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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 23, 2002

Music Stars Take Their Visions To TV

McEntire, Isaak, Cannon, O-Town Each Use The Small Screen To Large Effect

BY CARLA HAY

NEW YORK—For some musicians, being the star of a music video isn't quite enough. More artists are beginning to star in their own TV series as a way of showcasing their talents. And record companies are maximizing the potential to sell more records by partnering with TV networks.

There is always a risk that the artist will commit to a show that flops. But the gamble has paid off for country singer Reba McEntire, whose WB comedy series, *Reba*, has been one of the network's top-rated shows since its debut last fall. The program was recently renewed for a second season.

McEntire says she always intended her first TV series to be a sitcom: "At first, I wanted a show that was about everything that happens to me offstage, but we didn't like any of the scripts. Then about a year ago, this script came to me, and I loved it."

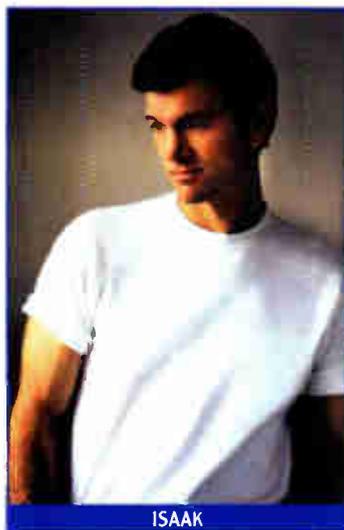
That script was for a show that was originally going to be called



McENTIRE

Deep in the Heart, but the title was changed to *Reba*. On the show, McEntire plays a Texas mother dealing with the effects of divorce.

"I thought it was better to use my name as the title, because it would be less confusing and very helpful to bring in my fans," notes McEntire, who won this year's



ISAAK

People's Choice Award for best female performer in a new television series. "My fans are great advertisers: They tell each other what I'm doing next, and they've stayed loyal to me no matter what I'm doing in my career."

That loyal fan base is what led Warner Bros. and MCA Nashville (McEntire's record company) to partner, creating a win-win situation for the network and the record company.

As MCA Nashville VP of marketing Dave Weigand explains: "We were very excited that Reba was going to have a TV show, because we knew she'd be reaching a whole new audience. We worked with the WB and coordinated the release of" *(Continued on page 68)*



CANNON

Is Nat'l Indie Distribution Making Its Last Stand?

BY CHRIS MORRIS

LOS ANGELES—The U.S. independent distribution landscape is shrinking, and the ground is shaking.

The closure last fall of Woodland, Calif.-based DNA by bankrupt, now-liquidated Valley Media served as an exclamation point to two years of violent compression on the indie distribution side. Since late 1999, such other established indies as M.S. Distributing, Platinum Entertainment, KTD, and Paulstarr Distribution either closed their doors or filed for bankruptcy protection.

Today, the future of virtually every

national independent distributor is a question mark.

Much of the current attention hinges on the destiny of the major-owned indies. Both Alternative Distribution Alliance (ADA) and Caroline Distribution are operated by majors—

Warner Music Group (WMG) and EMI Recorded Music, respectively—which recently installed new management regimes in the face of dwindling market shares. Many observers believe that cost-conscious executives at those firms could decide to exit the indie sector to cut their losses, as

(Continued on page 67)



NEWS ANALYSIS

EMI's Munns Aims To Win U.S. Market

BY MELINDA NEWMAN

LOS ANGELES—EMI Recorded Music vice chairman David Munns wants to make one thing perfectly clear: When EMI Recorded Music chairman/CEO Alain Levy added CEO/chairman of EMI Recorded Music North America to Munns' title Feb. 1, his top priority became" *(Continued on page 70)*



MUNNS

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LATIN MUSIC
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Billboard Music Group

Manilow's Arista Hits Soar Again

BY CHUCK TAYLOR

NEW YORK—"Even Now," indeed.

Barry Manilow, who last held residence in the top 40 some 19 years ago, has blasted onto The Billboard 200 this issue at No. 3 and at No. 1 on the Top Internet album chart with *Ultimate Manilow*, a collection of 20 greatest hits—of which not one is fewer than two decades old.

Ironically, the set was released by Arista Records, which is no longer Manilow's home label: He signed with Concord in May 2001 and issued *Here at the Mayflower* last November. That project debuted at No. 90 on The Billboard 200; in this issue, the pop-oriented concept album—his first of original material in more than a decade—buoys from No. 15 to No. 11 on the Top Independent Albums chart in its 13th week. The album's first single, "Turn the Radio Up," is No. 25 on the adult contemporary chart.

Ultimate Manilow is the artist's highest-debuting album ever, scanning 113,000 copies in its first week, according to SoundScan, a tally that also represents a career high for one-week sales in the SoundScan era (since 1991). He enters on the heels of contemporary pop/R&B singer Jennifer Lopez, who debuts at the top of The Billboard 200 with a remix project, *J to Tha L-o!*, and country mainstay Alan Jackson, who eases from No. 1 to No. 2 with *Drive*.

"I'm stunned; this is just an amazing experience," says Manilow, 55. "There have been greatest-hits albums on Arista before, and none have ever behaved like this. I have to believe that there is a whole other generation that has discovered my catalog. I'd think I was making this up, but I see the audiences at my shows, and half of them are young, the

age that regularly goes to record stores."

Manilow is in the midst of a 40-date tour to support *Here at the Mayflower*, where he is consistently selling out theaters and arenas, including five nights earlier this month at Radio City Music Hall in New York.

"Barry Manilow is so hot—again," says John Meglen, co-president of L.A.-based tour producer Concerts West. "The numbers he's putting up just show what a great

and there's the sizable TV campaign, which leaves a significant impression.

"I suppose it's fashionable to say that Barry Manilow is corny and out of date, but the guy's got tons of fans, and he's sold tens of millions of records," Keil adds. "He has an uncanny knack for writing great hooks, and his songs really go right to basic human emotions and touch people in a way that a lot of music these days can't possibly."

The Brooklyn, N.Y.-born Manilow, who studied at the Juilliard School, began his musical career in the '60s as a commercial jingle songwriter. In the early '70s, he worked as pianist/arranger for Bette Midler in New York before he became the first artist to sign with music industry legend Clive Davis' Arista Records.

The singer gained immediate fame by scoring the label's first No. 1 Hot 100

and AC hit in 1975 with "Mandy." Through the years, he accumulated 25 top 40 hits, including the No. 1s "I Write the Songs" and "Looks Like We Made It," as well as such pop classics as "Copacabana" and "I Made It Through the Rain," all of which are included on the new collection (which is the first album distributed by the recently formed BMG Heritage arm). He is the top male AC artist of all time, with total worldwide sales of 58 million albums, according to Arista.

"It's really kind of poetic," Manilow muses. "I started at Arista with its first No. 1 record, and now I'm saying goodbye to my relationship with Arista with a beautiful exit. It certainly makes everything nice and tidy."

Additional reporting by Ray Waddell in Nashville.



'There have been greatest-hits albums on Arista before, and none have ever behaved like this. I have to believe that there is a whole other generation that has discovered my catalog.'

—BARRY MANILOW

artist he is. It's wonderful to see somebody who has such ongoing talent year after year return to the top of the charts."

Arista backed the release of the album with an extensive TV advertising campaign that featured 60-, 90-, and 120-second ads, as well as aggressive retail in-store promotion.

"The point was to not only showcase the diversity of his repertoire, but to remind people of Barry Manilow's star power," Arista senior VP Steve Bartels says. "He's hip again, everybody loves those songs when they hear them, he's touring, and this collection is a perfect Valentine's gift. I think we pretty much nailed it."

At the CD World retail chain in South Plainfield, N.J., VP of purchasing Eric Keil says, "We weren't all that surprised by the turnout for this record. First, with Barry touring, there was a lot of pent-up demand,

LETTERS

SELLING MUSIC, WINNING HEARTS

When I saw Timothy White's well-written and poignant column, "Selling Music in a Buyer's Market" (Music to My Ears, *Billboard*, Jan. 19), I had just finished writing the enclosed portion of the liner notes of my upcoming CD: "The major music labels are in demographic denial. It is a fact that one person is turning 50 years old in the United States every eight seconds—for the next 20 years. This is the first generation of 50-year-olds raised on high-fidelity sound. Music remains an important part of their lives. Yet the majors still cling to the youth market, where peer pressures cause multimillion-sellers to happen; but this is also the demographic where piracy and friend-to-friend duplication is rampant. Profits in this sector are heading south."

"As people age, they become more educated and informed. They don't care what their peers are listening to; they want what moves them. Their tastes are splintered. Good music crosses the boundaries, as we know. But how do you reach those audiences, each with its own niche? Nashville's music labels struggle with this. But there will not be another Garth Brooks any time soon, for the

demographics that produced his audience have moved on, and there are not the numbers behind to replace them. The majors will have to begin working the niches, same as the small independents. One thing is certain: Technology will not stop, and the demographic curve is cast. The other certainty is the need for music will never disappear from the human heart."

Please keep up the great Music to My Ears editorial pieces. These are strange times, for sure.

James Talley
Cimarron Records
Nashville

Timothy White's column, "Selling Music in a Buyer's Market," is the most moving comment I have read yet regarding the future of recorded music distribution. Around the world for the past several generations, people remember moments in their lives, be they happy or sad, merely from hearing the song that was playing in the background at the time. What is being contemplated by the recording industry—the "pay as you go" model—forgets why people

want to own a copy of a song and deters them from the opportunity to create new memories.

Thomas A. Lowe
Director, Global Music Resource
Massapequa, N.Y.

Recently, a Warner Bros. study found that 66% of "core" music fans didn't know their favorite artist had a new release out. I read with interest Timothy White's comment in his Jan. 19 column: "Why isn't there any comprehensive national marketing targeted at the musically famished and financially empowered 25-55 age group?" Good news: There is. Movie Tunes' median-age patron is 32 years old, and we reach a captive audience. We did a test in Phoenix with the Warehouse chain whereby we offered a discount with ticket stubs on all artists heard everywhere there's a Movie Tunes speaker—auditoriums, lobbies, concession areas, rest rooms, parking lots. All Movie Tunes artists were displayed in end caps. Sales increased from 34% to 64%.

Robert Kardashian
President, Movie Tunes
Los Angeles

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

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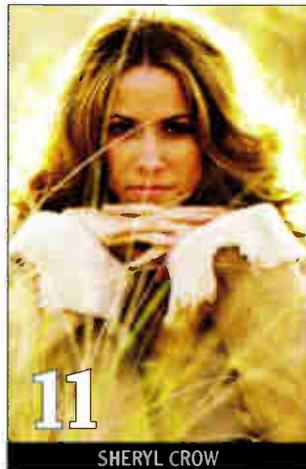
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17 Plus One makes its Atlantic Records debut with sophomore effort *Obvious*.

17 *In The Spirit*: Kirk Franklin returns with *The Rebirth of Kirk Franklin* on Gospo Centric.

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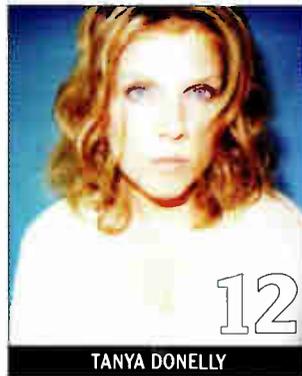
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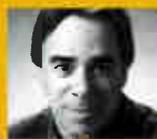


Chart Beat by Fred Bronson

MANILOW HIGH: Jimmy Carter was President of the United States. No one had ever filmed a movie based on *Star Trek*. And the No. 1 single on The Billboard Hot 100 was "Stayin' Alive" by *Bee Gees*. All of those statements were true the last time *Barry Manilow* was in the top three of the *Billboard* album chart.

The Brooklyn, N.Y.-born, Juilliard-trained musician returns to the top three of The Billboard 200 with *Ultimate Manilow*, the album that launches the BMG Heritage imprint. Manilow—who is certainly an important part of BMG's heritage, being one of the first artists on Arista to experience success on the charts—has his highest debut of all time at No. 3. That peak position makes it one of the top three most successful albums of Manilow's career. In 1977, *Barry Manilow Live* spent one week at No. 1, and a year later, *Even Now* peaked at No. 3.

Like *the Beatles' 1*, the *Ultimate Manilow* collection is completely made up of songs that haven't charted in... well, a long time. The Beatles album featured songs that were at least 30 years old; this single-disc Manilow collection runs from 1974's "Mandy" to 1984's "When October Goes."

Ultimate Manilow is the artist's first set to appear on the chart in 2002, but he's only been away for nine weeks. In December 2001, Manilow's first album for the Concord label, *Here at the Mayflower*, debuted at No. 90 and remained on the chart for three weeks.

Proving that the 25-plus age group shops online, *Ultimate Manilow* debuts at No. 1 on the Top Internet Albums chart.

'TIME' FOR A CHANGE: Finally, we have the first new No. 1 song of 2002 on The Billboard Hot 100. After a six-week reign, *Usher's* "U Got It Bad" yields to "Always on Time" (Murder, Inc./Def Jam) by *Ja Rule Featuring Ashanti*. It's the second chart-topper for Ja Rule—he achieved pole position last year by guest-starring on a remix of *Jennifer Lopez's* "I'm Real"—and the first time in lead position for Ashanti.

Ja Rule continues to have two top five hits, as "Ain't It Funny" (Epic)—another Lopez remix that features him as a guest star—holds at No. 4. Should "Funny" succeed "Time" at No. 1, Ja Rule would become only the fifth artist in the rock era to have two consecutive chart-toppers. The artists who have achieved this to date are *Elvis Presley*, *the Beatles*, *Boyz II Men*, and *Puff Daddy*.

GREEN PARTY: Veteran singer *Al Green* returns to Hot R&B/Hip-Hop Singles & Tracks for the first time in six years. Green, who peaked at No. 47 with "Your Heart's in Good Hands" in 1996, debuts at No. 74 as a featured artist with *Ann Nesby* on "Put It on Paper" (It's Time Child/Universal).

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

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BLACKSTARPOWER

Messier Signals An End To Vivendi's Acquisition Spree

BY MATTHEW BENZ

NEW YORK—Having built a reputation during the past two years as the premier acquirer of media companies, Vivendi Universal has spent the past two weeks trying to convince investors that it is done buying assets and ready to use the ones it has to deliver meaningful growth.

On Feb. 5, with the company's stock already down 25% in 2002, Vivendi chairman/CEO Jean-Marie Messier issued a letter to employees to reassure them that the company remains on solid footing. He said that declines in the music market contributed to a "difficult" fourth quarter but promised that there aren't any "surprises" coming March 5, when Vivendi releases its

full 2001 financial results.

And while Vivendi remains "open to good opportunities," Messier said rumors of its interest in Yahoo, Metro-Goldwyn-Mayer, or any other acquisition are untrue. "There are no 'missing pieces' in our strategy," he said, adding that "our priority for 2002 is internal growth" of at least 10%.

Messier has thus signaled the end of a two-year era, during which Paris-based Vivendi, once a water utility, remade itself into a media concern. In 2000, it took control of Universal Music Group (UMG) and Universal Studios with the \$100 billion purchase of Seagram. Last year, it acquired MP3.com for \$372 million. Then, on consecutive business days last December, Vivendi committed \$1.5 billion to an alliance with EchoStar Com-

munications and \$10.3 billion in stock and cash to a deal combining the company's film assets with those of USA Networks.

Its many and varied acquisitions have made Vivendi "complex," as



Messier acknowledged in his letter to employees. The deals also complicate year-over-year comparisons of the company's financial performance. "It's been a very acquisitive company," says Nicholas Bell, a London-based Bear Stearns analyst who covers Vivendi, "and that

also tends to be one of the things that, justly or unjustly, raises suspicions about the underlying business performance."

In his letter, Messier assured that Vivendi doesn't have any risky off-balance sheet holdings. Such arrangements are at the center of Enron's collapse, which has led to widespread concern about financial-reporting practices at other large corporations and triggered broad stock-market declines.

Vivendi's acquisitions have boosted the company's debt to 18 billion euros (\$15.7 billion)—a figure that's expected to rise once Vivendi shifts from French to U.S. accounting standards when it reports its first-quarter financial results April 29. However, as Bell notes, the effect of that shift on Vivendi's debt has long been known.

Relative to other media companies, Vivendi has performed well. On Feb. 11, it reported a 9.7% increase in 2001 revenue to 58.2 billion euros (\$51 billion), half of which comes from its environmental services business.

UMG's revenue fell 1% to 6.56 billion euros (\$5.75 billion), as North American revenue was flat and Latin American sales fell 20%. Taking into account the euro's weakness relative to the dollar and other currencies, Bell says, the actual sales decline may have been a few percentage points more.

Bell also calls Vivendi's 10% revenue-growth target in 2002 "ambitious." He says, "If the music industry continues going south, it's going to make it even more challenging."

In The News

• Singer/songwriter Dan Seals filed a \$22.5 million copyright-infringement lawsuit against Platinum Entertainment and six company executives Feb. 6 in the U.S. District Court for the Northern District of Illinois. The suit alleges that Platinum licensed the master of Seals' *In a Quiet Room* CD in the Philippines without authorization.

• Recording Industry Assn. of America president/CEO Hilary Rosen labeled Russia, China, and Brazil cornerstones of an international music-piracy effort that costs the industry more than \$4.5 billion annually in lost sales (*Billboard Bulletin*, Feb. 13). At a Feb. 12 Senate Foreign Relations Committee hearing on international and domestic intellectual-property theft in Washington, D.C., Rosen said the figure, which excludes Internet-related piracy, "hurts everyone by diminishing the incentive to invest in the creation of music."

• Steven Van Zandt, veteran member of Bruce Springsteen's E Street Band and a regular on HBO's *The Sopranos*, will premiere *Hard Rock Cafe Presents Little Steven's Underground Garage* April 7. The two-hour radio show, syndicated nationally on rock stations every Sunday, will focus on garage rock.

• Viacom's cable networks, including MTV Networks and BET, had \$4.3 billion in revenue in 2001, up 8.8% from 2000. Earnings before interest, taxes, depreciation, and amortization rose 22% to \$1.68 billion. Viacom had an overall net loss of \$223.5 million, or 13 cents per share, compared with a net loss of \$816.1 million, or 67 cents per share, a year earlier. Revenue rose 15.9% on acquisitions to \$23.2 billion.

Rivera Tops Billboard Latin Music Awards Finalist List

BY LEILA COBO

MIAMI—Lupillo Rivera, whose shaved head, signature cigars, custom-made suits, and youthful bravado have helped reinvigorate regional Mexican music and take it to a broader, younger audience, landed six finalist slots—more than any other artist—for the upcoming Billboard Latin Music Awards, to take place May 9 at the Jackie Gleason Theater in Miami Beach.

Rivera's standing was bolstered by two albums released within a year of each other that landed high on the *Billboard* Latin Albums charts.

"When I released the second album, I thought, 'Man, they're going to get tired [of my music],' " says Rivera, who is touring the West Coast. "But no, they're loving it. The public is there."

Veteran Juan Gabriel—who charted with his track "Abrázame Muy Fuerte"—won nods in four categories, including songwriter of the year. Marco Antonio Solís, Gilberto Santa Rosa, Jaci Velásquez, and Jennifer López are finalists in three categories. (For a complete list of finalists, see page 32.)

Both the finalists and the eventual winners of the 13th edition of the awards—which honor the most popular albums, songs, and performers in Latin music—are determined exclusively by the actual sales and radio airplay data that form the weekly *Billboard* charts, including Top Latin Albums and Hot Latin Tracks, during a one-year period from the issue dated Feb. 17, 2001, through

this year's Feb. 9 issue.

The awards, which will air May 12 on Telemundo, have become the highest-rated special for the network, which has agreed to produce the show until 2004. "We feel this is the signature show for Telemundo," network COO Alan Sokol says. "Because of its integrity, the *Billboard* show has special meaning for the industry and the audience."

This year, the awards have been endorsed by a local host committee and by the mayors of Miami Beach, Miami, and Miami-Dade.

"It's just another example of why this community is attractive for these events," Miami-Dade mayor Alex Penelas says. "Latin music is a hot industry here in South Florida."

The *Billboard* Latin Music Awards take place immediately after the three-day *Billboard* Latin Music Conference—the Latin music industry's largest gathering of executives, promoters, and talent—which this year will also include BMI's annual Latin Music Awards.

As part of a multi-year agreement with *Billboard* and Telemundo, HBC—the largest Spanish-language radio network in the U.S.—will for the first time broadcast the awards show on its 50-plus stations nationwide.

HBC senior VP/GM and director of new-business development Jack Hobbs says, "The *Latin Billboard* program is one of those programs we feel is a winner, and we want to be a part of it."



RIVERA

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	81,886,000	73,559,000	(↘10.2%)
Albums	77,836,000	71,761,000	(↘7.8%)
Singles	4,050,000	1,798,000	(↘55.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	71,732,000	67,506,000	(↘5.9%)
Cassette	5,951,000	4,084,000	(↘31.4%)
Other	153,000	171,000	(↗11.8%)

OVERALL UNIT SALES

	This Week	This Week 2001	
This Week	12,694,000	14,153,000	
Last Week	11,659,000		↘10.3%
Change	↗8.9%		

ALBUM SALES

	This Week	This Week 2001	
This Week	12,398,000	13,414,000	
Last Week	11,371,000		↘7.6%
Change	↗9.0%		

SINGLES SALES

	This Week	This Week 2001	
This Week	296,000	739,000	
Last Week	288,000		↘59.9%
Change	↗2.8%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	44,254,000	38,476,000	(↘13.1%)
Independent	10,544,000	9,368,000	(↘11.2%)
Mass Merchant	20,244,000	21,416,000	(↗5.8%)
Nontraditional	2,795,000	2,500,000	(↘10.6%)

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	48,006,000	43,131,000	(↘10.2%)
Catalog	29,830,000	28,629,000	(↘4.0%)
Deep Catalog	20,506,000	19,878,000	(↘3.1%)

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

ROUNDED FIGURES

FOR WEEK ENDING 2/10/02

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



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Waylon Jennings Remembered As Country Music Legend

BY WADE JESSEN, DEBORAH EVANS PRICE, and PHYLLIS STARK

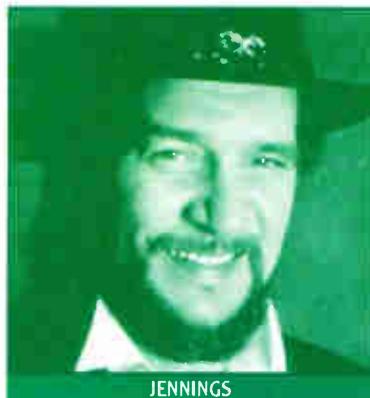
NASHVILLE—During a career that spanned more than 40 years, Waylon Jennings' name became synonymous with the word "outlaw"—because of both his music and his lifestyle.

Jennings, 64, died Feb. 13 at his Arizona home. Jennings, who was diabetic, had been recovering from having his left foot amputated last December.

Nashville songwriter Roger Murrah, who co-wrote Jennings' 1987 autobiographical album/stage presentation *A Man Called Hoss*, describes Jennings as bigger than life. "His mystique ran deep," Murrah says. "Waylon kept

them guessing. He was passionately driven. He was determined to do it his way and didn't let much get in the way of that. Of course, the very system he fought the most he ultimately served so well with his music."

Jennings took country music to a broader level of acceptance when he, Willie Nelson, Tompall Glaser, and Jennings' wife, Jessi Colter, recorded *Wanted: The Outlaws* in Glaser's studio. It became the first platinum album in country music, stayed at No. 1 for six weeks on the *Billboard* Top Country Albums chart in 1976, and won the Country Music Assn. (CMA) Award for album of the year.



JENNINGS

Jennings was inducted into the Country Music Hall of Fame in Nashville last October. His other significant awards include the Academy of Country Music's 1985 single of the year award for "Highwayman"—

recorded with Nelson, Kris Kristofferson, and Johnny Cash—and four CMA Awards, including male vocalist of the year in 1975. He also won two Grammy Awards.

Jennings recorded for RCA for most of his career, later shifting to MCA and Epic. He charted 54 albums between 1966 and 1995, 11 of which went to No. 1. He charted 96 singles between 1965 and 1991, 16 of which went to No. 1.

"For Waylon, it was always about the music," RCA Label Group chairman Joe Galante said in a prepared statement. "The only spotlight he ever cared about was the one on him while he was onstage. It wasn't about the awards or events. He was an original and a pioneer in terms of creating his own sound. This is a great loss

for the music world."

Jennings' 1977 classic, "Luckenbach, Texas (Back to the Basics of Love)," spent six weeks at No. 1 on the country singles chart—a feat unmatched for 20 years until Tim McGraw and Faith Hill's 1997 duet, "It's Your Love." Among his other top hits were "Good Hearted Woman," "Mammas Don't Let Your Babies Grow Up to Be Cowboys," and "I Ain't Living Long Like This."

In the early part of his career, Jennings played bass in Buddy Holly's band; his first single, "Jole Blon," was funded and produced by Holly in 1958. The following year, Jennings gave up to Jiles Perry "the Big Bopper" Richardson his seat on the plane that ultimately crashed, killing Richardson, Holly, and Ritchie Valens.

Executive Turntable



MURRAY



CHERNIN



NEWMAN

RECORD COMPANIES: Warner Bros. Records names **Wendy Griffiths** senior VP of video promotion, **Andy Manning** director of national video promotion, and **Liz Lewis** coordinator of national video promotion in New York. They were, respectively, VP of video promotion for Reprise Records, coordinator of MTV 360 music initiatives for MTV, and promotion coordinator for Reprise Records.

Michelle Murray is promoted to VP of marketing and artist development for Elektra Records in New York. She was senior director of marketing.

Wayne Chernin is promoted to VP of sales for Universal/Motown Records in New York. He was senior director of sales.

Curt Eddy is named VP of sales for Hollywood Records in Burbank, Calif. He was senior VP of field sales and marketing for Universal Music and Video Distribution.

Tracy Zamot is promoted to VP of East Coast media relations for Atlantic Records in New York. She was senior director of media relations.

Warner Music Group names **Carol Sneyd** VP of advertising services and **Jean Cavanagh** VP of facility management and office services in New York. They were, respectively, director of advertising for Warner Bros. Records and VP of facilities management for Martha Stewart Living Omnimedia.

Madelyn Scarpulla is named senior director of product development for Atlantic Records in

New York. She was senior director of marketing at Columbia Records.

Scott Hajducky is promoted to national director of alternative marketing and college promotion for MCA Records in Santa Monica, Calif. He was East Coast regional director of sales.

Aahmek Richards is named director of new media for Arista Records in New York. He was an executive producer for Getmusic.com.

Lyric Street Records promotes **Chris Palmer** to director of Midwest regional promotion and **Shari Reinschreiber** to director of Northeast regional promotion in Nashville. They were, respectively, director of Northeast regional promotion and director of regional promotion.

Shannon Walker is promoted to director of media relations for Integrity Inc. in Mobile, Ala. She was a publicist.

Razor & Tie promotes **Jessica D'Amato** to associate director of media relations and **Stephen Demko** to publicity coordinator in New York. They were, respectively, publicity manager and part-time publicity assistant.

RELATED FIELDS: **Joel Newman** is promoted to senior VP of music sales for Movie Tunes in Los Angeles. He was VP of sales and marketing.

Bob Michaels is named VP of production for 5.1 Entertainment in Los Angeles. He was VP of technology and production for Enterprise DVD, which he also founded.

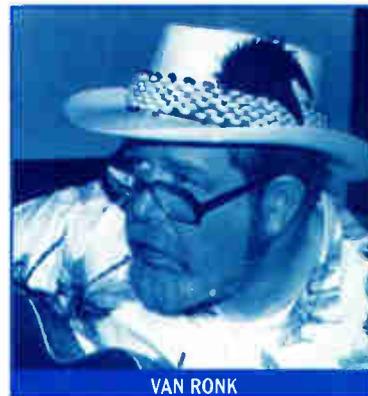
Musical Mentor Dave Van Ronk Dies

BY BILL HOLLAND

WASHINGTON, D.C.—Tom Paxton, one of the leading figures in the '60s folk revival, remembers his friend Dave Van Ronk as "kind of a combination of a colleague and mentor. You always learned something when you talked to Dave; he was a most knowledgeable man. But, above all, Dave was the most generous soul. Generosity of soul is rare, and he had great heaping gobs of it. He was a supporter of so many people—encourager, cheerleader."

Van Ronk, often called the Mayor of Greenwich Village because of his encouragement of other performers and his deep knowledge of jazz and blues, died Feb. 10 at age 65 from colon cancer at New York University Medical Center. His recording career spanned 41 years.

"He loved jazz as a kid, so when he went into folk music, he went into it deeply," Paxton says. "He went into the essence of the traditional music



VAN RONK

and just ingested it. And right from the beginning, he began reproducing that music not in a more palatable style—as so many did—but in his own unique style that wasn't commercially viable, but brilliant."

Encouraged by the singer Odetta, Van Ronk, a Brooklyn, N.Y., native, began playing Village clubs in the late '50s, presenting unvarnished versions

of songs by such artists as Blind Willie McTell and Mississippi John Hurt with an accomplished finger-picking style and a gruff vocal delivery.

Van Ronk's first album, *Ballads, Blues and a Spiritual*, appeared on Folkways in 1959. He recorded many others for the label (now Smithsonian/Folkways) before moving to Prestige. In the '60s, he also recorded for Verve Forecast, Mercury, Philo, and others.

Van Ronk was an early supporter of Bob Dylan and showed the eventual legend many songs he'd discovered, including "Bukka White's Fixin' to Die" and the traditional "Baby Let Me Follow You Down" and "House of the Rising Sun," all of which Dylan later recorded.

According to the *All Music Guide*, 28 of Van Ronk's solo albums are in print, including his last, *Sweet & Lowdown* (Justin Time), which explored the jazzy pop of the golden era he loved. He is survived by his wife, Andrea Vuocolo.

Tommy Boy Joint Venture Set To Expire

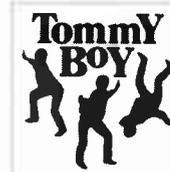
Label Founder Tom Silverman Will Retain Name, Warner Will Keep Catalog

BY ED CHRISTMAN

NEW YORK—The wind-down of the joint venture between Tommy Boy and the Warner Music Group (WMG) is expected to be signed off on this week after press time, with the artist roster being split between Tommy Boy founder Tom Silverman and Warner.

WGM will get the Tommy Boy catalog, while Silverman will retain the Tommy Boy name, sources say. At the termination of the joint venture, the entire Tommy Boy staff is expected to be let go, but Silverman anticipates fielding a new team immediately for the next Tommy Boy incarnation, which is expected to

consist of holdovers from the existing staff, as well as new hires. The new staffing is expected to be scaled down in order to give the label a mean and lean structure for its new, independent status.



Silverman founded Tommy Boy in 1981. The label was sold to WGM in two steps—half in 1986 and the other half in 1989, with Warner said to have paid about \$2 million in total for it. In 1995, when Silverman's contract ended, he negotiated a renewal that gave him

back 50% ownership of the label when the deal finally closed in 1996. But this time, when the deal came up, Tommy Boy was cold, and WGM chose to end the relationship.

In anticipation of the ending of the joint venture, new releases from the artists that will be assigned to Silverman are likely to be issued in upcoming months under the Tommy Boy logo. In fact, Tommy Boy is already soliciting accounts on production team Thunderpuss' next album, due out in March, retail sources say. As for distribution, Tommy Boy is expected to retain the status quo in the U.S. and internationally.

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ARTISTS & MUSIC

A&M's Sheryl Crow Is Vulnerable, Vibrant On 'C'Mon, C'Mon'

Radio, Retail Welcome New Studio Album By The Artist, Whose Guests Include Henley, Nicks, Phair, Kravitz, Harris, Maines

BY MELINDA NEWMAN

LOS ANGELES—As Sheryl Crow found out while making her new album *C'mon, C'mon* (out April 9 on A&M), music does not always have charms, in the words of English playwright William Congreve, "to soothe the savage breast."

After starting the album in April 2000, she felt her mood sadden as her time in the studio increased.

"I was stricken with melancholy on a day-to-day basis," Crow says. "I thought I could work my way through it. I thought it would heal the bruises, but it didn't—it just made a big scab. I thought music would be my medicine, and that's just not realistic."

Part of the confusion came from not being able to figure out where she fits on the current musical spectrum. "I was dealing with competing with what's out there now," she says. "I don't know how to relate to the music out there, so how do I make [my music] current and valid?"

After walking away from the record for a spell, and at times contemplating bringing in an outside producer or even setting aside the album to make a record of covers instead, Crow finally completed the project earlier this year.

Although she describes the process as effortless once she reentered the studio, the album retains an appealing vulnerability on songs that are equal parts joyful, cynical, weary, and strong.

Despite her inner turmoil, Crow believes she ultimately accomplished what she set out to do: "I wanted to make a rock record that I could play in the summer, in the heat, that just rocked like the old classic rock records. I got away from that in the middle, and when I came back to it at the end, I was able to do it. I think I got pretty close." Crow (who is booked by the William Morris Agency and published by Warner/Chappell Music) and her fans will see how close she came when she tours this summer.

First single "Soak Up the Sun" is a bouncy toe-tapper with Liz Phair on backing vocals. Crow co-wrote the song with her guitarist, Jeff Trott. "I had a non-invasive surgery, and I was sick and flat on my back. It was sort of a diversion, and out of that came this lyric that wrote itself very, very fast, and Jeff was howling. It could have been the medication I was on," she says with a laugh. "It was the same medication I was on when I wrote [the groggy, depressing] 'Weather Channel.' It was definitely very freeing."

"Soak Up the Sun" went to triple-A, hot AC, and top 40 the week of Feb. 11. Modern adult KFMB San Diego PD Tracy Johnson says Crow's return is more than welcome.

"I'm very anxious about getting the single," he says. "We consider her a core artist. I think listeners will be anxious to hear the song, and there will be a lot of interest."

Another song on the album sure to draw attention is "It's So Easy," a beautiful duet that reunites Crow with Don Henley, for whom she used to sing back-up. "We wanted to write a song about temptation and were hoping to get a country artist to cover it," says Crow, who wrote the tune with her sister. "I played it for

[Interscope/Geffen/A&M chairman] Jimmy Iovine, and he said, 'You have to cut it.' No matter how you feel about it, if you're in a clandestine relationship that's adulterous, it may seem great, but you know in your heart, it's not right."

While she knows listeners speculate about whether such songs are about her personal experiences—and if so, whom they are about—Crow vows she'll never tell. "The mystery will always remain in the songs. Like 'My Favorite Mistake' [from 1998's *The*



CROW

Globe Sessions]. I feel a certain amount of betrayal not talking about it. I feel like people would really like to know [who it's about]. It would also up my value if I talked about it. But I think I like [my past boyfriends], and they're all still alive. Besides, didn't we love that we were never quite sure who 'You're So Vain' was all about?"

But Crow admits she's also become used to people speculating about her personal and professional life, such as when rumors circulated last year that she was taking Christine McVie's place

in Fleetwood Mac. "I think the rumor was a product of Stevie [Nicks] and I spending so much time together," she says. "There was never a formal discussion." (Crow was a co-producer and co-wrote some of the songs on Nicks' *Trouble in Shangri-La* [*Billboard*, Feb. 17, 2001].)

In addition to Phair, Henley, and Nicks—who sings on the title track—the album features a pack of other high-profile guest stars, including Lenny Kravitz (on the swaggering "You're an Original"), Dixie Chick Natalie Maines (the country-tinged "Abilene"), and Emmylou Harris ("Weather Channel"). "I didn't think about it until it was almost finished, and then I thought, 'It's almost like a duets album,'" Crow recalls. "People who are on the record are like family to me. Most of the time I can't believe I'm singing with these people."

Mike Fratt, executive VP of merchandise and marketing for Omaha, Neb.-based retail chain Homer's Music & Gifts, says Crow's experiences with other artists will only enhance her appeal at his stores. "She's been out working with a number of different artists the last few years, like Kid Rock," he says. (Crow appears on Rock's current album, *Cocky*.) "I'm anxious to hear what the results are and how that may have influenced her."

This album is her first studio effort for Interscope since it absorbed A&M through the Universal/PolyGram merger. "I love my relationship with the label. The transition was one of uncertainty for everybody, but it's been great," Crow says. Still, she admits, "My relationship with A&M will be like no other. I grew up there—it was a real family environment."

Interscope/Geffen/A&M head of marketing and sales Steve Berman says the label is doing everything it can to make Crow feel like a valued relative.

"We kicked off the marketing campaign when Crow performed 'Soak Up the Sun' at the AFC Championship game on Jan. 27," Berman explains, "but we're looking at this as a very long-term project. This isn't about the first week or the first month: This is a plan that extends 18 months. As strong as the exposure is out of the box, the concept and the intent is to replicate multiple impressions over the life of the project."

The album will further Crow's association with American Express' Blue Card, which started when she performed a Central Park concert in New York to launch the new credit card. (The event was later released as *Sheryl Crow & Friends: Live From Central Park* in 1999.) Scenes from the "Soak Up the Sun" video will be utilized in a new Blue Card advertising campaign.

Crow, who is managed by Scooter Weintraub of W Management, is unapologetic about the mix of art and commerce. "I used to have incredible reticence about anything that was corporate," she says. "But you know what? In the last few years, all the rules are being rewritten. Everything is starting to overlap, whether you think it's fortunate or unfortunate. You just have to have control so you can control your integrity."

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Donnelly Settles Into Solo Career

Motherhood Revitalizes 4AD/Beggars Banquet Artist's Songwriting

BY WES ORSHOSKI

NEW YORK—"We haven't been here in, well, a *very* long time. And what did we do last night? We went to bed early," Tanya Donnelly says with a laugh.

In Manhattan for a day of publicity work for her new album, *Beauty-sleep* (Feb. 19, 4AD/Beggars Banquet), Donnelly is remarking on how the birth of her daughter, Gracie, two-and-a-half years ago quickly put an end to the rock'n'roll lifestyle she enjoyed as a member of Belly, the Breeders, and Throwing Muses, and briefly as a solo artist.

With her is her husband Dean Fisher and the bright-eyed, blonde-haired Gracie, a pint-sized, smile-inducing mirror image of Donnelly. *Beauty-sleep*, the singer says, is at times as much about them as it is about her.

The gentle "Keeping You" is a lullaby Donnelly often sang to Gracie in her early months. "The Night You Saved My Life" is for Fisher (who co-produced and plays bass on *Beauty-sleep*). And "Life Is But a Dream," the

album's chimeric leadoff track, is propelled by a heartbeat-like cadence, helping create a euphoria akin to being in the womb.

These, especially, are songs on which Donnelly revels in domestic bliss and a level of happiness that she had not previously known. "Now I sit with my babe at my breast/I was never this good at my best/Never higher," she sings on "The Night You Saved My Life."

Ever the partier in her late 20s, Donnelly, now 35, says of Gracie, "She's calmed me down."

"I feel like I'm more a part of the real world than I used to, especially during the creative process, which affords the luxury of selfishness—which I no longer have at all," Donnelly says with another laugh. "I mean, I don't even go to the bathroom by myself anymore."

Spending the past two years at the family's Cambridge, Mass., home with Gracie has also helped Donnelly make what she deems a much-needed change in her songwriting process.

After her post-Breeders act Belly found itself cast in the limelight in the early '90s—via the success of its "Feed the Tree" single—Donnelly says she sort of self-corrupted that process.

"[Early on], I started off writing as a very unconscious writer. Then I got hyper-conscious during the Belly era, because of the scrutiny involved in the amount of ears listening. My own style changed, because I was aware of that."

Her songwriting—though yielding a number of pop songs loved by her

fans—became even more warped, she says, after Belly's highly anticipated second (and last) album, *King*, failed to meet commercial expectations.

While making *King*, "we were given kind of free rein, because the label was kind of bemused by our success, not knowing where it was coming from," Donnelly says. (Fueled by "Feed the Tree," Belly's 1993 debut, *Star*, went on to sell more

true. [*Lovesongs*] became a more transitional record than I wanted it to be, [because] I panicked at the last minute and put pop songs on it that I wrote specifically for that purpose."

But, now, after settling down, Donnelly's back to "being unconscious again—happily unconscious! [*Laughs*]."

"For me, for some reason, the less I try, the more real stuff comes through. I guess I put my head aside and I actually say what I mean. And then, when I really try hard to say what I mean, it seems strident and forced and untrue.

"I think the fact that I'm so focused on Gracie has allowed that side of me to work on its own. So now, when I write, it's almost as if the process has been going on without me being aware of it."

As a result, *Beauty-sleep* has become the album Donnelly was "going for last time," a set that is often more subdued and moody than *Lovesongs*. Gone is the pop bombast of "Pretty Deep" and "The Bright Light." While professing her love for Gracie and Fisher, she delivers a bitter, heart-

breaking goodbye to an ex-lover on the ballad "So Much Song."

Her occasionally whispered vocals are at times sweet, at times sexy, and even a little spooky on the howlin'-at-the-moon-, Middle Eastern-feeling "Moonbeam Monkey." And, of course, there are a few dramatic choruses and big guitar solos, in addition to what sounds like sleigh bells and flutes.

Again backing Donnelly on drums is David Narcizo (formerly of Throwing Muses) and multi-instrumentalist Rich Gilbert of Frank Black's the Catholics.

Because of Gracie, Donnelly will play small groups of shows to support *Beauty-sleep*—in place of a month- or two-month-long road trip—Beggars Banquet CEO Lesley Bleakley says. She adds that the label has shot a video for "Keeping You" and is pursuing triple-A airplay with "The Night You Saved My Life."

Because Donnelly's been out of the spotlight for the better part of five years, awareness will prove key for Beggars, says Bella Ardu, manager of a Tower Records in Boston. "I think that people will get excited about it once they know it's out there," Ardu says. "She's had a bit of a hiatus, which isn't necessarily going to help her. But if she has good publicity, she's going to do well—she always does."

Donnelly is booked by Frank Riley at High Road Touring in San Francisco and managed by Gary Smith at Cambridge-based Fort Apache. Her songs are published through BMI.



DONNELLY

'I feel like I'm more a part of the real world, especially during the creative process, which affords the luxury of selfishness—which I no longer have at all. I mean, I don't even go to the bathroom by myself anymore.'

—TANYA DONNELLY

than 500,000 copies.) "So they were thinking, 'Well, maybe they'll do it again if we just leave them to their own devices.' But exactly the opposite was true. So all that pressure came down on me for [Donnelly's solo debut issued in 1997 on Reprise] *Lovesongs* [for *Underdogs*]."

After she created and added that album's lead single, "Pretty Deep," in the 11th hour, "because I was told to write a pop song," Donnelly says there was no way of denying that she was not being true to herself.

"That was a song for the radio. And I wish I hadn't done that. And 'The Bright Light' is on there for the same reason," she says, noting, "and I'm not the kind of person who's like, 'Ew, the big, bad record company made me do this or that,' because it's not



by Melinda Newman

HUMILIATION TIME: As readers of this column know, every year I make my predictions for whom I believe will win Grammy Awards in key categories. Some years, I do fairly well. Other years, I could just close my eyes and blindly point to a nominee, declare him or her the winner, and be more accurate. Last year—when I correctly picked two out of nine categories—would be one of those years.

Record of the year: "Drops of Jupiter (Tell Me)" by **Train** was the tune that just wouldn't go away last year and, the truth is, we didn't want it to. Seldom has a song worn so well. We like all the other nominated records, but we're going with "Drops of Jupiter."

Album of the year: On first blush, it seems like **U2's** *All That You Can't Leave Behind* should be the runaway winner here. The band's momentum has only continued to build since it won three Grammys last year. From a critical standpoint, this is one of the strongest line-ups in years; there's no clear groaner in the bunch. The **India.Arie** nomination probably made a lot of voters go seek out her album (and certainly drove customers into the record stores), and the critics love **Bob Dylan**, whose *Love and Theft* is nominated, but U2's taking this Grammy home to add to their album of the year Grammy for *The Joshua Tree*.

Song of the year: This is an award that goes to the songwriter, and it's worth noting that this year's nominated songs were all written or co-written by the artists who performed them. Three songs here are also nominated for record of the year, but we're picking one that wasn't: U2's "Stuck in a Moment You Can't Get Out Of." Even though it was written before the events of Sept. 11, 2001, the song took on new meaning afterward and proved that much of U2's music is timeless.

Best new artist: It's a little late for **David Gray**, who should have gotten a nod last year. **Linkin Park** has sold the most of any of the nominees, but the band is not as critically acclaimed as the other artists here. So in Linkin Park's case, it really was an honor just to be nominated. The race is between **India.Arie** and **Alicia Keys**. While

Keys should be a lock—not just for her talent, but also for the excitement she has ushered into the industry—there has been a groundswell for Arie since the nominations were announced Jan. 4. We pick Keys.

Best male pop vocal performance: If you want to look at the paucity of strong male solo pop singers with true radio currency right now, look no further than this category. We know the Grammys are about artistry, not sales, but in the pop categories, isn't it reasonable to at least expect the songs to have been hits? **Michael Jackson's** "You Rock My World" reached No. 10 on The Billboard Hot 100, which is the best showing of any of the nominees in this category. As much as we love **James Taylor**, his nod for "Don't Let Me Lonely Tonight," featured on a **Michael Brecker** album, is just a shameless slot-filler here. We're picking strictly on the basis of our favorite in the category, which is "I Want Love" from **Elton John's** very underrated *Songs From the West Coast*.

Best male country vocal performance: Given the nods for the likes of **Johnny Cash** and **Ralph Stanley**, whose vocal performances you sure as hell aren't hearing on any mainstream country radio stations, we haven't figured out if the voters in this category are completely out of touch with country radio and so they just voted for whom they like, or if they are well aware of much of the tripe that's played on the radio and this is their way of protesting the current crop of male singers. We're going with the one artist in the category who actually has been played on country radio and who is also very deserving: **Tim McGraw** for "Grown Men Don't Cry."

STUFF: Executive VP of A&R **Tony Berg** will be leaving Virgin Records at the end of his contract in May, if not sooner (*Billboard Bulletin*, Feb. 12), for a similar position with ArtistDirect . . . **Richard Griffiths** has been named president of international operations for entertainment company the Firm (*Billboard Bulletin*, Feb. 11). He will be headquartered in the company's new London offices . . . **Peter Asher** has been named co-president (along with **Doug Goldstein**) of Sanctuary Artist Management (*Billboard Bulletin*, Feb. 11).

Elektra's Billy Bragg: What Does It Mean To Be English Today?

After Celebrating The Life Of An American Icon, Political Singer/Songwriter Explores Who He Is And His Place In A Multicultural Society

BY NIGEL WILLIAMSON

LONDON—Billy Bragg is back in his own skin. After releasing two Grammy-nominated collections of Woody Guthrie songs recorded with American country rockers Wilco, the 44-year-old singer/songwriter has revived his own writing skills on *England, Half-English*, his first album of new songs since 1996.

The set is released March 5 on Elektra in the U.S. (and a day earlier in the U.K. on Cooking Vinyl)—20 years to the day, coincidentally, since he played his first solo gig as an abrasive, young, post-punk protest singer. And in a way that we have come to expect from Bragg, several songs turn a sharply critical eye on the state of modern Britain.

"I'd been thinking about identity and what exactly it means to be English in a multicultural society," he says. "History is important in shaping who we are. But I wanted to define being English in terms of what's happening today."

Few U.K. artists are more overtly political than Bragg. In the '80s, he helped to set up Red Wedge, a loose umbrella organization that brought together like-minded artists to campaign for the election of a Labor government. After years of disappointment, the Labor party finally came

into power in 1997, and Tony Blair became prime minister. Yet surprisingly, Bragg has refrained from directly commenting on Blair's new Labor administration in song.

"It would have been easy to have written an album around that," he says. "I could have written songs saying, 'Great, Labor's in power,' followed by songs saying, 'Look, they've sold out.' But that would have been so cynical. Doing the Woody Guthrie albums with Wilco allowed me to avoid that trap and gave me time to reflect on what's happened."

The most forthright song on the album is "NPWA," which deals not with domestic British politics but with globalization and the unaccountable power of bodies such as the International Monetary Fund and the World Trade Organization. "NPWA stands for 'no power without accountability,'" Bragg explains. "I admire the global protesters, because they're saying there is still a choice to be made. We're made to feel that we're powerless, which is why a lot of people don't vote. I think that makes it more important to use any chance we have."

Bragg says that his approach to recording has changed since working with Wilco on *Mermaid Avenue* and

Mermaid Avenue II (Elektra in the U.S., East West in the U.K.). "The experience taught me how to collaborate with a band. I'd have to play my songs



to (Wilco leader) Jeff Tweedy, and he'd play his songs to me and then we'd work at them. That was interesting, because in the past I'd always been the boss, with everybody looking to me to tell them what to do."

