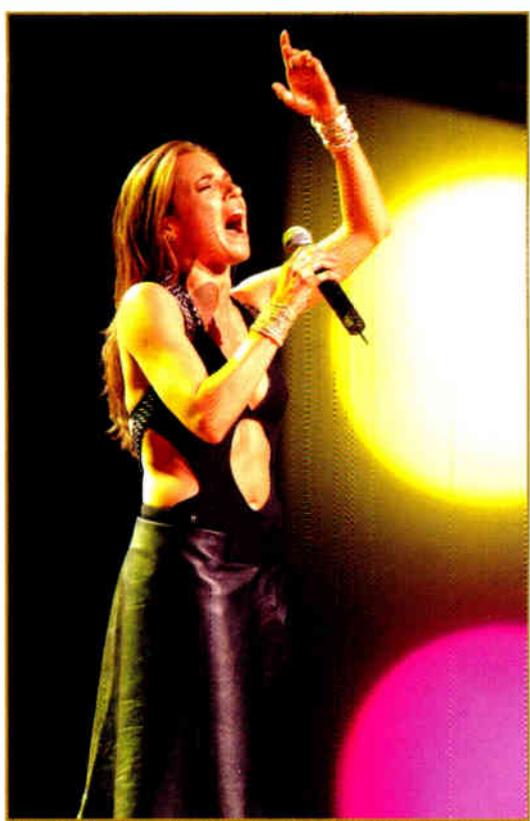
Advertising in the guide exposes businesses to the thousands of musicians and key touring industry professionals who use the guide for access to the most up-to-date contact information. Make sure this active audience sees your ad!

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BackBeat
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The Noble At Nobel

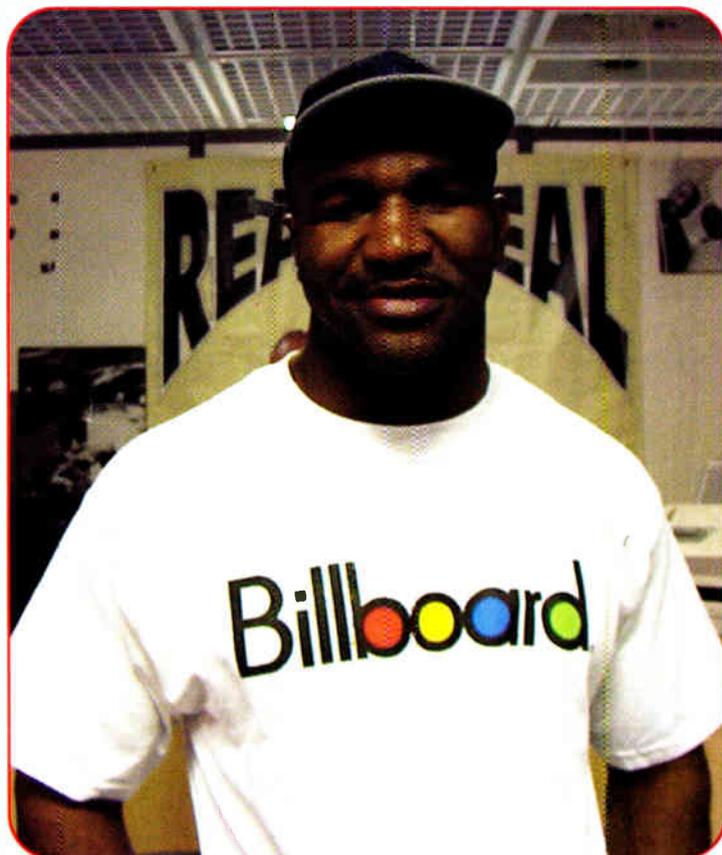
Dynamic Brazilian diva Daniela Mercury was among a group of artists that were invited to perform at last December's Nobel Prize awards in Oslo. Mercury performed solo (above) and then shared the stage (below) with Paul McCartney, Natalie Imbruglia, Wydef Jean, A-ha, Youssou N'Dour, and others for a group rendition of "Let It Be."



Got A Life?

Billboard BackBeat wants to know about it. Send us a picture of what interests you outside the music industry. Whether it's charity work, benefits, vacations, hobbies, collecting, pets, children—you name it, we want to see it. Send photos to Chuck Taylor at *Billboard*, 770 Broadway, New York, N.Y. 10003, or jpegs to ctaylor@billboard.com.

Out Of The Box: Evander Holyfield



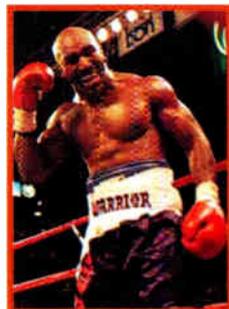
It's an industry built on hits, world-famous names, and knock-out performances—but not enough about boxing. Four-time world heavyweight champion Evander Holyfield was at MIDEM in Cannes last year to bring his record label, Real Deal, before an international audience for the first time since it was founded in his home state of Georgia in 1998.

"I'm here to get some international exposure for Real Deal," he said. "It's my first time, but as 60% of the music market is here, I decided to come." Despite a career spent in the ring, Holyfield says, "Music is my whole life. I'm an entertainer myself. Music is a big part of people's lives and bigger than they may realize."

The first record Holyfield bought was the *So Full of Love* LP by the O'Jays in 1978. Next was the Isley Brothers: "That's how I started off. We had a turntable, and everybody took a turn playing things like James Brown," he says.