The collaborative process continued on *England, Half-English* with the Blokes, Bragg's backing band for the past two years. "I couldn't tour the *Mermaid Avenue* songs with Wilco for various reasons, so I put the Blokes together," Bragg explains. "Because they're such great musicians, they

never tried to sound like Wilco. They developed their own sound. By the time it came to making the album, we knew each other well from touring. That paid dividends in the studio."

The Blokes are former Small Faces keyboardist Ian McLagan, guitarist Ben Edmonds—once of punk band the Damned—Ben Mandelson on lap steel, Martyn Barker on drums, and bassist Simon Edwards.

"We think this record will re-establish Billy as a top 30 artist," says Rob Collins, GM at Cooking Vinyl. "The campaign is front-loaded to make his fans aware of the album in advance and maximize early sales."

Bragg's first U.K. tour in two years kicks off in the week of release. (In April, he will tour the U.S., where he is booked by the Agency Group in New York.)

"After 20 years as a solo artist, we want to promote him as a national treasure, because that's what he is," Collins adds. A double-A-side single of "England, Half-English" and "St. Monday" gets a limited-edition U.K. release Feb. 18. It's recently been shipped to radio.

These days Bragg—who is managed by Peter Jenner for London-based Sincere Management—is in as much demand in the U.K. as a political com-

mentator on talk stations as he is on music stations. He is a regular on BBC-TV's flagship current affairs panel show, *Question Time*, and the similarly styled national BBC Radio 4's *Any Questions*.

Bragg's affiliation with Elektra—his U.S. label home since 1986's *Talking With the Taxman About Poetry*—is a source of pride: "Elektra has a tradition of dealing with 'difficult' singer/songwriters, and they've stuck with me even though I haven't sold millions of records for them," says Bragg, whose songs are published by BMG Music Publishing. "It's a different label today, but they're proud of their '60s heritage when they had songwriters like Phil Ochs, and I'm proud to be associated with that."

The consistency of the Bragg/Elektra alliance resonates on the street. "It's so rare to see an artist—in the truest sense of the word—still have the support of a major label," notes Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It speaks well of the label. And it seems to have given Billy Bragg the freedom to really explore as an artist. That kind of security is unheard of in this business right now. He's a lucky artist—and we're lucky, because we have access to him on a major level."

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Loeb Blends Musical Styles On A&M's 'Cake'

BY JIM BESSMAN

NEW YORK—Lisa Loeb got lost in the corporate record-company shuffle after her last album, *Firecracker*, came out on Geffen in 1997.

But her new project, *Cake and Pie*, which A&M issues Feb. 26, lets her have her proverbial desserts and eat them, too. The company's president, after all, is Ron Fair, the executive producer of the *Reality Bites*



LOEB

film soundtrack that featured her career-launching 1994 hit, "Stay."

"We live in a short-attention-span time of entertainment choices, where we focus only on things that really resonate personally," Fair says. "The gap between albums is a reality, but Lisa's voice is still instantaneously identifiable. We'll just go out there and remind people who she was and is—the one who came before the whole wave of female rock artists—Alanis Morissette, Sarah McLachlan, Fiona Apple—who brings intelligent lyrics to go with her logo-istic vocal sound."

On *Cake and Pie*, Loeb collaborated with a handful of songwriters: Glenn Ballard, Gary Burr, Dweezil Zappa, Thom Schuyler, and Randy Scruggs. Hitmaker Ballard chipped in on lead track "The Way It Really Is" and "Underdog," but originally, he was not Loeb's choice for a partner.

"My initial response to the suggestion was that he's the songwriter you go to when you want to write a hit. While I've written songs that ended up being hits, I don't sit down to write a hit song," the Furious Rose Music (BMI) writer says. "Then I realized that I'd already written with hit songwriters like Gary Burr. Glenn was just another one."

Loeb also co-produced the album with various collaborators, and she is particularly proud of the stellar musicianship of guests like bassist Leland Sklar, keyboardist Jim Cox, and guitarists Scruggs and Zappa, as well as her band, Nine Stories.

"There's a variety of styles, from acoustic singer/songwriter—which I am—to classic rock, which is more along the lines of what I like to listen to. Unfortunately, there's still more of a trend to make homogenous sounding albums—but that's not what I do or like."

This jibes with the album title. "It's my philosophy of food and life," Loeb says. "That there should be no limits. When people offer me cake or pie, I always say, 'Cake and pie.'"

The "and" in the title is appropriately underscored, she stresses. Noting that the '50s ad-inspired cover art shows her eating the title's words with a fork, the Creative Artists-booked/Gold Mountain-managed Loeb adds that she hopes to put together a "pie-making tour," in addition to her forthcoming North American concert trek.

Loeb has already toured Japan, where *Cake and Pie* was released last November and "Someone You Should Know," which she co-wrote with Dave Bassett, scored as a hit single. The track has now shipped to triple-A, with modern adult and hot A/C formats to follow, along with a video "homage" to her groundbreaking "Stay" clip.

"She kind of started it all," notes WXPN Philadelphia PD Bruce Warren, echoing Fair. "She's clearly had an influence on a lot of artists. I hope people remember and respond to her, because she's worthy of a lot of radio play."

Continental Drift



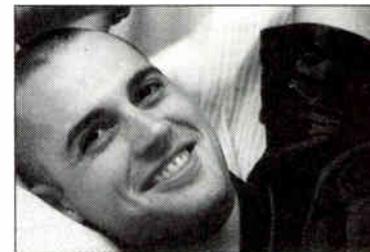
by Larry Flick

WELL WORTH MENTIONING: Skott Freedman believes that his musical career began at the tender age of 6, when he learned how to play "Somewhere Over the Rainbow" on his family's small electric organ. After practicing in the basement of his house until it was "moving enough" to draw tears, he dragged his parents downstairs to listen. They hesitantly smiled and said, "Um . . . good honey, keep working at it . . ."

He did exactly that. Sixteen years later, Freedman has developed into

ful and further developing his taste for dissonance. In many of his songs today, Freedman uniquely sustains a note just a second longer than the listener expects and then suddenly resolves it. In his faster songs, his fingers fly across the piano with notable speed and accuracy. Other times, Freedman performs the most tender of ballads and uses his soft attack and delicate grace notes to make the piano breathe with him.

Lyricaly, Freedman also excels in



'There's no point in writing music without honesty. Otherwise, it rings false, staged. I always want my music to strike an emotional chord.'

—SKOTT FREEDMAN

his undeniable talent for writing personal songs that still connect to his listeners. "Freedman's lyrics offer consistent vision into his thoughts and emotions, rather than the occasional glimpses that most songwriters seem to offer," noted *The Hoya*, Georgetown University's student newspaper, after a performance last year. Freedman keeps the listener interested, covering subjects as light as skinny dipping to the intense, darker side of such things

as the suicide of a homosexual teenager. He is a true songwriter, with each song unfolding a story that initially invites the listener in, offers some insight into one of many raw emotions, and then gently shuts the door again.

"There's no point in writing music without honesty," he says. "Otherwise, it rings false, staged. I always want my music to strike an emotional chord. I want it to leave you thinking, feeling, and somehow changed."

Freedman's first disc, 1999's *Swimming After Dark*, has sold more than 2,000 copies to date, according to the artist. It received favorable reviews from national publications in Chicago, Boston, and Atlanta. *Anything Worth Mentioning* is Freedman's first full-band effort, and it's earned equally positive notices in recent months. The set is also receiving airplay on more than 25 college and specialty radio programs in the U.S.

For further information, contact Freedman at 617-308-5542.

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S-Curve's Baha Men Try To Keep The Party Alive With 'Move It Like This'

BY ADAM G. KEIM

Contrary to popular U.S. belief, Baha Men have been making music for more than a decade.

In their homeland of the Bahamas, the band has enjoyed a long, well-respected run. But it wasn't until 2000—with the release of the anthem "Who Let the Dogs Out," culled from an album of the same name—that they earned Stateside attention. With *Move It Like This*, due March 26 on the Capitol-distributed S-Curve Records, they're now striving to dispel the proverbial one-hit-wonder curse here.

Baha Men hold true to their native roots by playing a style of music called *junkanoo*, a brand of music derived from a street festival in the Bahamas that happens in the early morning hours on the day after Christmas. The music of the festival consists of upbeat rhythmic sounds played on goat-skin drums, horns, whistles, and bells. The nine-piece band carries these traditions over into all of its music.

"Their style combines elements of dance, R&B, reggae, rap, and pop," notes Tripp DuBois, senior director of marketing for Capitol. "It makes them stand out against their competitors."

Last year certainly was noteworthy in the career of Baha Men. During that time, they earned a bundle of

honors, including a Grammy Award and a Nickelodeon Kid Choice award. They also placed tracks on the soundtracks to *Shrek*, *Big Fat Liar*, and *Snow Dogs*. Along the way, the band also appeared in a series of Bahamas tourism commercials and headlined a Radio Disney tour.

"It's not complicated to figure out their success," S-Curve executive VP/GM Marty Maidenberg says. "People like the fun nature of their music. It's enjoyable."

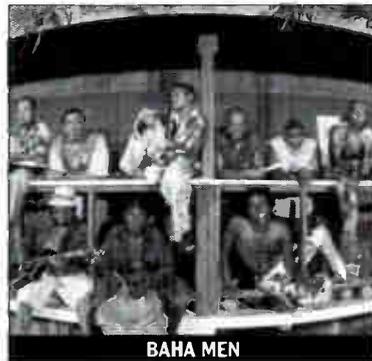
Dealing with the instant worldwide success of "Who Let the Dogs Out" would be enough to throw the most sane person into a fit of craziness. But Baha Men have kept their cool.

Band leader/bassist Isaiah Taylor says, "We are still living the same simple lives we always lived and feel the same we always felt."

But for the band, happiness comes with popularity. When hearing your song all over the radio and having one of the top sports anthems of all time, how could a person not be ecstatic? Taylor says, "Not everyone that records gets airplay, so it definitely makes you feel good."

Baha Men will usher in their new set with a spree of activity. They recently finished shooting the video for their next single, "Move It Like This," a male-to-female call-and-

answer anthem with a strong beat. The video will hit MTV and Nick-



elodeon by the second week of March, roughly four weeks after the single goes to radio.

The *Move It Like This* album is full of happy party songs, including a campy but fun remake of the late Harry Nilsson's "Coconut" and a pleasing take on Billy Ocean's "Caribbean Queen."

Taylor says, "When making previous albums, I could say that I liked three or four of the songs. This time, I like 90% of the album. I personally believe that we did a far better job on this album than on the *Dogs* album—but it will be just as big of an album, if not bigger."

Who Let the Dogs Out sold more than 7 million copies worldwide, according to S-Curve.

Adding to its profile, the group is also reissuing the *Who Let the Dogs Out* album two weeks prior to the

release of *Move It Like This*. The reissue will include a CD-ROM video, as well as new remixes.

In July, the band—which appears on *Live With Regis & Kelly* Feb. 26—will be featured in a premium promotion for McDonald's, titled Mighty Kids Meal Music. Consumers will get a free Baha Men CD with a Happy Meal purchase.

"The Baha Men is a band that stands out musically," Maidenberg says. "This album gives people a chance to realize that and know they are not a one-hit wonder."

Baha Men are managed by Ron Stone of Gold Mountain Management in Los Angeles and booked by Craig Bruck of New York-based Evolution.

Entertainment Law Initiative



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Tuesday, February 26, 2002

Time: 11:30 a.m. Reception
12:15 p.m. Luncheon
12:45 p.m. Presentation of Legal Writing Contest Winners
1:00 p.m. Keynote Speaker
Jack Valenti
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Saw Doctors Get New Sound, Ink Ryko Deal

BY ED CHRISTMAN

NEW YORK—After 15 years of touring and four studio albums, the Saw Doctors went into the studio for their fifth album, *Villains?*, with the intent of updating their sound.

The upgraded musical palette includes horns, more prominent guitars, and even a touch of programmed keyboards. Missing are the occasional accordion and fiddles that embellished some of the songs on past albums and



THE SAW DOCTORS

gave the band a traditional Irish tinge alongside their rock efforts. Leo Moran—who plays guitar and sings for the band—says the new musical approach came from the first song they recorded, the title track. “Villains” suggested “a kind of sound that turned out to be a starting point, and we took it from there” for the rest of the album.

In addition to Moran, the band consists of Davy Carton, who plays guitar and often sings lead, bassist Pearse Doherty, keyboardist Derek Murray, and drummer Jim Higgins. The band writes its own songs, which are under copyright control and overseen by IMRO, Ireland’s music publishing organization.

Villains?, issued on the band’s own Shamtown label, has been out in the U.K. (where it is distributed by Pinnacle) since October 2001, where 20,000 units have been shipped. In the U.S., the album was issued Feb. 5 through a distribution deal with Ryko Distribution Partners and shipped 15,000 units. “The Saw Doctors and Ryko are a match meant to be,” states the New York-based company’s president, Jim Cuomo.

Paradigm, the Saw Doctors’ U.S. label for its previous studio album, as well as a greatest-hits package, had signed to be distributed by Ryko when the label shuttered. Those two albums were re-released simultaneously with *Villains?* through the Ryko deal. The band’s first album is available in the U.S. through Lansing, Mich.-based Goldenrod Distribution, while its second and third albums are available as imports.

The Saw Doctors will wield their best marketing tool—touring—says band manager Ollie Jennings. The guys will hit U.S. halls for a month during February and March and return in May/June for a couple of weeks. In the U.S., Tim Drake of Drake & Associates in Westwood, N.J., is the booking agent, while Martin Horne of the ITB Agency in London handles the rest of the world.

The band has reached out to fans via 15,000 postcards and 5,000 e-mails to U.S. supporters on its mailing list, alerting them to the new album and tour dates. But this time, touring will be supplemented by retail marketing, with Ryko buying into the in-store listening posts programs offered by Borders Books & Music, Tower Records, and Barnes & Noble.

“We think the Saw Doctors have a huge potential here . . . but you got to get the people to listen to the album,” says Len Cosimano, VP of multimedia for the 310-unit, Ann Arbor, Mich.-based Borders. For the first time, the Saw Doctors will pursue radio, as Jennings says he is in the process of hiring radio promotion companies to reach college radio and triple-A stations. Moreover, Jennings reports that the band has shot a video.

Cuomo says *Villains?* could “break it wide open” for the band in the U.S. He adds, “The success that they have had here so far has been done without a finger being lifted to help them, and we intend to change that.”

The Classical Score™



by Steve Smith

HAPPY NEW YEAR: For more than six decades, the New Year’s Day concert in Vienna has been one of the world’s most beloved musical traditions. Since 1939, leading conductors have made the pilgrimage to lead the fabled concert in the opulent Golden Hall of Vienna’s Musikverein. Tickets are highly coveted, and many Viennese patrons pass their seats down from generation to generation. The event is televised live around the world, and recordings of concerts led by such renowned artists as **Willi Boskovsky**, **Herbert von Karajan**, and **Carlos Kleiber** have become popular favorites.

Unbeknownst to the world at large, another tradition has grown alongside the New Year’s musical

had two major elements in its favor: the calendar and technology. Minimal editing was necessary to render the raw recording of the Tuesday-morning concert into a viable master tape that Ozawa could approve the next morning. As recording producer **Wilhelm Hellweg** carried the master tape to Hanover, Germany, for post-production and manufacturing Wednesday afternoon, track listings were e-mailed from Vienna to Decca’s London office to complete the packaging, which was then forwarded to Hanover as well.

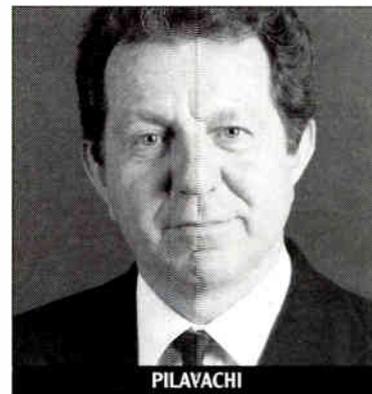
The discs were pressed and packaged Saturday and distributed to warehouses Sunday. The finished disc was in European record stores Monday, Jan. 7, just seven days after the concert took place. (Here in the States, the disc was issued Jan. 29.)

The biggest surprise, however, was yet to come. *New Year’s Concert in Vienna* (distributed by Universal) went straight to the top of the Austrian pop charts, selling more than 50,000 copies in the first month. In Germany, the disc entered the classical charts at No. 1, with sales of more than 30,000 units. Though it has yet to chart in the U.S., the disc has made a similarly impressive showing throughout Europe.

But in Japan, the recording became an instant phenomenon, shipping more than 450,000 copies in less than three weeks. *New Year’s Concert in Vienna* entered the Japanese pop charts at No. 2, the first classical recording to make the pop charts in more than 50 years. Boosted by Japanese sales, the Ozawa-conducted New Year’s concert recording has already sold more copies in just slightly more than two weeks than the previous best-seller (von Karajan’s 1987 recording with guest **Kathleen Battle**) has sold since its release.

Though Ozawa is likely the best-known Japanese-born classical musician in the world, Pilavachi thinks that this accounts for only part of the disc’s overwhelming success.

“You have to remember that Vienna is the favorite city of Japanese tourists,” he notes. “There were many Japanese groups in the hotels in Vienna for New Year’s, and many got tickets to the concerts. New Year’s Day is the most important holiday of the year in Japan, so that’s yet another factor. So the combination of Ozawa and Vienna, the fact that it was the first time he’s done it, and it was his introduction as the new head of the Vienna Opera and he cooperated magnificently in promotions—all of these stars simply came together.”



PILAVACHI

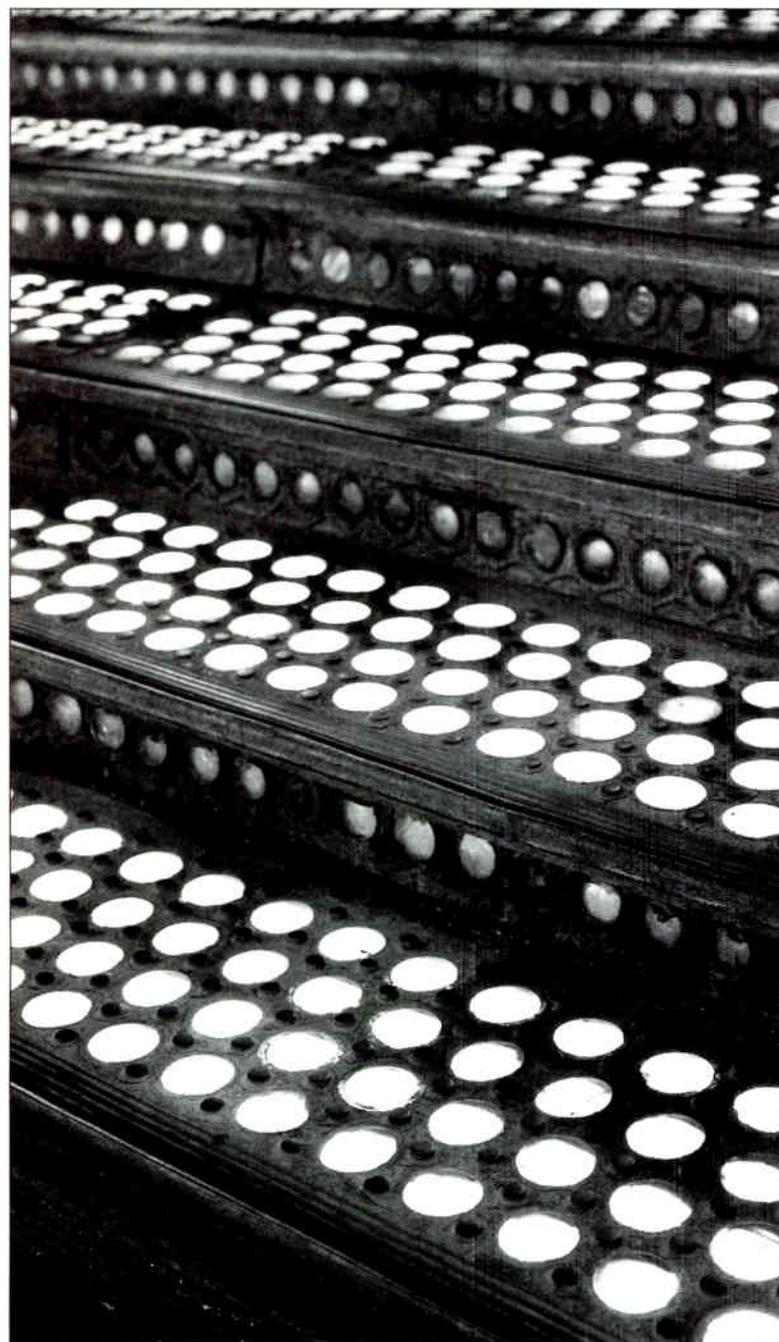
celebration: the race to get the recording of the event on the market faster than ever before.

This year, Decca Records held the rights to record the concert, which was conducted by **Seiji Ozawa**, the new music director-designate of the **Vienna State Opera** and a longtime Philips recording artist. **Costa Pilavachi**, president of the Decca Music Group (which now owns and operates the Philips imprint), made a brazen claim: Decca would release the CD within a week of the concert.

Pilavachi did not set such an ambitious goal without practical experience, however. As president of Philips in 1993, he oversaw the recording of the New Year’s concert that was conducted by **Ricardo Muti** that year.

“Around a billion people see this event on TV every year,” Pilavachi explains, “but you know how much other stimulation people have from television and elsewhere. We thought that the sooner we put the record out, the fresher the impression of the concert would be in people’s minds. We put it out in 10 days, and that was a record. Since then, every company has vied for the honor of breaking that record, and some have done it in eight or nine days.”

According to Pilavachi, Decca



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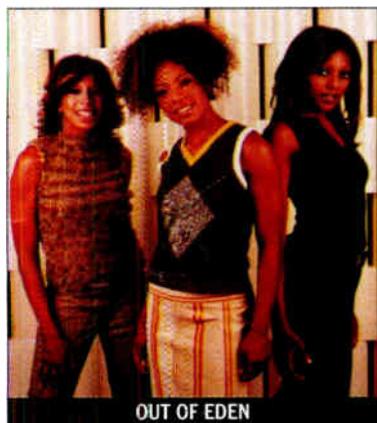
Higher Ground™

by Deborah Evans Price



HAIL TO THE CHIEF: Several of the top names in Christian music spent Valentine's Day at the White House performing for President **George W. Bush**, his wife, and invited guests in the East Room. **CeCe Winans** and **Michael W. Smith** hosted the event, which was produced by the Gospel Music Assn. **Shirley Caesar**, the **Blind Boys of Alabama**, **Gaither Vocal Band**, **Jump5**, **Steven Curtis Chapman**, **Jaci Velásquez**, the **Martins**, **Twila Paris**, **Yolanda Adams**, and the D.C.-area **Ministers of Music** performed. The concert will air March 5 and March 9 as the PAX-TV special *Celebrating America's Musical Heritage—A Salute to Gospel Music*.

IT'S A WONDERFUL 'LIFE': There's nothing like sibling harmony, especially when it's combined with potent lyrics and soul-shaking grooves. Those are qualities found in abundance on **Out of Eden's** new project, *This Is Your Life*. Sisters **Lisa Kimmey**, **Andrea Kimmey Baca**, and **Danielle Kimmey** once again deliver an impressive collection that deliciously blurs the lines between pop, gospel, and urban music.



OUT OF EDEN

In looking for inspiration before recording their fourth Gotee Records effort, the sisters turned to other women and issues that affect their lives. "We met with a lot of women's groups," Lisa Kimmey recalls. "We met with Mercy Ministries, different youth pastors, and different girls' groups on the road. We asked them what they would like to hear an album about. We had those conversations with girls that came from functional families and [those that came from] completely dysfunctional families and found that a lot of the stories were the same. A lot of what they wanted to hear was the same. From that list we went and wrote this album."

When she sings songs from the new record, does she see the faces that inspired them? "Definitely. There's a song [called] 'Different Now,' and I totally remember a girl that said, 'How

do I explain to my friends now that I've become a Christian and they haven't, how do I explain that I'm different and God has something in my life?' That was one of the topics that we wrote about. Then there's a song called 'I'm the One.' One of the young ladies in the same group, one of her questions was, 'How do I know when God has forgiven me? How do I know that I'm different, God is changing me, and he has forgiven me and still loves me?'"

Kimmey says the goal with this record was to make music that was more than simply entertaining. "We wanted to be relevant, because there's so many times when we write a song, and it's a nice song, but it doesn't really touch anybody or mean anything."

TRUST FUND-ING: Some of Christian music's finest recently gathered at ASCAP on Nashville's Music Row to pledge support to the Gospel Music Trust Fund, an organization that provides emergency financial assistance to needy individuals who make their living in Christian/gospel music. **Ed Harper** is president of the fund, which was founded by his father, the late **Herman Harper**, in 1983.

Michael W. Smith, **Steven Curtis Chapman**, **CeCe Winans**, **Les Beasley** of the **Florida Boys**, and **Jeff and Sheri Easter** all attended and made commitments to the fund. **Bill Gaither**, whose "Homecoming" video series provided early seed money for the fund, remains a key figure in helping the organization grow, as does EMI Christian Music Group (CMG) president **Bill Hearn**, who spearheaded the involvement of the "WoW" participants (EMI CMG, Word, and Provident).

The seeds for the current fund-raising initiative were planted in 1999, when Gaither staged a multi-artist "Homecoming" concert, raising \$250,000. During the ASCAP gathering, Harper announced a three-year plan that will add \$1.2 million to the existing coffers: Spring House/Gaither Music Group, EMI CMG, Word, and Provident have agreed to match up to \$200,000 per year for the next three years on pledges made by more than 35 artists and companies. Matching funds from the "WoW" participants will come from net profits from the multi-artist/multi-genre "WoW" compilation series.

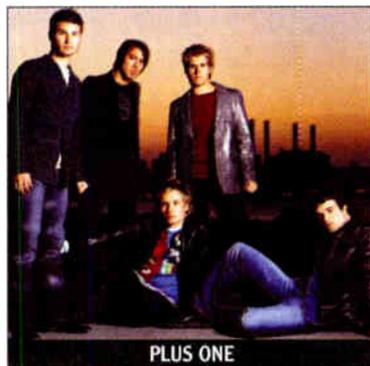
NEWS NOTES: **Sierra** is calling it quits. The female trio had been recording for the now-defunct Pamplin label . . . Look for additional changes to take place at Word. Sources say **Barry Landis**, VP/GM of Atlantic's Christian division, might finally be coaxed into a move.

Plus One Disc An 'Obvious' Priority For Atlantic

BY DEBORAH EVANS PRICE

NASHVILLE—With its 2000 debut, *The Promise*, establishing it as Christian music's top new act, Plus One looks likely to avoid the sophomore jinx with *Obvious* (Feb. 26), a set on which the band members co-wrote 10 of its tracks and produced a few as well.

Atlantic co-president Ron Shapiro says of the winners of the 2001 Dove



PLUS ONE

Award for best new artist, "They've come through again, delivering music that is passionate. It says what they wanted to say, yet does so in a way that is broad enough for any audience to enjoy."

Plus One's Nate Cole says the band wanted to "keep our signature ballads and even some of the midtempo, but kind of not do so much of a slick pop, bubble-gum pop kind of thing. You have to constantly reinvent yourself and change a little bit to keep it interesting. I think we accomplished that in a good way by putting a lot more aggressive things on the album [and] changing up some of the lyrical ideas."

Plus One was previously signed to David Foster's 143 imprint, and *The Promise* was released through 143/Atlantic. When Warner Bros. swallowed 143, Plus One shifted to Atlantic. Cole says, "Obviously, we had built relationships, and it was kind of sad on a personal level. But on just a business level, it hasn't really hurt us."

Shapiro notes that the group's next release will likely be a Christmas album, followed by a more mainstream pop effort. "These guys are too talented and have too much potential to have an impact on the world and our culture to be limited to any one marketplace or marketed in any sort of niche way, and we are going to keep looking for ways to grow them."

Booked by the William Morris Agency and managed by Mitchell Solarek of Mitchell Artist Management, Plus One is headlining a tour the features **Phat Chance**, **ZOEgirl**, and **Natalie Grant**. Prior to its Feb. 28 launch, the group—**Nathan Walters**, **Jeremy Mhire**, **Gabe Combs**, **Jason Perry**, and **Cole**—will preview the album via in-store events.

"I think it's going to sell extremely well," says **Darrell Hodges**, senior music buyer for the Nashville-based Lifeway Christian chain. "The music has progressed and has a much more mature sound."

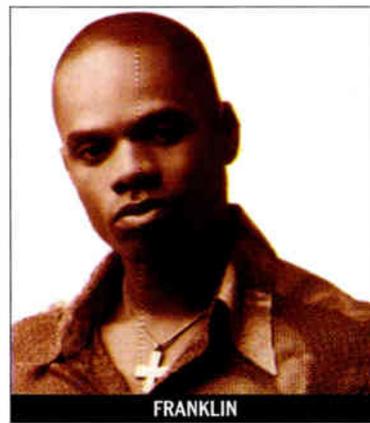
In The Spirit™

by Lisa Collins



THE GLORY IS STILL ON HIS FACE: "It was a real dark-wilderness experience during which God had an opportunity to have me to Himself in order to speak into my spirit. And just like **Moses** came out of the mountain with the glory still on his face, it was a spiritual renewal. I just feel born again."

So says the most commercially successful artist in gospel music history. In fact, it's no secret that the past two years have been difficult for **Kirk Franklin**, what with two major lawsuits and a poor showing for his last project featuring **INC**. But with an hour-long BET special, *Journeys in Black*, airing through this month, several high-profile TV guest stints, and a new CD—*The Rebirth of Kirk Franklin*, which includes some of gospel's biggest stars—Franklin's wilderness experience is coming to an end.



FRANKLIN

Only two weeks before the disc was due to street, Gospo Centric CEO **Vicki Mack-Lataillade** reports that advance orders for the Feb. 19 release—featuring **Shirley Caesar**, **Donnie McClurkin**, **Alvin Slaughter**, **Yolanda Adams**, **Richard Smallwood**, **Crystal Lewis**, **Jaci Velásquez**, and the late **Willie Neal Johnson**—stood at 300,000 units.

"With some stores at 100% goal and a lot of positive feedback, we feel really good about this project, which I believe is one of Kirk's best," Mack-Lataillade says. "You can see the maturity in Kirk—who is on the road with a grueling schedule promoting it—and the music."

Franklin says the experience was not a musical renewal—in fact, the album was initially recorded nearly two years ago at Houston's Lakewood Church. That is, except for lead single "911," which Franklin recorded with special guest **Bishop T.D. Jakes** after the Sept. 11, 2001, terrorist attacks.

"I'm not saying I don't care about the music [but] that it's God's music to do whatever He's going to do through me," Franklin explains. "I've learned that music is not my life: **Christ** is my life. The challenge in crossing over is that you put a lot of attention on that, and you lose purpose. If that's what God

wants, it's in His hands."

For that reason, Franklin is more than satisfied with the finished product: "The whole album speaks to where I'm striving to be in Christ."

Franklin is halfway through a promotional tour targeting key churches around the country, including Los Angeles; Dallas; Nashville; Washington, D.C.; Philadelphia; Atlanta; New York; and Detroit. Thus far, upwards of 40,000 people have attended The Rebirth of Kirk Franklin Listening Parties, which feature Franklin in an intimate setting ministering to young people and taking their questions while playing music and viewing video from the Feb. 19 release.

Franklin adds, "We also send the praise teams a couple of the songs in advance, so the people can join in. It's been beautiful."

ALL HAIL THE QUEEN: It was in 1992 that **Queen** (yes, her real name) **Esther Marrow** founded the **Harlem Gospel Singers** and set off to Europe for an eight-week tour that lasted 10 years. The veteran artist who made her first public appearance at the age of 22 in one of **Duke Ellington's** "sacred concerts" ignited a cult-like fervor among European audiences. EMI Gospel is hoping it can bottle the excitement for U.S. audiences with the Feb. 26 release of *God Cares*, her first stateside release. For Marrow—a well-rounded entertainer whose credits include a stint on Broadway in *The Wiz* and a recurring role on *Sesame Street*, the album is a journey back to her roots, offering traditional favorites like "How I Got Over" and "Precious Lord" infused with jazz and blues stylings.

KEEPING HOPE ALIVE: The tragedy of last Sept. 11 couldn't have struck any closer to home for the **Brooklyn Tabernacle Choir**, as many of its 250 members worked in the World Trade Center. Although everyone in the choir survived, several members of the group's church were lost in the attack, so it is only natural that the crisis played a key role in the development of the choir's latest album, *Be Glad* (M2.0). According to director **Carol Cymbala**, the spiritually uplifting March 9 release chronicles its own incredible story of hope.

BRIEFLY: **Marvin Sapp** is the newest addition to Verity Records' powerhouse gospel lineup. The former **Commissioned** member and featured soloist can be heard on the *WoW Gospel 2002* CD. A new disc is tentatively slated for release later this year . . . New from Savoy Records is *The Collection*, a compilation of hit tunes from the **New York Restoration Choir**, including "Center of Your Will" featuring **Donnie McClurkin**, who directed and founded the group.

Commitment To Touring Builds Carter's Fan Base

BY RAY WADDELL

NASHVILLE—By building a fan base through steady touring and limited—if highly effective—TV exposure, Aaron Carter may well have become the king of tweens.

Currently in the middle of the snowballing Aaron's Winter Party tour with Dream Street and Lindsay Pagan, Carter's clout among tweens

(the dedicated, music-loving 10- to 14-year-old demo) is increasingly drawing the attention of mainstream pop radio.

"I think he invented the [tweener] genre," Jane Carter, mother of 14-year-old Aaron and manager at Spectra Management, says with a laugh. "But even though that's Aaron's strongest base, at the shows it's a family audience. You have the younger [teen] fans but

also toddlers, older teenage girls, and moms and dads. It's all ages, because the kids play the record around the house, and everybody likes it."

Aaron Carter's latest Jive release, *Oh Aaron*, has scanned 1 million copies, according to SoundScan. His previous album, *Aaron's Party*, is at 2.5 million copies. His current tour is produced by Clear Channel Entertainment (CCE) and wraps March 17 in Miami. It is averaging between 5,000 and 10,000 per night and climbing—strong numbers for a pop artist without extensive radio support.

"We had no choice but to build it that way," Jane Carter says of breaking the touring market before radio and music TV rather than vice versa.

"Because of Aaron's age, he is frowned upon by MTV and top 40 radio. But we've had 20 additions for the new single, 'I'm All About You,' and we're thrilled to be on top 40 radio."

Indeed, Top 40 exposure is a major hurdle. Bruce Kapp, VP for CCE's touring division overseeing Carter's tour, observes, "It's pretty interesting, because up until now, all of his radio exposure has come from the Disney stations, and he hasn't crossed over to pop yet. I think that is about to change. You can't draw the people that Aaron is [drawing] to concerts without attracting the attention of pop radio."

Carter has, however, drawn the attention of influential pop station KIIS Los Angeles, which recently added its first Aaron Carter single. "I think it may be time for Aaron Carter," says John Ivey, PD at KIIS. "I've been watching this kid's progress for a while. He's hard-working, he sells a lot of tickets, he has a fan base, and his voice has matured. He sounds 'poppy,' and the bloom is off the rose for some of the other bands of that genre. He might have sounded too young earlier, but this may be his opportunity to move to the next level."

WINTER PARTY

Carter averaged about \$150,000 gross per show over the first five dates, a number Jane Carter says is improving as the tour progresses. A Feb. 16 pay-per-view special should have even more impact. *Aaron's Valentine Party*, produced by Orlando, Fla.-based Isis Pictures for DirectTV and In Demand distribution, will feature a first-time duet with Carter's brother, Nick, of Backstreet Boys. The show is taped from a concert last summer.

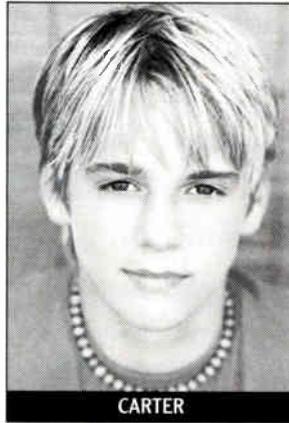
"The current tour provides synergy with the pay-per-view," notes Steve Baker, VP of development for Isis Pictures. "Aaron's playing some great cities leading up to it, and he's doing a lot of interviews and support. This is

Aaron's first headlining television event, and it's also the first time Nick Carter has ever performed solo on TV."

Jane Carter serves as producer of the pay-per-view. "Nick wanted to be a part of it, and Nick and Aaron have never been able to really perform together," she says. Nick Carter will sing the Mutt Lange-produced Backstreet Boys song "I Need You Tonight," which is not performed at Backstreet Boys concerts.

Baker is one of many who does not think the teen-pop genre has peaked, largely because of artists such as Aaron Carter. "Aaron is a unique performer, because he is a pop artist, but he also incorporates a lot of different music into his shows, including rock, rap, hip-hop, and pop. His fans are definitely die-hard."

Kapp agrees that Carter breathes new life into the genre. "As Britney [Spears], 'N Sync, and Backstreet Boys mature, these young kids are looking for something to call their own—and right now, Aaron is it." And while some pop stars have caught flak about lip-synching to tape, "Aaron is singing live, and you know it," June Carter says. "There are very few people who can really sing full out and dance live, but Aaron has built up a stamina that is unbelievable for his age."



CARTER

BIG SUMMER

As for Aaron Carter's touring business, the success of the winter outing bodes well for a full-blown amphitheater package this summer. The artist says touring is his favorite part of the business. "This tour just started, and it feels like it's almost over," he says. "We're playing some bigger arenas this time, we're playing on a bigger stage, and we've got a very strong package."

Aaron Carter is looking forward to playing amphitheaters headlining an even stronger package this summer, he says. "I definitely want to play the sheds. They've been great for us in the past."

They could be great for him again. Kapp says, "We're looking to hopefully package [Carter] and go into the amphitheaters this summer. It's up to Aaron when, but we're probably looking at July and August, with a multi-act package [that has] Aaron as the headliner."

While a headlining shed tour would be a career milestone, the Carter camp is working on something perhaps even bigger: stadium dates in China. "Aaron may be one of the first pop artists to tour in China," Jane Carter says. "It has to be approved by the [Chinese] government, but we have some great connections that can hopefully make it happen. If we do tour in China, it will probably be stadiums."

Playing China sounds fine to Aaron Carter, who says, "I love Chinese food."

Promoters Form Assn. In Spain

BY HOWELL LLEWELLYN

MADRID—Such international artists as Madonna or Bruce Springsteen who fly to Spain to begin European or world tours have to play the city of Barcelona because the Spanish capital of Madrid does not have a single indoor music venue that can hold more than 2,500 people.

That is one reason why Spain's private music promoters this month formed the Assn. of Music Promoters (APM) to improve the country's touring sector. Lack of venues, a 10% authors' rights levy for live concerts that the APM says is among the world's highest, and reducing value-added tax (VAT) on concerts from 16% to 4% are APM's immediate concerns. "But in the longer term, we want to raise people's awareness



Asociación de Promotores Musicales

of the value of music in culture and of the role of the concert promoter in that," says APM president Neo Sala, who is also president of promoter Doctor Music Concerts.

The APM includes 18 of Spain's leading promoters who represent some 80% of all private music promotion activity. Other leading members are Planet Events, Cap Cap Producciones, Iguapop, and Passion Producciones.

Sala says new civic facilities should be built with music events in mind. This is the case of Barcelona's 17,000-capacity Palau Sant Jordi, which was built for the 1992 Summer Olympic Games but has staged concerts by many international stars. But Madrid's equivalent, the 40-year-old, 10,000-capacity Palacio de Deportes, burned down last June. The Sports Palace was an acoustic nightmare, and hopes are high that the new Sports Palace being planned on the same site by the Madrid regional government will be acoustically sound.

The APM says the 10% levy on ticket prices paid to SGAE in authors' rights is far greater than the European average, citing the Netherlands (3%), Germany (1.5%), and the U.S. (0.5%) as examples. "Spain's levy dates back to before the restoration of democracy [in 1978], when the live-music market was very different," Sala says. "We want this levy to be revised, and we are in favor of a harmonization of this levy throughout the European Union."

SGAE director of collection and licenses Enrique Gómez Piñero rejects the APM's "use of percentage figures without looking at all the ingredients that make up the figure, but we are quite prepared to sit down with APM at any time to talk about this issue."

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FEBRUARY 23
2002

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	FleetCenter, Boston Jan. 22-31	\$7,236,695 \$175/\$45	68,155 71,564 four shows	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Bryce Jordan Center, University Park, Pa. Jan. 16	\$1,610,618 \$184/\$47.50	15,030 sellout	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Van Andel Arena, Grand Rapids, Mich. Feb. 10	\$907,834 \$203/\$42.50	11,599 sellout	Clear Channel Entertainment
LUIS MIGUEL	Mandalay Bay Events Center, Las Vegas Jan. 26	\$715,980 \$150/\$30	8,227 sellout	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
CREED, TANTRIC, VIRGOS	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 11	\$685,224 \$42.50/\$36.50	17,711 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH, CHEAP TRICK	Pepsi Center, Denver Jan. 5	\$603,936 \$89/\$49	11,476 20,441	Clear Channel Entertainment
LUIS MIGUEL	Allstate Arena, Rosemont, Ill. Feb. 11	\$561,950 \$101/\$76/\$61/\$51	7,170 10,000	Jam Prods., Cardenas/Fernandez & Associates
CREED, TANTRIC, VIRGOS	Birmingham Jefferson Convention Complex, Birmingham, Ala. Jan. 18	\$538,911 \$42.50/\$36.50	13,837 sellout	Clear Channel Entertainment
CREED, TANTRIC, VIRGOS	Van Andel Arena, Grand Rapids, Mich. Feb. 5	\$484,447 \$42.50/\$36.50	12,182 sellout	Clear Channel Entertainment
JANET JACKSON, GINUWINE	Copps Coliseum, Hamilton, Ont. Jan. 29	\$439,803 (\$704,745 Canadian) \$55.85/\$43.37	8,868 10,311	Clear Channel Entertainment
JANET JACKSON, GINUWINE	First Union Arena, Wilkes-Barre, Pa. Feb. 8	\$422,796 \$67.25/\$29.25	7,101 sellout	Clear Channel Entertainment
JANET JACKSON, GINUWINE	Bryce Jordan Center, University Park, Pa. Feb. 1	\$377,212 \$58/\$17.75	8,199 10,913	Clear Channel Entertainment
AEROSMITH, CHEAP TRICK	The Joint, Hard Rock Hotel, Las Vegas Jan. 11	\$369,525 \$300/\$175	1,933 sellout	Andrew Hewitt, Bill Silva Presents
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIPP	Cobo Arena, Detroit Feb. 4	\$332,642 \$29.50	11,276 sellout	Clear Channel Entertainment
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIPP	Ervin J. Nutter Center, Dayton, Ohio Feb. 5	\$269,864 \$28	9,638 sellout	Jam Prods.
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIPP	First Union Arena, Wilkes-Barre, Pa. Feb. 7	\$230,985 \$29.50	7,830 sellout	Metropolitan Entertainment Group
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Huntington Civic Arena, Huntington, W.Va. Feb. 9	\$210,643 \$35.50/\$29	6,569 7,145	Clear Channel Entertainment
WEEZER, SAVES THE DAY, OZMA	Blue Cross Arena, Rochester, N.Y. Feb. 7	\$206,663 \$27.50	7,515 12,200	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Target Center, Minneapolis Feb. 10	\$200,740 \$35/\$25	7,339 12,744	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Paul E. Tsongas Arena, Lowell, Mass. Feb. 5	\$199,830 \$35.50	5,629 6,341	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR, CAROLYN DAWN JOHNSON	Dcean Center, Daytona Beach, Fla. Feb. 2	\$194,947 \$33.50/\$28.50	6,683 8,816	Clear Channel Entertainment
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Academy of Music, Philadelphia Jan. 31	\$180,812 \$77/\$57/\$39	2,754 2,826	Jack Utsick Presents, Metropolitan Entertainment Group
BOB DYLAN	North Charleston Coliseum, North Charleston, S.C. Feb. 6	\$175,371 \$36/\$31	5,596 7,685	C&C Concerts
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Chicago Theatre, Chicago Feb. 8	\$174,172 \$58/\$48/\$38	3,439 sellout	Jam Prods.
WEEZER, SAVES THE DAY, OZMA	First Union Arena, Wilkes-Barre, Pa. Feb. 9	\$165,888 \$28.75	5,770 7,428	Metropolitan Entertainment Group
AARON CARTER, DREAM STREET, LINDSAY PAGANO	ctnow.com Oakdale Theatre, Wallingford, Conn. Feb. 2	\$163,584 \$36	4,798 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	MARS Music Amphitheatre, West Palm Beach, Fla. Jan. 31	\$156,843 \$35/\$15.50	11,238 18,657	Clear Channel Entertainment
WILLIE NELSON, JOHN McEUEEN	The Fillmore, Denver Feb. 1	\$144,000 \$40	3,600 sellout	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Pepsi Arena, Albany, N.Y. Jan. 29	\$139,657 \$35.50	4,618 16,153	Clear Channel Entertainment
BRIAN McKNIGHT, TYRESE	New Jersey Performing Arts Center, Newark, N.J. Jan. 8	\$139,079 \$63/\$58/\$48	2,652 2,833	Metropolitan Entertainment Group, CD Enterprises
TRAVIS TRITT	Patriot Center, Fairfax, Va. Jan. 26	\$138,193 \$45.50/\$27.50	4,881 5,815	Outback Concerts, Musicentre Prods.
CAKE, HACKENSAW BOYS	The Tabernacle, Atlanta Feb. 1-2	\$125,000 \$25	5,000 two sellouts	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Patriot Center, Fairfax, Va. Jan. 30	\$119,421 \$35.50/\$33	3,771 5,815	Clear Channel Entertainment
BOB DYLAN	Charleston Civic Center, Charleston, W.Va. Feb. 11	\$116,900 \$35	3,340 4,789	Outback Concerts
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	State Theatre, Minneapolis Feb. 9	\$115,785 \$62/\$46.50	2,062 sellout	Jam Prods.

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TOURING



by Linda Deckard

Venue Views™

BUYING POWER: Nearly 20 ArenaNetwork members, who have spent hundreds of thousands of dollars to customize theater setups at their arenas, have formed a sub-group, ArenaNetwork Theatre Group (ANTG). Now they plan to buy a national tour, taking it to buildings outside the network as well.

Arrowhead Pond of Anaheim (Calif.) GM Tim Ryan likens it to what Wes Westley and Mike Evans at SMG have done with the purchase of the Winans family tour (*Billboard*, Feb. 2). "Their intent is not to take over and change the promoting business," he says. "I applaud them for launching a national tour that will support the secondary markets that have seen business decline over the last couple of years."

Ryan thinks ANTG will have a similar tour announcement within 45 days. Brad Mayne, president/CEO of Center

a minor level to keep our venues full."

The Theatre at Arrowhead Pond of Anaheim will do nine shows during its first year. "The ultimate goal would be to have at least 20," Ryan adds. He considers the ANTG initiative "the tip of the iceberg for this type of setting, and it will open new opportunities for artists and the people that promote them."

HIT LIST: A highly successful Internet pre-sale to a targeted list of the FleetCenter's key customers helped maximize the number of Billy Joel/Elton John shows booked at the Boston venue. It resulted in the sale of 8,000 of 16,000 \$175 tickets to four sold-out shows there, making it the top *Billboard* Boxscore this issue. A fifth show—representing another \$1.8 million gross—was postponed from Feb. 2 until April 3 because Joel became ill.

FleetCenter president/CEO Richard Krezwick says, "Initially we talked about three shows [but] thought maybe it could be four, but with the Internet offer we were able to get to five."

The venue's e-mail list included 500 Premium Club members, 5,000 of the season-ticket database names, and another 5,000 "insiders"—people who registered online. The targeted database produces a very high return: Such pre-sales are a more common practice with family shows and special events.

"We get out of the box on a Disney [on Ice] sale with several hundred thousand dollars in the bank from Internet pre-sales," Krezwick says. "Music is a little harder, because there are a lot of decision-makers. This time, Dennis Arfa [of Artist Group International] and Howard Rose [of the Howard Rose Agency] saw the value in doing something like this and were the impetus to get it done."



RYAN

Operating Co.—which manages American Airlines Center in Dallas—is also a member of ArenaNetwork. He says there are several opportunities for 5,000-10,000-seat tours being discussed and that he would not be surprised if ANTG bought more than one this upcoming season.

"On the venue side, there are increased insurance costs and increased security measures that go into the equation now," Ryan says. "We've always figured out a way to make it work for all parties concerned. This year won't be different; there just has to be a tremendous amount of thought and deliberation that goes into decisions."

Ryan likens this trend to promoters' decisions one decade ago to build and operate amphitheaters, which he says they felt they had to do for economic reasons. He believes that now the reality is that venues have to promote, and he emphasizes there is not a move afoot to take business away from concert promoters that do that for a living. "But the nature of the business has convinced us we need to at least take a more active position on

UPDATES: Eileen Chapman of the Stone Pony in Asbury Park, N.J., says a new city-appointed planner has recommended that the historic night club remain in its current location, giving it a possible future (*Venue Views*, *Billboard*, Jan. 26). The club's fate is still ultimately up to the developers and the city council. A decision is anticipated in March.

John Toffoli Jr., 70, who developed the 12,500-seat Chronicle Pavilion at Concord, Calif., into a successful outdoor performing arts center, died of cancer Jan. 30 in Walnut Grove, Calif. Toffoli retired from the Pavilion in 1995 but continued to produce the Fujitsu Jazz Festival in Carnegie Hall in New York, Toronto, and Japan. The 34th annual Concord Jazz Festival this summer will be dedicated to Toffoli.

ALBUMS

Edited by Michael Paoletta

POP

LINDA EDER

Gold
PRODUCERS: Linda Eder and Frank Wildhorn
Atlantic 83523

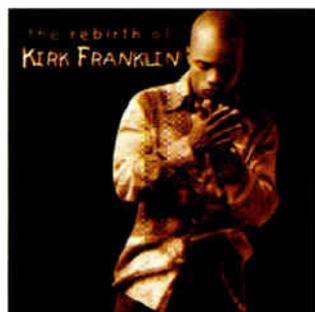
On her sixth studio album, vocalist Linda Eder makes a musical move that is sure to surprise longtime fans. On past recordings, Eder more often than not surrounded herself with big-band rhythms and Broadway-embellished nuances. On the primarily winning *Gold*, these elements take a back seat to unblemished pop music. Lush orchestration lovingly envelops Eder's vocals on the title track—co-penned by Nan Knighton and the artist's husband, Frank Wildhorn (responsible for 10 songs here)—which made its debut Feb. 8 during the opening ceremonies of the Winter Olympic Games. Other standout originals include "If I Should Lose My Way" and "If I Had My Way"; "Her Gypsy Heart" is very "La Isla Bonita" 2002—Eder-style. Of the four covers, "Here Comes the Sun" and "Drift Away" work incredibly well, while "Son of a Preacher Man" and "We're All Alone" (too much vibrato), unfortunately, do not. These couple missteps aside, this *Gold* certainly shines.—MP

DAKOTA MOON

A Place to Land
PRODUCERS: Andrew Logan and Dakota Moon
Elektra 562645

Four-part harmonies are the name of the game on Dakota Moon's sophomore outing, *A Place to Land*, which hits four years after its self-titled Elektra debut—that's a near-eternity in this business. But just as we heard in that promising foray, this quartet has more in common with the Doobie Brothers, James Taylor, and Chicago than most of its urban counterparts du jour, giving this album a timeless ambiance. These guys are in it for the glory of the music, blending a '70s-style palette of acoustic instruments, highly accessible melodies, and glorious vocals into a satisfying rock and soul soup that truly stands out loud and clear. This is an adult record, for

SPOTLIGHTS



KIRK FRANKLIN
The Rebirth of Kirk Franklin
PRODUCERS: Kirk Franklin and Sanchez Harley

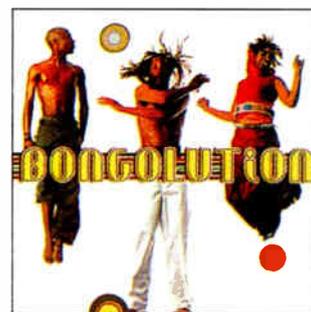
Gospo Centric 7 57517003726
 Gospel phenom Franklin continues to amaze with his first solo project since 1998's double-platinum *Nu Nation Project*. Having helmed several other chart-topping projects for other acts in the interim, Franklin serves notice that his viability as an artist himself has only grown exponentially during the past four years. On *Rebirth*, Franklin spotlights cutting-edge urban tracks ("Brighter Day," "Always," "When I Get There"). Also prominently featured are duets with gospel and contemporary Christian royalty, including Shirley Caesar, T.D. Jakes, Donnie McClurkin, and Yolanda Adams. Displaying Franklin's deft grasp of the full breadth and depth of nearly all genres of contemporary and traditional music—secular as well as sacred—*Rebirth* leaps above and beyond even his previous efforts—so much so that it can be viewed as a daring, ever-engrossing rebirth of one of modern music's most fertile minds.—GE

ENRICO PIERANUNZI, MARC JOHNSON, JOEY BARON
Play Morricone
PRODUCER: Enrico Pieranunzi
CamJazz 422524

One of the many beauties of jazz is how well a composition stemming from nearly any genre or cultural background can be improvised upon and taken through any number of permutations while still retaining its distinct personality. Here, Italian pianist Pieranunzi, joined by two Americans—bassist Johnson and drummer Baron—interpret compositions by the Italian composer Enrico Morricone—



compositions that were originally components of film scores. While lay jazz fans looking for yet another date of oft-interpreted standards will almost certainly find nothing to latch onto, discerning listeners will revel in discovering these elegant, classically-tinged pieces. Although the material may be unfamiliar, the melodies are so strong and the playing so subtle—and filled with sympathetic interplay—that, by the end of each piece, the music becomes a familiar friend.—SG



BONGO MAFFIN
Bongolution
PRODUCER: D.C.C.
Sony/Lightyear Entertainment 54475

Considering the creative fervor that characterized black South African music during apartheid, it stood to reason that the end of this odious political system would bring about a remarkable musical ferment. It's happening, and kwaito music is the first manifestation. The sound draws its energy from house music, drum'n'bass, soulful pop, reggae, hip-hop, electronica, mbaqanga, kwela, and the South African gospel style known as isicathamiya. A genuine world-fusion vibe, Bongo Maffin's kwaito music is a breakout style that will affect more than simply dance culture, though that's where its influence will be felt first. Bongo Maffin—Appleseed, Thandiswa (Red), and Stoan—are superb songwriters and performers, capable of crafting tunes as stylistically divergent as kwela/rap ("Kungakhona") and ragga-dub—or is that raggaMaffin ("Level"). And much of the material is performed in English, which only enhances the likelihood that *Bongolution* is an album bound for a worldwide fanbase.—PVV

sure, which may make it tough to place, but you won't find better current-day musicality this side of the Eagles.—CT

★ **THE CHURCH**
After Everything Now This
PRODUCERS: Tim Powles and the Church
Cooking Vinyl/Thirsty Ear 57116

Few bands whose stars ascended in the '80s are making their best work now,

but the Church is on a definite roll. Via *Thirsty Ear* in the U.S. and *Cooking Vinyl* in other territories, the Church brought out in 1999 a wonderfully inventive covers collection, *Box of Birds*, on which the Australian quartet showcased the disparate influences—from George Harrison and Neil Young to Television and Iggy Pop—that informed its poetic, neo-psychedelic

sound. (The same year also saw *Under the Milky Way*, a Buddha/BMG anthology titled after the band's signature song from 1988's *Starfish*.) Now comes an album of new material that sounds utterly contemporary even as it harks to the band's glory days. Intensely iridescent in sound and subtly abstract in emotion, *After Everything Now This* brims with intelligent tension and tex-

tural depth—all borne along by beautiful, beatific melody. "After Everything" soars, and "Chromium" glows; but the key track is "Radiance," a tale of a Virgin visitation that's infinitely touching in its combination of lyrical detail and silver-hued shimmer.—BB

VARIOUS ARTISTS
Shekinah 13 Artists
PRODUCERS: various
Epic/Heavy Rotation 86095

The first commercial recording to be jointly released by a college label and major record company, *Shekinah* (a word meaning "she who dwells within") is a satisfyingly unique project featuring 13 talented female graduates of the Berklee College of Music. Each artist's individual pop, rock, hip-hop, folk, or metal song bursts with feeling—be it bitterness (Cami's "Another Lullaby") or exuberance (Anne Chandler's "Last Day in May"). With tracks such as the electronic mood-setter "Out of My Mind" by Polina, the catchy dance-inflected "With or Without You" by Rhea, and Mancain's angry, hardcore "Please the Devil," listeners are sure to find something to slake their musical passion. The student-run Heavy Rotation Records and Epic have created a rather stellar look at the future of music.—JP

THE LONDON QUIREBOYS
This Is Rock'N'Roll
PRODUCERS: The London Quireboys and C.J. Eiriksson
Sanctuary 0607684513

In 1990, the London Quireboys' debut album, *A Bit of What You Fancy*, was overshadowed by the success of the Black Crowes, another band of blues-rockers who wore their Humble Pie and Faces influences on their musical sleeves. Subsequent albums from the Quireboys were never released in the U.S., but now the group is taking another shot at the American marketplace with *This Is Rock'N'Roll*. Lead singer Spike's whiskey-and-cigarettes voice has still retained its distinctive rasp, which brings a certain charisma to the music. Although not particularly groundbreaking, the songs are solid and unpretentious. The best cuts are the rousing title track, the ballad "Searching," and the melodic-leaning

(Continued on next page)

VITAL REISSUES

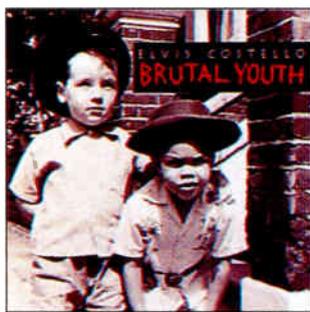
ELVIS COSTELLO
This Year's Model
REISSUE PRODUCERS: Gary Stewart and Val Jennings
ORIGINAL PRODUCER: Nick Lowe
Rhino R2 78354

ELVIS COSTELLO & THE ATTRACTIONS
Blood & Chocolate
REISSUE PRODUCERS: Gary Stewart and Val Jennings
ORIGINAL PRODUCERS: Nick Lowe and Colin Fairley
Rhino R2 78355

ELVIS COSTELLO
Brutal Youth

REISSUE PRODUCERS: Gary Stewart and Val Jennings
ORIGINAL PRODUCERS: Mitchell Froom and Elvis Costello
Rhino R2 78390

The second installment of Rhino's magnificent Elvis Costello two-CD catalog reissues (with each set's second disc including bonus material) focuses on the artist's harder-edged Attractions-generated rock sound with which he is still most closely identified. The result of a whirlwind 11-day recording session—marvelously recounted in Costello's typically self-effacing liner notes—the masterfully produced and sequenced *This Year's Model* very much remains



the early-Costello fan's favorite. Flaunting tons of attitude and ferocious energy, it perfectly matched

the king singer/songwriter of punk/new wave with three musicians (keyboardist Steve Nieve, bassist Bruce Thomas, and drummer Pete Thomas) who were majestic instrumental poets. Particularly noteworthy tracks include perennial concert fave "Pump It Up" and the roaring, rebellious "Radio Radio." After breaking from the Attractions to record 1986's acclaimed folk/country-flavored *King of America*, Costello reunited with them on that year's follow-up, *Blood & Chocolate*. The album reflected the angry mood of the then 32-year-old divorcee while also harking back to his branded Nick Lowe-produced, Attractions-

supplied rock sound. While short of the unbridled intensity of *This Year's Model*, the album effectively stilled fears that Costello was softening. But the Attractions' regrouping proved a one-off, as Costello commenced a long period of stylistic growth and experimentation until recalling the band for 1994's *Brutal Youth*. Ultimately, Costello could never fully put the Attractions to rest. Now, eight years again after *Brutal Youth*, and following his collaborations with Burt Bacharach and Anne Sofie von Otter, he has enlisted Nieve and Pete Thomas to help retrieve once again the Attractions trademark sound on record and the road.—JB

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

(Continued from preceding page)

"Taken for a Ride." Now that the Black Crowes are on hiatus, this album should satisfy those jonesing for rock'n'roll that recalls the classics.—**CH**

DANCE/ELECTRONIC

★ DAN THE AUTOMATOR

Wanna Buy a Monkey?

PRODUCERS: various
Sequence/Ultra 8001

Listening to *Wanna Buy a Monkey?* is like listening in on one of music's most eclectic, if not genre-bending, producers as he creates his own personal mixtape. Dan the Automator—known for his participation in such acts as Handsome Boy Modeling School, Gorillaz, Dr. Octagon, and Deltron 3030, among others—is a true musical innovator whose varied musical tastes form the sturdy foundation for this 16-track set. From Brand Nubian to Tortoise, Dan has the ability to bring together such acts as Doves and Bobby Digital (aka the RZA) in an effortless manner (and mix). He also (wisely) gives himself a pat on the back by including tracks from three of his projects: Lovage, Deltron 3030, and Gorillaz. Other highlights on the hip-hop heavy set include Zero 7's "Destiny" and De La Soul's "Bionix."—**RH**

COUNTRY

THE TWANGBANGERS

26 Days on the Road

PRODUCERS: The TwangBangers
HighTone Records 8142

The TwangBangers comprise hard-charging HighTone artists Dallas Wayne, Bill Kirchen, Redd Volkaert, and Joe Goldmark, who joined forces last summer (with Goldmark's rhythm section Johnny and Jack) for a rowdy tour; fortunately, somebody turned on the tape machine in Springfield, Mo. Instrumentally, the spotlight is on string kings Kirchen (Commander Cody), Volkaert (Merle Haggard), and steel maven Goldmark, with Wayne providing plenty of vocal muscle throughout. Classics like "Truck Drivin' Man" and Willie Nelson's "I Gotta Get Drunk" are performed with mucho gusto, accentuated by jaw-dropping licks and this kickin' rhythm section. Each picker showcases monster chops, including Goldmark on "Wacky Walk" and Volkaert's funky "Telewacker," and Kirchen et al. give lessons in boogie on "Hot Rod Lincoln." Elsewhere, "She Loves Anything That Swings" is a

manic Texas shuffle, "Rockabilly Funeral" is a reverb-drenched thumper, and Wayne nails such ballads as Johnny Paycheck's "In Memory of a Memory" and his own "The Stuff Inside." This is a road-house glory that goes down particularly well with beer.—**RW**

CORY MORROW

Outside the Lines

PRODUCERS: Lloyd Maines and Cory Morrow
Write On Records 5000

Texas singer/songwriter Cory Morrow's fifth album, released on his own Austin-based label, is a diverse package loaded with insightful lyrics and plenty of hooks. Morrow owns a classic country tenor at times reminiscent of fellow Texan Rodney Crowell. The title cut is a swinging, riff-heavy boogie, but cuts like "(Love Me) Like You Used to Do" and the alternately gentle and edgy "Take Me Away" are more acoustic, understated affairs. "More Than Perfect" is a pleasing Celtic-flavored stomp, and "Straight to Hell" is an aggressive and well-written Americana-styled self-fulfilling prophesy. "Drinkin' Alone" is a shuffling, honest, "what-the-hell" drinker's treatise; "Dance by the Rio Grande" is classic Tex-Mex; and "Misty Shade of Blue" is pure cowboy funk. A cover of the Grateful Dead's "Friend of the Devil" is faithful to the original and a surprisingly nice fit, and "Better Than Being in Love With You" taps into a Willie vibe. The set's closer, "Sunday Driving," is a nifty instrumental with atmospheric steel and punchy fiddles and guitars. Indeed, production and picking are top-notch throughout, and Morrow takes a big step forward as both songwriter and singer. Racked by Southwest Wholesale.—**RW**

LATIN

► PABLO MONTERO

Pidemelo Todo

PRODUCER: Rudy Pérez
BMG U.S. Latin 74321-91967

After suffering through so many dubious soap-opera-star-to-recording-artist transplants, one can't be faulted for eyeing Pablo Montero's sophomore disc with certain skepticism. What a surprise to encounter a warm, velvety voice, one that can go from soft and intimate to broad and soaring with ease—and without any cover-all gimmicks or obnoxious back-up tracks. Here, Montero sings a nice balance of pop and ranchera songs. Although there's some strong material—notably

Marco Antonio Solís' title track and Omar Alfanno's "Si Lo Nuestro Acabó"—other tracks, like the opening "No Dejes de Querermé," are overwhelmingly repetitive. There is also a persistent sameness in the tone and tempo of the songs, and, moreover, in the arrangements, with each track treated virtually the same way. As expressive as Montero is, he needs more instrumentation help. But when he gets it—as on "Yo Te Quiero"—the break is welcome and worthy.—**LC**

JAZZ

PAMELA WILLIAMS

Evolution

PRODUCERS: various
Fome/Edel Entertainment/Red Ink WK56074

In the right hands, a saxophone can switch from sultry to soothing to funky. Those moods and more punctuate Pamela Williams' third outing, which finds her adding her seldom-heard vocals to the mix. This follow-up to Williams' 1996 debut, *Saxtress*, and 1998 sophomore set, *Eight Days of Ecstasy*, jumps to life with the jazz-funked first cut "Lifeline," a chilled-down version of which ("Pamela's Pulse") caps this set. From there, Williams retraces her R&B/jazz roots but then takes five to credibly explore her Latin ("Placero") and folkly sides ("Poison"). While Williams also has a talent for penning/co-penning original compositions and unearthing album gems such as Roy Ayers' "Vibrations" and the Michael Henderson/Roberta Flack chestnut "At the Concert" (both circa 1977), her vocal prowess isn't on the same par. Her strong suit: letting her sax do the talking—and singing—as it does on the Teena Marie-fronted "I Am Love."—**GM**

WORLD MUSIC

★ RIZWAN-MUAZZAM QAWWALI

A Better Destiny

PRODUCER: Stuart Bruce
RealWorld/Narada 7243 8 10618

Brothers Rizwan and Muazzam Mujahid Ali Khan are getting on with the family business, as did their uncle, the late Nusrat Fateh Ali Khan. The family has been singing and performing qawwali—the music of Islamic mystics—for 500 years. *A Better Destiny*, which follows the brothers' modernist collaboration with Temple of Sound and the album *People's Colony No. 1*, is Rizwan and Muazzam's return

to traditional qawwali. It represents several genres of Urdu poetry, and though the music is, like Gnawa music, meant to induce a trance state, there's a good deal of musical and vocal nuance from track to track. Rizwan and Muazzam have become dynamic and skilled qawwali singers, and their varied approaches to "Ay Sarwey Naz Neney Mun," "Dil Wali Cal Karni," and "Nara Ya Farid" reveal the growing subtlety of their artistry.—**PVV**

CHRISTIAN

★ FERNANDO ORTEGA

Storm

PRODUCER: John Andrew Schreiner
Word 403610924115

Although the title of Ortega's new album is *Storm*, the music is anything but turbulent. In fact, this is one soothing, uplifting collection, with the California-based singer/songwriter serving up insightful, well-written songs that comfort the listener with messages of hope—particularly during those times when the storms of life rage on. For this, his 10th studio album, Ortega penned the majority of the 12 cuts and covers three classic hymns: "Jesus Paid It All," "Let All Mortal Flesh Keep Silence," and "Come Ye Sinners Poor and Needy," a duet with labelmate Amy Grant. This vocal pairing, which finds the two voices blending beautifully, provides one of the album's absolute highlights. Among the other prime cuts are "Traveler," "A Place on the Earth," and the poignant "This Time Next Year." Bottom line: this *Storm* is more silver lining than dark cloud.—**DEP**

DVD-VIDEO

★ THE CLIBURN: PLAYING ON THE EDGE

Olga Kern, Stanislav Ioudenitch, Maxim Philippov, Antonio Pompa-Baldi, piano; Fort Worth Symphony Orchestra/James Conlon

DIRECTOR/PRODUCER: Peter Rosen
Van Cliburn Foundation DVD 01

There are far more fantastically talented classical instrumentalists who never become hot international commodities or even regular recording artists. That's one truth underlined by this subtly produced documentary; another is that the competition circuit can be a nerve-fraying, heartbreaking experience—for onlookers, as well as participants. Every four years, the world's most ambitious young pianists convene in Fort Worth, Texas, for the

Van Cliburn International Piano Competition. Director Peter Rosen captured the very human essence of last year's event, the 11th, by following several of the pianists as they lived with Fort Worth families, endlessly practiced and fretted over pleasing the jury, and interacted with teachers and such collaborators as conductor James Conlon. Among the joint gold and silver medal winners—the top slots were shared for the first time last year—Russian pianist Olga Kern steals the show with her fun-loving, emotive charm and intensely poetic playing. Beyond the documentary—which originally aired on PBS—the double-sided DVD-Video comes with complete performances of the Rachmaninoff Third Piano Concerto with Kern and the Tchaikovsky First Piano Concerto with Uzbekistani co-gold medalist Stanislav Ioudenitch. As part of their prizes, last year's winners had recital highlights issued on disc by Harmonia Mundi. The album by Kern—the first female gold-medal winner since 1969—should help make her a star.—**BB**

ELVIS PRESLEY

Elvis Presley

DIRECTOR: Jeremy Marre

PRODUCERS: various

Eagle Eye Media/Eagle Vision EE19007

This DVD-Video from Eagle Vision's "Classic Albums" documentary series focuses on the making of Elvis Presley's self-titled debut album. Although the DVD does a fine job of telling the background details of Presley's early recording career, too much of the artist's perspective is missing. There aren't any radio interviews with the artist or even excerpts from print interviews. The only interview with Presley shown on this DVD is a brief TV appearance during which he talks about dealing with fame, and even that short clip doesn't arrive until more than halfway through the documentary. But there is plenty of commentary from people like Sun Records founder Sam Phillips and former back-up musicians. Bonus features on the DVD are extended interviews with these associates and fans. The best part of the DVD is the compelling performance footage, which lets the music speak for itself. But ultimately, this DVD falls into the same trap as many other Presley bios: too many "experts" doing the talking and not enough of Presley's own words to give it balance. Considering how much Presley's charismatic personality was documented in his media-saturated career, such an obvious omission leaves a noticeable void.—**CH**

N O T E W O R T H Y

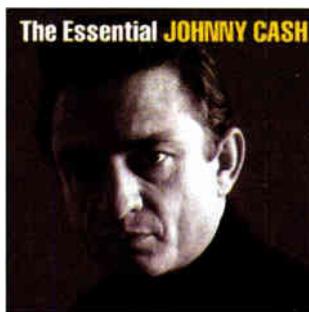
JOHNNY CASH

The Essential Johnny Cash

COMPILATION PRODUCERS: Nick Shaffran and Nedra Olds-Neal
ORIGINAL PRODUCERS: various
Columbia/Legacy C2K 86290

To commemorate the 70th birthday of John R. Cash, Columbia/Legacy has scheduled a year of important releases, beginning with *The Essential Johnny Cash*. This 36-song, two-disc set is the first release to chronicle recordings from Cash's tenures at the Sun, Columbia, and Mercury labels over four decades, beginning with the exuberant "Hey Porter" from 1956 and ending with Cash's stoic vocal on U2's "The Wanderer" from

the latter's *Zooropa* in 1993. It's a glorious journey, starting on disc one with the slap-and-thud Sun days featuring the incredible Luther Perkins and including such landmark performances as "I Walk the Line," "Big River," the inventive "Ring of Fire," the barely contained pathos of "Cry, Cry, Cry," and the building urgency of "Five Feet High and Rising." Ever the social observer, Cash was ahead of his time on such songs as "Don't Take Your Guns to Town" and "The Ballad of Ira Hayes." Disc two begins with a shuffling, authoritative take on Bob Dylan's "It Ain't Me Babe" and the rousing "Jackson" (both with June Carter Cash), but the set is a lit-



tle light on coverage of Cash's live prison performances, including only "Boy Named Sue" and "Folsom

Prison Blues." The latter, with its "I shot a man in Reno just to watch him die" line and Perkins' searing guitar work, evokes a level of bad-dog meanness that a long line of gangsta posers who have followed can only dream about. Never hokey, and honest and sincere to a fault, Cash is hence able to pull off songs like "Daddy Sang Bass," "Man in Black," and "Ragged Old Flag" that would fall short in a lesser man's hands. "Girl From the North Country," with its intriguing Dylan vocal and brilliant Cash performance, is perfect in its simplicity, and the spare acoustics of "If I Were a Carpenter" (again with wife June) re-

main moving. Cash sings Kris Kristofferson's pitiful "Sunday Morning Coming Down" like he has been there and "Flesh and Blood" like he means it. "The Highwayman," with Cash's Highwaymen compatriots Kristofferson, Willie Nelson, and Waylon Jennings, is bold and adventurous, and "The Wanderer" with U2 is sonically interesting. While Cash has created a musical legacy uniquely his own, he has, over time, evolved into something bigger. Rebel poet, fierce patriot, faulted human being, child of God, Cash speaks to and from us all, to everything we've ever been and everything we ever could be.—**RW**

SINGLES

Edited by Chuck Taylor

POP

★ **M2M Everything** (3:46)
PRODUCERS: Jimmy Bralower and Peter Zizzo
WRITERS: M. Larsen, M. Raven, P. Zizzo, and J. Bralower
PUBLISHERS: Warner-Chappell/Marioner Music/Lavender Trip/Fancy Footwork, ASCAP; Pez Music/Connotation, BMI
Atlantic 300755 (CD promo)
 Looks can be deceiving. On the surface, Marit Larsen and Marion Raven—the two teens who constitute Norwegian act M2M—resemble your everyday variety youth pop act. Uh-uh. This duo first charmed us in 2000 with the meaty “Don’t Say You Love Me,” which hit No. 2 on the *Billboard* Hot 100 Sales chart. Their sophomore set opens with “Everything,” which, in the same vein, is a smart, driving song, drenched in glittering harmonies and indelible hooks. But what really sets these young ladies apart is that their music bears more than their voices: The two contribute both to songwriting and instrumental duties—Larsen on acoustic rhythm guitar and Raven on keyboards—throughout their upcoming set, *The Big Room*, due Feb. 26. Hopefully, radio can push aside its prejudices about pop music and embrace this deserving act. It would be a shame for U.S. listeners to once again remain in the dark about an artist whom much of the rest of the world is singing along with. This is a real burst of joy.—**CT**

COUNTRY

► **CLINT BLACK Money or Love** (3:35)
PRODUCER: Clint Black
WRITER: C. Black
PUBLISHER: Blackened Music, BMI
RCA 69123 (CD promo)
 Clint Black’s previous “Easy for Me to Say,” a duet with wife Lisa Hartman Black, oddly was one of the country mainstay’s least successful hits ever, peaking at a head-scratching No. 27 at year-end 2001. Follow-up “Money or Love” shows the singer/songwriter kicking up the dust with a playful throwdown about the relative value of mankind’s two greatest quests. Along with a rollicking snare snap and some venerable guitar work, Black sings, “It’s either money or love you’re digging for/In the day you might be shopping/But in the nighttime, you better make sure it’s love.” Despite the lesson to be learned, this one’s more about swaggering around the dancefloor and singing in unison than a serious lecture about morals. Sounds like another in the long line of on-the-money hits for Black. One of several new cuts from his *Greatest Hits II*.—**CT**

ROCK

► **GODSMACK I Stand Alone** (3:52)
PRODUCER: David Bottrill
WRITER: S. Erna
PUBLISHER: Universal Music, ASCAP
Republic/Universal 20706 (CD promo)
 Boston quartet Godsmack is getting

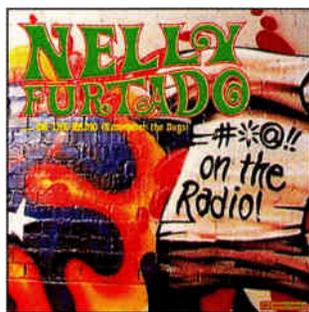
SPOTLIGHTS



CELINE DION A New Day Has Come (4:23)
PRODUCERS: Walter Afanassief, Aldo Nova, and Ric Wake
WRITERS: A. Nova, S. Moccio
PUBLISHERS: Sony/ATV Songs, BMI; Sing Little Penguin/Aldo Nova, SOCAN
Epic Records (CD promo)
 The first release from Celine Dion in two years opens an auspicious new chapter for the well-rested mom. “A New Day Has Come,” the title track from her eighth English-language album, comes off like a gentle exhale against the world’s ills, as we all look ahead to a changed but hopeful nation. For Dion, the tailored lyric also represents the birth of her son a year ago: “The world thought I had it all/but I was waiting for a miracle to come.” The Ric Wake radio remix of “Day” opens with an Enya-inspired whisper before a shuffle skips in and lifts the song—written by Aldo Nova and newcomer Stephan Moccio—upward like a dove gracefully taking flight. The album edit comes sans the beat, allowing Dion’s performance alone to fully color the message. On both versions, Dion embraces a particularly restrained performance—dramatic enough to steer the track’s emotion, but still delicate to offer comfort. What a divine way to launch this enduring artist’s consummate new album, whose potential is as fertile as our new world’s. Look for the full project March 26—and a knockout debut on the *Billboard* 200 the following week.—**CT**

quite a send-off with “I Stand Alone,” the first single from the fire-and-brimstone soundtrack to Universal Pictures’ *The Scorpion King*, which stars the Rock of WWF fame. Talk

NELLY FURTADO . . . On the Radio (Remember the Days) (3:54)
PRODUCERS: Gerald Eaton and Brian West
WRITER: N. Furtado
PUBLISHER: Nelstar Publishing, SOCAN
DreamWorks 13872 (CD promo)
 With only two hits under her belt, Nelly Furtado has quickly been ushered into an elite circle in the U.S., with Grammy nominations for best new artist, as well as song, female artist, and pop album of the year—the last for her double-platinum album, *Whoa, Nelly!* Top 40 radio has also welcomed the Canadian singer/songwriter as a member of



the family, thanks to her novel R&B/rock-flavored sonic signature, which just about nails what mainstream radio is about in these times. “. . . On the Radio (Remember the Days)” delivers a kind of frazzled electric jolt with its skittish beat, wry delivery, and mesh of harmonies, with vocal echoes and metallic blips dyed into the instrumental fabric. It’s already rung the bell in her native country and is surely poised to follow in the footsteps of “I’m Like a Bird” and “Turn Off the Light” as another career-defining record for this talented young artist. In many ways, Furtado personifies the new chapter of this year’s pop mainstays: Along with Alicia Keys and Pink, she writes her own songs, her edge is urban, and her image is hip enough to rock, too. An easy ace.—**CT**

about shooting a demographic bullseye—other acts on the record include Nickelback, System of a Down, Ozzy Osbourne, Drowning Pool, Creed, and P.O.D. The band means serious, gui-



PHANTOM PLANET California (3:14)
PRODUCERS: Mitchell Froom and Chad Blake
WRITERS: J. Schwartzman and A. Greenwald
PUBLISHERS: Flying Saucer Fuel Music/Shagstar Publishing, ASCAP
Daylight/Epic 62066 (CD cut)
 A long time ago (1998), in a Phantom Planet far, far away, this young band tried to get a foothold in a pop landscape that was on the verge of world domination by like-aged artists with a very different agenda. So while Britney and Christina were having their day in the sun, this Los Angeles-based quintet polished its act, moved from Geffen to Epic, and waited its turn. Enter 2002, when the girls have a little more time to polish their nails, and this act is ready to kick some serious chart butt. The guys thankfully maintain their highly melodic template—along the lines of winning debut single “So I Fall in Love Again”—but with a more aggressive instrumental signature. “California” is a song that breaks many of the contemporary rock rules, with an organ at the midsection, varying tempos, and vocals from lead Alex Greenwald that sound downright tender at times. Think a more aggressive Fastball—good times, good musical savvy. *The Guest* drops Feb. 26, and it is a sonic wonder, one of the most innovative rock albums (“Always on My Mind” is a smash waiting to explode) to hit the planet this decade. Don’t wait another minute.—**CT**

tar-howling business here, as lead singer/songwriter Sully Erna infuses the title words with excruciating isolation and angst, while a blast of grime instrumentation swirls with

NEW & NOTEWORTHY

ANIKA MOA Youthful (3:55)
PRODUCER: Victor Van Vugt
WRITER: A. Moa
PUBLISHER: not listed
Atlantic 300738 (CD promo)
 OK, we get it: Alicia Keys is the best new artist to come along since the clock was invented. But if you happen to prefer your music with guitars and melodies steeped somewhere between folk, pop, and rock, newcomer Anika Moa is your girl. The 21-year-old’s debut, “Youthful,” is utterly irresistible, a wise and graceful effort



that spits in the face of its deceiving title. With her haunting, world-weary voice and her knack for keen melodies and thoughtful lyrics, Moa conjures part Sarah McLachlan, part class brain. For sure, don’t count on her sharing a milkshake with Britney Spears. Hailing from New Zealand, Moa will hit the world scene simultaneously with her debut album, *Thinking Room*, due in the spring. Stay tuned for a grand entrance from this compelling and bold new presence. This is the goods.—**CT**

such gusto in the background that you can almost feel a breeze on your cheeks. Just a week out, the song is already most-added at active, mainstream, and modern rock radio; it looks like a sure bet to catapult this deserving outfit well beyond the breakout status of its 1998 triple-platinum, self-titled debut. With radio rocking harder, Godsmack is in the right place with the right attitude. Go get ‘em, guys.—**CT**

RAP

► **BUSTA RHYMES Pass the Courvoisier, Part II** (4:00)
PRODUCERS: The Neptunes
WRITERS: T. Smith, P. Williams, and C. Hugo
PUBLISHERS: T’Ziah’s Music/Waters of the Nazareth/EMI Blackwood/Chase Chad Music, BMI; EMI April, ASCAP
Flipmode/J 21155 (CD promo)
 “Don’t this hit make my people wanna jump, jump?!” That’s the opening shout-out from the ever-entertaining Busta Rhymes, whose reworked version of “Pass the Courvoisier” is destined to pound from car windows nationwide, with arms simultaneously waving around in circular motion. The melodic ante is upped in “Part II,” adding more variety to the track over its album version counterpart, featuring a guest rap from the ever-present P. Diddy and a verse sung by Pharrell of the equally ever-present Neptunes, who wrote and produced the song. There’s also a posse of ladies at the party to contribute even more atmosphere to this weekend anthem. This is quite possibly the first time in history that “Courvoisier” has been heard in the title of a song, and after hearing it repeated over and over here, it becomes a pretty comical-sounding word. All in all, more good times from a guy who continues to mine gold. From his current half-million seller *Genesis*.—**CT**

DANCE

LASGO Something (3:41)
PRODUCERS: Peter Luts and David Vervoort
WRITERS: P. Luts and D. Vervoort
PUBLISHERS: A&S Productions; Be’s Songs
Robbins Entertainment 72056 (CD promo)
 There’s no waffling about this Belgian trio—“Something” is a dance track with a special spark: rubbery, electronic instrumental hooks, a chorus that’d make the fat lady sing loud, and a strong, pleading vocal from singer/keyboard player Evy Goffin (who sounds like a millennium version of Kim Wilde). With songwriters/producers Peter Luts and David Vervoort, the group has already ignited the clubs at home with this, their debut, and via licensing stateside from New York’s Robbins Entertainment, it should strike a chord with U.S. mix DJs looking for a stomper that brings blow torch intensity to the weekend airwaves. “Something” is definitely straight-ahead dance music, but it also possesses an accessibility that could bring it mainstream nods in markets that are indulging such acts as Kylie Minogue and Iio. Solid stuff that’s a cut above much of the genre, which often underestimates the importance of a potent vocal. Please give it a chance.—**CT**

CONTRIBUTORS: Chuck Taylor. SPOTLIGHT: Releases deemed by 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*, 711 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Rhythm, Rap, and The Blues™



by Gail Mitchell

THE BOYZ ARE BACK: Boyz II Men are putting the finishing touches on their fifth album, the first for their new label, Arista. It's tentatively slated to drop in June.



BOYZ II MEN

The quartet's **Shawn Stockman** says that in addition to **Jimmy Jam & Terry Lewis**, collaborators include **Edmund "Butter" Clement**, co-author of **Usher's** "U Remind Me" (on the song "Howz About It"), **Babyface**, and **Carlos McKinney** ("Relax Your Mind"). He notes that other collaborations have yet to be confirmed.

The switch last year to Arista (Rhythm, Rap, and the Blues, *Billboard*, Sept. 1, 2001) reunites the quartet with label president/CEO **Antonio "L.A." Reid**, who co-produced the group's 1992 hit "End of the Road."

Speaking to *Billboard* exclusively, Stockman is especially excited about the Jam & Lewis-helmed track "Oh Well."

"It's a beautiful, tear-jerking ballad about a man dealing with his woman leaving him," Stockman says. "He's trying to reconcile and make the relationship work. But for some reason he can't find her, leaving him to say, 'Oh, well, maybe I'll try again,' or 'Maybe there's tomorrow.' He's not giving up hope on this relationship."

Stockman says the as-yet-untitled album—the follow-up to Universal Records' 2000 release *Nathan Michael Shawn Wanya* (followed by that label's 2001 greatest-hits package, *Legacy*)—should be finished by the end of this month. A lead single is targeted for either late March or early April.

INDUSTRY BRIEF: At press time, details of the split between Tommy Boy and the Warner Music Group—which owns 50% of the label—were being negotiated. Sources say Tommy Boy will continue to operate with a reduced artist roster and staff (see story, page 8).

ALL ABOARD: In addition to the four nominations **Alicia Keys** received for the 16th Annual Soul Train Awards, the celebrated newcomer will be pre-

sented with the 2002 Sammy Davis Jr. Award for entertainer of the year. The male honoree is **Dr. Dre**. The 2002 Quincy Jones Award for outstanding career achievement goes to **the O'Jays**.

Keys' debut album, *Songs in A Minor*, received two nods, for best R&B/soul album, female and best R&B/soul or rap album of the year. She's also up for best R&B/soul or rap, new artist and best R&B/soul single, female for her performance on the hit single "Fallin'." Receiving three nods each: **Aaliyah**, **India.Arie**, and **the Isley Brothers Featuring Ronald Isley aka Mr. Biggs**. The nominees list also includes 'N Sync, whose "Gone" is up for best R&B/soul single, group, band or duo.

This year's ceremony is being taped March 20 at the Los Angeles Sports Arena and is hosted by **Yolanda Adams**, **Faith Evans**, **Arsenio Hall**, and *Soul Train* host **Shemar Moore**. The two-hour syndicated telecast, produced by **Don Cornelius** and distributed by Tribune Entertainment, is slated to air between March 30 and April 7.

MORE KUDOS: **Michael Jackson** and **Ashford & Simpson** join **Sting** and others as this year's inductees into the National Academy of Popular Music/Songwriters Hall of Fame. The ceremony takes place June 13 in New York.

ICE-T MAKES TRACKS: The rapper is in the studio working on three new songs for the **Peter Wade**-written and -directed film *Tracks*. In the autobiographical movie—based on a true incident in Wade's life—**Ice-T** plays a correctional officer who befriends the main character, one of a group of lower-middle class white teens who unknowingly kill a man.

In addition to lead single "The Game Stops Here," **Ice-T** has penned "Bang Bang" and "You Asked for It" for the soundtrack. The Two Dog Productions film is slated for a late-summer/early-fall release.

OLD SCHOOL HITS THE ROAD: R&B mainstays **the O'Jays**, **the Dramatics**, and **the Temptations Review Featuring Dennis Edwards** are banding together as headliners of the Tom Joyner Classic Soul Tour. The 20-market road trip gets under way March 14 in Richmond, Va., and wraps April 14 in St. Louis. Stops include Philadelphia (March 16), Houston (March 22), Atlanta (March 28), Los Angeles (April 4), and New York (April 10).

Additional reporting by Wes Orshoski in New York.

B2K Brings On The R&B

Industry Members Think Epic Dance Quartet 'Gots Ta Be' The Next Superstars

BY TOI MOORE

LOS ANGELES—Music's teen scene can be a fickle one. But that doesn't seem to be a problem for B2K, Epic's entry in that ever-changing sweepstakes. In fact, the male teen foursome has already racked up five weeks at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart. Coming March 12 is the quartet's eponymous Epic album.

The first thing one notices about B2K is the energy it packs. "It's very energetic, because we like to dance," member J-Boog says. "We like people to feel joyful and youthful—that they can do whatever they want to do if they put their minds to it."

Which is exactly what continues to motivate the group that came together four years ago. In its first incarnation, B2K—which stands for "Boys of the New Millennium"—was a trio comprising Lil Fizz (aka Dreux Frederic), Raz-B (De'mario Thornton), and J-Boog (Jarell Houston). After conflicts with its former manager, the group signed on with managers Chris Stokes and Ketrina Askew of Los Angeles-based the Ultimate Group. Soon thereafter, Omarion (Omari Grandberry) came aboard. After auditioning for executives in New York, B2K signed with Epic.

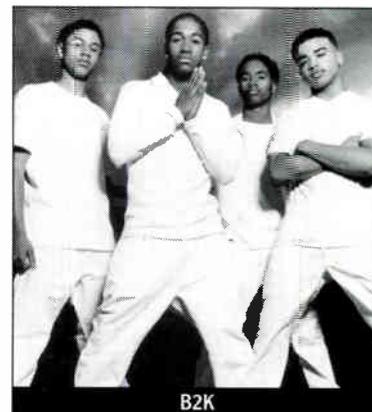
FAMILY LENDS A HAND

The Los Angeles natives, whose singing and dancing influences range from Kris Kross and Boyz II Men to Michael Jackson, also have familial first-hand experience to draw from: Co-manager Stokes also manages IMx (formerly known as Immature) and is Raz-B's cousin, and J-Boog is cousin to IMx member Marques "Batman" Houston.

Guest producers on B2K's debut set include Jermaine Dupri, Rodney Jerkins, and newcomer Beau Dozier, son of Lamont Dozier (one-third of Motown's songwriting trio Holland-Dozier-Holland). In addition to "Uh Huh," written by J-Boog and Lil Fizz, the album includes the group-penned pumper "B2K Is Hot." Both are published via Mighty Mights Productions (ASCAP).

But it isn't all dance all the time for B2K. The group also weighs in with several ballads, including the upcoming second single, "Gots Ta Be." KRRQ Lafayette, La., PD/music director Darlene Prejan notes, "The first single was great; young girls are still calling in for it. But 'Gots Ta Be' is the love jam of the year. All females are going to call for this one. [That song] will expand their demos."

Epic Record Group VP of A&R Max Gousse adds, "B2K is a fresh twist on the hip-hop/R&B sound. Their uptempos are fun, energetic, and feature raps.



B2K

And their ballads are classic R&B."

Epic's B2K push began last summer with a series of Internet contests promoting the group's Web site (b2klovesyou.com), a six-week BET promotion in which the winner receives \$20,000 cash and a trip for two to meet B2K, and a U.S. tour with Lil' Bow Wow. The group wrapped a two-month U.S. promo tour in early December 2001.

Epic senior director of urban

marketing Maria Ma says the early campaign launch was key to the single's sales success. "It was a combination of press, Internet, video play on BET [the "Uh Huh" video was directed by Eric White], and the promo tour," she explains. "By the time the single came out, people were primed for it. We put out the single because of the demand."

Marketing plans include a club tour with IMx that kicked off Feb. 8, plus additional advertising on BET and in such print publications as *Black Beat*, *Word Up*, and *Right On!* (B2K is booked by Sal Michaels at New York-based Pyramid.)

Sam Furston, owner of West Los Angeles' Midnight Records, recently hosted an in-store for B2K. Asked to assess the group's potential, he says, "In my seven years of being in business, the B2K in-store was the biggest, most phenomenal in-store I've ever been involved with... it was like Michael Jackson was here. [B2K] are superstars, and they don't even know it yet."

FEBRUARY 23 2002		Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	TITLE	Artist
		Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.	
		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	ROUND AND ROUND DEF SOUL/DEF JAM 588917/DJMG	Jonell & Method Man
2	2	THAT WAS THEN BODY HEAD 74767	Roy Jones, Jr. Featuring Dave Hollister, Perion & Mahz The Ripa
3	3	DANSIN WIT WOLVEZ FADE 34239/RECMD	Strik Nine
4	5	CAN I GET THAT??! EARGASM 3511	Bear Witnez!
5	21	WHAT'S LUV? TERROR SQUAD/ATLANTIC 85237/AG	Fat Joe Featuring Ashanti
6	10	BUSTER 1ST AVENUE 0001	Dennis Da Menace
7	8	JUMP UP IN THE AIR WEST BOUND 555	Original P Introducing Hyped Up Westbound Soljaz
8	7	JIGGA ROC-A-FELLA/DEF JAM 588930/DJMG	Jay-Z
9	12	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285	The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke
10	6	BUNNY HOP RED BOY 7183	Da Entourage
11	NEW	BOOTEE SURRENDER/MIDTOWN 015264/UNIVERSAL	Benzino Featuring Mr. Gzus & Teddy Riley
12	NEW	LIGHTS, CAMERA, ACTION! UNIVERSAL 015135	Mr. Cheeks
13	9	THINK BIG CRIMEWAVE 7202	Crimewave
14	13	YOUNG'N (HOLLA BACK) DESERT STRM/ELEKTRA 67265/EEG	Fabulous
15	16	ALWAYS ON TIME MURDER INC./DEF JAM 588795/DJMG	Ja Rule Featuring Ashanti
16	11	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) JIVE 42882/ZOMBA	Mystikal
17	NEW	FATTY GIRL FB 015283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
18	NEW	SATURDAY (OOOH! OOOOH!) DISTURBING THE PEACE/DEF JAM SOUTH 588875/DJMG	Ludacris Featuring Sleepy Brown
19	15	GOT UR SELF A... ILL WIL/COLUMBIA 79676/CPG	Nas
20	19	SPECIAL DELIVERY BAD BOY 79409/ARISTA	G. Dep
21	NEW	THANK YOU SO SO DEF/COLUMBIA 79685/CPG	Lil Bow Wow Featuring Jagged Edge & Fundisha
22	NEW	MY LIFESTYLE LOUD 9143	Funkmaster Flex Featuring Fat Joe, Jadakiss & Remy Martin
23	NEW	BREAK YA NECK J 21081	Busta Rhymes
24	18	ROLL WIT ME D2/REPUBLIC 015545/UNIVERSAL	Pretty Willie
25	25	WE THUGGIN' TERROR SQUAD/ATLANTIC 85197/AG	Fat Joe Featuring R. Kelly

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

FEBRUARY 23
2002

Billboard®

TOP R&B/HIP-HOP ALBUMS™

Compiled by SoundScan
Based on a combination of sales
of new and reissues of albums

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																			
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
1			1	NUMBER 1/HOT SHOT DEBUT JENNIFER LOPEZ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	50	25	25	16	NATE DOGG ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3																																			
2	3	2	51	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	51	47	46	17	MR. CHEEKS UNIVERSAL 011928 (12.98/18.98)	John P. Kelly	5																																			
3	2	1	9	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	52	55	70	14	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2																																			
4	1	—	2	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (11.98/11.98)	State Property	1	53	52	49	15	SOUNDTRACK HYPO/OTZ MINDS/LO/CO/JUMBA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4																																			
5			1	SADE EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5	54	40	33	10	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11																																			
6	5	3	17	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	55	56	60	14	R. KELLY ▲ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1																																			
7			1	MARY J. BLIGE MCA 112808* (12.98/18.98)	No More Drama (2002)	7	56	57	54	15	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) †	Live In London And More...	22																																			
8	9	15	41	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	57	58	50	16	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 626391*/EEG (12.98/18.98)	Miss E...So Addictive	1																																			
9	7	8	14	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	58	60	61	15	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2																																			
10	8	5	17	KEKE WYATT MCA 112609 (12.98/18.98)	Soul Sista	5	59	66	72	14	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4																																			
11	11	7	8	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	60	4	18	24	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1																																			
12	6	4	10	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	61	62	63	13	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) †	Prophet Jones	16																																			
13	10	6	14	MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	62	61	58	18	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3																																			
14	13	10	27	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3	63	50	38	8	WARREN G UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14																																			
15	17	13	10	MOBB DEEP ● LOU/CO/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	64	53	44	13	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4																																			
16	18	—	2	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16	65	70	65	11	GERALD LEVERT ELEKTRA 62555/EEG (12.98/18.98)	Gerald's World	2																																			
17	15	11	13	ALICIA KEYS ▲ J 20002 (12.98/18.98)	Songs In A Minor	1	66	72	51	13	JANET ▲ VIRGIN 10144* (12.98/18.98)	All For You	1																																			
18	19	14	8	LIL BOW WOW ▲ SD SD DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	67	68	66	15	JUVENILE ● CASH MONEY 866913/UNIVERSAL (12.98/18.98)	Project English	2																																			
19	12	9	11	BUSTA RHYMES ● J 20009* (12.98/18.98)	Genesis	2	68	51	53	4	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) †	Everythang's Gon' Be Different...	51																																			
20	16	12	8	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	12	69	71	56	8	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38																																			
21	20	17	9	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	70	67	62	16	BONEY JAMES WARNER BROS. 48004/17.98 CD	Ride	27																																			
22	24	23	17	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1	71	82	—	2	FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) †	Gangstas Doin' Gangsta S#@t!	71																																			
23	21	21	30	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	72	69	68	12	TOO SHORT SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14																																			
24	14	16	10	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	73	59	57	1	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) †	Big Ballin	50																																			
25	39	47	44	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	3	74	74	84	12	BIG POKEY WRECKSHOP 1414 (10.98/18.98) †	Collabo	74																																			
26	23	20	8	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	75	74	84	12	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) †	Who Is Jill Scott? Words And Sounds Vol. 1	2																																			
27	27	26	14	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4	76	94	80	11	DESTINY'S CHILD ▲ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1																																			
28	22	22	7	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) †	Platinum In Da Ghetto	22	77	81	75	18	VARIOUS ARTISTS RED STAR 85857*/EPIC (16.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29																																			
29	26	19	7	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	8	78	83	98	11	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27																																			
30	32	41	24	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	79	73	71	12	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27																																			
31	33	29	8	WU-TANG CLAN ● WU-TANG/LOU/CO/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	80	63	59	15	JENNIFER LOPEZ ▲ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1																																			
32	38	32	39	CRAIG DAVID ▲ WILDSTAR ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12	81	—	—	1	SHAGGY MCA 112827* (18.98 CD)	Hotshot: Ultramax (Special Edition)	81																																			
33	49	78	7	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) †	Love Machine	33	82	87	90	13	NELLY ▲ FO REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1																																			
34	36	36	14	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	83	77	73	19	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33																																			
35	37	34	10	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	84	89	—	2	VARIOUS ARTISTS TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	84																																			
36	30	27	23	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	1	85	97	—	15	MARY MARY ▲ C2/COLUMBIA 63740/CRG (17.98 EQ/11.98)	Thankful	22																																			
37	35	40	27	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45291/INTERSCOPE (12.98/18.98)	Eternal	1	86	95	91	17	LIL' ROMEO SOULJAP/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5																																			
38	29	28	10	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	87	65	52	12	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98) †	Child Of The Ghetto	23																																			
39	31	30	12	JILL SCOTT ● HIDDEN BEACH 86150/EPIC (14.98/19.98)	ExperiencE: Jill Scott 826+	7	88	9	88	17	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	2																																			
40	34	31	13	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	89	75	67	13	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2																																			
41	44	37	11	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	31	90	80	83	8	PAYCHECK CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) †	Check Yo'Self	61																																			
42	48	48	33	JAGGED EDGE ▲ SD SD DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	91	86	82	10	BROTHA LYNCH HUNG BLACK MARKET 9799 (11.98/16.98)	Appearances: Book 1	91																																			
43	54	45	15	JERMAINE DUPRI SD SD DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	92	85	—	2	CYPRESS HILL COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26																																			
44	28	24	9	SOUNDTRACK DEF JAM 586628*/IDJMG (12.98/18.98)	How High	6	93	99	94	13	ARCHIE PHAT BOY 1980 (16.98 CD)	Ride Wit Me	85																																			
45	46	42	22	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	94	99	94	13	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16																																			
46	45	39	12	8BALL JCOR 86094/INTERSCOPE (12.98/18.98)	Almost Famous	6	95	98	64	13	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT/FRONT PAGE 8363/KOCH (12.98/18.98)	Spiritual Minded	64																																			
47	42	43	4	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	42	96	96	96	15	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	Face Off	13																																			
48	41	—	2	C-BO WEST COAST MAFIA 2847/WARLOCK (11.98/17.98)	Life As A Rider	41	97	92	76	20	KHIA DIRTY DDWN 00046 (17.98 CD)	Thug Misses	97																																			
49	43	35	12	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	98	92	76	20	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5																																			
							99	78	92	13	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4																																			
							100	78	92	13	CHINO NINO FLAM FLAWLESS 13145 (10.98/17.98) †	Knockem Wit Game	78																																			

FEBRUARY 23
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 490301*/INTERSCOPE (18.98/24.98)	NUMBER 1 Greatest Hits	164	13	10	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	332
2	2	2PAC ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	105	14	11	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degreez	164
3	13	MARY J. BLIGE ▲ UPTOWN 110681/MCA (16.98/11.98)	What's The 411	305	15	16	SADE ▲ EPIC 85297 (12.98 EQ/18.98)	The Best Of Sade	371
4	4	R. KELLY ▲ JIVE 41522/ZOMBA (11.98/17.98)	12 Play	180	16	9	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	104
5	3	LUTHER VANDROSS LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	170	17	12	THE NOTORIOUS B.I.G. ◆ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	220
6	5	AALIYAH ▲ BLACKGROUND 10753 (12.98/17.98)	One In A Million	95	18	15	NAS ▲ COLUMBIA 57884*/CRG (17.98 EQ/11.98)	Illmatic	34
7	17	KEITH SWEAT ▲ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	304	19	23	BOB MARLEY AND THE WAILERS ◆ TUFF GONG/ISLAND 846210*/IDJMG (12.98/18.98)	Legend	281
8	25	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	My Life	165	20	—	MARY J. BLIGE ▲ MCA 11160* (12.98/18.98)	Share My World	92
9	14	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	218	21	22	JODECI ▲ UPTOWN 110198/MCA (16.98/11.98)	Forever My Lady	124
10	7	MAKAVELI ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	191	22	20	MICHAEL JACKSON ◆ EPIC 66073 (12.98 EQ/18.98)	Thriller	241
11	8	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98)	Me Against The World	285	23	19	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	72
12	6	AL GREEN ▲ HU/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	363	24	—	NAS ▲ COLUMBIA 57884*/CRG (17.98 EQ/11.98)	It Was Written	72
					25	—	DMX ▲ RUFF RYDERS/DEF JAM 588227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	178

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

R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

STAR TRAKING: Having produced chart-topping tracks for such acts as **Mystikal**, **Jay-Z**, **Babyface**, 'N Sync, **Usher**, and **Britney Spears**, as well as recording their own Virgin debut under the moniker **N*E*R*D**, you would think there were no other musical avenues for the **Neptunes** to conquer. Wrong!