Named after his pugilistic *nom de plume*, Real Deal Records is sit-

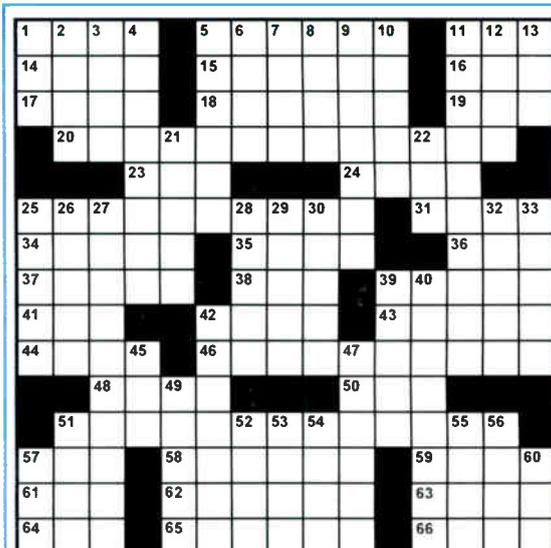
uated on the appropriately named Evander Holyfield Highway in Georgia, and it prides itself on a roster that preaches pacifism. "I don't have any violence in my music," he says. "People entrust us as a music company not to give them poison. Kids want to have fun, dance, and have a good time, but positive words let you have a good time for a longer time."



Among the artists signed to Real Deal are girl group Exhale and harmony R&B act 4-Shades. "They ain't cursin' and tearing nobody down," Holyfield says. "That's when you know music is good; you should be able to play it for anybody. People may say, 'It's not my style of music,' but it doesn't offend them."

Holyfield admits that he isn't a great fan of hip-hop. "It's too negative," he says. "You should be embarrassed to tell your kids you listen to that. Older music was positive and they still play it. My message is, Don't quit—be what you want to be."

ADAM HOWORTH



'THE INTERNATIONAL LANGUAGE' by Matt Gaffney

- Across**
- 1 Signaled a musician to start playing
 - 5 Springsteen and Catherine Zeta-Jones had them in "High Fidelity"
 - 11 Business that usually has music playing
 - 14 Don McLean's "___ Love You So"
 - 15 Christie who wrote "Evil Under the Sun"
 - 16 Fishy eggs
 - 17 They'll be flowers soon
 - 18 "___ cares away" (James Taylor line)
 - 19 Released, as an album
 - 20 Eddie Murphy sang it while impersonating Stevie Wonder on "SNL"
 - 23 Part of Popeye's squeeze
 - 24 Black Sabbath's "___ Knights"
 - 25 Schumann opus
 - 31 One in a million, e.g.
 - 34 "What a way to ___ evening!"
 - 35 Emotion expressed in "Jessie's Girl"
 - 36 Juliana Hatfield's label
 - 37 Lindley of "Three's Company"
 - 38 Chemical suffix
 - 39 Fail to be
 - 41 "___ Love You"
 - 42 "Put ___ writing!"
 - 43 Reform Party pioneer
 - 44 Spotted
 - 46 Dean Martin tune that mentions pizza
 - 48 Frank Burns
- Down**
- 1 Big yellow taxi, for example
 - 2 Word on all American coins
 - 3 Duane or Nelson
 - 4 Musical establishment of the 1970s
 - 5 "Ships of the desert"
 - 6 "Ain't She Sweet?" songwriter
 - 7 Timbuktu's country
 - 8 Ending for rock or cigar
 - 9 Words before "Well you came and you gave without taking"
 - 10 End of a Lionel Richie Oscar-winning song title
 - 11 Where street musicians play patriotic songs
 - 12 Paula Abdul's "Forever ___ Girl"
 - 13 With "The," musical New York landmark
 - 21 It's known for its laugh
 - 22 Tic-tac-toe loss
 - 25 Goes stage-diving
 - 26 Not available
 - 27 Rocker who once trained at the New York Police Academy
 - 28 "Sunshine on ___" (The Proclaimers' big album)
 - 29 Country thanked by Alanis Morissette
 - 30 "___ Staff" (words seen on windbreakers at concert)
 - 32 Good cause supporter
 - 33 Seven, to Pavarotti
 - 39 In ___ life (long ago, humorously)
 - 40 Was left
 - 42 "___ to come together..." ("Celebration" line)
 - 45 Part of USNA
 - 47 English county that gave the world Leo Sayer
 - 49 Musical Alaskan
 - 51 Some guys have all of it
 - 52 "To hold ___ is to be at war": Voltaire
 - 53 "Show Boat" composer Jerome
 - 54 Therefore, poshly
 - 55 Reggae's ___ Priest
 - 56 Alternative to MTV, CNN, or MSNBC
 - 57 Opera approval
 - 60 "A hard row to ___" (John Lennon line from "Beautiful Boy")

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

by Mark Parisi



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 Doc 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 Kam, president/CEO of WEA Manufacturing in Olyphant, Pa. "DVD is grow-

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct". A navigation bar contains "Quick Read", "Fax Service", "Credits", and "Archives" buttons. The main content area is dated "Thursday, January 3, 2002". On the left, there are "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) menus. The main text features three news items with "Read Full Story" links. On the right, a "More News" sidebar lists additional articles with dates.

Billboard Bulletin
Daily News for the International Music Industry

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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- #1 *billboard internet chart*
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- #3 *Barnes & Noble*
- #15 *Borders*



Management by Brian Avnet for Avnet Management

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World Radio History