THE NEPTUNES

Last year's winners of the *Billboard* R&B/hip-hop award for producer of the year are now label heads, having recently inked an exclusive imprint deal with Arista Records (*Billboard*, Feb. 2). The New York-based imprint, Star Trak Entertainment, will be headed by Neptunes duo **Chad Hugo** and **Pharrell Williams**, along with their manager, **Robert Walker**.

"L.A. [Reid, president/CEO of Arista Records] is very assertive, and that's the kind of reassertion we need with our situation," Williams says of the pair's decision to sign with Arista. "We needed someone who understands about being different and launching new things, because that's what music is about. It changes every five to 10 years, and we want to play an integral part in that change."

Star Trak's first two signings—rap duo **Clipse** and rock band **Spy Mob**—may help the pair do just that. "Clipse has been down with us for a long time," Williams says of the Virginia Beach, Va.-based pair. "Now they're ready on many different levels—from mix-show to top 40. They're ready to be the shit!"

"Spy Mob is a cross between **Todd Rundgren** and **Steely Dan**," Williams adds of the label's first rock act. "They're four cool, white dudes from Minnesota. They're totally self-contained. I didn't even touch the album. It's just dope rainy-day '70s classic rock'n'roll."

According to Williams, **Kelis**' new album, *Wanderland*, is now scheduled to be released via Star Trak; a street date will be announced soon. **Kelis**' freshman set, *Kaleidoscope*, was issued on Virgin in December 1999. In the meantime, Virgin says the Nep-

tunes' long-awaited **N*E*R*D** album, *In Search Of...*, is now due March 12.

Walker will serve as Star Trak's president and head up the day-to-day operations. Under the pact, the Neptunes will produce both Star Trak and Arista acts.

GIVING BACK: After teaming in the studio for the forthcoming *The Best of Both Worlds* (Def Jam, March 26), **Jay-Z** and **R. Kelly** will take the stage together at UrbanAID 2. Scheduled for April 9 at New York's Beacon Theater, the benefit concert will also feature a performance from **Sean "P. Diddy" Combs**, who is co-chairing the event with **Russell Simmons**. The concert will be taped to air on BET and will be hosted by comedian/actor **Jamie Foxx**. Organized by LIFEbeat, the UrbanAID 2 benefit is designed to increase awareness of HIV prevention and AIDS issues in the urban community.

INDIE AND RISING: With any number of indie acts popping up on the R&B/hip-hop charts every issue, *Words & Deeds* thought it was time to look at a few of those acts generating chart buzz in recent weeks.

Representing Washington, D.C., **Boobakaw & the Wild Younginz** first made noise with "Rock Em." The Whitestone Records act peaked at No. 4 on the Hot Rap Singles chart with the track, which features Murder Inc.'s **Vita**. Next up for Boobakaw & the Wild Younginz: a full-length debut, *The Birth*, due this summer.

Houston's **Po' White Trash & the Trailer Park Symphony** has orchestrated its own indie success. Signed to Pocket Change Productions, **Po' White Trash** peaked at No. 3 on the Hot Rap Singles chart with "Po' Punch." The track, produced by **Lil' Jon of Lil' Jon & the Eastside Boyz**, serves as the lead single for **Po' White Trash & the Trailer Park Symphony's** *Po' Like Dis*. The 14-track set features appearances by the **Goodie Mob's Cee-Lo** and **Xscape's Tameka "Tiny" Cottle**, among others.

Lastly, **Crimewave Entertainment's Crimewave** is one of the latest acts to emerge from New York's underground. "Think Big," the second single from its forthcoming album debut, *Scripture Won: The Beginning Of...*, peaked at No. 4 on the Hot Rap Singles chart. The Big Apple-based quintet—consisting of **Skar**, **Maximilian**, **Fluid**, **Karachi-Raw**, and **Shamus**—scored another hit on the same chart last year with the album's lead single, "What Side You On."

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FEBRUARY 23 2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/DJMG)	26	29	13	Anything	JAHEIM FEAT. NEXT (OVINE MILL/WARNER BROS.)	51	52	13	He Loves Me (Lyzel In E Flat)	JILL SCOTT (HIDDEN BEACH/EPIC)
2	2	17	Butterflies	MICHAEL JACKSON (EPIC)	27	30	6	Foolish	ASHANTI (MURDER INC./DEF. JAM/DJMG)	52	75	2	I Got It	JAGGED EDGE (SO SO DEF./COLUMBIA)
3	5	20	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	28	28	22	Brotha	ANGIE STONE (J)	53	50	19	Bad Intentions	DR. DRE (AFTERMATH/DOGGYSTYLE/INTERSCOPE)
4	4	6	What About Us?	BRANDY (ATLANTIC)	29	24	16	Gone	N SYNC (JIVE)	54	51	18	From Her Mama (Mama Got A**)	JUVENILE (CASH MONEY/UNIVERSAL)
5	12	8	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	30	26	32	Lifetime	MAXWELL (COLUMBIA)	55	56	13	Round And Round	JONELL & METHOD MAN (DEF. SOUL/DEF. JAM/DJMG)
6	8	11	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	31	33	12	Hey Luv (Anything)	MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)	56	60	3	Someone To Love You	RUFF ENDF. (EPIC)
7	6	26	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	32	25	35	Differences	GINUWINE (EPIC)	57	57	4	Tribute To A Woman	GINUWINE (EPIC)
8	10	12	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	33	38	16	This Woman's Work	MAXWELL (COLUMBIA)	58	70	2	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)
9	11	8	I Love You	FAITH EVANS (BAD BOY/ARISTA)	34	31	16	Jigga	JAY-Z (RCA-FELLA/DEF. JAM/DJMG)	59	66	3	Uh Huh	BKZ (EPIC)
10	3	20	A Woman's Worth	ALICIA KEYS (J)	35	43	2	Best Of Both Worlds (Intro)	R. KELLY & JAY-Z (RCA-FELLA/JIVE/DEF. JAM/DJMG)	60	58	10	7 Oays	CHRAIG DAVID (WILDSTAR/ATLANTIC)
11	18	17	Don't You Forget It	GLENN LEWIS (EPIC)	36	37	5	I Miss You	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF. JAM/DJMG)	61	69	2	I'd Rather	LUTHER VANDROSS (J)
12	7	25	U Got It Bad	USHER (ARISTA)	37	47	5	Any Other Night	SHARISSA (MOTOWN)	62	61	5	One Mic	NAS (JLL WILL/COLUMBIA)
13	15	13	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	38	35	16	Let's Stay Home Tonight	JOE (JIVE)	63	65	17	Put It On Me	DR. DRE & DJ QUAK FEAT. MI-VI (PRIORITY/CAPITOL)
14	17	17	Take Away	MISSY MISTY FEAT. ELI GITT (THE GOLD MIND/ELEKTRA/EEG)	39	32	32	Family Affair	MARY J. BLIGE (MCA)	64	59	10	Ether	NAS (JLL WILL/COLUMBIA)
15	20	19	More Than A Woman	AALIYAH (BLACKGROUND)	40	39	13	Part II	METHOD MAN & REDMAN (DEF. JAM/DJMG)	65	63	10	Oooh Boy	REGINA BELLE (PEAK/CONCORD)
16	13	18	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)	41	34	13	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	66	53	9	U, Me & She	EVE (RUFF RYDERS/INTERSCOPE)
17	14	23	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	42	49	3	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)	67	68	4	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)
18	21	10	U Don't Have To Call	USHER (ARISTA)	43	64	2	halfcrazy	MUSIQ SOULCHILD (DEF. SOUL/JIVE)	68	—	1	Awnaw	NAPPY ROOTS (ATLANTIC)
19	22	15	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF. JAM SOUTH/COLUMBIA)	44	45	12	Got Ur Self A...	NAS (JLL WILL/COLUMBIA)	69	72	3	Give It To Her	TANTO METRO & DEVONTE (2-HARD/SHOCKING VIBES/SVP)
20	9	29	Rock The Boat	AALIYAH (BLACKGROUND)	45	46	5	Take Ya Home	LIL' BOB W/W (SO SO DEF./COLUMBIA)	70	67	7	I	PETEY PABLO (JIVE)
21	19	16	No More Orama	MARY J. BLIGE (MCA)	46	42	11	Ooohhwee	MASTER P FEAT. WEBBIE (NEW NO LIMIT/UNIVERSAL)	71	—	1	Put It On Paper	ANN NESBY FEAT. AL GREEN (IT'S TIME CHILD/UNIVERSAL)
22	36	4	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	47	54	4	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	72	—	14	Secret Lover	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
23	23	17	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	48	40	13	You Must Have Been	MONTELL JORDAN (DEF. SOUL/DJMG)	73	73	7	Something Inside	BOBMY JAMES FEAT. DAVE HOLLISTER (WARNER BROS.)
24	16	20	Break Ya Neck	BUSTA RHYMES (J)	49	62	2	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY (J)	74	71	13	Thank You	LIL' BOB W/W (SO SO DEF./COLUMBIA)
25	27	9	Roc The Mic	BEANIE SIGEL & FREEWAY (RCA-FELLA/DEF. JAM/DJMG)	50	55	6	Cry Together	PROPHET JONES (UNIVERSITY/MOTOWN)	75	—	1	Ooh Ahh	3PC. (312 ENTERTAINMENT)

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FEBRUARY 23 2002

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Uh Huh	BKZ (EPIC)	26	18	11	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	61	—	25	Raise Up	PETEY PABLO (JIVE)
2	2	14	Round And Round	JONELL & METHOD MAN (DEF. SOUL/DEF. JAM/DJMG)	27	27	37	Hit 'Em Up Style (Oops!)	BLU CANTRILL (RED ZONE/ARISTA)	52	57	47	Could It Be	JAHEIM (OVINE MILL/WARNER BROS.)
3	3	9	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	28	45	22	Fatty Girl	LIL' CDDJ & KEITH MURRAY (FR/UNIVERSAL)	53	65	20	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
4	4	7	That Was Then	ROY JONES, JR. (BODY HEAD)	29	23	9	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	54	42	16	Burn	MOBB DEEP FEAT. N'DYD & VITA (LOUD/COLUMBIA)
5	5	12	It's The Weekend	LIL' J (HOLLYWOOD)	30	49	4	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)	55	68	40	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	6	16	Dansin Wit Wolvez	STRIK 9INE (FAGE/ECMO)	31	19	33	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF./COLUMBIA)	56	56	33	My Projects	CDD CDD CAL (INFINITE/TOMMY BOY)
7	8	10	Can I Get That?!?	BEAR WITNEZ (EARGASM)	32	25	11	Got Ur Self A...	NAS (JLL WILL/COLUMBIA)	57	55	6	The Bedrock	PATTY BANKS PRESENTS DUB DRAMA (DIVVED WE FALL/SUPERHEAT)
8	26	2	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EEG)	33	39	49	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	58	59	17	2-Way	RAYMON (BIG YARD/MCA)
9	10	3	7 Oays	CRAIG DAVID (WILDSTAR/ATLANTIC)	34	—	1	What Would You Do?	NINE20 (MCA)	59	32	27	Someone To Call My Lover	JANET (VIRGIN)
10	36	2	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	35	34	13	Special Delivery	G. DEP (BAD BOY/ARISTA)	60	58	11	Brotha	ANGIE STONE (J)
11	14	29	Family Affair	MARY J. BLIGE (MCA)	36	28	9	Don't You Forget It	GLENN LEWIS (EPIC)	61	—	16	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/DJMG)
12	15	22	Buster	DEVINIS DA MENACE (1ST AVE/UE)	37	—	1	Thank You	LIL' BOB W/W (SO SO DEF./COLUMBIA)	62	54	5	Uzi (Pinky Ring)	WU-TANG CLAN (WU-TANG/LOUD/COLUMBIA)
13	—	1	What About Us?	BRANDY (ATLANTIC)	38	—	10	Peaches & Cream/Dance With Me	112 (BAD BOY/ARISTA)	63	—	9	So Fresh, So Clean	OUTKAST (LAFACE/ARISTA)
14	12	22	Jump Up In The Air	ORIGINAL P (WESTBOUND)	39	37	21	Love It	BILAL (MUYO/INTERSCOPE)	64	69	31	This Is Me	DREAM (BAD BOY/ARISTA)
15	11	3	Jigga	JAY-Z (RCA-FELLA/DEF. JAM/DJMG)	40	—	1	My Lifestyle	FUNKMASTER FLEX FEAT. FAT JOE (LOUD)	65	47	16	Get Mo	SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)
16	20	13	Ain't Nobody (We Got It Locked!)	THE RAWLDS BOYS (HOUSE OF FIRE)	41	52	19	Break Ya Neck	BUSTA RHYMES (J)	66	44	65	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	17	22	AM To PM	CHRISTINA MILIAN (DEF. SOUL/DJMG)	42	72	8	I'm A Slave 4 U	BRITNEY SPEARS (JIVE)	67	—	4	A Woman's Worth	ALICIA KEYS (J)
18	9	5	Bunny Hop	DA ENTOURAGE (RED BOY)	43	33	12	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	68	50	30	Used To Love	KEKE WYATT (MCA)
19	51	4	Bootee	BENZINO (SURRENDER/MOTOWN)	44	43	19	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	69	—	3	Son Of A Gun	JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON (VIRGIN)
20	48	25	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	45	40	10	Part II	METHOD MAN & REDMAN (DEF. JAM/DJMG)	70	—	12	Brown Skin	INDIA ARIE (MOTOWN)
21	13	20	Think Big	CRIMEWAVE (CRIMEWAVE)	46	46	49	Separated	AVANT (MAGIC JOHNSON/MCA)	71	66	17	I'm Your Girl	DENA CAL (ESS/REYDOAN)
22	22	14	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	47	41	12	Envious	DANN ROBINSON (LEFTSIDE/J)	72	75	32	Bootylicious	DESTINY'S CHILD (COLUMBIA)
23	21	39	I Ooi!	TOYA (ARISTA)	48	—	9	Let's Stay Home Tonight	JOE (JIVE)	73	—	2	I Miss You	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF. JAM/DJMG)
24	29	17	Lifetime	MAXWELL (COLUMBIA)	49	—	14	How We Oo	BIG LEW BKA POPEYE REDS (CDL-BEAST)	74	60	7	Superstar	SUPERVISION (ARB/CAPITOL)
25	30	16	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/DJMG)	50	64	24	Tell Me It's Real	K-CI & JOJO (MCA)	75	62	19	None Tonight	LIL' ZANE (WORDLWIDE/PRIORITY/CAPITOL)

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THE WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
														50
			NUMBER 1											
1	1	1	ALWAYS ON TIME	Ja Rule Featuring Ashanti MURDER INC./DEF. JAM 588795/10JMG	1	8	50	60	61	50	MAKIN' GOOD LOVE S.HUFF (S.HUFF, M.AVANT)	Avant MAGIC JOHNSON ALBUM CUT/MCA	50	
2	2	2	BUTTERFLIES M.JACKSON, A.HARRIS (A.HARRIS, M.AMBROSIOUS)	Michael Jackson EPIC ALBUM CUT	2		51	44	48	51	YOU MUST HAVE BEEN S.ESTIVERNE, M.JORDAN (M.JORDAN, K.HUDSON, J.E.JONES, S.ESTIVERNE)	Montell Jordan DEF SOUL ALBUM CUT/10JMG	44	
3	4	5	WHAT ABOUT US?	Brandy ATLANTIC 85217	3		52	56	56	52	7 DAYS M.HILL (C.DAVID, M.HILL, D.HILL)	Craig David WILDSTAR 85232/ATLANTIC	52	
4	11	18	GREATEST GAINER / SALES					53	66	—	53	PASS THE COURVOISIER PART II THE NEPTUNES (T.SMITH, P.WILLIAMS, C.HUGO)	Busta Rhymes Featuring P. Diddy & Pharrell J PROMO SINGLE	53
5	5	8	OOPS (OH MY)	Tweet THE GDLO MIND/ELEKTRA 67280/EEG	4		54	59	59	54	CRY TOGETHER C.CHARLES, GROOVE (K.GAMBLE, L.HUFF)	Prophet Jones UNIVERSITY ALBUM CUT/MOTOWN	54	
6	6	6	NOTHING IN THIS WORLD S.HUFF (S.HUFF, M.AVANT)	Keke Wyatt Featuring Avant MCA ALBUM CUT	5		55	55	55	55	HE LOVES ME (LYZEL IN E FLAT) K.PELZER, J.SCOTT, FATBACK TAFFY (J.SCOTT, K.PELZER)	Jill Scott HIDDEN BEACH ALBUMS CUT/EPIC	46	
7	8	11	LIGHTS, CAMERA, ACTION!	Mr. Cheeks UNIVERSAL 015135	6		56	78	—	56	I GOT IT J.DUPRI (B.CASEY, B.CASEY, J.DUPRI, B.M.COX, D.SCANZ, TRINA, DEUCE, N.JONES)	Jagged Edge SO SO DEF ALBUM CUT/COLUMBIA	56	
8	9	12	AIN'T IT FUNNY J.GOTTI, C.ROONEY, D.SHEA (J.LOPEZ, C.ROONEY, L.LORENZO, J.J.ATKINS, CADDILLAC, T.A.H.D.HARVEY, JR., C.MACK)	Jennifer Lopez Featuring Ja Rule EPIC ALBUM CUT	7		57	58	49	57	BAD INTENTIONS MAHOGANY (MAHOGANY, R.HARBOR, INFINITE)	Dr. Dre Featuring Knoc-Turn'Al AFTERMATH/DOGGYSTYLE SOUNDTRACK CUT/INTERSCOPE	33	
9	12	12	THE WHOLE WORLD E.TS (A.BENJAMIN, A.PATTON, D.SHEATS, M.RENDER)	OutKast Featuring Killer Mike ARISTA ALBUM CUT	8		58	54	47	58	FROM HER MAMA (MAMA GOT A**)	Juvenile CASH MONEY 8609827/UNIVERSAL	27	
10	17	17	I LOVE YOU BUCKWILD, S.COMBS, M.WINANS (F.EVANS, A.BEST, M.JAMISON, J.LOPEZ, B.SPRIEN, STEEN, J.HAYES)	Faith Evans BAD BOY ALBUM CUT/ARISTA	9		59	65	76	59	SOMEONE TO LOVE YOU C.ROONEY, D.LIVER (C.ROONEY)	Ruff Endz EPIC ALBUM CUT	59	
11	3	3	DON'T YOU FORGET IT	Glenn Lewis JIVE 73649	10		60	57	57	60	THAT WAS THEN PERION (R.JONES, JR., H.MCMILLAN, J.HUNTER, M.CITY)	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa BODY HEAD 74767	57	
12	7	4	A WOMAN'S WORTH	Alicia Keys JIVE 21112	3		61	62	68	61	TRIBUTE TO A WOMAN T.O.LIVER, C.ROONEY (E.LUMPKIN, T.O.LIVER)	Ginuwine EPIC ALBUM CUT	61	
13	14	15	U GOT IT BAD	Usher ARISTA 15006	1		62	73	—	62	RAINY DAYZ J.GOTTI (J.ATKINS, J.LORENZO)	Mary J. Blige Featuring Ja Rule MCA ALBUM CUT	62	
14	18	13	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)	Mystikal JIVE 42992	8		63	72	—	63	I'D RATHER S.CRAWFORD (S.CRAWFORD)	Luther Vandross J ALBUM CUT	63	
15	13	7	TAKE AWAY TIMBALAND, C.BROCKMAN, M.ELLIOTT (M.ELLIOTT, T.MOSLEY)	Missy "Misdemeanor" Elliott Featuring Ginuwine & Tweet THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	13		64	64	64	64	ONE MIC N.A.S. (C.THOMPSON, IN JONES, C.THOMPSON)	Nas ILL WILL ALBUM CUT/COLUMBIA	64	
16	15	9	WE THUGGIN'!	Fat Joe Featuring R. Kelly TERROR SQUAD 85233/ATLANTIC	5		65	52	52	65	U, ME & SHE J.GOTTI (E.JEFFERS, J.LORENZO, J.MTUME)	Eve RUFF RYDERS ALBUM CUT/INTERSCOPE	52	
17	21	22	ROLL OUT (MY BUSINESS)	Ludacris DISTURBING THA PEACE/DEF. JAM SOUTH 588792/10JMG	7		66	79	88	66	AWNAW J.CHAMBERS, M.CAREN (W.HUGHES, M.ADAMS, V.TISDALE, R.ANTHONY, J.CHAMBERS)	Nappy Roots ATLANTIC 85222	66	
18	22	24	MORE THAN A WOMAN TIMBALAND (T.MOSLEY, S.GARRETT)	Aaliyah BLACKGROUND ALBUM CUT	17		67	70	69	67	PUT IT ON ME DR. DRE (A.YOUNG, D.BLAKE, R.HARBOR, M.ELIZONDO, S.STORCH)	Dr. Dre & DJ Quik Featuring Mimi PRIORITY SOUNDTRACK CUT/CAPITOL	62	
19	19	19	U DON'T HAVE TO CALL THE NEPTUNES (P.WILLIAMS)	Usher ARISTA ALBUM CUT	18		68	68	70	68	OOOH BOY B.J.EASTMOND (R.BELLE, B.J.EASTMOND)	Regina Belle PEAK ALBUM CUT/CORCOR	63	
20	39	46	GREATEST GAINER / AIRPLAY					69	63	63	69	ETHER R.BROWZ (N.JONES, R.TURNER)	Nas ILL WILL ALBUM CUT/COLUMBIA	50
21	10	10	WELCOME TO ATLANTA J.DUPRI, B.M.COX (J.DUPRI, LUDACRIS, P.KARIER)	Jermaine Dupri & Ludacris SO SO DEF/DISTURBING THA PEACE/DEF. JAM SOUTH ALBUMS CUT/COLUMBIA	19		70	67	62	70	I TIMBALAND (M.BARRETT, III, T.MOSLEY)	Petey Pablo JIVE 42934	62	
22	20	16	WHAT'S LUV?	Fat Joe Featuring Ashanti TERROR SQUAD 85233/ATLANTIC	20		71	71	66	71	THANK YOU J.DUPRI, B.M.COX (J.DUPRI, B.M.COX, R.DCASEK)	Lil Bow Wow Featuring Jagged Edge & Funchisa SO SO DEF 79685/COLUMBIA	45	
23	23	20	ROCK THE BOAT R.STEWART, E.SEATS (S.GARRETT, R.STEWART, E.SEATS, STATIC)	Aaliyah BLACKGROUND ALBUM CUT	2		72	61	74	72	IT'S THE WEEKEND J.DUPRI (J.DUPRI, B.MURRIS, S.JEFFERSON, S.JOHNSON, A.HARRIS, K.MANSFIELD)	Lil' J HOLLYWOOD 16400	53	
24	25	30	NO MORE DRAMA J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, B.DEVORZAN, P.BOTKIN, JR.)	Mary J. Blige MCA ALBUM CUT	16		73	75	80	73	GIVE IT TO HER J.HARDING (J.HARDING, M.WDPE, W.PASSLEY)	Tanto Metro & Devonte ZARD/SHOCKING VIBES 6394/VF	73	
25	23	20	YOUNG'N (HOLLA BACK)	Fabulous DESERT STORM/ELEKTRA 67265/EEG	17		74			74	HOT SHOT DEBUT			
26	25	30	UH HUH	B2K EPIC 79886	20		75	82	75	75	PUT IT ON PAPER H.MIDDLETON (A.NESBY, T.WLEE, M.DORR, J.ORB, H.MIDDLETON)	Ann Nesby Featuring Al Green IT'S TIME CHILD ALBUM CUT/UNIVERSAL	74	
27	16	14	BREAK YA NECK	Busta Rhymes JIVE 21061	10		76	76	72	76	SECRET LOVER S.HUFF (S.HUFF, M.AVANT)	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs DREAMWORKS ALBUM CUT/INTERSCOPE	60	
28	32	36	ROC THE MIC JUSTBLAZE (D.GRANT, L.PRIDGEN, J.SMITH)	Beanie Sigel & Freeway ROC-A-FELLA/DEF. JAM SOUNDTRACK CUT/10JMG	26		77	80	78	77	SOMETHING INSIDE P.BROWN, B.JAMES (R.RIDGOUT, A.STONE, P.TEMPLE, S.AIKEN)	Boney James Featuring Dave Hollister WARNER BROS. ALBUM CUT	69	
29	30	31	ANYTHING KAYGEE, F.MOORE (K.GIST, F.MOORE, R.LI)	Jaheim Featuring Next DIVINE MILL ALBUM CUT/WARNER BROS.	27		78			78	SPECIAL DELIVERY EZ ELPEE, THE HITMEN, H.PIERRE, M.WINANS, S.COMBS (T.COLEMAN, H.PIERRE, L.PORTER)	G. Dep BAD BOY 79409/ARISTA	59	
30	36	39	FOOLISH J.GOTTI (A.DOUGLAS, J.LORENZO)	Ashanti MURDER INC./DEF. JAM ALBUM CUT/10JMG	28		79	83	73	79	OOH AHH M.JEFFERSON (S.L.JONES, M.JEFFERSON, M.WALKER)	3pc. 312 ENTERTAINMENT ALBUM CUT	78	
31	31	25	BROTHA	Angie Stone JIVE 21104	13		80	85	—	80	DANSIN WIT WOLVEZ MADMAN (S.JACOBS, D.STATHAN, W.JONES, M.DIXON)	Strik Nine FADE 34299/VECMO	58	
32	28	29	LIFETIME	Maxwell COLUMBIA 79640	5		81	74	60	81	CAN I GET THAT??? S.MASON (BEAR WITNEZ)	Bear Witnez! EARGASM 3511	80	
33	24	26	ROUND AND ROUND	Jonell & Method Man DEF SOUL/DEF. JAM 58882/10JMG	13		82	84	77	82	SON OF A GUN J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS, C.SIMON)	Janet Featuring Missy Elliott, P. Diddy & Carly Simon VIRGIN 46171	26	
34	26	23	GONE J.TIMBERLAKE, W.J.ROBSON (J.TIMBERLAKE, W.J.ROBSON)	'N Sync JIVE ALBUM CUT	14		83	93	—	83	THE ROC JUSTBLAZE (C.GILES, D.GRANT, M.COX)	Cam'Ron Featuring Memphis Bleek & Beanie Sigel ROC-A-FELLA/DEF. JAM ALBUM CUT/10JMG	77	
35	33	33	HEY LUV (ANYTHING) H.AVOZ (A.JOHNSON, K.MUCHITA, A.JONES, D.PARKER, M.KEITH, M.SCANDRICK)	Mobb Deep Featuring 112 LOUD/COLUMBIA ALBUM CUT	33		84	92	90	84	TAKE A MESSAGE R.SHAND (R.SHAND)	Remy Shand MOTOWN 015625	83	
36	27	27	JIGGA	Jay-Z ROC-A-FELLA/DEF. JAM 58883/10JMG	27		85	91	—	85	STRENGTH, COURAGE, & WISDOM M.BATSON, J.ARIE (INDIA ARIE)	India Arie MOTOWN ALBUM CUT	76	
37	29	28	DIFFERENCES T.O.LIVER (E.LUMPKIN, T.O.LIVER)	Ginuwine EPIC ALBUM CUT	1		86	87	83	86	ROLL WIT ME W.WOODS (W.WOODS)	Pretty Willie D2/REPUBLIC 015645/UNIVERSAL	85	
38	42	58	THIS WOMAN'S WORK MUSZE (K.BUSH)	Maxwell COLUMBIA EP & ALBUM CUT	36		87	88	79	87	ALONE IN THIS WORLD S.COMBS, M.WINANS (F.EVANS, M.WINANS, S.COMBS, M.JAMISON, M.JONES, J.KNIGHT, C.WALLACE, N.MYRICK, A.WRUBEL, H.MAGIDSON)	Faith Evans BAD BOY ALBUM CUT/ARISTA	73	
39	38	40	HUSH LIL' LADY	Corey Featuring Lil' Romeo NOONTIME 015474/MOTOWN	37		88			88	NEVER GIVE UP J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, J.WRIGHT, Y.ADAMS)	Yolanda Adams ELEKTRA ALBUM CUT/EEG	79	
40	35	32	FAMILY AFFAIR	Mary J. Blige MCA 155894	1		89	99	86	89	I'M A SLAVE 4 U THE NEPTUNES (C.HUGO, P.WILLIAMS)	Britney Spears JIVE 42967	85	
41	48	—	BEST OF BOTH WORLDS (INTRO) MEGAHERTZ MUSIC GROUP (R.KELLY, S.CARTER, D.WESLEY)	R. Kelly & Jay-Z ROC-A-FELLA/JIVE/DEF. JAM ALBUM CUT/10JMG	39		90	97	97	90	THEY AIN'T READY TIMBALAND (J.PHILLIPS, W.MATHIS, T.MOSLEY)	Jadakiss & Bubba Sparxxx RUFF RYDERS ALBUM CUT/INTERSCOPE	60	
42	40	41	I MISS YOU	DMX Featuring Faith Evans RUFF HYDERS/DEF. JAM 588874/10JMG	40		91	77	71	91	BUSTER FACTOR (D.WHITE, FACTOR)	Dennis Da Menace 1ST AVENUE 0001	74	
43	51	51	ANY OTHER NIGHT	Sharissa MOTOWN 015376	41		92	94	—	92	BURN H.AVOZ (K.MUCHITA, A.JOHNSON, T.PERRY)	Mobb Deep Featuring Vita & Noyd LOUD/COLUMBIA 79689	56	
44	37	35	LET'S STAY HOME TONIGHT	Joe JIVE 42995	18		93	94	—	93	TRANS DF EXPRESS ORGANIZED NOIZE (R.WADE, P.BROWN, R.MURRAY, T.BURTON, A.BENJAMIN, A.PATTON, C.GIPP, J.WILLIAMS)	Dungeon Family ARISTA 15046	80	
45	41	37	PART II	Method Man & Redman DEF. JAM 588891/10JMG	28		94	96	85	94	JUMP UP IN THE AIR T.MONEY (S.CLINTON, JR., R.FORD, J.JILES, S.STEWART, R.ROBERTS, T.GREEN, W.CAMPBELL, S.WASHINGTON, L.BALTIMORE)	Original P Introducing Hyped Up Westbound Soljaz WESTBOUND 555	80	
46	34	34	THE WORLD'S GREATEST R.KELLY (R.KELLY)	R. Kelly INTERSCOPE/JIVE SOUNDTRACK CUT	31		95	89	82	95	MY LIFESTYLE NOT LISTED (NOT LISTED)	Funkmaster Flex Featuring Fat Joe, Jadakiss & Remy Martin LOUD 91437	94	
47	53	67	SATURDAY (OOOH! OOOH!)	Ludacris Featuring Sleepy Brown DISTURBING THA PEACE/DEF. JAM SOUTH 588875/10JMG	45		96	98	87	96	THE WASH DR. DRE (J.POOD (A.YOUNG, C.BROADUS, J.LEE, P.R.R.HARBOR)	Dr. Dre & Snoop Dogg AFTERMATH/DOGGYSTYLE SOUNDTRACK CUT/INTERSCOPE	43	
48	43	42	GOT UR SELF A...	Nas ILL WILL 78676/COLUMBIA	37		97			97	STOP PLAYIN' GAMES NITTI (P.SMITH, S.COMBS)	8ball Featuring P. Diddy JCOR ALBUM CUT/INTERSCOPE	64	
49	46	44	OOHHHWE MASTER P.FULL PACK (MASTER P)	Master P Featuring Weebie NEW NO LIMIT ALBUM CUT/UNIVERSAL	19		98			98	PUT YO HOOD UP J.SMITH (J.SMITH, S.NORRIS)	Lil Jon & The East Side Boyz BME ALBUM CUT/TVT	80	
50	69	—	HALFCRAZY I.BARIAS, C.HAGGINS (MUSIQ, SOULCHILD, C.HAGGINS, J.BARIAS, F.LA1)	Musiq Soulchild DEF SOUL ALBUM CUT/10JMG	48		99			99	AIN'T NOBODY (WE GOT IT LOCKED!) RAWLO, BLACK BOY (THE RAWLO BOYS, T.O.R.O., L.L.SMOKE)	The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke HOUSE OF FIRE 1265	91	
51	49	54	TAKE YA HOME THE NEPTUNES (J.DUPRI, J.DUPRI, P.WILLIAMS, C.HUGO)	Lil Bow Wow SO SO DEF ALBUM CUT/COLUMBIA	49		100	86	—	100	LOVELY TIMBALAND (A.MATHIS)	Bubba Sparxxx BEAT CLUB ALBUM CUT/INTERSCOPE	77	
											BUNNY HOP GAME BEING RED BOY (P.BROWN, T.GRIFFEN, D.SPENCER, H.GUILLORY)	Da Entourage RED BOY 7163	86	

◆ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ◆ RIAA certification for net shipment of 500,000 units (Gold). ◆ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ◆ Retail launch. ◆ Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ◆ CD Single available. ◆ DVD Single available. ◆ CD Maxi-Single available. ◆ Cassette Single available. ◆ Vinyl Maxi-Single available. ◆ Vinyl Single available. ◆ Cassette Maxi-Single available. ◆ Indicates unavailable, in which case, catalog number is for CD, C, D, or S, respectively, based on availability. ©2002, VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

Beat Box™



by Michael Paoletta

MAN IN THE MIRROR: According to Earl Zinger's press bio, the elusive singer/songwriter began his career in the late '40s in New York, and he befriended the likes of William S. Burroughs, Jack Kerouac, and Bob Dylan. It goes on to mention collaborations with numerous acts, including Tom Waits; Earth, Wind & Fire; Rotary Connection; Norman Whitfield; Bob Marley; Peter Tosh; and Shuggie Otis.



ZINGER

Years later, the bio states, Zinger hooked up with Malcolm McLaren, Kool Herc, Afrika Bambaataa, the Meters, Eric B. & Rakim, Stetsasonic, Public Enemy, the Ultramagnetic MCs, and A Tribe Called Quest. It also claims he was a prominent figure at clubs like the Loft and the Paradise Garage in New York, the Warehouse and Music Box in Chicago, and Shoom in London.

Sounds too good to be true? In two words, it is. Earl Zinger is actually producer/MC/DJ Rob Gallagher, a founding member of British acid-jazz collective Galliano. During the late '80s/early '90s, Gallagher toured with DJ/producer Gilles Peterson throughout the U.K. and the rest of Europe, stopping several times in Ibiza, Spain.

On Feb. 26, Zinger's debut album, the wonderfully twisted *Put Your Phazers on Stun*, *Throw Your Health Food Skyward* (K7 Records), makes its U.S. debut. (Gallagher's 3-year-old label, Red Egyptian, issued the set last year in the U.K.) Earlier this month, K7 issued *Earl Zinger EP*, which features album tracks "On My Way Home," "Escape From Ibiza," "Song 2Wo," and a snappy cover of War's "Galaxy."

"At the same time I released the album in the U.K., a story written by a Dr. Arnold Brackenbridge magically appeared on the Internet," Gallagher—or is it Brackenbridge?—says between bouts of laughter. "This Dr. Brackenbridge, a renowned musi-

cal historian from Berkeley, Calif., wrote all about my—that is, Earl's—life. It was just so coincidental that his writings appeared on the Internet at the same time as my album's release."

All joking aside, Gallagher says he released a white label of manic album track "Saturday Morning Rush" a little more than two years ago under the guise of Zinger. "The name just stuck," he notes. "And before I realized it, I had released another single ["Song 2Wo"] as Zinger, then another ["Galaxy"], and another ["Got to Get to Ibiza"/"Escape From Ibiza"]. Earl had taken over." Indeed.

A carefree blast of dub, jazz, cinematic soundscapes, off-kilter melodies, disco, Latin rhythms, hip-hop, and electronic, the lo-fi *Put Your Phazers on Stun* is as humorous as it is musically challenging. On the melancholic "Did They Write on You," Gallagher repeats the title in a mantra-like state while drunken-sounding accordion, bass, and piano players drone on. The cheeky "Go Round" is wicked good fun, with the artist revisiting "My Favorite Things" from Rodgers & Hammerstein's *The Sound of Music*.

"The flow on the album is definitely jagged," Gallagher offers. "It's very much like my DJing style—which may explain why I don't DJ much. This is something you may want to discuss with Dr. Brackenbridge."

MAKIN' HAPPY: Congratulations are very much in order for Philadelphia-based singer/songwriter/producers Helen Bruner & Terry Jones, who scored a double coup in last week's issue of *Billboard*: "Caught Up" by DJ Disciple featuring Mia Cox (Groovacious/Strictly Rhythm), co-penned by Bruner & Jones, reached the summit of the Hot Dance Music/Club Play chart and spotlights the vocal talents of Cox, who is signed to the duo's recently formed production company, Phil'erzy Productions.

In related news, Bruner & Jones—who co-wrote "Here Comes the Morning," performed by Barbara Walker and featured in last year's *The Score* (starring Robert De Niro and Marlon Brando)—have combined forces with Italian producer/DJ Joe T. Vannelli, with whom they've collaborated in the past.

With this partnership (between Phil'erzy and Vannelli's Milan-based JT Company), expect nothing less than beat-smart and lyrically deft jams—as well as a forthcoming R&B project from Helen & Terry. We can hardly wait. For more info, contact 215-271-7175 or phil'erzy@aol.com.

Maas Gets 'Loud' On Kinetic

BY MAGGIE STEIN

NEW YORK—"DJs are the rock stars of today," German DJ/producer Timo Maas declares. "And sometimes I even feel like a rock star, but I don't take it too seriously. In fact, I really like to chill out at home in the German countryside."

On the eve of the release of his first proper artist album, *Loud* (Kinetic/BMG, due March 19), Maas understands only too well that he won't be spending much time in said countryside for the next few months. In addition to promotional duties and DJ touring in support of the disc, Maas celebrates his 20th anniversary as a DJ this year.

Loud is Maas' third album for Kinetic, following *Music for the Maases*—a two-disc retrospective—and the beat-mixed *Connected*. Maas views his relationship with Kinetic as "a good marriage. Step by step, we've been building something together. The team is behind me, and they understand, love, and support my music."

He continues, "America is a huge country. As a European, it's hard to find a place in the market. Kinetic plays a big part in having the people pay attention to me."

Maas produced the funky and aggressive *Loud* with longtime musical partner Martin Buttrich, whom he met while working at Peppermint Jam Studios in Hanover, Germany. "We wanted to do a proper long-player to identify ourselves and our musical style," Maas notes.

Since befriending each other, the pair has collaborated on nearly 100 productions (including remixes) under a variety of monikers, including Orinoko, Kinetic A.T.O.M., and Mad Dogs. Highlights of the duo's career include Orinoko's "Mama Konda" and a remix of Azzido Da Bass' "Doom's Night," both of which



MAAS

were championed by such global DJs as Danny Tenaglia, David Morales, Deep Dish, and Jerry Bonham.

KEEPING IT YOUNG, FRESH AND NEW

While making *Loud*, Maas says he and Buttrich stopped doing remixes and productions in order to focus on the project—that is, except for one. In order to convince R&B artist Kelis' record label (Virgin) that she should collaborate with Maas and Buttrich on *Loud*, the pair agreed to remix the singer's "Young, Fresh and New." According to Maas, whose songs are handled by EMI Music Publishing, Kelis and Virgin liked the restructuring so much that Kelis flew to Germany to record the vocals for "Help Me," the opening track of *Loud*. Finley Quaye and 2-stepper MC Chickaboo are also featured on the album.

The set's first single, "To Get Down," was serviced to club DJs and alternative radio last month; it arrives in stores March 12, complete with a mix by Fatboy Slim. Already a hit throughout Europe, "To Get Down" is being used as background music on televised soccer games and garnering multiple spins on the influential BBC-Radio 1. According to Kinetic marketing director Linda

Yang, "Shifter" (featuring MC Chickaboo) and "Help Me" will be follow-up singles.

Kinetic began its promotional push for *Loud* with a teaser postcard campaign during Maas' December DJ gigs in New York, Boston, and Miami. A grass-roots online campaign began late last year and will continue through summer. The label's Web site (Kineticrecords.com) features an artist homepage devoted to Maas; screensavers and flash postcards are also available.

Yang explains that there will be an online campaign aimed at Maas' existing fan base and dance/electronic music enthusiasts to encourage pre-ordering of the album. Additionally, BMG's alternative marketing department will head up a campaign to expand the retail base for *Loud*.

Shawn Schwartz, owner of specialty store Halcyon in Brooklyn, N.Y., believes that Maas attracts a diverse fan base. "In the realm of progressive house, he has a depth that makes him appeal to people other than kids. He has restraint but enough energy to draw a younger crowd."

Maas—who is managed by Steve Satterthwaite and Leon Alexander of Bristol, England-based Hope Management and booked by Paul Morris of AM Only in New York—commences a five-week DJ tour in May.

With the album in the bag, Maas has resumed his remix career. He recently worked on tracks for Roger Sanchez and Garbage. In the "dream collaboration" category, Maas says he would welcome the opportunity to work with Lenny Kravitz and Busta Rhymes.

As much as Maas would like to spend some quality relaxation time at home in Germany, he shows no signs of slowing down. "I have been connected to music nearly my whole life. It's always made me feel better. I see no reason to stop now."

- Various artists, *Best of Diva, Volume One (Female Vocal House)* (Robbins album). 15 tracks. All hits. No misses. They're all here: Deborah Cox, Kim English, Ultra Naté, Andrea Martin, Vernessa Mitchell, Charlotte, Jessica Folker, Reina, Melanie C., Goldtrix featuring Andrea Brown, and Suzanne Palmer, among others. Includes tight radio edits, making it a postcard-perfect disc for the treadmill.
- Cher, "(This Is) A Song for the Lonely" (Warner Bros. single). From the artist's forthcoming album, the upbeat *Living Proof*, the anthemic "(This Is) A Song for the Lonely" is as powerful and touching as they come. Believe. Remixes by Almighty, Illicit, Mindtrap, Metro, and the Rapino Brothers

The Beat Box Hot Plate

ers round out a rock-solid package.

• Angie Stone, "Wish I Didn't Miss You" (J single). This O'Jays-sampling track, culled from Stone's classic-sounding *Mahogany Soul*, was just waiting to be remixed. Hex Hector & Mac Quayle offer two versions—Club and Vibe Club—with the latter being the duo's most soulful and sublime production to date.

Denver's Pound Boys deliver the Stone Face Bootleg mix, which surfaced a while back as, yes, a white-label bootleg. Also included are Spen & Karizma's lovely house restructuring of the artist's "Brotha."

• Par-T-One Vs. INXS, "I'm So Crazy" (Credence/Nettwerk America single). This very cool electro-inflected track, which borrows from Dennis Parker ("Like an Eagle") and INXS ("Just Keep Walking"), has already been championed by U.K. jocks Paul Oakenfold, Pete Tong, and Darren Emerson.

• Ian Van Dahl, "Will I?" (Robbins single). Dahl follows up the catchy crossover hit "Castles in the Sky" with this equally hook-laden trance-etched pop jam. Radio will gravitate to the very accessible radio edit, while club DJs will find much to admire in the remixes of Hemstock & Jennings, Lange, and Peter Luts, among others.

MICHAEL PAOLETTA

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

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	3	7	NUMBER 1		1 Week At Number 1
1	3	7	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
2	4	6	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
3	5	12	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
4	1	3	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
5	7	14	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
6	2	1	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
7	10	15	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
8	14	22	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
9	13	18	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
10	15	19	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child
11	22	31	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
12	9	2	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
13	19	24	SON OF A GUN	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
14	21	27	THE REAL LIFE	CRENDENCE 33150/NETTWERK	Raven Maize
15	23	30	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.D.S.P.
16	6	4	SEXUAL REVOLUTION	EPIC 79680	Macy Gray
17	8	11	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
18	11	8	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
19	18	9	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
20	24	26	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
21	17	13	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
22	12	5	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna
23	28	38	LITTLE GIRL	NERVOUS 20507	Viola
24	33	46	TRIPPIN'	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
25	34	43	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
26	35	40	WAKE UP	TRANS CONTINENTAL 89989/LOGIC	Beki
27	29	35	ME WITHOUT YOU	DEFINITY 015	Dspina Featuring Andricka Hall
28	41	—	POWER PICK		Lo Fidelity Allstars
29	16	10	EVERYDAY	NERVOUS 20487	Kim English
30	32	37	GOLDEN BOYS	MCA 155826	Res
31	38	42	FRAGILE	A&M PROMO/INTERSCOPE	Sting
32	37	44	FREE TO CHANGE YOUR MIND	DREAMWORKS PROMO	Regency Buck
33	39	45	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
34	25	21	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
35	—	—	HOT SHOT DEBUT		Cher
36	20	16	(THIS IS) A SONG FOR THE LONELY	WARNER BROS. PROMO	Cher
37	30	25	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
38	47	—	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12818	Ultra Nate
39	49	—	AMERICANA	THUMP 2218	Americana Featuring Gerardo
40	49	—	SOMEONE LIKE YOU	REPRISE PROMO	New Order
41	27	23	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
42	43	47	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)
43	26	20	I'M A SLAVE 4 U	JIVE 42980	Britney Spears
44	36	32	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
45	42	39	MUSICA ELECTRICA	STAR 69 1232	Alma Matris
46	—	—	THE HEARTBREAK	STAR 69 1234	Friburn & Urik
47	—	—	SIX FEET UNDER	UNIVERSAL PROMO	Thomas Newman
48	—	—	VIP	MIXOLOGY 00054 PLAY	Ibiza
49	—	—	AWAY	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
50	31	17	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
51	40	29	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	NUMBER 1		13 Weeks At Number 1
1	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
2	4	7	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
3	6	10	ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
4	2	—	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
5	3	2	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
6	7	6	YES	TOMMY BOY 2286	Amber
7	—	—	WILL I?	ROBBINS 72055	Ian Van Dahl
8	5	9	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
9	8	3	EVERYDAY	NERVOUS 20487	Kim English
10	9	12	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
11	11	14	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
12	10	8	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
13	—	—	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
14	13	16	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
15	14	11	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
16	20	22	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India.Arie
17	—	—	I'M A SLAVE 4 U	JIVE 42980/20MBA	Britney Spears
18	24	18	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
19	15	21	HIDE U	KINETIC 54701	Kosheen
20	21	—	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
21	16	—	CASTLES IN THE SKY	ROBBINS 72046	Ian Van Dahl Featuring Marsha
22	25	—	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream
23	—	—	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
24	23	—	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
25	18	13	MUSIC	MAVERICK 44908/WARNER BROS.	Madonna

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 TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	NUMBER 1		2 Weeks At Number 1
1	1	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682/ASTRALWERKS	Come With Us
2	2	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
3	3	JOHNNY VICIOUS	ULTRA 1111	Ultra Dance 01
4	5	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
5	7	ZERO 7	PALM 5007	Simple Things
6	4	DAFT PUNK	VIRGIN 49606	Discovery
7	8	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
8	6	VARIOUS ARTISTS	ULTRA 1110	Ultra Chilled 01
9	10	LOUIE DEVITO	DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
10	9	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
11	12	BASMENT JAXX	XL 10422/ASTRALWERKS	Rooty
12	11	BJORK	ELEKTRA 6264/EEG	Vespertine
13	13	THE AVALANCHES	MIND 48 11111/LONDON-SIRE	Since I Left You
14	21	JAMIROQUAI	EPIC 8948	A Funk Ddssey
15	14	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
16	—	VARIOUS ARTISTS	MINISTRY OF SOUND 5005	The Chillout Session
17	18	THE CRYSTAL METHOD	OUTPOST/DEF JUV 433363/INTERSCOPE	Tweekend
18	16	VARIOUS ARTISTS	WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
19	15	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
20	19	PAUL VAN DYK	MINISTRY OF SOUND 5007	The Politics Of Dancing
21	23	VARIOUS ARTISTS	ROBBINS 75004	Best Of Trance Volume 2
22	22	DJ ESCAPE	GROOVILICIOUS 35104/STRICTLY RHYTHM	Party Time 2002
23	20	NEW ORDER	REPRISE 48621/WARNER BROS.	Get Ready
24	25	BLUE SIX	NAKEDMUSIC 11115/ASTRALWERKS	Beautiful Tomorrow
25	—	GEORGE CALLE	XTRMME 70911	Xtreme Dance Party

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

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 LET'S DO IT TOGETHER Blue Six NAKEDMUSIC	1 SOMETHING Lasgo ROBBINS
2 WISH I DIDN'T MISS YOU Angie Stone J	2 CHAMPAGNE, COCAINE, & NICOTINE STAINS Lydia Lunch & Anubian Lights CRIPPLED DICK HOT WAX
3 NO MORE DRAMA Mary J. Blige MCA	3 SO SAD Vincent Gallo WARP
4 ALL NIGHT Sussex House RAW NERVE	4 HEAVEN & EARTH John Beltran UBQUITY
5 ADDICTED TO BASS Pure Tone GUSTO IMPORT	5 THE LEGACY Push ULTRA

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.

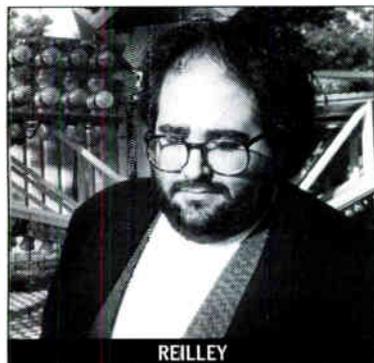
Nashville Scene™



by Phyllis Stark

LISTEN UP: Jim Reilley, co-founder of 1990s folk-rock duo the New Dylans, is embarking on a solo career with his new album, *The Return of Buddy Cruel*.

As part of the New Dylans, Reilley released two albums on Red House Records and toured the country extensively for five years in support of those projects. Now based in Nashville and a writer for Curb Music Publishing, Reilley is seeking a new label deal and deserves one, even though he knows that's not always easy for someone who describes himself as "40 and not a matinee idol." He's in discussions with two labels and hopes to secure a deal by the spring so he can release *The Return of Buddy Cruel* and begin touring again.



REILLEY

Reilley, who is managed by Nashville-based Chris Keaton, is using the excellent *The Return of Buddy Cruel* as his calling card with prospective labels. Produced by Don Henry, it features guest musicians Tom O'Brien, David Rawlings, Ron and Rob McCoury, Daniel Tashain, and Dan Dugmore.

Reilley is a uniquely gifted writer who tackled all 14 of the album's tracks solo. Those cuts range from the wry "So Much for My Brilliant Career" to the love-as-circus metaphor of "Closing the Bigtop Down."

Although he enjoys co-writing, Reilley says, "I couldn't sing anything I didn't write 100% of. This is my soul I'm throwing out there. I don't think anyone could share that or would want to."

As for the album's title, Reilley says, "I thought it would be funny to invent this fictitious superhero that's up half the time and down half the time," a description that also applies to himself, he says. "Most of the album is cruel, but there are a few 'Buddy' moments."

Reilley's partial to the cruel side of his writing. "I just think it's more interesting," he says. "Sometimes

pain and suffering and misery is more interesting than Walt Disney and Technicolor."

ON THE ROW: After floating the idea in the press of periodically moving the Country Music Assn. (CMA) awards out of Nashville and being resoundingly criticized by the media for even considering such a move, the CMA board of directors has decided to table discussions of the subject. The board announced that "a task force of industry leaders will be appointed to work with Nashville Mayor Bill Purcell about the future of the CMA Awards."

Tammy Lovett joins RMG Records in the newly created position of national record-promotion director. She previously worked at Audium and Step One Records.

P.J. Olsen has joined Emergent Music Marketing as director of promotion for the Eastern region. She previously held the same post at Curb Records.

Academy of Country Music executive director Fran Boyd will receive a lifetime achievement award from the North American Country Music Assn. International at the organization's hall of fame dinner March 17 in Pigeon Forge, Tenn.

SIGNINGS: Sharon Vaughn has resigned a long-term publishing agreement with DreamWorks Music Publishing in Nashville.

VFR Records has signed **Home-town News**, the Nashville-based duo of Scott Whitehead and Ron Kingery.

Joe Nichols joins the Universal South artist roster. He previously recorded for Intersound and, more recently, had a development deal with Giant.

ARTIST NEWS: Lee Ann Womack has enlisted the help of three producers—Mark Wright, Frank Liddell, and Matt Serletic—for her next MCA Nashville album. Serletic, just named chairman/CEO of Virgin Records, is best-known for his work with **Matchbox Twenty** and, more recently, **Willie Nelson**. The album's working title is *Something Worth Leaving Behind*.

Jeff Carson was seriously injured in a sledding accident at his home in Franklin, Tenn., Feb. 7. The singer hit a tree head on at high speed and broke a vertebrae in the upper part of his back. He has been fitted with a brace that he will have to wear for six to 12 weeks, but he is not expected to have any long-term damage.

Many Projects Simmering On Swing King Benson's Burner

BY JIM BESSMAN

NEW YORK—Long tall Texas swing king Ray Benson has become country music's veritable Renaissance man.

In addition to his 32-year stewardship of Asleep at the Wheel and his ceaseless efforts to preserve Western swing music à la Bob Wills, Benson remains a key supporter of the Rhythm and Blues Foundation and a talent scout whose notable discoveries include Billy Gilman.

Benson also prolifically produces other artists out of his Bismieux Studio/production company complex in Austin—where current clients include Suzy Bogguss and Pam Tillis—and where he employs his own line of microphone preamplifiers.

And now, Benson is making his first solo album and performing solo dates, while at the same time planning an Asleep at the Wheel/Willie Nelson project. He's also finishing a classic Western swing Asleep at the Wheel specialty set for the Cracker Barrel restaurant chain while conceptualizing similar in-house collections for other such nontraditional retail markets as the major Texas-based H.E.B. grocery store chain.

PUTTING CDS IN THEIR PLACE

"I'm intrigued by the idea of making albums for niche marketing, because I have a variety of music I want to record but don't have the opportunity, because this is not mainstream music by any means," says Benson, whose band is currently not signed. "I don't want to record just one album every three years, but I can't record two or three albums a year and stay in high-end music business retail. So these will have lower price points and allow me to put CDs in places where there aren't any other CDs."

Meanwhile, Benson and Bogguss are shopping her new swing/jazz album. "We've done a number of new 'standards' written by contemporary writers like April Barrows and Paul Kramer from Travis Tritt's band that sound very much like standards from the golden age," he continues, "and some Billie Holiday and Nat Cole stuff."

In addition, Benson reveals, "I'm doing a Pam Tillis record for Sony Nashville where she sings [the songs of] Mel Tillis, since he's such an incredible writer. We're doing songs that people probably don't know he wrote, like 'So Wrong' and 'Strange,' [cut by] Patsy Cline. And I'm starting to work on a Willie Nelson tribute

album for Sony, with people like George Strait and Alan Jackson.

"We'll [also] do an Asleep at the Wheel/Willie Nelson record, which we've never done—other than a few cuts here and there," Benson adds. That project will consist entirely of songs by the legendary country tunesmith Cindy Walker.



BENSON

Also on Benson's burner is a tribute to Texas blues great T-Bone Walker that will involve the likes of Don Henley, Billy Gibbons, and Paul Shaffer. "He's the seminal jazz guitarist/singer," says Benson, also citing Walker's songwriting prowess. "He wrote 'Stormy Monday'—the most well-known blues standard, period—and he's the bridge between blues, big-band swing, R&B, and jump and the first guy to popularize the blues electric guitar.

"He's not Delta blues but the Texas blues," Benson continues, "but without T-Bone there'd be no B.B. King, Johnny Lang, Kenny Wayne Shepherd: He was a great

vocalist, showman, and trendsetter and closest to Charlie Christian in being where blues and jazz intersect—which is really rare. Every generation is in his debt."

'WILDLY ECLECTIC'

Most intriguing of Benson's current undertakings, though, is his solo album. "I turned 50 last year and decided I really wanted to do it," he says. "It will be stuff that's not Asleep at the Wheel, so no Bob Wills tunes. But there will be country music and jazz, and it will be wildly eclectic."

It will also include some Benson originals, standards that he has always wanted to record, and some song interpretations that he has regularly performed. The album contents may well feature the Marty Robbins classic "El Paso," which Benson has recently tested in concert. "I saw him do it 32 years ago at the Grand Ole Opry and said that I'd do it," he says, "but I kept putting it off because there's 13 or 14 verses."

Benson says he's now mulling over offers from labels for his solo set. In addition to all his own activities, he's keeping his 10-year-old Bismieux Studio busy with outside projects, which have included such high points as Sir George Martin's production of a Goldie Hawn cut on a Beatles tribute album and the shoot for LeAnn Rimes' "Blue" video.

"Bismieux," incidentally, was a mouse's nickname in the old Walt Kelly comic strip *Pogo* and was once Benson's nickname as well. Bismieux Studio, Benson proudly notes, boasts a built-in putting green.



Rowdy Friends. Hank Williams Jr. and Kid Rock, who refers to himself as Williams' "rebel son," take a break during the taping of *CMT Crossroads*. Kid Rock, aka Bob Ritchie, appears with Williams on the CMT TV show. Pictured, from left, are Williams, actress Pamela Anderson, and Kid Rock.

FEBRUARY 23
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
1	1	1	4	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
NUMBER 1							
2			2	VARIOUS ARTISTS	BNA 67493/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2
HOT SHOT DEBUT							
3	2	2	1	SOUNDTRACK	LYRIC HIGHWAY 170063/MERCURY (11.98/18.98)	0 Brother, Where Art Thou?	1
4	3	3	1	GARTH BROOKS	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
5	4	4	1	TOBY KEITH	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
6	5	6	1	TIM MCGRAW	CURB 78711 (12.98/18.98)	Set This Circus Down	1
GREATEST GAINER							
7	9	11	7	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	7
8	8	8	8	STEVE HOLY	CURB 77972 (11.98/17.98)	Blue Moon	8
9	7	7	1	SOUNDTRACK	CURB 78703 (11.98/17.98)	Coyote Ugly	1
10	10	9	1	MARTINA MCBRIDE	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
11	6	5	5	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5
12	11	10	1	BROOKS & DUNN	ARISTA NASHVILLE 67099/RLG (12.98/18.98)	Steers & Stripes	1
13	12	12	1	GEORGE STRAIT	MCA NASHVILLE 170270 (11.98/17.98)	The Road Less Traveled	1
14	16	16	1	KENNY CHESNEY	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
15	14	15	1	JO DEE MESSINA	CURB 77977 (11.98/17.98)	Burn	1
16	15	17	1	TIM MCGRAW	CURB 77978 (12.98/18.98)	Greatest Hits	1
17	18	19	1	DIXIE CHICKS	MONUMENT 68678/SONY (12.98/18.98)	Fly	1
18	20	13	1	LONESTAR	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
19	19	18	6	SARA EVANS	RCA 67964/RLG (11.98/17.98)	Born To Fly	6
20	17	—	17	HANK WILLIAMS III	CURB 78728 (17.98 CD)	Lovesick Broke & Driftin'	17
21	23	24	8	TRAVIS TRITT	COLUMBIA 62165/SONY (11.98/17.98)	Down The Road I Go	8
22	13	14	13	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD)	Nickel Creek	13
23	25	23	7	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7
24	26	28	20	CHRIS CAGLE	CAPITOL 34170 (10.98/17.98)	Play It Loud	20
25	21	22	3	ALISON KRAUSS + UNION STATION	ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3
26	24	21	1	REBA MCENTIRE	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
27	22	20	9	HANK WILLIAMS JR.	CURB 78725 (17.98/17.98)	Almeria Club	9
28	—	—	28	JOHN MICHAEL MONTGOMERY	WARNER BROS. 48234/WARN (17.98 CD)	Love Songs	28
29	27	26	10	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
30	28	27	1	LEE ANN WOMACK	MCA NASHVILLE 170059 (11.98/17.98)	I Hope You Dance	1
31	29	25	11	DAVID BALL	DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
32	30	29	1	ALAN JACKSON	ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
33	32	33	3	BLAKE SHELTON	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3
34	34	34	12	TRICK PONY	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12
35	—	—	35	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	35
36	31	30	4	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4
37	37	38	1	LEANN RIMES	CURB 77979 (11.98/17.98)	I Need You	1
38	40	41	4	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
39	33	31	8	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
40	35	36	3	BRAD PAISLEY	ARISTA NASHVILLE 67006/RLG (11.98/17.98)	Part II	3
41	41	42	12	TRACY BYRD	RCA 67019/RLG (11.98/17.98)	Ten Rounds	12
42	36	32	28	VARIOUS ARTISTS	TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
43	42	37	1	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
44	46	49	1	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
45	43	40	4	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
46	39	35	35	VARIOUS ARTISTS	ROUNDER 610499 (11.98/17.98)	0 Sister! The Women's Bluegrass Collection	35
47	38	43	6	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6
48	44	45	14	JAMIE O'NEAL	MERCURY 170132 (11.98/17.98)	Shiver	14
PACESETTER							
49	59	—	49	THE CHARLIE DANIELS BAND	SPARROW 51906 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49
50	45	47	5	DIAMOND RIO	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
51	49	48	19	PATTY LOVELESS	EPIC 85651/SONY (11.98/17.98)	Mountain Soul	19
52	48	46	2	JESSICA ANDREWS	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
53	47	44	7	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
54	52	52	8	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69336/RLG (10.98/18.98)	Room With A View	8
55	50	50	27	TAMMY COCHRAN	EPIC 89736/SONY (7.98/11.98)	Tammy Cochran	27
56	51	53	27	VARIOUS ARTISTS	UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
57	62	67	34	RANDY TRAVIS	WARNER BROS. 47893/WARN (11.98/17.98)	Inspirational Journey	34
58	54	—	50	THE DERAILERS	LUCKY DOG/COLUMBIA 85793/SONY (11.98/17.98)	Here Come The Derailers	50
59	53	39	39	COLLIN RAYE	EPIC 85794/SONY (17.98 CD)	Can't Back Down	39
60	61	57	18	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98)	Morning Wood	18
61	55	56	5	GEORGE JONES	BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
62	60	59	23	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/18.98)	Phil Vassar	23
63	57	54	38	THE CHARLIE DANIELS BAND	LUCKY DOG/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38
64	58	51	41	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41
65	56	55	26	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
66	63	60	26	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/18.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
67	64	61	2	BILLY GILMAN	EPIC 62086/SONY (11.98/17.98)	One Voice	2
68	66	58	22	VARIOUS ARTISTS	LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
69	—	—	69	TRAVIS TRITT	WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	69
70	67	65	56	JOE DIFFIE	MONUMENT 85373/SONY (11.98/17.98)	In Another World	56
71	65	62	42	SOUNDTRACK	VANGUARD 79586 (16.98 CD)	Songcatcher	42
72	68	72	5	AARON TIPPIN	LYRIC STREET 165014/HOLLYWOOD (11.98/17.98)	People Like Us	5
73	70	66	20	LEANN RIMES	CURB 78726 (7.98/11.98)	God Bless America	20
74	74	—	53	VARIOUS ARTISTS	SCREAM 0001/NAVARRE (13.98/16.98)	The Blue Collar Comedy Tour: Live	53
75	—	—	75	TRAVIS TRITT	WARNER BROS. 78297/RHINO (11.98 CD)	The Rockin' Side	75

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification for net shipment of 200,000 units (Platino). 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 percent-age 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 23
2002

Billboard

TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	DIXIE CHICKS	MONUMENT 68135/SONY (10.98/17.98)	Wide Open Spaces	211
2	1	SHANIA TWAIN	MERCURY 536003 (12.98/18.98)	Come On Over	223
3	6	HANK WILLIAMS JR.	CURB 77538 (5.98/9.98)	Greatest Hits, Vol. 1	400
4	3	WILLIE NELSON	LEGACY/COLUMBIA 85322/SONY (7.98/11.98)	16 Biggest Hits	179
5	5	FAITH HILL	WARNER BROS. WVRN (12.98/18.98)	Breathe	118
6	7	JOHNNY CASH	LEGACY/COLUMBIA 89729/SONY (7.98/11.98)	16 Biggest Hits	149
7	4	BROOKS & DUNN	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	230
8	11	PATSY CLINE	MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	165
9	8	ALAN JACKSON	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	329
10	15	TOBY KEITH	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	167
11	14	THE CHARLIE DANIELS BAND	EPIC 65694/SONY (7.98/11.98)	A Decade Of Hits	596
12	10	GARTH BROOKS	CAPITOL 97424 (19.98/26.98)	Double Live	169
13	12	LEE GREENWOOD	CAPITOL 96568 (11.98 CD)	American Patriot	24
14	13	TOBY KEITH	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	119
15	22	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	114
16	16	JOHN DENVER	MAADACY 4750 (5.98/9.98)	The Best Of John Denver	189
17	16	TIM MCGRAW	CURB 77659 (5.98/9.98)	Not A Moment Too Soon	355
18	17	WILLIE NELSON	LEGACY/COLUMBIA 84184/SONY (5.98/9.98)	Super Hits	344
19	19	VARIOUS ARTISTS	MAADACY 1326 (13.98 CD)	The Best Of Country	59
20	23	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	83
21	—	PATSY CLINE	MCA NASHVILLE 320012 (6.98/11.98)	12 Greatest Hits	760
22	25	LONESTAR	BNA 67762/RLG (10.98/17.98)	Lonely Grill	137
23	21	ALISON KRAUSS	ROUNDER 610325/IDJMG (11.98/17.98)	Now That I've Found You: A Collection	256
24	—	ANNE MURRAY	SBK 31158/CAPITOL (10.98/17.98)	The Best... So Far	26
25	24	CHARLIE DANIELS	EPIC 64182/SONY (5.98/9.98)	Super Hits	347

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

FEBRUARY 23
2002

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION																																														
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
				NUMBER 1	4 Weeks At Number 1	1	31	30	33	11	JEZEBEL P.WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright MCA NASHVILLE 172227	30																																														
1	1	1	23	GOOD MORNING BEAUTIFUL W.C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	1	32	31	34	11	I'M NOT GONNA DO ANYTHING WITHOUT YOU K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie O'Neal MERCURY ALBUMS CUT	31																																														
2	2	3	24	WRAPPED AROUND F. ROGERS (B. PAISLEY, C. OUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE 89103	2	33	32	37	4	JUST WHAT I DO C. HOWARD (I. OLAN, K. BURNS)	Trick Pony WARNER BROS. ALBUM CUT/WRN	32																																														
3	4	5	18	THE LONG GOODBYE K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	3	34	35	35	10	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. O. MARTIN)	Kellie Coffey BNA ALBUM CUT	34																																														
4	5	6	24	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	4	35	34	36	12	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PFRIMMER, S. DECKER)	Mark McGuinn VFR ALBUM CUT	34																																														
5	6	7	13	THE COWBOY IN ME B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw CURB ALBUM CUT	5	36	43	50	8	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	36																																														
6	8	10	17	BLESSED M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride RCA ALBUM CUT	6	37	39	43	8	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. DEERY)	Lonestar BNA ALBUM CUT	37																																														
7	3	2	29	RUN T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait MCA NASHVILLE 172221	2	38	38	39	4	THE ONE T. BROWN, M. WRIGHT (K. MANN, B. LEE)	Gary Allan MCA NASHVILLE 172232	38																																														
8	10	11	21	SOME DAYS YOU GOTTA DANCE P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks MONUMENT ALBUM CUT	8	39	42	48	8	TONIGHT I WANNA BE YOUR MAN D. MALLOY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA ALBUM CUT	39																																														
9	7	4	14	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	1	40	37	38	17	DAYS OF AMERICA M. O. CLUTE, H. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk COLUMBIA ALBUM CUT	37																																														
10	11	13	21	IN ANOTHER WORLD D. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie MONUMENT ALBUM CUT	10	41	33	31	13	INSIDE OUT M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley MCA NASHVILLE 172219	31																																														
11	14	18	8	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney BNA ALBUM CUT	11	42	40	42	9	SWEET MUSIC MAN A. KRAUSS (K. ROGERS)	Reba MCA NASHVILLE 172231	40																																														
12	9	12	27	JUST LET ME BE IN LOVE B. J. WALKER, JR. (T. MARTIN, M. NESLER, T. SHAPIRO)	Tracy Byrd RCA 89106	9	43	45	57	3	GOODBYE ON A BAD DAY M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson MCA NASHVILLE 172233	43																																														
13	12	17	33	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	12	44	41	41	1	HEATHER'S WALL B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GOODARD)	Ty Herndon EPIC ALBUM CUT	41																																														
14	15	15	30	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	14	45	44	47	3	MENDOCINO COUNTY LINE M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	44																																														
15	18	20	17	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	15	46	46	—	2	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin EPIC ALBUM CUT	46																																														
16	13	9	21	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. TIPPIN, M. BRADLEY, B. WATSON (K. BEARD, C. BEATHARD, A. TIPPIN)	Aaron Tippin LYRIC STREET 164059	2	47	48	53	4	KARMA B. GALLIMORE (M. GREEN, A. MAYO)	Jessica Andrews DREAMWORKS 450859	47																																														
17	19	22	10	WHAT IF SHE'S AN ANGEL J. RITCHEY (B. WAYNE)	Tommy Shane Steiner RCA ALBUM CUT	17	48	49	55	4	CIRCLES M. MILLER, B. TANKERSLEY (D. LOGGINS, M. GREEN)	Sawyer Brown CURB ALBUM CUT	48																																														
18	21	23	10	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	18	49	52	54	4	MAYBE, MAYBE NOT M. O. CLUTE, B. HUFF (M. MASON, J. COLLINS)	Mindy McCreedy CAPITOL ALBUM CUT	49																																														
19	16	14	27	I WANNA TALK ABOUT ME J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith DREAMWORKS 450874	1	50	55	56	3	THREE DAYS G. LADANYI (P. GREEN, R. FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL	50																																														
20	20	21	14	ALL OVER ME B. BRADDOCK (B. SHELTON, E. T. CONLEY, M. PYLE)	Blake Shelton WARNER BROS. 16724WRN	20	51	54	51	2	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	51																																														
21	22	24	13	I ALWAYS LIKED THAT BEST P. WORLEY, T. JAMES (C. THOMSON, T. JAMES, J. KIMBALL)	Cyndi Thomson CAPITOL ALBUM CUT	21	52	51	40	17	HOMELAND K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SUNDRUD)	Kenny Rogers DREAMCATCHER ALBUM CUT	39																																														
22	17	8	18	WRAPPED UP IN YOU A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks CAPITOL ALBUM CUT	5	53	47	44	8	DESIGNATED DRINKER K. STEGALL (A. JACKSON)	Alan Jackson Duet With George Strait ARISTA NASHVILLE ALBUM CUT	44																																														
23	23	25	16	DOES MY RING BURN YOUR FINGER F. UDDOLL (B. MILLER, J. MILLER)	Lee Ann Womack MCA NASHVILLE 172220	23	54	50	46	20	BEER RUN A. REYNOLDS (K. ANDERSON, K. BLAZY, G. DUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks BANGIT ALBUM CUT/BNA	24																																														
24	26	30	7	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	24	55	56	—	3	I COULD NEVER LOVE YOU ENOUGH L. MEDICA (B. MCCOMAS)	Brian McComas LYRIC STREET ALBUM CUT	54																																														
25	24	26	14	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive DREAMWORKS ALBUM CUT	24	56	59	—	2	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE ALBUM CUT	56																																														
26	27	28	11	I DON'T WANT YOU TO GO P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	26	57	—	—	1	WHAT A MEMORY T. LAWRENCE, F. ANDERSON (K. BEARD, J. BATES)	Tracy Lawrence ATLANTIC ALBUM CUT/WRN	57																																														
27	25	27	20	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar MERCURY ALBUM CUT	25	58	58	—	1	TRAVELIN' SOLDIER NOT LISTED (B. ROBINSON, F. BRANIFF)	Dixie Chicks NO LABEL 00W/LOAD TRACK	58																																														
28	28	29	12	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. P. PHILLIPS, P. J. MATTHEWS)	Kevin Denney LYRIC STREET 164063	28	59	53	52	7	LOVE, WILL (THE PACKAGE) D. MALLOY (T. RUSHLOW)	Tim Rushlow SCREAM ALBUM CUT	52																																														
29	36	49	4	SQUEEZE ME IN A. REYNOLDS (G. NICHOLS, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL ALBUM CUT	29	60	—	—	1	STAR SPANGLED BANNER D. FOSTER (F. S. KEY)	Faith Hill WARNER BROS. PROMO SINGLE/WRN	35																																														
30	29	32	13	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran EPIC ALBUM CUT	29																																																					

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

FEBRUARY 23
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1	17 Weeks At Number 1	13	14	15	16	GIRL IN LOVE COLUMBIA 79848/SONY	Robin English
1	1	1	23	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes	14	16	17	18	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
2	3	4	20	OSAMA-YO' MAMA CURB 73130	Ray Stevens	15	18	19	20	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas
3	2	3	20	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	16	15	16	17	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
4	4	5	18	GOD BLESS THE USA CURB 73126	Lee Greenwood	17	12	13	14	LEGACY MERCURY 172183	Neal Coty
5	5	6	18	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	18	19	20	21	ON A NIGHT LIKE THIS WARNER BROS. 16751WRN	Trick Pony
6	6	7	18	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	19	17	18	19	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines
7	7	8	18	GOD BLESS AMERICA CURB 73127	LeAnn Rimes	20	20	21	22	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	Jessica Andrews
8	10	11	16	HOW DO I LIVE CURB 73022	LeAnn Rimes	21	—	—	—	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
9	8	9	16	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster	22	—	—	—	DIDN'T WE LOVE CURB 73126	Tamara Walker
10	9	10	16	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	Shane Sellers	23	23	24	25	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	Toby Keith
11	11	12	16	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele	24	21	22	23	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
12	13	14	13	THE WAY YOU LOVE ME WARNER BROS. 16818WRN	Faith Hill	25	22	23	24	AUSTIN GIANT 16767/WRN	Blake Shelton

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

Finalists for the awards, covering the period Feb. 17, 2001-Feb. 9, 2002, are listed here in alphabetical order by artist (see stories, pages 6 and 36.)

Hot Latin track of the year: "Abrázame Muy Fuerte," Juan Gabriel (BMG Latin); "No Me Conoces Aún," Palomo (Disa); "O Me Voy o Te Vas," Marco Antonio Solís (Fonovisa); "Como Se Cura una Herida," Jaci Velásquez (Sony Discos).

Hot Latin track of the year, vocal duo: "La Calandria," Ramon Ayala y Jody Farias (Freddie); "Dos Corazones, Dos Historias," Julio Iglesias y Alejandro Fernández (Sony Discos); "El Duelo," La Ley Con Ely Guerra (Warner Latina); "No Vale la Pena," Nydia Con Juan Gabriel (Hollywood).

Songwriter of the year: Omar Alfanno, Estéfano, Juan Gabriel, Marco Antonio Solís.

Producer of the year: Pepe Aguilar, Jesús Guillén, Alejandro Jaén, Bebu Silveti.

Pop album of the year, male: *Azul*, Cristian (BMG Latin); *Orígenes*, Alejandro Fernández (Sony Discos); *Mis Romances*, Luis Miguel (Warner Latina); *Más de Mi Alma*, Marco Antonio Solís (Fonovisa).

Pop album of the year, female: *Entre Tangos y Mariachi*, Rocío Dúrcal (BMG Latin); *Huelo a Soledad*, Ana Gabriel (Sony Discos); *Live, the Last Concert—Houston, Texas Feb. 26, 1995*, Selena (EMI Latin); *Mi Corazón*, Jaci Velásquez (Sony Discos).

Pop album of the year, group: *Somos Gitanos*, Gipsy Kings (Nonesuch); *Embrace the Chaos*, Ozomatli (Interscope); *Shhh!*, A. B. Quintanilla y Los Kumbia Kings (EMI Latin); *Siempre en*

Billboard Latin Awards Finalists

Mi Mente, Los Tri-O (BMG Latin).

Pop album of the year, new artist: *Próxima Estación... Esperanza*, Manu Chao (Virgin); *Pachanga*, King Africa (Fonovisa); *Alexandre Pires*, Alexandre Pires (BMG Latin); *Si Se, Si Se* (Virgin).

Latin pop airplay track of the year: "Azul," Cristian (BMG Latin); "Abrázame Muy Fuerte," Juan Gabriel (BMG Latin); "Suerte," Shakira (Sony Discos); "Cómo Se Cura una Herida," Jaci Velásquez (Sony Discos).

Top Latin album artist of the year: Marc Anthony (Sony Discos), Vicente Fernández (Sony Discos), A. B. Quintanilla y Los Kumbia Kings (EMI Latin), Lupillo Rivera (Sony Discos).

Latin rock album of the year: *Próxima Estación... Esperanza*, Manu Chao (Virgin); *Cuando la Sangre Galopa*, Jaguares (BMG Latin); *MTV Unplugged*, La Ley (Warner Latina); *Embrace the Chaos*, Ozomatli (Interscope).

Tropical/salsa album of the year, male: *Libre*, Marc Anthony (Sony Discos); *Instinto y Deseo*, Victor Manuelle (Sony Discos); *Intenso*, Gilberto Santa Rosa (Sony Discos); *Déjame Entrar*, Carlos Vives (EMI Latin).

Tropical/salsa album of the year, female: *La Negra Tiene Tumbao*, Celia Cruz (Sony Discos); *8*, Gisselle (BMG Latin); *Corazón de Mujer*, Melina León (Sony Discos); *Yo Por Ti*, Olga Tañón (Warner Latina).

Tropical/salsa album of the year, group: *Americanizao*, Fulanito (Cutting); *Mania 2050*, Grupomanía (Universal Latino); *Colección Romántica*, Juan Luis Guerra 440 (Karen/Universal Latino); *Calle Sabor*, *Esquina Amor*, Limi-t 21 (EMI Latin).

Tropical/salsa album of the year, new artist: *Yo Sí Me Enamoré*, Huey Dunbar (Sony Discos); *Joseph Fonseca*, Joseph Fonseca (Karen/Universal Latino); *Multiplícame*, Fuerza Juvenil (Mas Music); *Tortilla Party*, El Vacilon de la Mañana (J&N).

Tropical/salsa airplay track of the year: "Me Liberé," El Gran Combo (Combo); "Me da lo Mismo," Victor Manuelle (Sony Discos); "Pero No Me Ama," Gilberto Santa Rosa (Sony Discos); "Pueden Decir," Gilberto Santa Rosa (Sony Discos).

Regional Mexican album of the year, male: *Lo Mejor de Nosotros*, Pepe Aguilar (Balboa); *Despreciado*, Lupillo Rivera (Sony Discos); *Sufriendo a Solas*, Lupillo Rivera (Sony Discos); *En Vivo: Desde la Plaza el Progreso de Guadalajara*, Joan Sebastian (Balboa).

Regional Mexican album of the year, male group: *En Vivo... El Hombre y Su Musica*, Ramon Ayala y Sus Bravos del Norte (Freddie); *Contigo Por Siempre... Banda el Recodo* (Fonovisa); *Ansia de Amar*, Conjunto Primavera (Fonovisa); *Uniendo Fronteras*, Los Tigres del Norte (Fonovisa).

Regional Mexican album of the year, female group or female solo artist: *Con Sabor a México*, Las Jilguerras (Fonovisa); *Para las Madrecitas*, Sparx y Lorenzo Antonio (Fonovisa); *Soy lo Prohibido*, Alicia Villareal (Universal Latino).

Regional Mexican album of the year, new artist: *Homenaje a Chalino Sánchez*, Jessie Morales: El Original de la Sierra (Univision); *Fuerza Musical*, Palomo (Disa); *Despreciado*, Lupillo Rivera (Sony Discos); *Sufriendo a Solas*, Lupillo Rivera (Sony Discos).

Regional Mexican airplay track of the year: "Y Llegaste Tú," Banda el Recodo (Fonovisa); "No Te Podías Quedar," Conjunto Primavera (Fonovisa); "No Me Conoces Aún," Palomo (Disa); "Despreciado," Lupillo Rivera (Sony Discos).

Latin greatest-hits album of the year: *Historia Musical*, Los Angeles Azules (Disa); *Historia Musical Romántica*, Grupo Bryndis (Disa); *Historia de un Idolo Vol. 1*, Vicente Fernandez (Sony Discos); *La Historia*, Ricky Martin (Sony Discos).

Latin compilation album of the year: *Bachatahits 2001*, various artists (J&N/Sony Discos); *Billboard Latin Music Awards 2001*, various artists (BMG Latin); *Merchits 2001*, various artists (J&N/Sony Discos); *No. 1: Un Año de Éxitos*, various artists (Sony Discos/Warner Latina).

Latin jazz album of the year: *Volume 3—New Congo Square*, Los Hornos Calientes (Basin Street); *Supernova*, Gonzalo Rubalcaba (Blue Note/Capitol); *Latin Spirits*, Poncho Sánchez (Concord Picante); *Calle 54*, soundtrack (Blue Note/Capitol).

Latin dance club play track of the year: "Out of Nowhere," Gloria Estefan (Epic); "Héroe (Remixes)," Enrique Iglesias (Interscope); "Play (Remixes)," Jennifer López (Epic); "Guitarra G (Remixes)," Banda Sonora (Tommy Boy).

Latin dance maxi-single of the year: "Out of Nowhere," Gloria Estefan (Epic); "I'm Real (Remixes)," Jennifer López (Epic); "Love Don't Cost a Thing [Amor Se Paga Con Amor]," Jennifer López (Epic); "Loaded," Ricky Martin (Columbia).

Latin rap album of the year: *Vivo*, Vico-C (EMI Latin); *El General Is Back*, El General (Mock & Roll); *De Nuevos a Viejos*, Wisin y Yandel (BM/Aponte); *Mundo Frío*, Lito & Polaco (Pina).

Publisher of the year: BMG Songs, ASCAP; Edimonsa, ASCAP; Vander, ASCAP; WB, ASCAP.

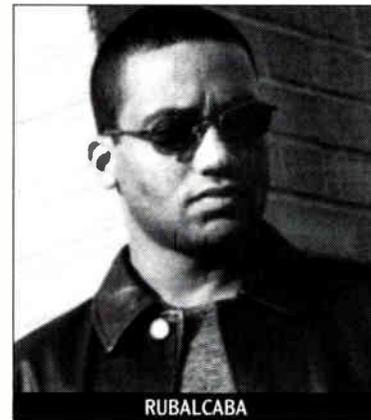
Publishing corporation of the year: BMG Music, EMI Music, Sony/ATV Music, Warner/Chappell Music.

Latin Notas™



by Leila Cobo

GRAMMY PREDICTIONS: When it comes to Latin participation in the forthcoming 44th Grammy Awards, there are two things we know for a fact. One: Spaniard **Alejandro Sanz** will perform during the ceremony with **Destiny's Child**—a bizarre arrangement, given that Sanz isn't up for a Grammy. This spectacle was originally scheduled for the Latin Grammy Awards.



RUBALCABA

Two: Cuban jazz pianist and composer **Gonzalo Rubalcaba** racked three Grammy nominations (for best instrumental arrangement, best instrumental composition, and best Latin jazz album)—more than any other Latin act.

I'll reserve further comment on the much-discussed Sanz performance—meant to bring a touch of the Latin Grammys to prime-time—until after the awards.

But I dare say Rubalcaba will lose out to the *Calle 54* soundtrack in the best Latin jazz album category, even though his trio album, *Supernova*, is an accomplished work that highlights a more introspective and versatile Rubalcaba than the technical wizard's listeners have come to know.

"Even my last album, *Inner Voyage*, already had a more thought-out, more melodic tone than past albums," Rubalcaba says. "*Supernova* picks up [on] that lyricism and also picks up [on] part of my first albums." He is nominated as a performer, producer, and arranger (and, aside from his three nominations, he also produced Charlie Haden's *Nocturne*, which is competing against his own album), which may open other avenues of consideration and finally give him a Grammy after many previous nominations.

Keeping in mind that who *will* win doesn't always match with who *should* win and that the deadline to submit your Grammy ballots was Feb. 1, here are the other Latin Notas Grammy predictions:

Best Latin pop album: The nominations are a list of solid, well-produced, and decidedly middle-of-the-road albums. If Grammy voters perceive this to be the current face of Latin pop, they have a lot more listening to do, and the music makers have a whole lot of evolving to do. Having said that, **Chayanne** should and likely will win, for striving to reach a broader audience and reaching out beyond the confines of the genre. As for **Freddy Fender's** lovely *La Musica de Baldemar Huerta*, this collection of bolero and tropical standards played in traditional format should never have been in this category.

Best Latin rock/alternative album: **Ozomatli** has recognition with non-Latin voters, **Aterciopelados** has been nominated before (repeat nominees tend to win here) and were on *The Tonight Show With Jay Leno*, **Manu Chao** is a worldwide name, and **Juanes** may benefit from his Latin Grammy exposure. Who should win? It's anyone's guess. Thank God for this category.

Best traditional tropical album: Although his music doesn't quite fit into the parameters of this category, **Carlos Vives** should win, for a beautiful album and for taking *vallenato* to the world. But **Compay Segundo** or **Rubén González** will win, either because they're Buena Vista "children" or because they happen to play old Cuban music, sadly the only traditional tropical music many recognize.

Best salsa album: Solid albums, but are they Grammy quality? Our vote goes to **Oscar D'León's** and **Wladimir's Doble Play** or **Gilberto Santa Rosa's Intenso**. Santa Rosa, an icon who has never taken home a Grammy and has a commendable track record and a great album, will probably win.

Best merengue album: Another toss-up, both for who should and who will win. Many of the discs here are noteworthy, but the battle should be between the lyrical **Olga Tañón** and the more streetwise **Toño Rosario**.

Best Mexican/Mexican-American album: This category could be regarded as wildly spotty or all-inclusive, considering the range of acts: From the romantic regional sound of **Pepe Aguilar** to **Ramón Ayala** and **La Mafia**. Some of the year's most interesting fare is also conspicuously absent, so our vote goes to the tried and true **Vicente Fernández**, who outsold everyone else. But don't discount Ayala—another legend, and a popular one on the Texas front.

Best Tejano album: **Emilio Navaira** has the voice and the charisma, but **David Lee Garza y Los Musicales** have done well and carry more Texan clout.



A Sparkling Lineup. Veteran producer/writer Joel Diamond is working on a debut album for Vaneza Pitynski, star of the Nickelodeon series *The Brothers Garcia*. Diamond will be working with Rudy Pérez, who will co-write and co-produce the Spanish version of Pitynski's first single, "Forever Friends." Diamond also received a multi-platinum award for *Now That's What I Call Music! 48* (EMI/Virgin), featuring the Kaci hit "Paradise," which he produced and co-wrote. Pérez co-produced and co-wrote the Spanish-language version. Pictured, from left, are Pitynski, Global Chrysalis Music Publishing U.K. GM Peter Knight Jr., Global Chrysalis Music Publishing Germany managing director Thomas Glasgow, and Diamond.

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GROUP DISCOUNTS Group discounts for 10 or more are available. Please contact Phyllis Demo at 646.654.4643 (online group registrations cannot be accepted).

PRESS

For Conference only: Barbara Grieninger, Billboard - fax: 646.654.4674
For Awards Show: Suzette Millo, Telemundo - fax: 3058897320

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

WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
			1 NUMBER 1/GREATEST GAINER	1 Week At Number 1	
4	7	11	FLOR SIN RETONO C.ZAA/M.SALCEDO (R.FUENTES GASSONI)	Charlie Zaa SONOLUX/SONY DISCOS	1
1	3	11	SUERTE S.MEBARAK R./T.MITCHELL (S.MEBARAK R./T.MITCHELL)	Shakira EPIC/SONY DISCOS	1
3	1	10	COMO DUELE L.MIGUEL (A.MANZANERO)	Luis Miguel WARNER LATINA	1
2	2	22	TANTITA PENA K.CAMPOS (K.CAMPOS FRIBA)	Alejandro Fernandez SONY DISCOS	1
7	5	38	NO ME CONOCES AUN PALOMO (F.Y.QUEZADA, A.TRIGOD)	Palomo DISA	3
23	29	3	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires ARIOLA/BMG LATIN	6
5	8	16	EN LA MISMA CAMA V.CANALES, A.ALVARADO (F.Y.QUEZADA)	Liberacion DISA	5
13	16	21	ESTAS QUE TE PELAS R.MARTINEZ, R.MUNOZ (M.A.PEREZ, C.REYNA JR.)	Intocable EMI LATIN	8
6	14	4	TOMA QUE TOMA T.GUBITSCH, H.DE CDURSON (T.GUBITSCH, H.DE CDURSON)	Conchi Cortes EMI LATIN	6
8	10	15	HUELO A SOLEDAD J.LOSADA, V.FEIJOO, P.DODUGAN, A.QUINTERO, A.JAEN (A.GABRIEL)	Ana Gabriel SONY DISCOS	8
12	18	3	MANANTIAL DE LLANTO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	11
			HOT SHOT DEBUT		
			QUISIERA PODER OLVIDARME DE TI R.PEREZ (R.PEREZ, M.PORTMANN)	Luis Fonsi UNIVERSAL LATINO	12
15	6	13	CELOS M.ANTHONY, J.A.GONZALEZ (A.JAEN, M.ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	6
11	21	13	SUFRIENDO A SOLAS PRIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	11
10	12	22	YO QUERIA K.SANTANDER, D.BETANCOURT (C.CASTRO, T.COTUGNO, S.GIACOBBI)	Cristian ARIOLA/BMG LATIN	6
9	15	7	COMO PUDISTE D.VALENZUELA (G.LIZARRAGA, D.VALENZUELA, J.LIZARRAGA)	Banda El Recodo FONOVISA	9
16	24	4	TE AVISO, TE ANUNCIO (TANGO) S.MEBARAK R./L.MENDEZ (S.MEBARAK R.)	Shakira EPIC/SONY DISCOS	16
14	11	23	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D.POVEA)	Alexandre Pires ARIOLA/BMG LATIN	5
26	45	1	QUITAME ESE HOMBRE R.PEREZ (J.L.PILOTO)	Pilar Montenegro UNIVISION	19
18	4	14	LA AGARRO BAJANDO J.M.LUGO (J.MONTES QUILES)	Gilberto Santa Rosa SONY DISCOS	4
19	19	21	SE QUE ME VAS A DEJAR B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis FONOVISA	12
24	20	18	VOLVERE JUNTO A TI L.PAUSINI, A.CERRUTI, D.PARISIN (C.CHEPE, L.PAUSINI)	Laura Pausini WARNER LATINA	11
28	25	17	LLOVIENDO ESTRELLAS K.SANTANDER, B.OSSA (A.MONTALBAN, E.REYES)	Cristian ARIOLA/BMG LATIN	23
22	22	14	NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera FONOVISA	17
25	27	19	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte FONOVISA	23
21	23	8	DIME K.SANTANDER, B.OSSA (K.SANTANDER)	Jaime Camil UNIVISION	17
30	41	4	HAY OTRA EN TU LUGAR R.PEREZ (R.PEREZ, A.POSSE, C.SALAZAR)	Pablo Montero RCA/BMG LATIN	27
27	28	4	TE QUIERO COMER LA BOCA A.STIVEL (G.NOVELLIS, M.CAROSI)	La Mosca Tse Tse EMI LATIN	23
20	9	17	DEJAME ENTRAR E.ESTEFAN JR., S.KRYS (C.VIVES, M.MADERA, A.CASTRO)	Carlos Vives EMI LATIN	1
29	13	13	Y SOLO SE ME OCURRE AMARTE H.GATICA (A.SANZ)	Alejandro Sanz WARNER LATINA	10
31	—	2	TE LO PIDO SENOR J.GUNDA, MERCED (R.MARTINEZ)	Tito Rojas M.P.	31
45	—	1	ESCAPAR S.MORALES, E.IGLESIAS (E.IGLESIAS, S.MORALES, K.DIOGUARDI, D.SIEGEL, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	32
32	26	23	HEROE M.TAYLOR, E.IGLESIAS, C.PAUCAR (E.IGLESIAS, P.BARRY, M.TAYLOR, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
34	43	20	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
42	47	19	VAS A SUFRIR GRUPO BRYNDIS (M.POSADAS)	Grupo Bryndis DISA	26
37	33	16	DE VERDAD D.CHILD, R.CANTOR (J.SIERRA, J.MARRI, S.MANDILE)	Alejandra Guzman RCA/BMG LATIN	22
35	30	5	EL DUELO H.GATICA (B.CUEVAS, BOBE, ROJAS)	LaLey Con Ely Guerra WEA ROCK/WARNER LATINA	30
			LA PLAYA NOT LISTED (X.SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	38
39	38	11	PEQUENA AMANTE M.BUENROSTRO (M.BUENROSTRO)	El Poder Del Norte DISA	31
33	32	4	LA NEGRA TIENE TUMBAO S.GEORGE (F.OSORIO, S.GEORGE)	Celia Cruz SONY DISCOS	32
44	48	7	ME VOLVI A ACORDAR DE TI I.RODRIGUEZ (A.VIZZANI)	Los Angeles De Charly FONOVISA	41
			MAS ALTO QUE LAS AGUILAS PAGUILAR (NOT LISTED)	Pepe Aguilar MUSART/BALBOA	42
43	—	2	SI TU NO VUELVES K.CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	43
46	42	10	SOLO A TU LADO QUIERO VIVIR B.WEEDEN (D.ELIZONDO, J.YVE V)	Jyve V EMI LATIN	32
			LUNA NUEVA E.ESTEFAN JR., S.KRYS (C.VIVES, M.MADERA)	Carlos Vives EMI LATIN	45
			TE QUEDO GRANDE LA YEGUA H.PATRON (A.VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	46
47	49	2	UNO, DOS Y TRES NOT LISTED (J.R.MARTINEZ)	Iman UNIVISION	47
45	—	1	SI TU SUPIERAS A.A.ALBA (A.A.ALBA)	Los Temerarios FONOVISA	11
47	35	25	PENA DE AMOR T.VILLARIN (J.CABRERRA)	Puerto Rican Power J&N/SONY DISCOS	28
36	34	10	MIENTEME K.SANTANDER, B.OSSA, J.GAVIRIA (B.OSSA, J.GAVIRIA, X.MUNOZ)	Olga Tanon WARNER LATINA	18

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. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	COMO DUELE WARNER LATINA	LUIS MIGUEL	21	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN
2	SUERTE EPIC/SONY DISCOS	SHAKIRA	19	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA
5	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	34	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
9	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	24	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
—	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	27	DIME UNIVISION	JAIME CAMIL
3	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	25	SE QUE ME VAS A DEJAR FONOVISA/UNIVERSAL LATINO	MARCO ANTONIO SOLIS
8	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	—	LUNA NUEVA EMI LATIN	CARLOS VIVES
5	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	27	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
4	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	26	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
7	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	31	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
13	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	37	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK
14	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	30	COMO TU RCA/BMG LATIN	JAGUALES
15	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	40	COMO TE EXTRANO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
16	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	—	REGRESA PRONTO UNIVERSAL LATINO	AMAURY GUTIERREZ
11	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	29	MIENTEME WARNER LATINA	OLGA TANON
12	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ	39	QUITAME ESE HOMBRE UNIVISION	PIJAR MONTENEGRO
17	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	—	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
10	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	36	NUNCA IMAGINE SONY DISCOS	TOMMY TORRES
23	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	33	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
18	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	—	NADA SURCO/UNIVERSAL LATINO	JUANES

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	21	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	29	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
3	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	37	SIN TI PLATANO	DARLYN Y LOS HEREDEROS
4	TE LO PIDO SENOR M.P.	TITO ROJAS	—	LUNA NUEVA EMI LATIN	CARLOS VIVES
13	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	32	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA
8	COMO DUELE WARNER LATINA	LUIS MIGUEL	31	EL JORNALERO AD	LISANDRO MEZA
12	NECESIDAD ARIOLA/BMG LATIN	ALEXANDRE PIRES	25	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
5	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	20	MIENTEME WARNER LATINA	OLGA TANON
9	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	19	EL DUELO WEA ROCK/WARNER LATINA	LALEY CON ELY GUERRA
10	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA	17	HUELLAS P.S.A.	LA LINEA
6	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY Y ALEXANDRA	—	AY! BUENO SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
15	POR TU PLACER WEACARIBE/WARNER LATINA	FRANKIE NEGRON	36	ME TIENE LOCO J&N/SONY DISCOS	PUERTO RICAN POWER
24	LLOVIENDO ESTRELLAS ARIOLA/BMG LATIN	CRISTIAN	26	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
22	EL BAILE DEL GORILA SONY DISCOS	DRD SOLIDO	18	UN CHIN CHIN WEACARIBE/WARNER LATINA	CHARLIE CRUZ
11	AGUANTALO AHI EMI LATIN	LIMI-T 21	35	ENAMORAR PRESTIGIO/SONY DISCOS	RAFY BURGOS 'EL CUPIDO'
23	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	27	DIME UNIVISION	JAIME CAMIL
7	SUERTE EPIC/SONY DISCOS	SHAKIRA	33	BOCA ARIOLA/BMG LATIN	GISELLE
16	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA	—	SEÑORITA A MI ME GUSTA SU STYLE CRESCENT MOON/SONY DISCOS	RABANES
—	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	39	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
14	COMERTE A BESOS WEACARIBE/WARNER LATINA	FRANKIE NEGRON	—	QUIERO SALSA VIVA	JOSE ALBERTO 'EL CANARIO'

REGIONAL MEXICAN AIRPLAY

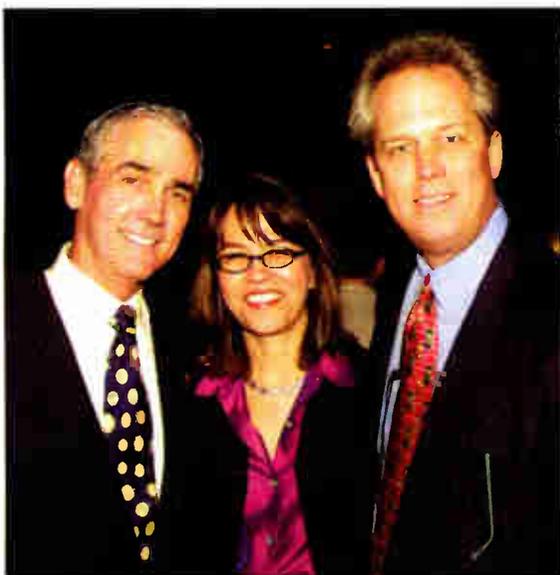
LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	NO ME CONOCES AUN DISA	PALOMO	19	TAN FACIL QUE HUBIERA SIDO	VICENTE FERNANDEZ
5	ESTAS QUE TE PELAS UNIVERSAL LATINO	INTOCABLE	16	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
1	EN LA MISMA CAMA DISA	LIBERACION	23	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
4	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	—	YO NO TE CONOZCO SONY DISCOS	RICARDO CERDA 'EL GAVILAN'
3	COMO PUDISTE FONOVISA	BANDA EL RECODO	27	AQUI ESTOY YO DISCOS D'ORNE	ROGELIO MARTINEZ
6	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	20	TUS CARTAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
7	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	24	SALADO MUSART/BALBOA	PEPE AGUILAR
8	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN	37	MITAD Y MITAD PEERLESS	PESADO
10	QUITAME ESE HOMBRE UNIVISION	PIJAR MONTENEGRO	29	LLUVIA UNIVISION	JESSIE MORALES 'EL ORIGINAL DE LA SIERRA'
15	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	31	EL ABANDONADO SONY DISCOS	JUAN RIVERA
9	NO TE PODIAS QUEDAR FONOVISA	CONJUNTO PRIMAVERA	25	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
12	SHHH EMI LATIN	A.B.QUINTANILLA Y LOS KUMBIA KINGS	—	PARA ESTAR A MANO EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA
14	VAS A SUFRIR DISA	GRUPO BRYNDIS	32	POR QUE TUO QUE SER DISA	EL PODER DEL NORTE
11	PEQUENA AMANTE DISA	EL PODER DEL NORTE	26	EL PRIMER TONTO MUSART/BALBOA	JOAN SEBASTIAN
17	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	30	LOS CALZONES DISA	HOMERO GUERRERO JR. Y LOS CADETES DE LINARES
18	UNO, DOS Y TRES UNIVISION	IMAN	34	TU RECUERDO Y YO SONY DISCOS	LUPILLO RIVERA
22	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS	35	QUIERA DIOS SONY DISCOS	BANDA LOS RCS
21	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	33	ESCUCHA MI AMOR FONOVISA	LOS PALMINOS
36	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	39	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN
13	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	—	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ

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

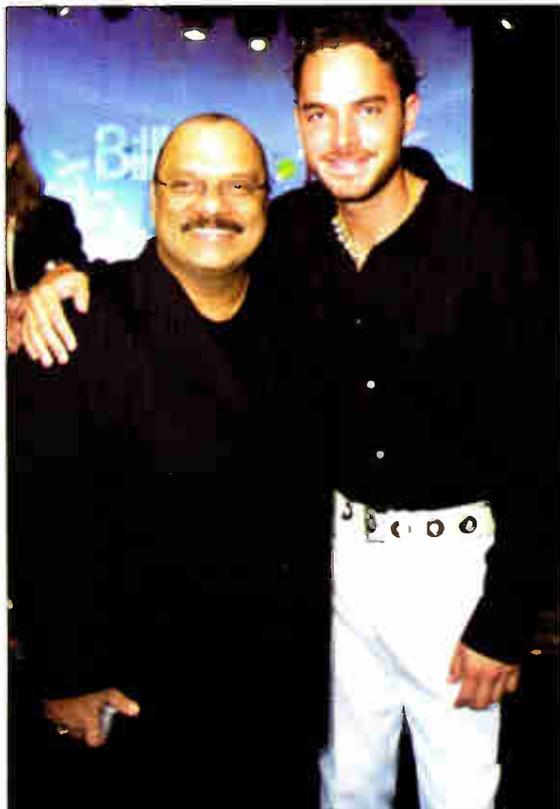
THIS WEEK	LAST WEEK	WKS. AGO	PREVIOUS POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WKS. ON CHART	LAST WEEK	WKS. AGO	PREVIOUS POSITION	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	12	MARC ANTHONY COLUMBIA 44617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	12	40	33	39	SHAKIRA Δ^2 SONY DISCOS 83775 (10.98 EQ/16.98) \clubsuit	MTV Unplugged	1
2	2	2	14	LUIS MIGUEL WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2	14	50	34	34	GILBERTO SANTA ROSA \circ SONY DISCOS 84291 (10.98 EQ/17.98) \clubsuit	Intenso	13
3	NEW	1	1	VARIOUS ARTISTS DISA 027015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	3	1	51	34	34	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/13.98) \clubsuit	Uniendo Fronteras	1
4	5	19	10	CHARLIE ZAA \circ SONOLUX 4540/SONY DISCOS (9.98 EQ/16.98) \clubsuit	De Un Solo Sentimiento	4	10	52	44	64	EL VACILON DE LA MANANA J&N 34/SONY DISCOS (11.98 EQ CD)	Tortilla Party	41
5	NEW	1	1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98) \clubsuit	Las 16 Mas Romanticas De Los Tucanes	5	1	53	42	49	JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71830 (8.98/13.98)	Siempre Humilde	44
6	6	4	13	LUPILLO RIVERA SONY DISCOS 84648 (15.98 EQ CD) \clubsuit	Sufriendo A Solas	3	13	54	41	38	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26
7	4	3	12	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) \clubsuit	MTV Unplugged	3	12	55	48	32	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) \clubsuit	Proxima Estacion...Esperanza	8
8	27	28	29	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD) \clubsuit	Alexandre Pires	8	29	56	59	36	JOSE ALFREDO JIMENEZ ARIOLA 75005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
9	28	24	25	PALOMO DISA 72032 (6.98/10.98) \clubsuit	Fuerza Musical	9	25	57	59	36	LOS PALOMINOS FONOVISA 86169 (8.98/13.98)	Un Poco Mas	57
10	3	13	22	ALICIA VILLARREAL \circ UNIVERSAL LATINO 014824 (8.98/13.98) \clubsuit	Soy Lo Prohibido	3	22	59	59	36	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	42
11	16	16	38	A.B. QUINTANILLA Y LOS KUMBIA KINGS Δ^2 EMI LATIN 29745 (9.98/14.98)	Shhh!	1	38	59	43	36	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) \clubsuit	Mensaje De Dro	14
12	7	5	24	JOAN SEBASTIAN Δ MUSART 12524/BALBOA (7.98/13.98) \clubsuit	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	24	60	49	65	LOS TUCANES DE TIJUANA SONY DISCOS 84565 (8.98 EQ/13.98)	Los Tucanes De Tijuana	60
13	12	9	17	PAULINA RUBIO \bullet UNIVERSAL LATINO 543319 (10.98/16.98) \clubsuit	Paulina	1	17	61	51	51	IMAN UNIVISION 310035 (9.98/13.98)	Atrayendo Corazones	49
14	9	7	12	EL PODER DEL NORTE DISA 727016 (8.98/13.98) \clubsuit	El Autentiko Y Unico En Vivo	7	12	61	54	57	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
15	8	6	14	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) \clubsuit	Dejame Entrar	1	14	62	54	57	JESSIE MORALES UNIVISION 310034 (9.98/13.98) \clubsuit	El Original De La Sierra: Loco	10
16	11	8	20	ALEJANDRO FERNANDEZ Δ SONY DISCOS 84637 (10.98 EQ/16.98) \clubsuit	Drigenes	2	20	64	45	42	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	19
17	NEW	1	1	LUPILLO RIVERA SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out Vol. 1	17	1	65	56	35	VARIOUS ARTISTS FONOVISA 6170 (8.98/12.98)	Premios Que Buena 2001	35
18	64	—	2	LUPILLO RIVERA SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	18	2	66	53	—	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	53
19	10	10	11	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	11	67	68	52	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
20	14	15	23	LALEY WEA ROCK 40949/WARNER LATINA (10.98/16.98) \clubsuit	MTV Unplugged	13	23	67	74	68	JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21
21	13	12	17	LOS ANGELES AZULES DISA 727014 (8.98/13.98) \clubsuit	Historia Musical	2	17	69	50	46	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	20
22	17	14	14	VICENTE FERNANDEZ Δ^2 SONY DISCOS 84185 (10.98 EQ/16.98) \clubsuit	Historia De Un Idolo Vol. 1	1	14	70	60	61	MIGUEL BOSE WARNER LATINA 40548 (16.98 CD)	Sereno	70
23	20	—	2	TITO ROJAS M.P. 56367 (9.98/16.98)	Quiero Llegar A Casa	20	2	71	60	61	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	71
24	15	22	18	LIBERACION DISA 727017 (8.98/13.98) \clubsuit	Ahora Y Siempre	9	18	72	55	47	JOAN SEBASTIAN Δ^2 MUSART 22809/BALBOA (10.98/16.98) \clubsuit	Secreto De Amor	5
25	39	—	7	BANDA EL RECCO FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	25	7	73	57	70	THALIA \circ EMI LATIN 34722 (8.98/14.98) \clubsuit	Thalia Con Banda-Grandes Exitos	2
26	31	30	12	LUPILLO RIVERA \bullet SONY DISCOS 84276 (8.98 EQ/13.98) \clubsuit	Despreciado	1	12	74	57	70	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
27	21	—	1	TEMPO SONY DISCOS 84768 (13.98 EQ CD)	Exitos	21	1	75	NEW	1	VARIOUS ARTISTS SONY DISCOS 84678 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	75
28	37	31	10	GRUPO BRYNDIS DISA 727016 (8.98/13.98) \clubsuit	En El Idioma Del Amor	1	10	NEW	NEW	1	MIGUEL BOSE WARNER LATINA 40548 (16.98 CD)	Sereno	70
29	25	20	11	GRUPO BRYNDIS DISA 727012 (8.98/13.98) \clubsuit	Historia Musical Romantica	1	11	71	60	61	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	71
30	18	17	18	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) \clubsuit	Baladas Rancheras	3	18	72	60	61	JOAN SEBASTIAN Δ^2 MUSART 22809/BALBOA (10.98/16.98) \clubsuit	Secreto De Amor	5
31	19	11	19	GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3	19	73	55	47	THALIA \circ EMI LATIN 34722 (8.98/14.98) \clubsuit	Thalia Con Banda-Grandes Exitos	2
32	22	21	8	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (18.98/14.98)	Solo Exitos Underground: Only Hits	21	8	74	57	70	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
33	24	18	14	EL CHICHICUILOTE \circ LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	11	14	75	NEW	1	VARIOUS ARTISTS SONY DISCOS 84678 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	75
34	29	26	14	CRISTIAN Δ ARIOLA 85324/BMG LATIN (10.98/15.98) \clubsuit	Azul	2	14	NEW	NEW	1	MIGUEL BOSE WARNER LATINA 40548 (16.98 CD)	Sereno	70
35	26	39	14	ANA GABRIEL \circ SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26	14	71	60	61	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	71
36	23	23	18	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18	18	72	60	61	JOAN SEBASTIAN Δ^2 MUSART 22809/BALBOA (10.98/16.98) \clubsuit	Secreto De Amor	5
37	70	63	19	OLGA TANON \circ WARNER LATINA 89180 (10.98/16.98) \clubsuit	Yo Por Ti	4	19	73	55	47	THALIA \circ EMI LATIN 34722 (8.98/14.98) \clubsuit	Thalia Con Banda-Grandes Exitos	2
38	35	29	14	JACI VELASQUEZ \circ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7	14	74	57	70	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
39	30	25	16	VARIOUS ARTISTS EMI LATIN 36346 (10.98/17.98)	Radio Hits...Es Musica	24	16	75	NEW	1	VARIOUS ARTISTS SONY DISCOS 84678 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	75
40	33	—	3	MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32	3	71	60	61	MIGUEL BOSE WARNER LATINA 40548 (16.98 CD)	Sereno	70
41	52	55	14	PEPE AGUILAR \circ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10	14	72	60	61	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	71
42	58	43	8	LOS TEMERARIOS DISA 027018 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	42	8	73	55	47	JOAN SEBASTIAN Δ^2 MUSART 22809/BALBOA (10.98/16.98) \clubsuit	Secreto De Amor	5
43	47	44	7	LITO & POLACO PINA 1272 (8.98/13.98)	Mundo Frio	19	7	74	57	70	THALIA \circ EMI LATIN 34722 (8.98/14.98) \clubsuit	Thalia Con Banda-Grandes Exitos	2
44	36	45	8	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo	36	8	75	NEW	1	VARIOUS ARTISTS SONY DISCOS 84678 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	75
45	38	40	17	MARCO ANTONIO SOLIS \bullet FONOVISA 0527 (10.98/16.98) \clubsuit	Mas De Mi Alma	1	17	71	60	61	PIMPINELA UNIVISION 010043 (21.98 CD)	Serie 32 Gold	71
46	32	27	13	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) \clubsuit	Te Voy A Amorar	1	13	72	60	61	JOAN SEBASTIAN Δ^2 MUSART 22809/BALBOA (10.98/16.98) \clubsuit	Secreto De Amor	5
47	46	37	14	SELENA \circ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2	14	73	55	47	THALIA \circ EMI LATIN 34722 (8.98/14.98) \clubsuit	Thalia Con Banda-Grandes Exitos	2
48	NEW	1	1	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98)	Lo Dijo El Corazon	48	1	74	57	70	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
2 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	LOS TUCANES DE TIJUANA LAS 16 MAS ROMANTICAS DE LOS TUCANES (UNIVERSAL LATINO)
3 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
4 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	PALOMO FUERZA MUSICAL (DISA)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	OLGA TANON YO POR TI (WARNER LATINA)	ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
6 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
7 ALEJANDRO FERNANDEZ DRIGENES (SONY DISCOS)	EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
8 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)	VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	LUPILLO RIVERA SOLD OUT VOL. 1 (SONY DISCOS)
9 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS)
10 TEMPO EXITOS (SONY DISCOS)	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
11 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	FULANITO AMERICANIZAO (CUTTING)	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND ONLY HITS (MOCK & ROLL/LIDERES)	VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	LIBERACION AHORA Y SIEMPRE (DISA)
13 CRISTIAN AZUL (ARIOLA/BMG LATIN)	FRANKIE NEGRON POR TU PLACER (WEACARIBE/WARNER LATINA)	BANDA EL RECCO TRIBUTO AL AMOR (FONOVISA)
14 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	INDIA THE BEST... (RMM)	LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
15 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERES)	GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
16 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	CUBAN MASTERS CUBAN MASTERS LOS ORIGINALES (PROTEL)	GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
17 MELODY DE PATA NEGRA (SONY DISCOS)	VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
18 LITO & POLACO MUNDO FRO (PINA)	CELIA CRUZ CARNAVAL DE EXITOS (RMM)	EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)
19 PILAR MONTENEGRO DESAHOGO (UNIVISION)	VARIOUS ARTISTS 2002 ANO DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATINO)	PEPE AGUILAR LO MEJOR DE NOSOTROS (MUSART/BALBOA)
20 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	LIMI-T 21 CALLE SABOR, ESQUINA AMOR (EMI LATIN)	LOS TEMERARIOS POEMAS, CANCIONES Y ROMANCE VOL. 2 (DISA)

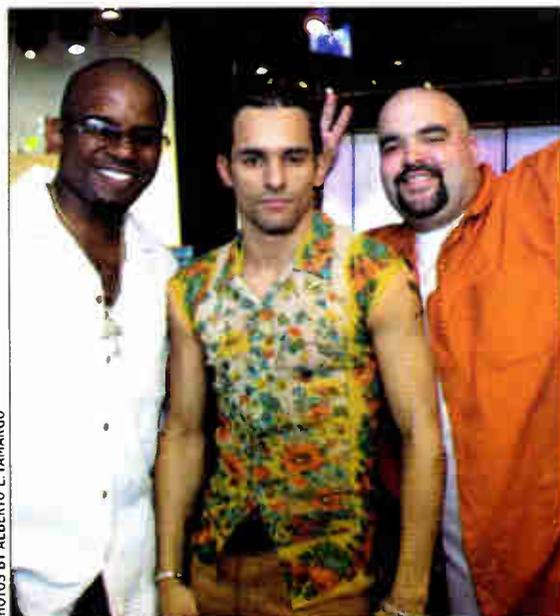
BILLBOARD LATIN MUSIC AWARDS 2002 FINALIST ANNOUNCEMENT



Pictured, from left, are Jim McNamara, Telemundo senior VP of production Emilce Elgarresta, and Hispanic Broadcasting Corp. (HBC) senior VP/GM and director of business development Jack Hobbs. HBC is the official radio broadcaster of the Billboard Latin Music Conference & Awards.



Composer and awards finalist Omar Alfanno, left, stands with Telemundo actor and MC Manolo Cardona.



Billboard Latin Music Award finalist Huey Dunbar, center, poses with fellow finalists Fulanito.

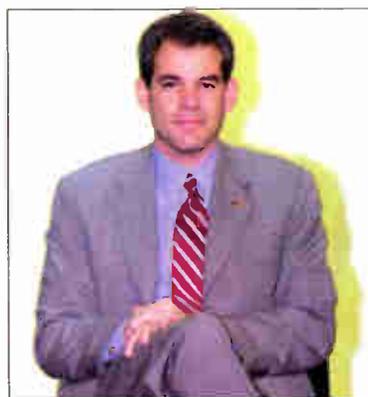
On Tuesday, Feb. 12, media and Latin music heavyweights gathered at Billboard Live in Miami Beach for a star-studded press conference (hosted by Telemundo) announcing the 2002 Billboard Latin Music Awards finalists. Speakers Jim McNamara, president/CEO of Telemundo; Alan Sokol, COO of Telemundo; Howard Appelbaum, VP of Billboard Music Group and associate publisher/marketing and licensing; Alex Penelas, executive mayor of Miami-Dade County; and David Dermer, mayor of Miami Beach, created excitement for the awards and extolled the show's commitment to the city of Miami. This year's finalists were announced by 2002 Billboard Latin Music Awards hosts Manolo Cardona, Itatí Cantoral, and Miguel Varoni, as well as Melina Leon, Huey Dunbar, Alejandro Jaen, Fulanito, Bebu Silveti, Omar Alfanno, Catherine Siachoque, Jorge Moreno, Jon Secada, and Emilio Estefan. The awards show will take place May 9 at the Jackie Gleason Theater in Miami Beach. Telemundo will air the awards show—which has grown to become the network's highest-rated special—May 12. The awards show is the finale of the three-day Billboard Latin Music Conference, which is now in its 13th year. The complete list of finalists appears on page 32.



Pictured, from left, are Telemundo Communications Group president/CEO Jim McNamara, Jon Secada, Emilio Estefan, Telemundo star Catherine Siachoque, and Telemundo COO Alan Sokol.



Speakers and presenters take the stage at Billboard Live.



In attendance to show his support for the city of Miami was Alex Penelas, executive mayor of Miami-Dade County.



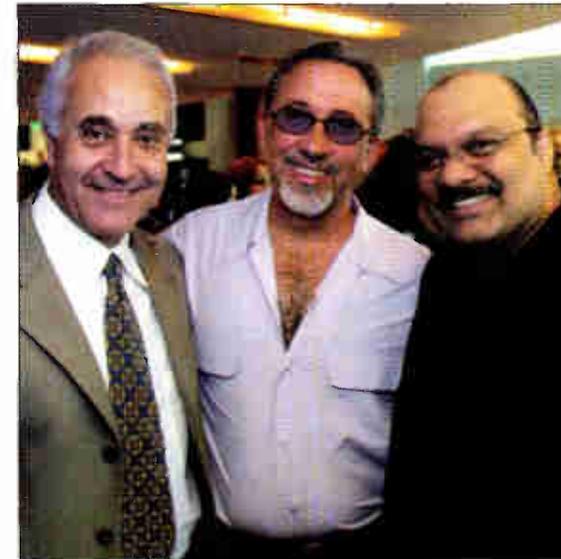
Jorge Moreno was one of the artists to announce the awards finalists at the press conference.



Pictured, from left, are producer and finalist Alejandro Jaen, producer and finalist Bebu Silveti, and Jon Secada.



Alan Sokol, left, is joined by awards finalist Melina Leon.



Pictured, from left, are producer and awards finalist Bebu Silveti, Emilio Estefan, and Omar Alfanno.

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Crossing Continents

How do managers handle artists that venture into unfamiliar territory? It takes a little timing, some innovative marketing strategies and a lot of fancy footwork.

BY LEILA COBO

In a world of multiplying media and international opportunities, the job of managing artists has grown increasingly complex. But one could argue that even more challenging is the handling of Latin artists, specifically those who cross not only into different markets but also into different languages.

The realm of Latin acts, which—with few exceptions—was long confined to one continent, or at least to Spanish-speaking regions only, has expanded dramatically in recent years and in

specific purpose of breaking an act, is often considered separate from the U.S.). And all acts are eyeing with increasing interest the possibility of entering alternate markets like Russia, Asia, Germany and Italy. This makes for a multi-tiered and multifaceted playing field that requires a broader scope of management than ever before, both for established and emerging acts.

STARTING FROM SCRATCH

"The first great difficulty is time," says Tony Mojena, who handles Luis Fonsi, Melina León and Yaire. "If your album is playing in one country, you have to physically visit that country. But sometimes your album is No. 1 in a market that you simply can't go to. There's also the issue of synchronizing markets, to ensure your album is hot at the same time in the same markets and that one single isn't ahead of the other."

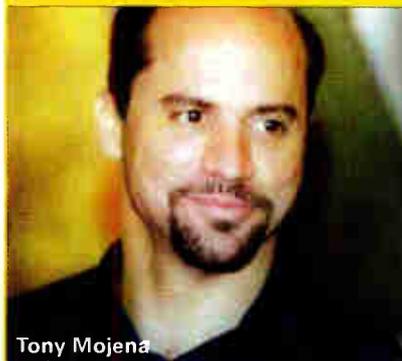
Time management, in turn, is doubly complicated when an artist has to work at least two distinct marketplaces. Such is the case of Fonsi, who is getting ready to release albums in both Spanish and English within months of each other.

"My biggest challenge is to come through in both markets and fulfill all obligations with the English- and Spanish-language albums," says Mojena. Mojena, like other managers, wishes to avoid the malaise that's afflicted several major Latin acts who the public often perceive (often unfairly) as having "abandoned" their original markets and fans in favor of more lucrative waters.

Needless to say, venturing into a new market—especially one where there's a language barrier—is not only time consuming, but often goes against what the artist has done elsewhere. Many acts that are huge in their original markets have to start from scratch in new places, often at the suggestion of managers who then navigate the transition.

"Here in the U.S., there are artists like Enrique Iglesias and Marc Anthony who can think 'American' and jump right into *TRL* and get in the minds of kids in Kansas," says Tomas Cookman, who handles a wide range of acts, including Natalia Oreiro, Los Fabulosos Cadillacs, the Nortec Collective, Gustavo Cerati and Manu

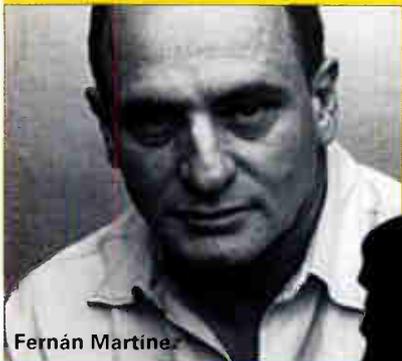
Continued on page LM-3



Tony Mojena



Tomas Cookman



Fernán Martine



Rosa Lagarrigue

all directions. Spanish artists are upping their promotion and presence in the U.S. and Latin America. Latin American artists are increasingly taking up residence in the U.S., and U.S.-based Latin acts are looking more and more to "break" in other markets, primarily Mexico, Spain and Puerto Rico (which, for the

The Growing Touring Market

With recent company mergers, Latin music is getting the business attention it deserves and is looking to expand its live audience.

If consolidation is a measure of expansion, then the Latin concert-promotion business—at least in the U.S.—faces a growing future. This, despite the fact that no Latin tour or artist made it into Billboard's year-end tally of top-grossing tours for 2001.

Indeed, many promoters perceive the future of Latin music promotion as tougher than ever, with an ever-increasing need for diversification and expansion into

other markets in order to see profits. But others cite the growing Latin population, the expansion of Latin tours into "non-traditional" markets and the

fledgling interest in Latin rock as healthy signs for a Latin music concert business that for years had been ignored by the mainstream concert industry.

Today, a series of mergers and alliances highlight the perceived importance of the Latin market.



PARTNERING UP

Last year, CIE USA (whose parent company is Mexico-based OCESA Presenta) acquired a major stake in California-based Hauser Entertainment, which specializes in presenting Mexican artists.

Prior to that, Clear Channel Entertainment (previously SFX) acquired 50% of Chicago-based Cárdenas, Fernández & Associates (CFA). In Mexico, Clear Channel signed a partnership with Televisa in mid-2001. In turn, there's talk of Televisa's En Vivo—the media giant's new concert-promotion division—acquiring the remaining 50% stake of CFA, which would retain its current management.

While CIE/OCESA's operation has traditionally focused on Mexico and South America, its acquisition of CFA is part of a concerted effort to promote shows in the U.S.

"I absolutely see it as a growing market," says CIE USA president Bruce Moran. "Demographically speaking, the dramatic increase in Spanish-speaking Americans and in

Continued on page LM-6



ARTISTS & MUSIC LM-3



MERCHANTS & MARKETING LM-4



PROGRAMMING LM-5

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LATIN MUSIC 6-PACK

CROSSING CONTINENTS

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Chao (for the U.S.). "And then you have the artists who don't sing in English, and that's a different challenge. With someone like Fabulosos, you have to market them completely different in each place. When they go to Mexico or Colombia, they're like Limp Bizkit or any other big band. Here [in the U.S.], you try to attract the audiences from any side you can."

Yet, says Cookman, more and more artists want to make forays into the U.S., as evidenced by the increasing number of major booking agencies that have Latin divisions. This is the case even with artists who have big album sales and full schedules in their own countries.

"There are many factors [for venturing into the U.S.]," says Cookman. "One is the downturn in Latin America, the other is the realization that this is a big market and you have to bust your chops."

Conversely, an artist like Chayanne started in Puerto Rico, became big in the U.S., then exported himself successfully to Spain and Europe. More recently, Chayanne strengthened his Latin American ties with an appearance in an Argentine soap opera that's now airing in the U.S.

BROAD SCOPE, STRATEGY

Indeed, many managers contend that, given today's myriad entertainment alternatives, finding an audience is harder than ever before.

"More than ever, we have to make an effort to come up with different marketing," says Rosa Lagarrigue, who handles Alejandro Sanz, Amaury Gutiérrez and Miguel Bosé and has offices in Spain, Mexico and Miami.

Lagarrigue has made an effort to break new act Bacilos in Spain, after encountering difficulties with radio promotion in the U.S. Similarly, she's opted to promote Gutiérrez's new album in Mexico first, gaining a solid footing there before bringing Gutiérrez to the U.S.

"With an emerging artist, you have to find a strategy for each

market," says Lagarrigue. "With an artist like Alejandro Sanz, where everything is more macro and you have bigger budgets, you can set the rules and incorporate a more general strategy. Although, I think artists never finish growing, and you have to keep in mind that the idiosyncrasies of each market are different. The U.S. has nothing to do with Germany or Latin America."

At the same time, says Fernán Martínez, things have never been as international.

"You can sell a Mexican artist and a Spanish artist," says Martínez, who long handled Enrique Iglesias and now works with Latin Grammy multiple winner Juanes. Latin America is once again accepting young Spanish acts like Estopa and Jarabe de Palo. And look how well Paulina Rubio did in Spain. The scope of work is wider." But the artist, adds Martínez, remains the same, even if marketing

strategies differ.

"Any artist can be international," he says, "but you have to be regional to be international. Your regionalism is what makes you unique. It's like a painter. Musicians are born in a region, they're influenced by that region, and, if the music is good, it gets out."

Martínez stresses that an artist need not change his attire or attitude for each market. The trick is being able to sell or present an image and sound that are appealing at many levels. "Nowadays, you have to think of Asia, Europe and Brazil," says Mojena. "So we're talking about unifying an image, developing a strategy and creating an artist that's presentable in Peru, Cincinnati and Stockholm. This requires a lot of coordination and a lot of timing—deciding what offers are appropriate and what's the right moment."

This, naturally, requires a working knowledge of many different markets. Endorsing one product in a certain market, for example, may be counterproductive for the artist's image in a different market. "The manager's work is vision, an international dimension, contacts and credibility," says Martínez. "It's more about scent than sound." ■

"Any artist can be international, but you have to be regional to be international. Your regionalism is what makes you unique. It's like a painter. Musicians are born in a region, they're influenced by that region, and, if the music is good, it gets out"

—Fernán Martínez

ARTISTS & MUSIC

GOING SOLO: Colombian rockers Aterciopelados are having a fabulous 2002 kickoff. The band, anchored by singer Andrea Echeverri and bassist Héctor Buitrago, started off by receiving a Grammy nomination for Best Latin Rock Album for last year's *Gozo Poderoso*. Recorded entirely in Colombia, at the tail-end of the band's contract with BMG Colombia, the album has led to BMG U.S. Latin re-signing Aterciopelados for four new albums, including a solo album each from Echeverri and Buitrago.

Echeverri and Buitrago have already begun to work on their solo projects. According to Echeverri, her album, due by summer, will have a more "feminine" sound than Aterciopelados and will mix traditional music with a modern feel; Buitrago will produce it. In turn, his disc will basically be instrumental, with an electronic and dance feel, plus guest artists.

CHOCO-MAYO: There's a cycle of "magical," almost nonsensical songs that at any given time permeate the airwaves of the world. In Latin music, think of "La Macarena" and "La Bamba." And, beginning in Uruguay in 2000, think of "Mayonesa" (Mayonnaise), a ditty performed by Uruguayan boy band Chocolate. The track has topped charts throughout Latin America as it's made its way up north, enticing listeners with saucy lyrics and a catchy dance beat. But the guys from Chocolate, which has been around in one incarnation or another since 1996, hardly consider themselves a novelty act.

"We've always played the same type of music," says Claudio (the members go by first names only). "It's a mix of plena with Uruguayan rhythms like murga and candombe. So, we do fusion, but we try to give it a commercial

twist." Although Chocolate has long been popular in Uruguay, the success of "Mayonesa" has catapulted the group to unprecedented success.

Chocolate is about to release a follow-up, due in March (and released in the U.S. by Melody), which will feature a similar fusion of rhythms with an added touch of dance and techno. The first single, "La Momia," is already charting in Uruguay.

ALEJANDRO'S ZAPATA:

What was supposed to be a relaxed year for Alejandro Fernández, who is anticipating the arrival of a new baby, has just turned hectic. Fernández has been tapped to play the lead

father), who portrayed Zapata in the 1970 Felipe Cazal film. Fernández will be coached in Zapata's Nahuatl tongue and culture.

As of now, the main song on the soundtrack will be a duet with Fernández and Carlos Santana; Alejandro Lerner will also contribute to the album, which will be recorded while the movie is being produced.

PROMOTING ROSANA:

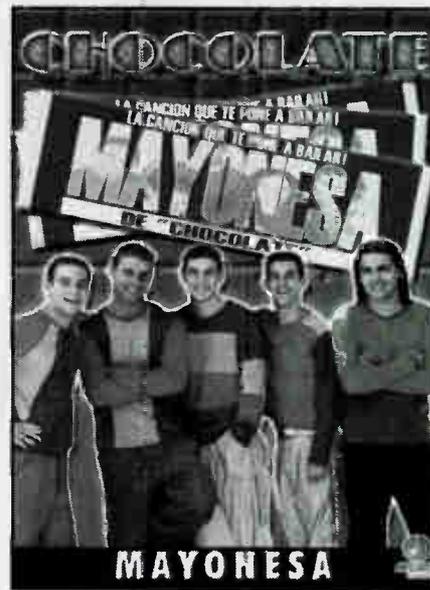
Singer/songwriter Rosana is taking a much more measured approach to conquering Latin America than when she stormed the charts in her native Spain in 1997. At that time, the debut album from the then-unknown singer, *Lunas Rotas* (MCA), sold more than 1 million units in Spain, and her third album, *Rosana* (Mercury), is currently near the 400,000 mark there. "Rosana's latest album, which was released in Latin America on Sept. 24

and in the U.S. on Oct. 17, has sold 50,000 copies in Mexico," says Azucena Duro, international exploitation manager at Universal Music Spain. "She did a promo tour of Mexico, Colombia, Venezuela and Argentina in November, but she is going back to Mexico because the important thing is continuity and being available, rather than the number of days that each visit lasts."

Rosana was set for an eight-day promo tour of Mexico for later this month, followed by a seven-date concert tour in March that will bring her to Mexico, Venezuela and Costa Rica. Rosana benefits from the strong Latin American/Caribbean music influence of the Canary Islands off West Africa, where she was born and raised. Music Control, the European airplay-tracking service, reports that Rosana's latest single, "Pa' ti no Estoy," was high on Spanish radio airplay charts in December/January in both Mexico and Argentina. ■



Aterciopelados



role in *Zapata*, the upcoming film directed by Alfonso Arau and based on the life of Mexican Revolution hero Emiliano Zapata. Fernández will be the second Mexican to depict Zapata on the big screen. The first was Antonio Aguilar (Pepe's

LATIN MUSIC 6-PACK

NEW TERRITORY: Long regarded as a label whose artist-development potential lies mainly in the U.S. and Mexico, Fonovisa is aggressively pursuing other pastures. Major acts like Los Tigres del Norte and Marco Antonio Solís are already making inroads in Spain, but now new international exploitation manager Carlos Gutiérrez has been taking those artists to places like Canada. Gutiérrez is also pushing the pop acts signed to Fonovisa's pop imprint, Melody. Notably, Argentina's El Símbolo has been playing on the European dance circuit, and the Argentine singer Emanuel Ortega—distributed outside of Argentina by Fonovisa/Melody—is also being positioned in Spain and getting heavy rotation in Hungary, thanks to his soap opera *Enamórate*.

LATIN MUSIC IN STORES: If you think the videos that air in Foot Locker stores nationwide have suddenly acquired a Latin twist, you've seen and heard right. As of December, a two-hour reel of Latin pop and rock videos alternate throughout the day with English-language videos at 50 Foot

Locker stores throughout the U.S. and Puerto Rico. The Latin reels are produced by New Jersey-based rock en español promotion company FMF Promotions, which has partnered with New York-based The Programming Group. The Programming Group is the producer of "Instore Sports Network," a closed-circuit video service that broadcasts music and sports programming to retailers in the U.S. and Puerto Rico.

"We're testing with 50 stores to gauge reaction," says FMF's Fernando Fazzari, who signed a six-month contract that will be up for renewal in July.

Although FMF is known for its alternative-music promotion, Fazzari is programming everything from Cristian Castro and banda music to rap and reggae. "We want to engage the people who come into the store and also present artists who are not known here," he says. "Something like taking MTV Latino or MTV S to Foot Locker."



AWARDS ALBUM: This year's Billboard Latin Music Awards album will be released by the newly renamed Warner Music Latina (formerly WEA

MERCHANTS MARKETING

Latina). The album will include tracks from nominees in several of the categories at the awards show, set to take place May 9 at the Jackie Gleason Theater in Miami Beach.

"We'll be putting the album out in April in readiness for the Billboard show, and we'll back it up with a TV campaign," says George Zamora, president of Warner Music Latina. "It will be a well-balanced album to match the show." This is the first time Warner will release the Billboard Latin Music Awards album, which is rotated among the labels every year.

ARBITRON GOES MEXICAN: Arbitron Inc. is preparing to release the results of its first radio-audience measurements for Mexico City, which were calculated this past fall.

The numbers will represent the first time ever that Arbitron offers its measurements outside the United States. Arbitron has signed long-term agreements with several broadcasters that operate 23 stations in Mexico City and the Valley of Mexico. Arbitron will conduct its Mexico research each quarter using a Spanish-language version of its standard seven-day radio diary.

According to Arbitron Communications VP Thomas Mocarisky, in addition to the language difference, there will be personal placement and retrieval of diaries—that is, researchers will go door-to-door—as opposed to mailings. There will also be an additional column featured in the Arbitron questionnaire, asking respondents where they listen to radio.

LUIS MIGUEL IN SPAIN: Madrid's biggest record retail outlet is French-owned FNAC store, where music manager Javier López is fully aware that every Luis Miguel album sells at least half-a-million units in Spain. "We are giving his latest

offering of boleros, *Mis Romances*, the same sales treatment we give Julio Iglesias," he says. "For us, they are similar artists and equally big." López says Miguel "has an enormous and durable fan base in Spain. Warner Music Spain has a lot of experience in seeing that Spain is a special market for Latino artists, such as



Mexico's Maná." This is the fourth Miguel album in the *Romances* series, and López says the albums sell "on the weight of Warner's campaign and on Miguel's status here as a kind of younger Julio Iglesias." Miguel is aware of this, as well. He started his 1999 world tour in Madrid in September of that year. His latest 40-concert U.S. and Latin American tour started on Jan. 24 and winds up in late March. Sales of *Mis Romances* in Spain were approaching 400,000 at the end of January, reports Warner Music. ■

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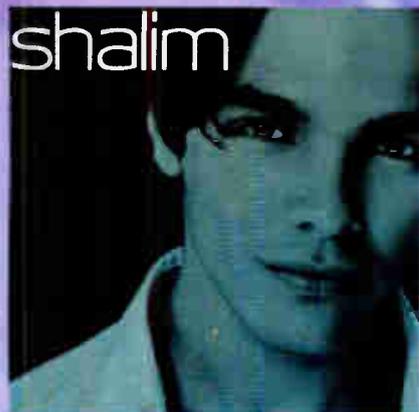
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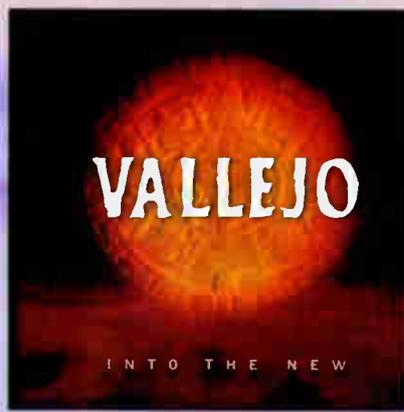
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LATIN MUSIC 6-PACK

GROWING MARKET

Continued from page LM-1

people immigrating from all over the world are well-documented trends. But more than that, there's an embracing of Spanish music within the Anglo community."

No wonder, then, that last year Clear Channel partnered with Cárdenas, Fernández & Associates to present shows in the U.S. "This is a market we strongly believe in and one that we're paying an increasingly great amount of attention to," says Rodney Eckerman co-CEO and president, Clear Channel Entertainment, music.

Obviously, the promotion of Latin concerts in the U.S. isn't new. "But, until recently," says Eckerman, "the aggregated companies had not given it the focus that the marketplace deserves. I think the market is growing at

every turn, when you look at media, record sales and live performances. So, ultimately, the collective efforts stimulate the growth."

Those collective efforts have come from all fronts. As Latin artists such as Ricky Martin and Marc Anthony broke into the mainstream concert circuit, and other Latin acts came under the

theater, a mainstay for Latin acts, finds that, aside from more markets opening up, there's also been a growth in regional Mexican music, as more groups expand beyond the traditional bailes (dances) and into the concert arenas. However, cautions Rafo Muñiz, president of Promotores Latinos, these expansions are not always positive.

"In reality, the transition of Latin concerts from small halls, clubs or parking lots to stadiums has been very dramatic and fast," says Muñiz, who presented Jennifer Lopez's concert in Puerto Rico. "And I think many of these tours we tried to promote on the scale of major Anglo tours weren't as

successful as expected. Only a few Latin acts can truly fill stadiums nationwide."

CLUBS TO BIG VENUES

Filling small venues, including clubs, is not only easier, but quite profitable.

"The nightclubs are more lucrative. You invest less money

Continued on page LM-8



From left: Rodney Eckerman, Emily Simonitsch, John "Gungie" Rivera

spotlight, attention turned to the Latin market in general. "I see a difference in more acts wanting to cross over from mainstream, and I see there's more interest in representation from the agent and manager side for the Latin acts," says Emily Simonitsch, VP, House of Blues Concerts.

Simonitsch, who has long booked the Universal Amphi-

PROGRAMMING

MAJOR ALLIANCE, MERGER:

The landmark multiple alliance signed by U.S.-based Univision Communications, Mexico's Grupo Televisa and Venezuela's Venevisión in late December promises to change the Latin music panorama in the U.S. The deal not only includes a major programming alliance between the three companies, but also Univision's acquisition from Televisa of Fonovisa, the largest independent Latin music label in the U.S. Fonovisa will now merge with Univision Music Group (UMG). The label, created early last year, is headed by José Behar and has a 50% ownership stake in Mexico-based Disa Records.

Fonovisa currently has a 13.4% market share of the U.S. Latin market, second only to Sony, which leads with a 21.4% share. Earlier last year, there were persistent rumors of Fonovisa's impending sale, but the transaction reportedly fell through over price disagreements. Univision acquired Fonovisa for 6 million shares of Univision Class A Common Stock (with each stock worth \$37.92 at the time of the sale) and 100,000 warrants. The acquisition greatly raises the promotional stakes for UMG artists.

Under the new programming agreement, Univision's three networks—Univision, the new Telefuturo and Galavisión—will have exclusive U.S. broadcast rights to Televisa and Venevisión programming, and Televisa and Venevisión will increase their ownership stake in Univision Communications. By the same token, Grupo Televisa president and CEO Emilio Azcárraga Jean will join Univision's board of directors as vice-chairman.

JOINT EXPLOITATION:

Planet Events, the concert and event-promotion arm of Spain's Gran Vía Musical, has signed an agreement to jointly exploit the artists represented in Spain by Cap Cap, an independent concert and tour promoter. Cap Cap's roster of international acts includes Green Day, the Offspring, Pennywise, Fugazi, the Skatalites and Blink-182. Through this agreement, Planet Events, which has long focused on Latin acts, will expand its reach to include the promotion of international acts from all genres. The first show promoted under the joint venture was Bad Religion, which played Barcelona Feb. 6, and the Rollins Band's Spanish tour, which was also scheduled for this month.

HBC AIRS AWARDS: Hispanic Broadcasting Corporation (HBC) has signed a multi-year agreement with Billboard and Telemundo allowing for the simulcast of the Billboard Latin Music Awards over HBC's radio network.



Hobbs

The partnership adds an extra dimension not only to the Billboard awards, which will take place May 9 and will air on Telemundo for a fourth consecutive year, but also to the entire Billboard Latin Music Conference, which will precede the awards.

"The Latin Billboard program is one of those programs we feel is a winner, and we want to be a part of it," says Jack Hobbs, senior VP, general manager and director of new business development for HBC Radio Network. Aside from broadcasting the awards show in accordance with Telemundo's programming, HBC will do a series of programs leading up to the event, all of which will be formatically correct for HBC's 54 stations.

BANDANA A HIT: How do you survive an economic recession of a dramatic scope? Go to the TV. That strategy has decidedly worked for Bandana, a girl group created as the result of Argentina's edition of the TV reality show *Popstars*. The *Popstars* format was licensed in Argentina by RBG, a new entertainment group that's produced soap operas and operates FM Radio Disney. The TV show began on Sept. 24, with scenes from the kickoff at Vélez soccer stadium, where more than 3,000 girls signed up for a chance to sing, dance and become stars. During the next two months, ratings soared to 19 points (2 million viewers). The group Bandana was finally born with lucky winners Virginia, Lisa, Lourdes, Valeria and Ivonne.

A unique example of the program's appeal was the group's first sold-out live concert at the 3,200-seat Gran Rex, where most tickets were sold before the band's final lineup was even decided. BMG released Bandana's album in December, and, by Christmas, sales had reached 140,000 units, with executives saying there is no similar example of such meteoric success in the Argentine record history. RBG execs are already planning *Popstars II* in March, and, in the meantime, Bandana is currently making inroads in other Latin countries.

Continued on page LM-8

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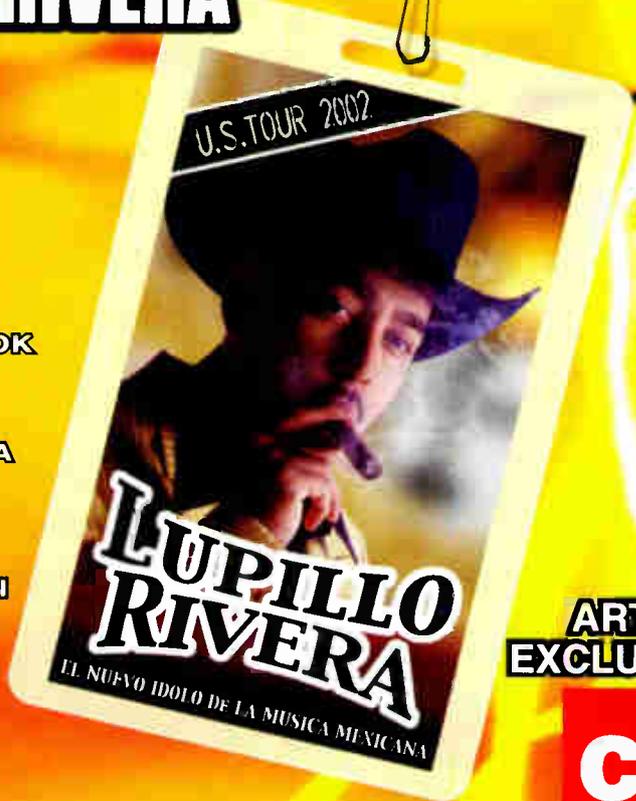
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LATIN MUSIC 6-PACK

PROGRAMMING

Continued from page LM-6

SHAKIRA IN SPAIN: Among the dozens of international media representatives who traveled to Madrid in mid-January for a global showcase by Colombian singer Shakira, Ralph Boney was one of the most enthusiastic. Boney, music director of both Musique Plus and Musi Max music-video channels in Montreal, raved about the Sony Music

performer. "She is almost the only artist we are currently playing on both channels, as she is absolute crossover material," said Boney at the Jan. 16 showcase, which was also attended by some 300 Sony executives from Europe, Asia, the U.S. and Australia. "The video for her single 'Suerte' ['Whenever, Wherever'] is very special," he added. "There are spectacular mountain and sea scenes that are filmed in the studio with backdrops. She is the only actor featured, and she simply explodes on the screen. When I saw it, I knew it would reach everybody. It was our most

requested video for two months—a real breakthrough—and we gave it maximum rotation."

Boney said Shakira's latest album, *Laundry Service* (*Servicio de Lavandería*) in its Spanish version, was the top-selling album in Quebec around the Christmas period. "Nobody [in Canada] knew who she was three months ago," he says. The album has sold 400,000 units in Spain, Shakira's biggest market. ■

Contributing to this edition of the Latin 6-Pack are Leila Cobo, Marcelo Fernandez Bitar, Teresa Aguilera and Howell Llewellyn.

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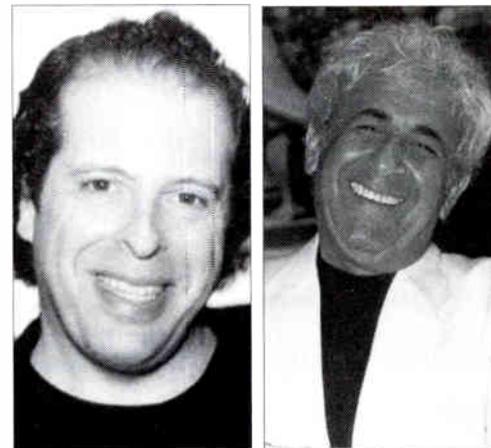


GROWING MARKET

Continued from page LM-6

and make more," says John "Gungie" Rivera, of Prestigio Entertainment, who runs six New York nightclubs and also works jointly with RMM Promotions and CFA on larger concerts. Instead of relying on radio or print, like many promoters, Rivera has built an impressive database that covers the New York tri-state area and that's cataloged by genre. His strategy is based on telemarketing, e-mailing, direct mail and street distribution, in addition to special promotions. "If you add to that radio, TV and print, it takes it to a different level," says Rivera.

The difficulty in filling big venues has made promoters creative in other ways. It's one of the reasons Ralph Mercado of RMM has long booked multiple acts in his salsa shows and why it's more common to pair up superstars nowadays (like Juan Gabriel and



Bruce Moran (left), Arie Kaduri

Ana Gabriel, for example).

Multiple bookings are also key in rock en español, a genre that's had varying degrees of success and that promoters are increasingly looking at. "It's a genre a lot of sponsors are interested in because of the demographic it attracts," says Jorge Naranjo, VP of touring for CFA, noting the desirable 18-to-34 demographic.

"Latin rock is the fastest-growing segment, but its main obstacle is radio," says Fantasma president John Stoll, who books tours as diverse as the Watcha Tour and Laura Pausini. "Artists who should be doing bigger business, like Maná, don't have the airplay."

But by pairing groups like Maná with major mainstream acts, such as Santana, promoters see another opportunity to expand the marketplace. The lack of radio promotion, especially for alternative acts, is a frequent complaint, especially from independent promoters who face a tougher battle now with consolidation.

Diversification at all levels, says Hauser/CIE president Ralph Hauser, is key. "You need to be able to produce a rodeo and present a concert in Bellas Artes in Puerto Rico. You have to be able

to do different venues and styles of music," says Hauser, who has traditionally focused on Mexican music but is now veering into pop.

POCKETBOOK POLITICS

"I think the competition is very healthy," adds veteran indie promoter Arie Kaduri of NYK Productions. "But there are always artists around. They work with you. They go to someone else. They come back."

Beyond that, though, Kaduri has been expanding his field of action, taking Latin artists like Enrique Iglesias and Natalia Oreiro to the Middle East, Russia and Eastern Europe, places that are increasingly receptive to Latin music.

But in Latin America, there's no doubt that the market is suffering due to the economic crises affecting virtually every country, which hit pocketbooks and sponsorships. This, despite the successes chalked up by OCESA,

especially in Mexico, and by independent promoters such as Phil Rodríguez (president of Water Brothers Productions) in other markets.

"I think people will be more careful about what they buy, and they will stay more with the blue-chip acts and stay away from riskier ones," says Rodríguez, who last year booked Rock in Rio.

Ironically, while devaluation makes it more expensive to take

big acts to Latin America, the end result of the scarcity is an upturn for domestic talent.

"At the end of the day, kids will want to go out and be entertained, and if the Korn and Britneys aren't there, they'll look at other options," says Rodríguez. "I'm concerned about three things: What happens to Argentina and what effect it has on other markets; politics in Venezuela; and what will happen in Brazil after the elections. Conversely, if markets suffer in Latin America, maybe Latin artists will try to concentrate more on North America."

Obviously, there's still only a handful of Latin arena headliners in North America and no stadium headliners.

"But there's no doubt in my mind that there will be," says CIE's Moran. "It's dramatically expanding; we see an opportunity to further that expansion and we're excited by the challenge. There's a problem with the prices of concert tickets, not just in Latin America or the U.S. but worldwide. And I think there's going to be greater sensitivity in 2002 in the way prices are scaled. But I do believe [if tours are] properly marketed with the proper ticket prices, it will still be a successful year in 2002." —L.C.

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BY LEILA COBO

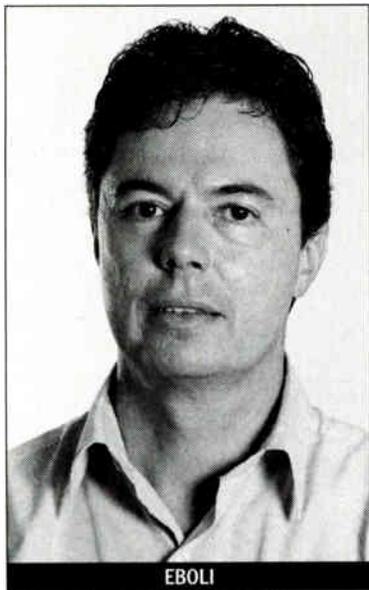
MIAMI—Sony Music Brazil has emerged as the leader in Brazil's competitive music market, according to year-end figures released by Brazil's Assn. of Record Producers (ABPD). Sony narrowly beat out Universal Music for the top slot, tallying sales of \$51,102,351 to Universal's \$50,779,550—a 19.75% share of the market, compared with Universal's 19.62%.

As slim as the gap between these numbers may be, this effectively ends Universal's six-year dominance in the Brazilian marketplace and highlights a Sony management group that came together approximately one year ago and has steadily worked its way to the top.

"It was so close [that] it could have gone either way," acknowledges Frank Welzer, president of Sony Music International, Latin America. In fact, Universal surpassed Sony in the number of units sold. But that Sony came out on top in dollar figures, he says, "is a tribute to our new team. We have a fantastic group of people working hard and doing a lot of good things."

The Sony Brazil team is headed by president Jose Antonio Eboli. He came on board 18 months ago and later appointed marketing director Alexandre Schiavo, VP of A&R Liminha Lima, and VP of finance and operations Richard Seaford.

Sony Beats Universal For Top Slot In Brazil Market



EBOLI

The company's success, Eboli says, is grounded in national acts—particularly Roberto Carlos, whose *MTV Unplugged* album, originally scheduled for a February release, came out last December, with 1.5 million copies shipped. Eboli says, "That helped us tremendously, in addition to artists like [teen band] KLB, Zezé Di Camargo y Luciano, Skank, and Djavan, among others."

Although all these acts have been extremely successful during the past year, Carlos' sales gave Sony a tremendous year-end boost. So what will happen next year?

"We'll have Roberto Carlos again," Eboli says. "We're already working on his next album for a December release, and I plan to sell 3 million copies of the *Unplugged* album."

Moreover, Sony is planning to release a DVD-Video of the *Unplugged* special this spring, in time for Mother's Day. Although Carlos recorded *Unplugged* as an MTV special and under the MTV brand, his exclusive contract with the Globo network precludes the special airing on MTV. The contract, however, does not affect the release of a DVD.

Other releases on the horizon include an *Unplugged* set from rock band Cidade Negra.

"At one time, this was known as the company of Roberto Carlos," Welzer says. "But now we have a robust roster."

América Latina...

In Argentina: BMG act Los Caballeros de la Quema has unexpectedly announced a split. There will not be a farewell concert nor a swan song album. The band simply posted a press release on its Web site stating that frontman/singer Iván Noble might pursue a solo career, while the rest of the members will rehearse another project of their own. The group's legacy is six albums that made it one of the best Argentine rock acts of the '90s. The band's last release was the 2001 single "Otro Lunes Cobarde," which featured Spanish troubadour Joaquín Sabina as a special guest. **MARCELO FERNANDEZ BITAR**

In Mexico: The 12-year anniversary reunion of Spanish group Hombres G will kick off in Mexico. The controversial and comedic '80s quartet, best-known for a long list of pop/rock hits, such as "Marta Tiene un Marcapasos" and "Visiten Nuestro Bar," is readying for a tour that will begin May 21-22 at the Auditorio Nacional in Mexico City. Stops in Acapulco, Guadalajara, and Monterrey will follow, before the group goes to Central and South America. There are plans to play a final show in the band's hometown of Madrid by the end of the year. The tour will support the release of the *Peligrosamente Juntos* compilation, set to hit stores March 1. Hombres G members Javier Molina, Daniel Mezquita, Rafael Gutiérrez, and David Summers (the only one with a solo career) reunited last year exclusively for this project. *Peligrosamente Juntos* will also be the title of an upcoming DVD-Video that will include concert footage and interviews... After selling 160,000 copies of its debut album, *El Que Busca Encuentra*, Mexican pop/rock act Elefante will embark on a promotional tour in March of the U.S. and South America. Elefante will then spend three months in Spain recording its second album, for which the band has

already written 12 tracks.

TERESA AGUILERA

In El Salvador: When not acting in films, presenting TV series, or writing and recording new albums, Spain's Miguel Bosé likes to tour. His last tour of Europe and Latin America with former Mecano singer Ana Torroja was seen by 1.2 million people, and later this month, Bosé starts an almost 10-month, 70-concert solo tour of Latin America, the U.S., and Spain. The marathon trek begins Feb. 22 in El Salvador and will take in eight Central and South American countries through mid-March. In April and May, the tour will take in Mexico, Santo Domingo, Puerto Rico, and the U.S., followed by a July-through-September leg in Spain. In October, Bosé returns for a few more dates in Latin America. Bosé will be promoting his latest Warner Spain album, *Sereno*, his first collection of original material in five years. It has sold nearly 200,000 units in Spain. **HOWELL LLEWELLYN**

In Panama: BMG has shuttered its Panama offices under orders from BMG Mexico. Sales operations for BMG in Panama will now be under Panama One Stop and G Producciones, and promotion will be directed from BMG's Central American offices in Costa Rica. **ANASTACIO PUERTAS CAICEDO**

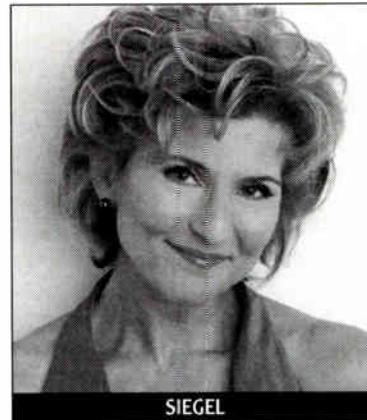
In Venezuela: Franco de Vita's life and career will be the subject of a TV special scheduled to begin taping Feb. 15 in Spain. A second part is slated to be shot in Caracas. The one-hour special, which is produced by De Vita's longtime manager, César Pulido, will air in the U.S. and Latin America in March and will serve as a promotional vehicle for the singer/songwriter's upcoming album, *Segundas Partes*. **LEILA COBO**

Jazz Notes™



by Steve Graybow

WITH LOVE: In the early 1960s, the Brill Building, located at 1619 Broadway in New York, was a virtually self-contained model of the music industry. Within the building were the offices of more than 160 music-related companies, including record labels, publishers, songwriters, and radio promoters. Prior to the British Invasion, many of the biggest hits of the day were written in the Brill Building, and many aspiring artists and songwriters got their start there.



SIEGEL

Among those seeking to jump-start their career in the Brill Building was **Janis Siegel**, a member of a teenage trio known as the **Young Generation** (that group released two singles, "The Hideaway" on Red Bird Records and "It's Not Gonna Take Too Long" on Kapp). Siegel, a folk and pop singer with a secret love of jazz, would eventually become a founding member of the **Manhattan Transfer**, along with co-vocalists **Tim Hauser**, **Alan Paul**, and **Laurel Masse**.

For *I Wish You Love* (Telarc, Feb. 26), Siegel pays tribute to the music of the Brill Building, giving a jazz treatment to such songs as **Carole King** and **Gerry Goffin's** "Go Away Little Boy," **Barry Mann** and **Cynthia Weil's** "Just a Little Lovin'," and **Pat Ballard's** "Mr. Sandman." When choosing material for the project, though, Siegel found herself with a dilemma. "There are so many great Brill Building songs," she says, "but there are far fewer that could really benefit from the richness of a jazz interpretation." At the suggestion of producer **Joel Dorn**, Siegel complemented the Brill Building songs with songs from the same era that were recorded by jazz vocalists and crossed over to become pop hits, such as **Nancy Wilson's** reading of "(I'm Afraid) The Masquerade Is Over," **Dinah Washington's** take on "Where Are You?," and **Gloria Lynne's** version of "I Wish You Love."

"I had never sung any of these songs before," Siegel says, "and that was a big thrill for me, to really discover these great lyrics and melodies for the first time and to see what I could do with them, what

made them work, and how I could tap into the emotional qualities of the songs and make them my own." Backing Siegel is pianist **Cedar Walton's** trio (featuring bassist **David Williams** and drummer **Winard Harper**), with guests including trumpeter **Tom Harrell**, vibraphonist **Bill Ware**, and saxophonist/flutist **David "Fathead" Newman**, giving the music what Siegel describes as a "late-night, classic nightclub feel."

By putting a distinctly jazz touch to songs that were popular in her formative years, Siegel ties together the pop music she sang in her teens with the music she was discovering in the privacy of her home. "Jazz was a passion for me, but it started out as a listening passion only," she says. "In high school, I was singing mostly pop and folk, but I began listening to **John Coltrane** as well as a lot of post-bop jazz artists like **Kenny Burrell** and **Jimmy Smith**. At a point, a bit of jazz started creeping in to my vocal group's music. When the Manhattan Transfer started up, I went back and discovered the history of jazz vocal groups. That's the beauty of jazz. There is always more to discover."

NOTEWORTHY: It is no secret that **Jimi Hendrix** was moving ever closer to jazz in his final years, and legend has it that the guitar virtuoso had been encouraged by **Miles Davis** to meet and work with arranger **Gil Evans**. Although that collaboration would never come to fruition, the Hendrix/jazz connection is explored on Bluebird/RCA's reissue of the 1974 album *Gil Evans Plays the Music of Jimi Hendrix* (released Feb. 5). Guitarists **John Abercrombie**, **Ryo Kawasaki**, and **Keith Loving** join Evans' orchestra, which featured such artists as **David Sanborn**, **Tony Williams**, and **Lew Soloff** on tunes such as "Crosstown Traffic" and "Voodoo Chile." Four unissued tracks are included.

AND: The **Thelonious Monk International Jazz Saxophone Competition** takes place Sunday, Feb. 24 at the Smithsonian Institute's Baird Auditorium in Washington, D.C., with a judging panel that includes **Don Braden**, **George Coleman**, **Jackie McLean**, **Joshua Redman**, and **Wayne Shorter**. Details: 202-364-7272.

With so many clubs shuttering their doors in recent years, it is heartening to see New York club the **Jazz Standard** reopening after a year of darkness. Now combined with a new barbecue restaurant called **Blue Smoke**, the Standard re-opens March 19 with performances by **Ben Allison & Seven Arrows** and the **Herbie Nichols Project**.

Words & Music™



by Jim Bessman

SUPER BOWL BLUES: Incredible game aside, Super Bowl XXXVI in New Orleans was a huge disappointment.

I mean, where was the great music? Surely not in the commercials! As the hangover clears, I only recall—I think—hearing **Louis Armstrong's** version of **Gershwin's** "They All Laughed" during a spot for GMC's Envoy and some effective hip-hop accompanying a Levi's ad. The **Led Zeppelin** "Rock and Roll" Cadillac spots were uneventful, but credit Warner/Chappell Music for getting the word out in the press that it was the first time a Led Zep song had ever been used in a U.S. TV spot: Even the non-music bizzers at the Super Bowl party I attended knew about it.

But most creative use of music, by default, goes to the **Britney Spears** "History of Pepsi Jingles" ads. At least someone was paying attention to *tradition*, something that was otherwise altogether missing from all the music of the well-intentioned but patriotically propagandizing Super Bowl production—a travesty, considering it took place in the city and state with the greatest musical traditions in the country.

"Where's the Dixieland, Cajun music, zydeco, New Orleans rhythm and blues, and rock'n'roll?" Columbia Records' **Josh Ziemann** wondered. Where, indeed. And speaking of football music, where, my beloved Green Bay Packers, is the classic Packers fight song of the glory years, once performed live at Lambeau Field by a marching band during kick-offs, replaced now by the **Rolling Stones'** hackneyed "Start Me Up"?

Wouldn't it all be so much better to bring back the marching bands for all kick-offs and half-time presentations?

MANZAREK'S NEW MUSE: Keyboardist **Ray Manzarek** stopped by the Bottom Line in New York last month to perform solo and to promote his new novel, *The Poet in Exile—A Journey Into the Mystic* (Thunder's Mouth Press), whose central character is his not-even-thinly disguised late **Doors** bandmate **Jim Morrison**.

The book has the character mysteriously contacting Manzarek's own fictional stand-in many years after his supposed death, later filling him in on what really happened and the character's continuing search for the meaning of life.

Meanwhile, the real Manzarek has found a new poet to collaborate with in **Jim Carroll**, who opened for Manzarek with poetry readings and story telling, with Manzarek joining him

at the end of the set. It turns out that Manzarek and Carroll first got together five years ago and commenced work on an album project.

"We recorded about half a dozen tunes, including 'Street of Crocodiles,' 'Shapeshifter,' and 'Just Like Sherlock Holmes,'" Manzarek says. "I'm determined to do something with them, because it's some of the best lyric writing I've ever heard and some of the best work I've ever done."



MANZAREK

The busy Manzarek now aims to block out time in the next month or two, when both he and Carroll are free to complete the project. He's also working on a demo of electronica music and planning a reunion tour with the two other surviving **Doors**, drummer **John Densmore** and guitarist **Robbie Krieger**.

Manzarek's solo show offered a scintillating mix of **Doors** instrumental music and anecdotes and pointed observations. Summing up the current "terrible state of things" in the music business as "five boys and the other five boys and the navel girls," Manzarek encouraged his audience to go out and buy CDs by musicians like **Van Morrison** and the **Velvet Underground**, go to live shows and clubs, and otherwise support jazz musicians, electronica players, and hip-hoppers. When he performed the **Doors'** classic "Crystal Ship," he was elated that the crowd sang the concluding chorus unsolicited.

SPRINGTIME COMES EARLY: Due to overwhelming tour response, Vapor Records has shipped **Jonathan Richman's** *Her Mystery Not of High Heels and Eye Shadow* album track "Springtime in New York" to triple-A and hot AC formats. You may recall that I appreciated Richman's lilting and lovely tribute to New York at his performance in the city last October, while the smoke from the nearby World Trade Center ironically filled the air (Words & Music, *Billboard*, Nov. 17, 2001).



Kid Capri's Global Reach. Hip-hop DJ/producer Kid Capri has inked a worldwide co-publishing deal with New York pubbery Reach Global. Pictured standing at the company's New York offices, from left, are Reach Global president Michael Closter, Asti Entertainment manager Kristi Clifford, and Reach Global VP of creative services Scott Rubin. Seated, from left, are Kid Capri and Cutler & Sedlmayr's Randall Cutler, esquire.



Johnston Enters Next Decade. Writer/artist Jan Johnston—whose songs have been featured on the *American Pie* and *Swordfish* soundtracks and who co-wrote and performed last year's U.K. dance hit "Flesh"—has signed an exclusive worldwide publishing agreement with Next Decade Entertainment. Johnston is currently writing with BT and Paul Oakenfold for their upcoming projects, as well as working on her own debut U.S. album. Pictured, from left, are Next Decade Entertainment's Stu Cantor and Johnston.



Shapiro Sits Atop Sony/Tree. Tom Shapiro was recently honored by Sony/ATV Music Publishing Nashville as its writer of the year for his song "Ain't Nothin' 'Bout You," a big hit for Brooks & Dunn. Pictured, from left, are Sony/ATV Music Publishing Nashville's Don Cook and Donna Hilley, Shapiro, and Sony/ATV Music Publishing Nashville's Woody Bomar.

Songwriters, Performers Meet At Sundance Festival

ASCAP'S Sundance. The recent 2002 Sundance Film Festival at Park City, Utah, featured numerous established and up-and-coming performers at the fourth annual Sundance Film Festival Music Café. The event was produced by ASCAP, which co-sponsored it with Balance Bar.



Pictured in the top row at the ASCAP Sundance Music Café, from left, are Tim Easton, ASCAP's Sue Devine, Murry Hammond, Grey Delisle, Buddhahead, and ASCAP's Tom DeSavia and Loretta Muñoz. Pictured in the front row, from left, are ASCAP's Jackey Simms, Erin McKeown, and Gordie Sampson.



Pictured at the ASCAP Sundance Music Café, from left, are Murry Hammond, ASCAP's Pamela Allen and Tom DeSavia, Rhett Miller, ASCAP's Grey Delisle, Julia Fordham, Tim Easton, and ASCAP's Loretta Muñoz, Billy Goodrum, and Steve Krecklow.



ASCAP also hosted a "Writers in the Round" showcase at the ASCAP condo at Sundance. Pictured there, from left, are John Doe, Rhett Miller, Patty Griffin, Claudia Church, and Rodney Crowell.

Home Studio Helps Martyn Rediscover His Roots

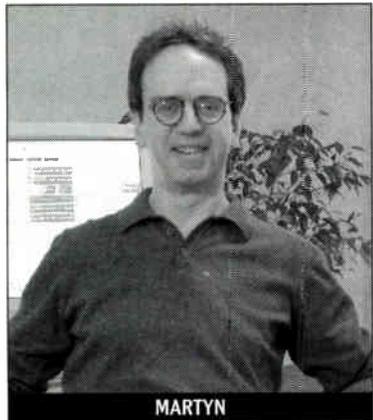
BY CHRISTOPHER WALSH

NEW YORK—For classical music producer/engineer Tim Martyn, the establishment of Phoenix Audio is like coming home. In fact, the studio—dedicated to location recording, mixing, and mastering of classical music—is home, located on the third floor of his Glen Rock, N.J., residence.

Beyond the literal homecoming that Phoenix Audio represents, however, the new studio signals a return to Martyn's roots. As founder and GM of New York mastering facility Classic Sound, his attention to administrative duties increased as that facility's business grew. Martyn, who has served as senior audio engineer and technical director for the Boston Symphony Orchestra (BSO) at the Tanglewood Music Festival in Massachusetts for more than 20 years, was frequently commuting back to Manhattan during the BSO's summer schedule.

"There was quite a bit of going back and forth, which is one of the big reasons I decided to sell Classic Sound," Martyn explains, noting

that he wanted "to get back to music, which is what I started doing. That's why I absolutely love Tanglewood, because it gets me away from management duties in New York and gets me with the music again."



MARTYN

Post-production of Martyn's location recordings takes place at Phoenix Audio, which is based around a Pyramix 24-track high-resolution workstation/digital mixer from Swiss manufacturer Merging Technologies. The Pyramix system en-

ables editing and mastering for Super Audio CD (SACD), the Sony-Phillips-developed format especially apt for classical music, Martyn notes. "We're very keen on SACD. That's really what led me to the idea of putting the Pyramix system in."

For recording of pianists and such groups as the Waverly Consort—an ensemble of singers and instrumentalists—Martyn rents recording equipment from such companies as Sound Byte Productions and Classic Sound. "For me, it makes more sense to own the post-production stuff," he says. "We use a mixing suite made by Millennia Media and try to do everything in a very high-tech way with 96kHz when we can, [along with] the best preamplifiers, microphones, etc. I prefer, whenever possible, to go directly to 2-track. Right now, we're using the Tascam DA-98HR with Mytek converters. We try to find a beautiful-sounding, quiet church in the middle of nowhere [to record]. Then I bring it back to my lovely third floor, where in my own time and schedule I can sit down and put it together."

Studio Monitor

by Christopher Walsh



EVOLUTION: As the DVD-Audio and Super Audio CD (SACD) formats slowly penetrate consumers' collective consciousness, pro audio manufacturers are developing new equipment to specifically address surround sound mixing. With recent demonstrations in Los Angeles, New York, and Oxford, England, console manufacturer Solid State Logic (SSL) has announced the most comprehensive hardware to date for multichannel audio, the XL 9000 K Series console.

ment," Pringle says. "Having listened to a range of DVD-As, SACDs, and other mixes people have done for surround, you can hear how people's techniques are evolving. Conventional panning systems which have been available on analog consoles really don't hack it."

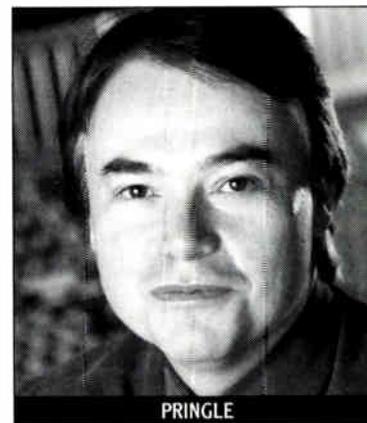
The XL 9000 K Series also includes a 5.1-to-stereo downmix function; LFE (Low Frequency Effects) filtering for Dolby and DTS encoding; and the ability to switch the K Series computer's high-resolution screen—situated on the console's center section—to a workstation/editor display, an aspect employed on a majority of modern productions.

"SSL was the first company to integrate control of the multitrack on the console," Pringle says, "and to put record enable buttons on the channel strip, because that's how people worked then. You have to evolve that practice—as people have stopped using tape and now use hard-disk systems—and bring that into control of the console as well."

Clearly, SSL is confident in surround sound's ultimate predominance in recording facilities, and, by extension, within record labels. While the public's understanding and acceptance of multichannel audio has been a slow process, incremental advances in multichannel's proliferation are encouraging, as is the growing understanding of MP3's inferiority, especially when held up to 24-bit/96kHz audio. "We have an interest in dealing with higher resolution of music for a range of reasons," Pringle says. "It helps to differentiate the product from things that people can get from something like MP3. It introduces elements like surround, and there's an increasing penetration of home cinema. Also, there's opportunities with things like SACD and DVD [Audio] to introduce elements of copy protection."

Two U.S. studios—Larrabee Studios in Los Angeles and the Hit Factory in New York—have placed orders for an XL 9000 K Series. Installation at Larrabee, the first facility to order one, is set for March. The Hit Factory, which ordered two, will also receive its first in March.

As with surround sound, SSL is obviously confident in the future of large-format consoles. "We've been doing quite a lot of business in large-format analog consoles in the latter half of last year and the beginning of this year," Pringle says. "Response to the XL, I think, demonstrates that."



PRINGLE

An evolution of its enormously popular J Series—introduced in 1994, with some 200 now housed in recording facilities worldwide—the K Series is the product of continual evaluation of end-users' reports from the field, says Colin Pringle, managing director of the Oxford-based manufacturer. "We maintain our success by designing products that match the prevailing needs and, hopefully, anticipate the direction the industry is moving in."

Features new to the analog XL 9000 K Series address both the surround sound and high-resolution aspects of DVD-Audio and SACD. "UltiPan" automated spatial positioning provides two types of panning control (distribution of an audio signal to two or more speakers): the standard X/Y mode of panning in a two-dimensional soundfield and a "freehand" mode, enabling the positioning of a signal anywhere within the soundfield. Additionally, "ThetaPan" spreads a point source—a design in which separate speakers (reproducing different frequency ranges) are made so that the sound appears to come from one place—across adjacent speakers, allowing signals to be passed throughout the soundfield in a circular motion. Six UltiPan panners may be operated simultaneously.

"That's a really exciting develop-

FEBRUARY 23 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 16, 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)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)	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	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 4064 G+	Roland 770	Digidesign Pro Tools	Neve 8068	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Pro Tools	Pro Tools	Studer A827, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	BASF 931	Pro Tools	Pro Tools	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	ROSEWOOD (Tyler, TX) Greg Hunt, Gary Leach	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4063 G+	SSL 9000 J	Digidesign Pro Tools	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Panasonic SV3800	Studer A827, Pro Tools	Pro Tools	Studer A820	Studer A820
MIX DOWN MEDIUM	BASF DAT	BASF 900	Pro Tools	BASF 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	ROSEWOOD (Tyler, TX) Austin Deptula	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	UNI	UNI

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INTERNATIONAL

BMG Europe 'In Position To Deliver'

After Management Changes, President Says Company Is Ready For Future

BY EMMANUEL LEGRAND

LONDON—With the recent reassessment of its operations and several management changes—including the appointment of a new COO—BMG Europe is confident that it has weathered the storm and is set to make the most of its 2002 release schedule.

BMG Europe president Thomas Stein has embarked on a tour of Europe to meet with all BMG employees and present the company's projects, outlined last September in its "One Europe" strategic plan.

"We are now where I thought we would be," Stein says. "We have a management team in place, we have the right players, and we have analyzed our situation and addressed some issues. I am currently traveling to each country to explain to our staff our strategy and goals.

"In 2002, we will be in a position to deliver," he continues. "I am convinced we will have an excellent year, not least because we have a lot of products coming."

Key to the implementation of BMG's plan is the company's new London-based COO for Europe, Tim Bowen, who will assist Stein in all areas of the business. Bowen is a respected industry executive who was most recently executive VP at Universal Music International (UMI), where he oversaw—alongside company chairman Jorgen Larsen—the merger with PolyGram and the absorption by Vivendi. Bowen left UMI at the end of August last year.

YOUNGER AND OLDER PLAYERS

Of Bowen, whom he met through International Federation of the Phonographic Industry board meetings, Stein says: "I have a lot to do, and I thought it would be good to have an experienced executive to add to our team alongside younger people. He is coming from a very strong company, and he knows the business very well. He will be a great addition to the team. Like in a football team, you need to have some senior players with younger ones." Bowen could not be reached for comment.

Another recent management change concerns BMG veteran executive and Spain's longest-standing major-label president, José María Cámara, who is departing Madrid and moving to New York to assume the position of BMG senior VP of strategic projects. Cámara reports directly to BMG Entertainment COO Michael Smellie. Cámara, who was in charge of BMG Ariola Spain for more than 15 years, will advise on strategic A&R and marketing activities for territories around the world, as well as coordi-

nate between BMG and the Bertelsmann Content Network.

Cámara's post as BMG Spain president and BMG Spain and Portugal regional director has been taken by Carlos López, who until now was managing director of BMG Spain. López, who reports to Stein, has held a series of music industry posts,



STEIN

including a long spell at proactive authors' and publishers' society SGAE.

According to sources, Cámara was offered both the new post of director of BMG Southern Europe (including Spain, Portugal, France, and Italy) and the still-vacant post of president of Sony Music Entertainment Spain. Sony Spain finance director Juan Segurado has been temporary president since Claudio Condé left Jan. 1 to become president of Warner in his native Brazil. Stein comments: "There were a lot

of rumors going on [about Cámara], but the truth is that we have been discussing [this] with him for the past five or six months, and it was his wish to make this move. We need to keep the experienced players in the company, and his skills were in higher need in New York than in Europe."

One issue López must resolve is the turmoil at BMG Portugal, where then-managing director Pedro Gaspar and some of his staff walked out in the fall (*Billboard Bulletin*, Oct. 18, 2001) over alleged differences between Lisbon and Madrid. Currently in charge in Lisbon is Xana Rodrigues, head of international product. Cámara was in the process of seeking a new marketing director, A&R label manager, and A&R local manager.

Another country where BMG is re-evaluating its operations is Greece, where managing director Miltos Karadsas left the company last month to join EMI-Minos. Sources say that BMG will cease to have a stand-alone company there.

Stein admits that the Greek situation is under review and reveals that BMG's presence there could take the form of a joint venture with a local company, just as BMG did in Turkey: "We are analyzing the market, but we haven't decided yet what to do. We have several options. We are not bailing out. We will still have [to release] our repertoire there, but how it will be delivered is what we have to figure out."

Additional reporting by Howell Llewellyn in Madrid and Maria Paravantes in Athens.



Alanis Sweeps In. Senior Warner Music International execs turned out in force to meet Alanis Morissette after a recent London showcase promoting her Maverick album *Under Rug Swept*, released Feb. 2 in Continental Europe and due March 4 in the U.K. Pictured, from left, are Warner Music Canada senior VP Steve Kane, Warner Music Europe marketing director Paul McGhie, Morissette, Warner Music Europe VP of marketing Thomas Starckjohann, Warner Music Europe senior director of marketing Jon Uren, Warner Music U.K. marketing director Adam Hollywood, and Warner Music Europe president Paul-Rene Albertini.

Spanish Industry Forms New Music Academy

BY HOWELL LLEWELLYN

MADRID—The Spanish music industry has formed the Academy of Music Arts and Sciences (AACM) under the umbrella of authors' and publishers' society SGAE and artists' association AIE. The new body is to bear its first fruit with the staging of the sixth Premios de la Música award ceremony May 9 in Madrid.

AACM president for a maximum four-year period is SGAE executive president Teddy Bautista, while the

title of VP belongs to AIE president Luis Cobos. The board of directors includes president of EMI Spain and labels' association AFYVE Miguel Ángel Gómez, as well as artists Plácido Domingo, Julio Iglesias, Paco de Lucía, Joaquín Sabina, and Alejandro Sanz.

"The academy is not a social entity limited to organizing events such as the Premios de la Música," Bautista says. "The aim is to unite all professional sectors of the industry—composers, artists, labels, producers, managers—who are committed to defending and promoting music."

Bautista adds, "The AACM will gain nothing without tons of hard work—we shall operate like a gang of workers to see that the music profession at all its levels of teaching, learning, and performing receives the prestige it deserves as a No. 1 cultural activity in Spain."

Gómez comments, "The more talking and interaction between the different groups in the [music] industry, the better. The AACM is a very positive step, as it will mean more promotion and diffusion of Spanish musical product."

Bautista says that SGAE and AIE, which have organized the five Premios de la Música ceremonies until now alone, spent three years analyzing how similar bodies function in the U.S., the U.K., the Netherlands, and Sweden, as well as studying the Spanish Cinema Academy "to select the best of each."

Bautista says the AACM's long-term aims are to promote the teaching of music, boost Spanish repertoire and recordings internationally, draw up

"technology immersion programs," develop a scholarship program, and improve the "irregular fiscal situation" of music professionals—in particular, by insisting that sound carriers should receive the same "cultural" value-added tax as books in Spain.

The AACM launch comes at the same time as Fundación Autor, SGAE's promotional and activities arm, has informed artists, labels, managers, and related organizations that the foundation is cutting back on

funds for individual artists to perform at such music trade fairs as MIDEM in France.

Bautista insists, though, that the presence of SGAE and Fundación Autor at MIDEM, PopKomm in Germany, Cubadisco in Havana, the Latin Alternative Music Conference in New York, and its annual tours (such as Rock en Ñ and Fémina Rock) will continue as usual. "But we have analyzed our activity since we began funding artists to promote Spanish music abroad [at the 1989 New Music Seminar in New York] and realized that although SGAE has invested some \$27 million in such promotion,

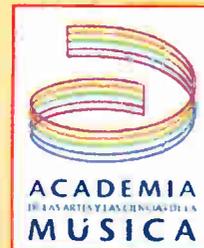
neither the public institutions—such as the culture ministry—nor the record industry itself has put much effort into the task.

"It must be said that nobody has made a real effort outside SGAE, and so the Fundación Autor has decided to reduce individual aid," Bautista continues. He says the decision was not directly linked to the creation of the AACM, though he adds that "SGAE is going to transfer its musical activities, such as award ceremonies and MIDEM-style trade-fair showcases, to the AACM."

Bautista says, "The foundation's new policy is to revive the proposal first made in 1993 to promote the creation of a Spanish office of music export, which will involve SGAE, AFYVE, AIE, the culture ministry, producers, music radio and television, and instrument manufacturers. The campaign will be common to the work of the AACM, and we hope to have a meeting to draw up the campaign before the summer."



BAUTISTA



Japan Market Continues To Decline In 2001

BY STEVE McCLURE

TOKYO—The Japanese music market—the world's second-largest—continued its steady decline in 2001.

The Recording Industry Assn. of Japan's (RIAJ) final production data for calendar 2001, released Feb. 5, shows that production of prerecorded music by the RIAJ's 24 member companies was down 15% year-on-year to 316.2 million units for a wholesale value of 429.2 billion yen (\$3.3 billion), down 9%. They are the steepest declines seen in Japan in at least a decade.

The results were worse than the RIAJ's preliminary estimates, released Jan. 7, which calculated that the Japanese market had shrunk 11% in quantity terms and 7% in value in 2001.



Production of domestic music fell 18% to 248.1 million units for a value of 327.9 billion yen (\$2.5 billion), while production of foreign product declined 4% to 68.1 million units for a value of 101.3 billion yen (\$772.4 million), down 5%.

The RIAJ data shows that a total of 22 albums—all by domestic acts—sold more than 1 million units between Feb. 1, 2001, and Jan. 31, 2002, while six singles—again, all by domestic acts—sold more than 1 million units each. The previous year's totals were 26 albums and 12 singles.

The Japanese market has been on a steady downward slope since the mid-1990s. In the years prior to that, it grew steadily, largely because the Japanese economy was booming during the "bubble economy" period of asset inflation and also as a result of the changeover to the CD format, which—as in other countries—saw many people replace their vinyl with CDs.

Another reason for the industry's strong sales from the late '80s to the mid-'90s was the popularity of the CD-single format. CD singles were cheap and marketed mainly to the 15-25 demographic, which was caught up in the "karaoke box" boom of the early '90s.

Japan has been in recession ever since the collapse of the bubble economy. The total production value of the RIAJ member companies' annual output has fallen steadily from 1997's all-time high of 819.3 billion yen (\$6.8 billion).

British Industry Bucks Sales Decline Shipments To Retail Increase For Fourth Year Running

BY GORDON MASSON

LONDON—A strong domestic release schedule helped the British record industry buck the global trend of falling sales and continue its impressive run of increased shipments to retail for the fourth consecutive year.

Statistics released by the British Phonographic Industry (BPI) reveal that the value of shipments during 2001 in the U.K. grew 5.3% compared with the previous year to reach an all-time high of £1.23 billion (\$1.75 billion).

Album shipments grew by 4.4% in unit terms, with the top seven best-selling albums all by British artists. The best-selling album of the year was Dido's *No Angel*, which moved more than 2 million copies in the U.K. alone. Those shipments helped the album market grow 7% in value terms to £1.12 billion (\$1.59 billion).

BPI director general Andrew Yeates comments: "It is encouraging to see the U.K. putting in such

a strong performance. The fact that so much of that great music is being produced by British artists also bodes well for the future."

Total shipments during the crucial fourth quarter rose 5.2%, meaning the quarter accounted for



41.1% of annual revenue. And highlighting the strength of home-grown repertoire, six of the top 10 albums sold during the October-December period were by British artists (Robbie Williams, Gabrielle, Steps, Blue, S Club 7, and Russell Watson), two were by artists signed to British labels (Westlife and Kylie Minogue), and one was a British-owned compilation (*Now That's What I Call Music! 50*). Only Madonna, with the 10th best-sell-

ing album during the period, prevented a clean sweep.

A notable feature of the album statistics in 2001 was the impact of greatest-hits collections, which accounted for 23.5% of top 100 album sales. This represented an increase from 17.9% in 2000, even though a similar number of "best of" titles were released in both years.

Although single sales fell below the 60 million-unit mark for the first time since 1993, two releases achieved sales of more than 1 million units: "It Wasn't Me" by Shaggy and Hear'Say's "Pure and Simple," which was also the U.K.'s fastest-selling debut single of all time. Despite the waning popularity of singles, British sales still account for about one-third of the singles market in the whole of Europe.

MiniDisc and cassette formats continued to plummet, registering declines in unit shipments of 75.9% and 59.5%, respectively.

Spain Enjoys Music-Market Revival Thanks To 'Triumph' Of TV Show

BY HOWELL LLEWELLYN

MADRID—Spain's music market enjoyed a last-minute revival in 2001 to record an unexpected 20% rise in unit sales and a 4% increase in revenue, according to labels' body AFYVE.

Industry insiders say the market's savior was the unprecedented success of music-focused TV program *Operación Triunfo* (Operation Triumph) and the sales that resulted from that.

Revenue for 2001 topped 624 million euros (\$564 million), and unit sales were 73.6 million.

The obvious difference in percentage increase between unit sales and revenue occurred because many CDs were budget-price, including half of the 1.7 million *Operación Triunfo* CDs sold by Dec. 31, 2001, via indie label Vale Music. The TV show's double-CD, *Album*, and the 11 mini-CDs that were released week by week have now moved some 2.5 million units. In the week ending Feb. 2, 11 of Spain's 19 top-selling albums were *Operación Triunfo* titles.

CD sales were 28% up at 64 million—or 87% of the total—while cassettes fell 28% to 6.3 million. There was a 41% rise in vinyl LP sales to 24,000, and singles also climbed 15% to 2.2 million.

International repertoire was down 7% at 40.5%; this sector has lost 17.4% of the Spanish market share in only two years. Domestic pop stayed steady at 34.7%, while various-artist compilations—including those from *Operación Triunfo*—rose 6% to a 17.5% market share.

AFYVE director Carlos Grande says, "If it had not been for the exceptional sales circumstances at the very end of the year, the revenue value would have been down by 2%-3%. We must not let events such as *Operación Triunfo* blind us to the continuing disease of piracy and its spectacular growth.

Grande emphasizes, "If in 2000 we were talking of piracy accounting for 10% of the market and last year between 15% and 20%, in 2002 we are talking about illegal street sales representing 30% of music sales."

Another reason for the growth in unit sales is that Vale Music became an AFYVE member last year. Vale Music is a leader of the thriving Barcelona-based dance compilation sector, whose combined annual sales are in the millions. Prior to 2001, Vale Music sales were not computed by AFYVE.

Although AFYVE—which is Spain's International Federation of the Phonographic Industry affiliate—groups only 19 labels, it claims to represent more than 90% of the market. But one umbrella label that is outside AFYVE is MuXXic, which includes five labels and has acts—including Tamara, Raúl, Paulina Rubio, and Papa Levante—that sold some 1.5 million units in Spain in 2001.

This helps to explain why AFYVE's figures differ from those of authors' and publishers' society SGAE, Spain's other main music industry body. SGAE counts returns from every record label in Spain, including non-AFYVE MuXXic, Zomba-Jive, Zero Records, and Tempo Records (all with product in Spain's top 50 album charts this month), as well as dozens of indie labels.

SGAE advanced its own 2001 sales figures at the MIDEM music trade fair last month, with unit sales of 80 million and revenue at 643 million euros (\$581 million). These were 0.7% and 2% down on SGAE's figures for 2000, respectively.

SGAE mechanical reproduction director Juan Palomino says, "We were preparing for a much worse scenario, [but] the spectacular Christmas sales of the *Operación Triunfo* records have contributed in good measure to saving the year. Without them, sales revenue in 2001 would have fallen by about 8%."

Record Sales Fell In Italy Last Year

BY MARK WORDEN

MILAN—Record sales in Italy during 2001 fell by 9% in unit terms and 7.92% in value, according to figures prepared for industry representative body FIMI by auditors at PriceWaterhouseCooper.

Unit sales for 2001 were down to 43.849 million from 48.185 million in 2000, while revenue dropped to 338.7 million euros (\$297 million) from 367.8 million euros (\$322 million) in 2000.

CD album sales fell by 2.9% in units and 3.13% in value. CD singles fell by 0.65% in units but rose by 1.44% in value, while cassette sales fell by 35.5% in units and 34.5% in value.

On a brighter note, local repertoire saw its market share increase from 38.8% in 2000 to 43.6% in



2001, while international repertoire fell by 4.7% to 52.6% in 2001. The remaining percentages in both years account for classical music, which is treated separately.

In a statement, FIMI president Alberto Pojaghi said: "These figures confirm a negative trend that had begun in the first six months of the year and was certainly accentuated by the events of Sept. 11. We had hoped for a recovery at Christmas, but instead there was a further fall.

"We are, however, encouraged by the growth in local repertoire," Pojaghi continued. "Indeed, this development makes it even more essential that the Italian music industry now receives the same fiscal benefits that were recently applied to other manufacturers of media and cultural products."

V2 Records Italy GM Alessandro Massara tells *Billboard*: "These figures make painful reading, even if they don't exactly come as a surprise. The first half of last year was bad, and Christmas was a letdown for everyone except the producers of pirate copies. The effects of the fall in sales are already being felt, as all record companies—both major and indie—are starting to restructure because their wage bills no longer match their [sales].

"I seriously worry about the future of the industry in this country," Massara adds. "Basically, we're all going to have to grit our teeth."

Like Pojaghi, Massara takes some comfort from the increase in local repertoire: "This is good, but Italy still has a lot to learn about developing local repertoire—especially from the French."

Our Lady Peace Earns Five Juno Nods

Unusual Category Companions Characterize This Year's Canadian Awards

BY LARRY LeBLANC

TORONTO—With five nominations in key categories, Our Lady Peace leads the list of nominees for Canada's 2002 Juno Awards, announced Feb. 11 here.

The Toronto-based band is listed in Juno categories for top group, top album (for its Columbia Records recording *Spiritual Machine*, which also received a top album design nod), top single ("Life"), and top video ("In Repair").

This year's Junos take place April 14 in St. John's, Newfoundland, and will be televised in Canada live on CTV for the first time. From 1975 to 2001, rival CBC-TV televised the show.

Barenaked Ladies will host this year's ceremony, which drew a national TV audience last year of 1 million viewers. Confirmed to perform on the show are Alanis Morissette, Nelly Furtado, Nickelback, Sum 41, Amanda Marshall, Diana Krall, and Great Big Sea.

BEST TALENT LINEUP

"It's the best talent lineup ever," proclaims John Brunton, the show's executive producer and president of



Toronto's Insight Productions, which is producing the program for the eighth time. "Going to Newfoundland is challenging, because much of the equipment has to be brought in by boat.

We're going to hire as many local people there for the crew as we can."

Runners-up with four nominations each this year are Columbia Records' singer/songwriter Leonard Cohen and Nickelback, which is on EMI in Canada. Cohen has nominations for top artist, top songwriter, top pop album for *Ten New Songs*, and top video for "In My Secret Life," directed by Floria Sigismundi. Nickelback earned nominations for top group and top single for "How You Remind Me." The band's album *Silver Side Up*, currently No. 7 on The Billboard Top 200, is also nominated for both top album and top rock album honors.

Earning three nominations each are rockers Sum 41, jazz stylist Krall, and alternative singer/songwriter Hawksley Workman.

During the televised show, internationally renowned producer Daniel Lanois—best-known for his work with U2, Bob Dylan, Peter Gabriel, and Emmylou Harris—will be inducted into the Canadian Hall of Fame.

The show marks the final Juno chapter for Daisy Falle, president of the Canadian Academy of Recording Arts

and Sciences (CARAS), which co-produces the annual awards show with CTV. Falle has worked for CARAS since the Junos were first televised in 1975. "This is my last hurrah," she says. "I'm looking forward to retirement."

This year's event will likely feature several hotly contested slots, after the genre categories in pop and country were scrapped. A characteristic of the Canadian music scene in the past decade has been the dominance of female artists. While female classifications had been laden with headline names, male categories in recent years had primarily featured unproven newcomers.

As a result of combining genres, the top artist category will see veteran songman Cohen (Columbia) compete against pop acts Furtado (DreamWorks), Marshall (Colum-

bia), and Garou (Columbia), as well as Krall (Verve).

For top country artist/group, Paul Brandt (Brand-T), Lisa Brokop (Cosmo), Carolyn Dawn Johnson (Arista), Jimmy Rankin (Song Dog), and the Wilkinsons (Giant) will go head to head. Another match-up to watch is top album, where Krall and Furtado will square off against Sum 41, Nickelback, and Our Lady Peace.

Finally, the top rap recording category features throwdowns by Swollen Members (Battleaxe), Solitair (Beatfactory), Kardinal Offishall (MCA), Jelleestone (Warner Bros.), and Ghetto Concept, featuring Snow, Kardinal Offishall, Maestro, Red 1, and Ironside (7 Bills/ViK Recordings).

Juno Awards are presented in 36 categories and are voted for by CARAS members.

Czech Label Slashes Prices In Bid To Revive Local Music Scene

BY MARK ANDRESS

PRAGUE—The Czech Republic's newest music label, Ceska Hudba, aims to breathe new life into the local music scene by offering domestic repertoire at less than half the price of the majors and by unearthing several new acts per year.

The label's CDs carry a maximum retail price of 199 koruna (\$5.50) per unit, compared with the majors' 400-500 koruna (\$11-\$14). Label managing director Josef Kokta explains: "Purchasing power here is below 40% of the European Union level. Czechs don't have the money to spend 500 koruna on domestic repertoire. They'd rather save the money for foreign artists and copy domestic stars instead." According to Kokta, piracy and high prices have combined to cause a 70% drop in sales of domestic repertoire during the past three years, leaving no money for the local scene's development.

Ceska Hudba, which means "Czech Music," aims to reverse that trend by discovering five to seven new bands per year, compared with each major's one or two. Sixty percent of Kokta's budget will be devoted to this task.

Starting in March, Ceska Hudba releases the debut albums of girl band New Golden Kids and Slovak group Babylon. April sees a release from newcomers Deset Oci (Ten Eyes), a band that was discovered in Prague club Akropolis.

The label will devote the remaining 40% of its budget to releasing albums by older, well-known stars, who often will have been brought back from obscurity. It has already poached established stars from such labels as Sony Music Bonton and Universal Music by offering acts at least 50% of

the profits, with the break-even point estimated at sales of 5,000 units. Kokta says his own advertising company, Quo, can also offer high-profile publicity campaigns at no extra cost.

Since launching last October, Ceska Hudba has released seven titles from well-known personalities, which have sold 40,000 units combined in almost four months. Its best-selling CD, *Zlatej Vasek* (Golden Vaclav) by Vaclav Neckar, a hugely popular singer from the 1960s and 1970s, has sold 13,000 units.

"I've broken into the album chart's top 20—something I've not managed in a decade," says Neckar, who jumped ship from Sony Music Bonton. "And in 37 years of recording, I've never had such adverts for an album."

Kokta also aims to release what he calls "half CDs" for 99 koruna (\$2.75), containing about six of an artist's best songs.

As a blueprint for his success, Kokta points to the *Rebelove* film soundtrack, which features hits from the 1960s. With a price of 199 koruna (\$5.50), it has sold more than 120,000 units since its Supraphon release in February 2001.

Executives at the majors don't see Ceska Hudba as a threat, pointing to a lower-end repertoire that so far has resulted in only one of its seven titles charting. They also argue that the label's pricing and remuneration policy is unsustainable, ruling out similarly lowering prices of domestic acts' releases because of the costs involved.

Still, the majors are cooperating by "lending" their artists to the label. Czech calypso group Yo Yo Band, for example, is a joint Universal-Ceska Hudba release, while Sony Music Bonton let Monika Absolonova record one album for the fledgling label.



NEWSLINE...

The U.K.'s Assn. of Independent Music (AIM) has

forged an initiative with the Canadian Independent Record Production Assn. and Australia's Assn. of Independent Records to create a worldwide database of market-specific information on the music industry. Dubbed Worldwide Independent Network (WIN), the joint organization aims to provide independent labels worldwide with the information they need to market their artists in international territories. AIM CEO Alison Wenham says the project aims to create a virtual vertical infrastructure with up-to-date market-specific information similar to that provided by multinational companies' local affiliates. She says WIN will ultimately be available to "any record company or trade-association member." The project will launch in June. A six-month trial is planned to expand services to the U.S., Germany, and France, at which point WIN will apply for government funding from the territories involved to underpin its expansion. A full roll-out of WIN is planned for January 2003.



WENHAM

LARS BRANDLE

Stephen Peach is the new CEO of the Australian Record Industry Assn. (ARIA) and the Phonographic Performance Co. of Australia (PPCA), effective Jan. 29. Peach, a specialist in intellectual property rights and entertainment law who spent seven years as partner with Sydney law firm Gilbert & Tobin, was principal lawyer for ARIA and the PPCA. Recently, he was chief of business development and corporate counsel with Internet-based company Peakhour. Peach replaces Emmanuel Candi, who resigned in December 2001 after 10 years to become GM of human resources and business strategy at Sony Music Entertainment.

CHRISTIE ELIEZER

Lars Nylin, who left his Warner Music Sweden job as director of artist development at the end of last year (*Billboard Bulletin*, Dec. 5, 2001), has resurfaced as one of three entrepreneurs—alongside Per Alexanderson and Jan-Erik "Eggis" Johansson—behind new Malmö, Sweden-based label National. He will remain based in Stockholm. National's A&R policy is to sign domestic rock bands. A distribution deal has been struck with Bonnier Amigo Music Group, according to the latter's president/CEO Jonas Siljemarm. Initial projects include a tribute record to Nationalteatern, a new album by local veteran Stefan Sundström, and a boxed set by Pugh Rogefeldt in association with Nylin's former employer.

KAI R. LOFTHUS

Kylie Minogue won HMV Australia's inaugural Australian act of the year award, with votes cast by 10,000 in-store and online customers. The rest of the top 10 were pop act Bardot; rock bands Powderfinger, Something for Kate, Human Nature, and 28 Days; soul singer Vanessa Amorosi; singer/songwriter Alex Lloyd; dance band the Avalanches; and metal pioneers AC/DC. The win was announced at a concert featuring Bardot and R&B singer Selwyn.

CHRISTIE ELIEZER

Sanna Johansson is to resign at the end of March from her job as managing director of EVA Records Norway. EVA, the market-leading compilations company in Norway, is a joint venture between the local affiliates of EMI, Virgin, BMG, and Warner Music. No successor has yet been named.

KAI R. LOFTHUS

Saregama India, EMI's former licensee in the territory, posted a net loss of \$2.2 million in the third quarter ending December 2001, compared with a \$330,000 profit in the corresponding period of the previous financial year, the company reported Jan. 28. Saregama's total revenue fell to \$4.6 million, compared with \$8.6 million in third-quarter 2000. The third quarter "was one of the worst [ever] for the music industry and Saregama," Saregama India managing director Abhik Mitra says. "There were no major hits among new Hindi films. At the same time, declining prices pushed down the realizations from CDs." Mitra says prospects for the fourth quarter are not much better.

NYAY BHUSHAN

Sweden's recording industry and the majority of the country's music retailers are launching Feb. 15 an annual sales campaign, CD Rea (CD Offers), to attract more consumers to record stores. The concerted effort—scheduled to last two weeks—is an industry first for Sweden, although similar initiatives are organized annually by the local book industry. The participating record companies are members of the International Federation of the Phonographic Industry-affiliated trade body Grammfonleverantörernas Förening and will be offering stickers and posters to retailers to promote the campaign. CDs on offer include last year's best sellers, as well as various CD boxed sets and limited-edition CDs.

KAI R. LOFTHUS



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(OEMPA PUBLICATIONS INC.) 02/13/02		(OFFICIAL UK CHARTS CO.) 02/11/02		(MEDIA CONTROL) 02/13/02		(SNEP/IFOP/TITE-LIVE) 02/12/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	NEW
A DAY IN OUR LIFE ARASHI J-STORM		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		WHENEVER, WHEREVER SHAKIRA EPIC		GIMME GIMME GIMME STAR ACADEMY MERCURY	
2	1	2	NEW	2	2	2	1
LIFE GOES ON DRAGON ASH VICTOR		HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL		GET THE PARTY STARTED PINK ARISTA		LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL	
3	NEW	3	2	3	5	3	2
MOMOIROKATAOMOI AYA MATSUURA ZETIMA		GET THE PARTY STARTED PINK ARISTA		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY	
4	NEW	4	5	4	4	4	4
CRESCENT MOON MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS		ADDICTED TO BASS PURETONE GUT		PAID MY DUES ANASTACIA EPIC		MILLÉSIMÉ PASCAL OBISPO EPIC	
5	NEW	5	NEW	5	10	5	3
THE END OF SHITE YUKI EPIC		MOVIES ALIEN ANT FARM DREAMWORKS		ENGEL BEN FEATURING GIM HANSA/BMG		LES MOTS MYLÈNE FARMER & SEAL POLYDOR	
6	NEW	6	6	6	3	6	NEW
KIYOSHI NO ZUNDOKOBUSHI KIYOSHI HIKAWA NIPPON COLUMBIA		ALWAYS ON TIME JA RULE FEATURING ASHANTI DOUGLAS DEF JAM/UNIVERSAL		MAY IT BE ENYA WEA		ETERNAL FLAME ATOMIC KITTEN VIRGIN	
7	NEW	7	3	7	7	7	8
RYUSEIGUN CHIHIRO ONITSUKA TOSHIBA/EMI		CAUGHT IN THE MIDDLE AT COLUMBIA		RAMP! THE LOGICAL SONG SCOOTER EDEL		UNE ETINCELLE L5 MERCURY	
8	3	8	NEW	8	9	8	6
HATENAKU TSUDUKU STORY MISIA RHYTHMEDIA TRIBE		SO LONELY JAKATTA RULIN/MINISTRY OF SOUND		HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL		I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC	
9	2	9	4	9	6	9	5
MINIMONI, HINAMATSURI! MINIMONI! ZETIMA		OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA		THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA		TRACKIN' BILLY CRAWFORD V2	
10	4	10	7	10	8	10	9
MISSIN' YOU—IT WILL BREAK MY HEART KEN HIRAI DEFSTAR		TRUE LOVE NEVER DIES FLIP & FILL FEATURING KELLY LORENA ALL AROUND THE WORLD		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI		FALLIN' ALICIA KEYS J/BMG	
HOT MOVIE SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	19	NEW	17	21	11	95
RUSSIAN ROULETTE TOMMYASU HOTEL TOSHIBA/EMI		ASLEEP IN THE BACK/COMING SECOND ELBOW V2		ALIVE P.O.D. ATLANTIC/WARNER		PAID MY DUES ANASTACIA EPIC	
13	NEW	29	NEW	22	25	13	22
WADATSUMI NO KI CHITOSE HAJIME EPIC		LET'S STAY HOME TONIGHT JOE JIVE/ZOMBA		LOVESONG RIGHT SAIO FRED KINGSIZE/BMG		CINDY VARIOUS ARTISTS ENZO MUSIC	
15	NEW	37	45	23	26	20	NEW
YUME THE BLUE HEARTS EAST WEST		HAVE YOU EVER S CLUB 7 POLYDOR		EVERYTIME I CLOSE MY EYES VANESSA AMOROSI UNIVERSAL		L'AIR DU TEMPS FLORENT PAGNY & CECILIA CARA MERCURY	
24	NEW	42	NEW	24	NW	24	NEW
REGRET LUCIFER UNLIMITED		SQUARES BETA BAND REGAL		EVERYBODY ROCCO POLYDOR		ALL RISE BLUE INNOCENT/VIRGIN	
25	NEW	44	49	25	NEW	31	34
JYONETSU NO KAZE LACRYMA CHRISTI UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLE MINOQUE PARLOPHONE		BACK TO EARTH COSMIC GATE EMI		K.K.O.Q.Q. CHARLI BEBE EGP/SONY	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	1
WIENER PHILHARMONIKER/OZAWA NEUJAHRSKONZERT 2002 DEUTSCHE GRAMMOPHON/UNIVERSAL		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR		STAR ACADEMY L'ALBUM MERCURY	
2	NEW	2	3	2	4	2	2
TOMMY FEBRUARY TOMMY FEBRUARY 6 DEFSTAR		STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2		SHAKIRA LAUNDRY SERVICE EPIC		L5 L5 MERCURY	
3	NEW	3	5	3	3	3	9
GLOBE LIGHTS AVEX TRAX		JA RULE PAIN IS LOVE DEF JAM/UNIVERSAL		ANASTACIA FREAK OF NATURE EPIC		DIDO NO ANGEL CHEEKY/ARISTA	
4	2	4	1	4	2	4	3
HITOMI HUMA-RHYTHM AVEX TRAX		THE CHEMICAL BROTHERS COME WITH US VIRGIN		DIE TOTEN HOSEN AUSWARTSSPIEL EAST WEST		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
5	NEW	5	4	5	6	5	5
VARIOUS ARTISTS ZENKOKU HAMONEP LEAGUE LIVE! VOL. 2 PONY CANYON		PINK MISSUNDAZTOOD ARISTA		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		FLORENT PAGNY 2 MERCURY	
6	3	6	6	6	7	6	10
VARIOUS ARTISTS MOVIE HITS WARNER MUSIC JAPAN		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS		E NOMINE FINSTERNAIS POLYDOR		YANNICK NOAH SAINT GEORGE/COLUMBIA	
7	4	7	NEW	7	9	7	6
LOVE PSYCHEDELICO LOVE PSYCHEDELIC ORCHESTRA VICTOR		THE HIVES YOUR FAVOURITE NEW BAND POPTONES		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		LARA FABIAN NUE POLYDOR	
8	5	8	NEW	8	5	8	7
AYUMI HAMASAKI I AM... AVEX TRAX		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		PINK MISSUNDAZTOOD ARISTA		DE PALMAS MARCHER DANS LA SABLE POLYDOR	
9	NEW	9	NEW	9	8	9	1
MONGOL800 MESSAGE HIGH WAVE		FRANK SINATRA A FINE ROMANCE—THE LOVE SONGS OF REPRISE		SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER		LORIE PRES DE TOI EGP/SONY	
10	9	10	NEW	10	11	10	NEW
ENYA THEMES FROM CALMI CUORI APASSIONATI WARNER MUSIC JAPAN		BOYZ II MEN LEGACY—THE GREATEST HITS COLLECTION UNIVERSAL		SARAH CONNOR GREEN EYED SOUL EPIC		PASCAL OBISPO MILLÉSIMÉ (LIVE 0001) EPIC	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/23/02		(AFYVE) 02/23/02		(ARIA) 02/10/02		(FIMI) 02/11/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
MY SWEET LORD GEORGE HARRISON G/NOVE/EMI		GET THE PARTY STARTED PINK ARIOLA/BMG		WHENEVER, WHEREVER SHAKIRA EPIC		WHENEVER, WHEREVER SHAKIRA EPIC	
2	2	2	3	2	2	2	4
ONLY TIME ENYA REPRISE/WARNER		BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI	
3	7	3	5	3	5	3	2
STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL		DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL		U GOT IT BAD USHER LAFACE/ARISTA		GET THE PARTY STARTED PINK ARISTA	
4	3	4	2	4	NEW	4	3
STAR GUITAR THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS/VIRGIN		STAR GUITAR THE CHEMICAL BROTHERS VIRGIN		SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA		SALVAMI JOVANOTTI SOLELUNA/MERCURY	
5	6	5	6	5	4	5	7
HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		PUEDO SER VANESSA JIVE/ZOMBA		IN THE END LINKIN PARK WARNER BROS.		PAID MY DUES ANASTACIA EPIC	
6	8	6	NEW	6	NEW	6	5
MY IRON LUNG RADIOHEAD CAPITOL/EMI		HERE I AM LA LUNA VALE MUSIC		BETTER MAN ROBBIE WILLIAMS CHRYSALIS/EMI		IN THE END LINKIN PARK WARNER BROS.	
7	4	7	4	7	6	7	6
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		MI MUSICA ES TU VOZ OPERACION TRIUNFO VALE MUSIC		GET THE PARTY STARTED PINK ARISTA		POINT OF VIEW DE BOULEVARD AIRPLANE/WEA	
8	5	8	6	8	8	8	9
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLE MINOQUE EMI/ODEON		CHERRY LIPS GARBAGE MUSHROOM		FALLIN' ALICIA KEYS J/BMG RICORDI	
9	NEW	9	7	9	NEW	9	10
7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC/WARNER		AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN		LIVIN' IT UP JA RULE FEATURING CASE DEF JAM/UNIVERSAL		OVERPROTECTED BRITNEY SPEARS JIVE/VIRGIN	
10	10	10	RE	10	10	10	NEW
FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI		MY FRIEND GROOVE ARMADA JIVE/VIRGIN	
HOT MOVIE SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	NEW	21	25	11	14
INSATIABLE DARREN HAYES COLUMBIA/SONY		LADY FANTASY FRANCESCO NAPOLI VALE MUSIC		CRYING AT THE DISCOTHEQUE ALCAZAR ARIOLA		HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL	
12	16	13	NEW	24	30	14	RE
RAYGUN MATTHEW GOODO BANO OARKTOWN/UNIVERSAL		BE FREE LIVE ELEMENT FRESH FISH		EVERYWHERE MICHELLE BRANCH MAVERICK/WARNER BROS.		GOODNIGHT MOON SHIVAREE CAPITOL	
15	RE	14	NEW	29	NEW	18	NEW
FROM A LOVER TO A FRIEND PAUL McCARTNEY MPL/CAPITOL/EMI		E.P. LASGO BLANCO Y NEGRO		BREATHE IN NOW GEORGE FESTIVAL		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	
17	RE	20	RE	31	NEW	19	NEW
KNIVES OUT RADIOHEAD CAPITOL/EMI		FALLIN' ALICIA KEYS ARIOLA/BMG		CHEMICAL HEART GRINSPON UNIVERSAL		GET UP! BEVERLY KNIGHT PARLOPHONE/EMI	
18	RE			32	50	20	25
EROTIC CENTURY CURL OZONE				MEN ARE NOT NICE GUYS THE GRAND POPO FOOTBALL CLUB SHOCK		LET YOUR BODY DECIDE THE ARK VIRGIN	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	2	1	NEW
NICKELBACK SILVER SIDE UP EMI		OPERACION TRIUNFO SINGLES GALA 12 VALE MUSIC		JAMIROQUAI A FUNK ODISSEY EPIC		JOVANOTTI IL QUINTO MONDO SOLELUNA/MERCURY	
2	NEW	2	1	2	3	2	1
VARIOUS ARTISTS GRAMMY NOMINEES 2002 GRAMMY/UTV/UNIVERSAL		OPERACION TRIUNFO SINGLES GALA 11 VALE MUSIC		LINKIN PARK HYBRID THEORY WARNER BROS.		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO O A TE CGD/WARNER	
3	5	3	2	3	4	3	2
ALAN JACKSON DRIVE ARISTA NASHVILLE/BMG		OPERACION TRIUNFO SINGLES GALA 10 VALE MUSIC		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		BIAGIO ANTONACCI 9/NOV/2001 MERCURY	
4	4	4	3	4	1	4	4
SHAKIRA LAUNDRY SERVICE EPIC/SONY		OPERACION TRIUNFO ALBUM VALE MUSIC		THE CHEMICAL BROTHERS COME WITH US VIRGIN		ZUCCHERO SHAKE POLYDOR	
5	3	5	5	5	5	5	5
VARIOUS ARTISTS MUCHDANCE 2002 BMG		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		OLMO OLMO & FRIENOS S4/SONY	
6	6	6	4	6	6	6	NEW
CREED WEATHERED EPIC/SONY		OPERACION TRIUNFO SINGLES GALA 9 VALE MUSIC		GARBAGE BEAUTIFUL GARBAGE MUSHROOM		AEROSMITH YOUNG LUST—THE ANTHOLOGY GEFEN/UNIVERSAL	
7	2	7	NEW	7	7	7	7
VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL		AMARAL ESTRELLA DE MAR VIRGIN		SYSTEM OF A DOWN TOXICITY COLUMBIA		ANASTACIA FREAK OF NATURE EPIC	
8	7	8	6	8	8	8	3
LINKIN PARK HYBRID THEORY WARNER		OPERACION TRIUNFO SINGLES GALA 8 VALE MUSIC		GROOVE ARMADA GOODBYE COUNTRY (HELLO NIGHT CLUB) JIVE/ZOMBA		THE CHEMICAL BROTHERS COME WITH US VIRGIN	
9	NEW	9	8	9	12	9	NEW
SOUNDTRACK I AM SAM V2/BMG		CAFE QUIJANO LA TABERNA DEL BUO WARNER		USHER 8701 ARISTA		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	
10	NEW	10	7	10	14	10	NEW
THE CHEMICAL BROTHERS COME WITH US FREESTYLE DUST/ASTRALWERKS/EMI		ESTOPA OESTRANGIS ARIOLA/BMG		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		SUBSONICA AMOREMATICO COLUMBIA	

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) 02/13/02
SINGLES		
1	1	GET THE PARTY STARTED PINK ARISTA
2	2	WHENEVER, WHEREVER SHAKIRA EPIC/COLUMBIA
3	6	PAID MY DUES ANASTACIA EPIC
4	NEW	GIMME GIMME GIMME STAR ACADEMY ISLAND
5	NEW	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE
6	3	LA MUSIQUE STAR ACADEMY ISLAND
7	5	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
8	4	HERO ENRIQUE IGLESIAS INTERSCOPE
9	NEW	HOW YOU REMIND ME NICKELBACK ROADRUNNER
10	7	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
HOT MOVER SINGLES		
11	14	MILLÉSIME PASCAL OBISPO EPIC
21	37	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN
24	35	ADDICTED TO BASS PURETONE GUSTO/GUT/SONY
25	46	ENGEL BEN FEATURING GIM HANSA
29	NEW	MOVIES ALIEN ANT FARM DREAMWORKS
ALBUMS		
1	1	ANASTACIA FREAK OF NATURE EPIC
2	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	8	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVADERIA EPIC/COLUMBIA
4	3	THE CHEMICAL BROTHERS COME WITH US VIRGIN
5	4	SOUNDTRACK THE LORD OF THE RINGS REPRISE
6	6	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
7	7	NICKELBACK SILVER SIDE UP ROADRUNNER
8	5	PINK M'ISSUNDASTOOD ARISTA
9	9	BROS'IS NEVER FORGET (WHERE YOU COME FROM) POLYDOR
10	10	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.

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				3					7	7
THE CHEMICAL BROTHERS Come With Us (E)			4			10		4	8	
LINKIN PARK Hybrid Theory (W)	5					8		2		
NICKELBACK Silver Side Up (I/U)	7		8	7		1				
PINK M'issundastocd (E)	9		5	8						
SHAKIRA Laundry Service (S)				2		4	5			5
ROBBIE WILLIAMS Swing When You're Winning (E)			6	5				3	9	3

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/11/02
SINGLES		
1	2	WHENEVER, WHEREVER SHAKIRA EPIC
2	1	LOPEN OP HET WATER MARC BORSATO & SITA POLYDOR
3	NEW	ICE QUEEN WITHIN TEMPTATION ZOMBA
4	4	PARTY AFFAIR DJ BOOZYWOODY DIGIDANCE
5	NEW	GET THE PARTY STARTED PINK ARISTA
ALBUMS		
1	NEW	VARIOUS ARTISTS HAWK! WILLEM ALEXANDER UNIVERSAL CLASSICS & JAZZ
2	1	BLOF BLAUWE RIJIS EMI
3	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	3	WITHIN TEMPTATION MOTHER EARTH ZOMBA
5	8	SHAKIRA LAUNDRY SERVICE EPIC

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 02/08/02
SINGLES		
1	1	LUFTEN BOR I MINA STEG HAKAN HELLSTROM OLORES/MNW
2	2	WHENEVER, WHEREVER SHAKIRA EPIC
3	NEW	VI SKA VINNA MARKOOLIO & EXCELLENCE BONNIER
4	NEW	HOW YOU REMIND ME NICKELBACK UNIVERSAL
5	3	GET THE PARTY STARTED PINK LAFACE/ARISTA
ALBUMS		
1	1	WEEPING WILLOWS INTO THE LIGHT GRAND RECORDINGS/VIRGIN
2	3	NICKELBACK SILVER SIDE UP UNIVERSAL
3	2	ANASTACIA FREAK OF NATURE EPIC
4	5	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
5	4	SOPHIE ZELMANI SING AND DANCE COLUMBIA

DENMARK

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 02/12/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	GET THE PARTY STARTED PINK ARISTA
3	5	IN THE END LINKIN PARK WARNER BROS.
4	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO ICEBERG
5	NEW	CAUGHT IN THE MIDDLE AT COLUMBIA
ALBUMS		
1	1	SAYBIA THE SECOND YOU SLEEP EMI-MEOLEY
2	3	KIM LARSEN & KJUKKEN SANGE FRA GLEMMEBOKEN EMI
3	2	ANASTACIA FREAK OF NATURE EPIC
4	4	LINKIN PARK HYBRID THEORY WARNER BROS.
5	5	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL

NORWAY

THIS WEEK	LAST WEEK	(VERDIENS GANG NORWAY) 02/12/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	RAMP! THE LOGICAL SONG SCOOTER EDEL
3	3	GET THE PARTY STARTED PINK ARISTA
4	4	CAUGHT IN THE MIDDLE AT COLUMBIA
5	NEW	BIMBO LAMBRETTE POLAR/UNIVERSAL
ALBUMS		
1	1	SCOOTER PUSH THE BEAT FOR THIS JAM EDEL
2	NEW	SHAKIRA LAUNDRY SERVICE EPIC
3	2	SECRET GARDEN ONCE IN A RED MOON UNIVERSAL
4	NEW	TUNGTVANN MORKETTO EMI
5	4	MORTEN ABEL I'LL COME BACK & LOVE YOU FOREVER VIRGIN

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 02/13/02
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	GET THE PARTY STARTED PINK ARISTA
3	4	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
4	2	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL
5	NEW	AMAZING ALEX LLOYD EMI
ALBUMS		
1	2	RUSSELL WATSON ENCORE DECCA/UNIVERSAL
2	3	GROOVE ARMADA GOODBYE COUNTRY (HELLO NIGHTCLUB) PEPPER/ZOMBA
3	1	THE CHEMICAL BROTHERS COME WITH US VIRGIN
4	NEW	P.O.D. SATELLITE ATLANTIC/WARNER
5	4	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 02/05/02
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	2	GABRIEL LAMB MERCURY
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
4	4	TURN OFF THE LIGHT NELLY FURTAO DREAMWORKS/UNIVERSAL
5	5	WALK ON UZ ISLAND/UNIVERSAL
ALBUMS		
1	1	DIVINUS SUCESSOS PORTUGUESES ENN GREGORIANO EMI
2	2	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/ZOMBA
3	3	ENIGMA L.S.D.—LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN
4	4	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
5	5	ALEXANDRE PIRES EPOR AMOR RCA

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 02/05/02
ALBUMS		
1	NEW	LA BARRA 7 AÑOS EN VIVO COLUMBIA
2	NEW	ALFREDO CASERO CASAERIUS COLUMBIA
3	NEW	LOS FABULOSOS CADILLACS OBRAS CUMBRAS COLUMBIA
4	NEW	DAMAS GRATIS OPERACIÓN DAMAS GRATIS DBN
5	NEW	THE CURE GREATEST HITS POLYDOR
6	NEW	SYSTEM OF A DOWN TOXICITY COLUMBIA
7	NEW	WESTLIFE WORLD OF OUR OWN RCA
8	NEW	THE CHEMICAL BROTHERS COME WITH US VIRGIN
9	NEW	STEVIE RAY VAUGHAN & DOUBLE TROUBLE LIVE AT MONTREUX 1982 & 1985 EPIC
10	NEW	LA NUEVA LUNA EN VIVO DBN

Global Music Pulse Edited by Nigel Williamson



ON THE BOX: After clocking in appearances on 38 Italian TV shows in one week, it's no surprise that 35-year-old singer **Lorenzo Cherubini** (aka **Jovanotti**) has topped both sales and airplay charts with the single "Salvami" (Save Me) on Universal Music Italy. His 10th album, *Il Quinto Mondo* (The Fifth World), which was released early this month, now looks set to go multi-platinum. (Italy recognizes a disc as platinum at sales of 100,000 units.) The song's strong pacifist message gave the TV campaign an element of controversy. Jovanotti says, "Anybody who tries to break the mold by taking music's message to society as a whole comes under attack. I expected that to happen." **MARK WORDEN**

LO-FI BUT UPBEAT: The **Lo Fidelity Allstars**, who in 1999 were one of the year's best-selling U.K. acts in the U.S with their debut album, *How to Operate With a Blown Mind*, return



LO FIDELITY ALLSTARS

Feb. 18 with the U.K. release of their sophomore effort, *Don't Be Afraid of Love* (Skint Records). Featuring collaborations with **Bootsy Collins** and **Afghan Whigs** frontman **Greg Dulli**, *Don't Be Afraid of Love* is more positive than its predecessor. Keyboard/vocalist **Martin Whitman** explains: "We've made it through a really difficult time and had a great experience in America, so it would have been dishonest to write a bleak album." The band recently completed a U.K. tour and is planning to visit the Winter Music Conference slated for March in Miami. A U.S. tour is penciled in for later this year. **CHRIS BARRETT**

ATTENTION SPAN: The highest priority for Norwegian rock band **Span** is the U.K.—so much so that the record industry and music fans in its own country have heard little of it. Other Norwegian acts that have taken their music to an international audience before breaking domestically include **Kings of Convenience** and **Röyksopp**. Armed with a London-based manager, a deal with Waterfall Production in Oslo, and a sub-publishing deal with Universal Music Publishing U.K., the four-piece band is about to undertake an extensive U.K. tour. An as-yet-untitled five-track EP will be issued mid-March in Norway through Playground Music Scandinavia. **KAI R. LOFTHUS**

RUSSIAN AFRO: **Krasivo Sleva** (Beautiful From the Left) is the first release by **Markscheider Kunst**, an eight-strong Afro-beat outfit signed to Moscow-based S.B.A./Gala Records. The label was the first indie to be formed in the former U.S.S.R. in 1988, and it has a deal to distribute a catalog of about 350 EMI Music titles in Russia. The company also operates a publishing arm, SBA Music Publishing, which is one of the major music publishers in Russia. Markscheider Kunst is a club-based act that has also spawned the Latin-flavored side-project **Tres Muchachos**. The latter band recently debuted at the Moloko club in St. Petersburg, Russia, at a birthday party for Markscheider Kunst frontman **Sergei Yefremenko**. **VADIM YURCHENKOV**

BOOM TOWN: Since its inception in 1999, Ziriguiboom, a subsidiary imprint of Brussels-based Crammed Discs, has catered to the growing audience for world-music hybrids. Global sales of **Bebel Gilberto's** debut album, *Tanto Tempo*, are approaching 700,000 units (140,000 in France), and the recent *Tanto Tempo Remixes*—featuring versions by **Rae & Christian**, **4 Hero**, and **Peter Kruder**—has passed 120,000 units in two months. Gilberto will tour Japan in March, with a European tour following in April/May. Ziriguiboom's latest release, *Samba Rock*, is the first new recording from Brazil's legendary **Trio Mocoto** since the group disbanded in 1975. The trio, known as the "fathers of the samba soul beat," releases the album March 9 in Europe. A tour is scheduled for June/July. **GARY SMITH**

POLE POSITION: **Ich Troje** is now the most-celebrated band in Poland and has reached sales of 700,000 for its album *AD 4*. Released in May 2001, *AD 4* was still No. 1 at the beginning of this month. The trio, from Lodz, was founded in the mid-'90s by **Michal Wisniewski** and **Jacek Lagwa**. Its debut album, *Intro 96* (Koch Records), went gold (50,000 units). **Ich Troje** then switched to Universal and scored the 1999 hit "Bo Wszystko To," a cover of an obscure **Die Toten Hosen** song. The group achieved its initial success via touring and word-of-mouth, without radio or TV support. And with new female vocalist **Justyna Majkowska**, the band is finally enjoying the exposure it deserves. "We write and sing for ordinary people living normal lives," Wisniewski says. Poland's ruling political party, the SLD, clearly agrees and shrewdly asked **Ich Troje** to write its new campaign song. **ROMEK ROGOWIECKI**

Events Calendar

FEBRUARY

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, **The Business and Art of Collecting Your Money Overseas**, presented by the Assn. of Independent Music Publishers, Wyndham Bel Age Hotel, Los Angeles. 818-842-6257.

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 Amphitheater, 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 Featuring Jack Valenti**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

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

Feb. 26-March 3, **Noise Pop San Francisco 2002**, various venues, San Francisco. 212-334-3200.

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

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

March 8-10, **Intercollegiate Broad-**

casting System National College Radio Convention, Hotel Pennsylvania, New York. 845-565-0003.

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

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

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

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

March 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 José Convention Center, San José, 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 25, **16th Annual Soul Train Music Awards taping**, Los Angeles Sports Arena, Los Angeles. 310-201-8867.

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

APRIL

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

April 22, **Heroes Awards**, presented by the Philadelphia Chapter of the National Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

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

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

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



Born to Do Platinum. British singer/songwriter Craig David, who has hit in the U.S. with "Fill Me In" and "7 Days," was recently awarded a platinum disc for sales of 1 million units of his Wildstar/Atlantic debut, *Born to Do It*. Pictured, from left, are Wildstar international CEO Graham Williams; David's manager, Colin Lester of Wildlife Entertainment; Atlantic Group co-chairman/co-CEO Val Azzoli; David; and Atlantic co-presidents Ron Shapiro and Craig Kallman.

Good Works

LYRICS FOR LIFE: The Lyrics for Life benefit auction and show is scheduled for Feb. 16 at Earthlink Live in Atlanta. The show will feature acoustic performances by such artists as **Sister Hazel**, **Hootie & the Blowfish**, and **Edwin McCain**, and attendees may bid on handwritten lyrics and other memorabilia from each act. Lyrics for Life, founded by Sister Hazel frontman **Ken Block**, puts together concerts and auctions to benefit people living with cancer. Proceeds from the event will go to Camp Sunshine, a summer camp for

children with cancer. Tickets are available through Ticketmaster or at lyricsforlife.org. Contact: **Tara Murphy** at 404-577-8686.

MUSIC FOR YOUTH: New York's Knitting Factory will contribute to the Music for Youth Foundation (MYF) throughout this month as it celebrates its 15th anniversary. A portion of the proceeds from its month-long concert series, featuring such artists as **Concrete Blonde**, **Arto Lindsay**, and **DJ Logic Special Project**, will be donated to the MYF. All of the funds raised at the anniversary party Feb. 18 will also be donated. The MYF helps establish music programs for New York youth. Contact: **Ana Adame** at 212-941-9665.

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

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

MAY

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

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

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

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

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

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

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

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

JUNE

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

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

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

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

RESEARCH GRANT: The U.S. Congress is granting \$500,000 to the Institute for Music and Neurologic Function (IMNF) this year. The funding will help the IMNF continue its work in music/brain research that will benefit aging patients and those with disabilities and chronic diseases. Contact: **Connie Tejada** at 718-519-4168.

AIDS AWARENESS: The music industry AIDS charity LIFEbeat will launch **UrbanAID 2**, a concert featuring **"P. Diddy" Combs**, **Jay-Z**, and **R. Kelly** April 9 at New York's Beacon Theater. The event is an effort to increase awareness of HIV and AIDS in the urban community. It will be co-chaired by **Russell Simmons** and **Combs** and hosted by **Jamie Foxx**. Contact: **Jody Miller** at 212-431-5227.

Towers, New York. 212-573-6933.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

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

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

June 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.

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

Life Lines

BIRTHS

Boy, Noah Max, to **Julie and Michael Weiss**, Jan. 17 in New York. Mother is creative director of Nervous Records. Father is founder and owner of Nervous Records.

Boy, John Alexander, to **Debbie and David Regan**, Jan. 29 in Manhattan. Father is VP of corporate finance and strategic planning for EMI Music Publishing.

FOR THE RECORD

Due to incorrect information provided to *Billboard*, Jay Cooper was reported to have been named chair of Greenberg Traurig's national entertainment division in the Jan. 26 issue. In fact, Cooper has joined the firm's Los Angeles office to head its West Coast entertainment practice. Joel Katz remains chair of Greenberg Traurig's national entertainment division, operating out of the firm's Atlanta office.

Solution to this week's puzzle (page 72)

H	A	D	I	A	S	I	A	N	F	F	U	N	D		
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MERCHANTS & MARKETING

Ensign Melds Management With Strategic Marketing

By Focusing On Artists As Branded Product, Venture Uses Data To Create Models Of Musicians' 'Best Case Buyers'

BY BRIAN GARRITY

NEW YORK—Gary Borman, manager for such artists as Faith Hill and James Taylor, is teaming with Nashville-based entertainment marketing and research firm the MCS Group on a new joint venture that seeks to combine the worlds of artist management and strategic marketing.

The company, known as Ensign, will function as a boutique artist management firm run by Borman and co-founder Ken Sandridge, president of MCS. It will also offer data and advisory services to third parties for use in sales, marketing, promotion, media, and tour strategies on behalf of music acts. Offices will be based in Nashville and Santa Monica, Calif.

Sandridge says, "We will be able to help record labels, managers, our own artists, and other artists greatly reduce the time and money often wasted in promotion, while also identifying opportunities that are overlooked."

RESPONDING TO A NEED

Borman and Sandridge say the venture—born out of a successful endorsement deal between Hill and Alltel Communications, an MCS client—is an attempt to respond to the industry's need for a better understanding of its customers.

"We've never really done our own real research to determine the profile of music consumers," Borman says. "We're able to target some age demographics, and to some degree, music buyers. But within those broad general categories, we don't have any real targets other than the ones radio provides us or the ones television provides us. But that's not us figuring that out; it's another industry with another goal figuring that out. We're just piggy-backing them."

Sandridge says the industry, to its detriment, remains wedded by and large to a mass-marketing model that deals in broad data trends. "That was fine at one time, but now the artist is, in fact, a brand. A career predicated on radio success is not enough at this point."

By contrast, Borman and Sandridge are selling Ensign on the depth of its data and its ability to create specific models of an artist's "best case buyer."

"It will allow us to develop brand-new artists and allow us to take established artists and expand their brands," Borman explains.

This is nothing new for San-

dridge and MCS, which will contribute the marketing and research muscle to the Ensign venture. MCS has made a name for itself with its artist-specific research and marketing efforts for record labels and recording artists, as well as for corporate clients seeking alliances with music talent.

The consumers that MCS polls are asked about specific purchases, the value perception of those purchases, motivations behind purchases, the primary point-of-purchase, online listening and buying habits, radio listening habits, music preferences, concert attendance, mail-order music-club membership, education level, and occupation. The company also conducts focus groups examining purchasing habits, video viewing habits, CD listening habits, an artist's image and its influence on purchasing, visual recognition of

artists, and personal preferences in melody and lyrics.

The company's data (collected through sample pools of upwards of 50,000 consumers) claims to show where an act's buying constituency



is and where the logical points of retail impact should be—information that influences strategy on everything from artist touring to performance to distribution.

Borman and Sandridge are betting that record labels especially will be attracted to such data. It's the job of

Borman—whose management company, Borman Entertainment, is home to Lonestar, Trace Adkins, Keith Urban, and Alien Ant Farm (a group co-managed with John Boyle and Steve Moir)—to help provide Ensign with access to the music industry.

"We think by addressing these issues we are going to be saving them [the labels] a fortune, not only in money but in man power," Borman says.

However, with long-term artist development inside the label system on the decline, Borman says such data is equally vital to managers like himself who are now responsible for ensuring the growth of their acts.

"For the most part, it's not the business the record business is in anymore," he says. "It's up to managers at this point to target consumers, to know who our audiences are, to brand our clients, and to develop a long term career strategy."

The company will also use its data to match artists with corporate sponsors. Borman argues that this area will be of particular value because traditionally pairing acts with the right product/sponsor is like "finding needles in a haystack."

"At the beginning of an artist's career there's one thing that is most important: getting people to hear the music. So if there are alliances you can create that will enable or enhance the opportunity for the right consumer to hear the music, those are what we're looking for," he says.

Thus far, Ensign has a management deal in place with a developing act signed to Warner Bros. Records, and the company is in talks to provide advisory and data services to an unnamed label. In addition, MCS will transfer its music clients to Ensign. However, Borman Entertainment will remain a separate entity.

Dogmatic Recycles TV Footage Into Web Content

BY BRIAN GARRITY

NEW YORK—In an effort to make better use of publicity materials that are created for hyping music acts on TV, artists, record labels, and even corporate sponsors are increasingly repurposing publicity video footage into content for Web sites.

In the latest case in point, soft-drink giant Pepsi has reworked a string of ads featuring Jive Records singer Britney Spears that aired during the Super Bowl into a series of short programs for its Web site—pepsi.yahoo.com—that combine Flash animation and live-action footage. The Web series, known as "Britney and the Pepsi Time Machine," creates a back story to the TV advertisements, which cast the pop princess drinking Pepsi in different decades. In each Webisode, animated segments show Spears being pulled into a Pepsi machine and traveling back in time to another era. A hole at the end of the time-warp tunnel opens up into a behind-the-scenes video montage of the commercial's production, including exclusive Spears interviews.

The Web programs were created by Dogmatic, a New York-based film production company that specializes in designing electronic press kits (EPKs) and high-end publicity b-roll footage for music acts.

"In terms of repurposing content for the Web, that's just a natural step," Dogmatic co-founder and executive

producer Michael Santorelli says. "Labels need content for their sites, artists need content for their sites, and once you have the footage shot, the residual value of putting it up online or finding some way to repurpose it for the Internet site just makes sense."

Pepsi originally hired Dogmatic to create electronic press footage to help stir interest in the ads prior to the Super Bowl. The promotion was later expanded into a Web campaign. The two companies teamed on a similar promotion last year in connection with a Spears campaign that debuted during the Academy Awards.

Meanwhile, Dogmatic—which boasts a client list of music acts ranging from Enrique Iglesias to Charlotte Church to Harry Connick Jr.—is so bullish on the concept that it is creating a small cottage industry out of repurposing its footage. The company has hired a team of four Flash animators and is creating a host of Flash and video-based features for

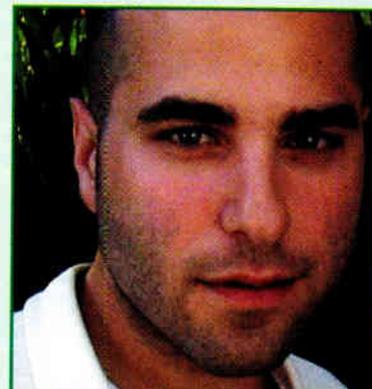
clients that can be reused on content-hungry Web sites.

Santorelli says, "We're saying [to clients], 'Let us repackage this for you for the Web. You've already paid for all this stuff. For a little bit more money, you can create something

great for your Web site, too.'"

Thus far, Pepsi has conducted the most elaborate experimentation with the concept. However, Dogmatic points out that more basic b-roll and EPK elements can find new and extended shelf life on the Web.

Last summer, the company shot extensive footage of the opening of Janet Jackson's All for You tour that was later picked



SANTORELLI



up by Internet news outlets. Sites like MSNBC allowed its viewers to access the three-minute package on the tour that Dogmatic had given to TV news operations. Meanwhile, Microsoft's MSN, which was offering a Jackson-branded version of its Internet service and was a sponsor of Jackson's tour, offered exclusive access to

behind-the-scenes footage and interviews that Dogmatic shot.

The company has done b-roll work for a Mick Jagger private concert, as well as for his latest video that has found its way to the Web. It also recently worked with *Teen People* magazine to offer Web-only behind-the-scenes footage and video extras in connection with its *What's Next* concert special featuring Ja Rule, Alicia Keys, Craig David, Michelle Branch, and N*E*R*D.

Teen People publisher Anne Kallin-Zehrin says that while the special was created first and foremost for the WB network, the Web special on teenpeople.com allowed the company to make a one-night event last much longer and drive greater traffic to its Web site.

Also appealing to companies is the cost-effectiveness of such repurposing efforts. Jon Sellman, director of marketing and business development at Dogmatic, points out that the majority of the cost is in the video production, which has already been paid for by the time talk of repurposing arises. Meanwhile, Flash animation expenses are relatively cheap.

Sellman says, "With marketing budgets being slashed left and right, if you can take something and use it in more than one medium, that's attractive—plus it creates a better opportunity to be viral with your marketing. People love behind-the-scenes footage."

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MERCHANTS & MARKETING

In The News

• Liquid Audio has settled a patent lawsuit filed against it by Berkeley, Calif.-based digital music company Intouch Group. As part of the settlement, Liquid will license Intouch's online music sampling technology. Intouch filed claims nearly two years ago against Liquid, Amazon.com, Listen.com, Discover-Music, and Entertaindom, alleging that the online companies had violated its patents. Intouch settled with Amazon last month.

• Sen. Orrin Hatch, R-Utah, will deliver the keynote address March 11 at the National Assn. of Recording Merchandisers Convention in San Francisco. Wade Fenn, president of entertainment and strategic business development for Best Buy, will deliver the keynote address at the closing business session March 12.

• Clifford Friedman has been named chairman of Verance, the San Diego-based digital-watermark developer. He replaces David Leibowitz, who stepped down last month but remains a director. Friedman is senior managing director of Constellation Ventures, a venture-capital firm that has funded Verance. He has been a director of Verance since 1999.

• Microsoft has entered into a cross-marketing deal with Linkin Park that will promote the company's Xbox video-game system and the band's Projekt: Revolution tour. Microsoft will extend promotional support to the tour, while Linkin Park will generate awareness of Xbox with tour signage, logos on merchandise, and autographed consoles for radio promotions.

• Hyundai Motor America and Shark Energy Drink are sponsoring Warner Bros. Online's third annual Internet concert series, "Live From Park City." Performances from the likes of the Charlatans U.K., Groove Armada, Goldfinger, Bowling for Soup, and Starsailor may be found at liveconcertseries.com through April 12.

• Virgin Entertainment Group is previewing tracks from Alanis Morissette's *Under Rug Swept* in its U.S. Virgin Megastores locations prior to the album's Feb. 26 release. The advance songs are being played in-store as part of an hour-long audio show on Morissette from sister Internet radio company Radio Free Virgin (RFV). RFV recently launched a channel dedicated to the Maverick recording artist, known as AlanisRadio.



by Chris Morris

Declarations Of Independents™

A FRESH SHOT OF REDEYE: Graham, N.C.-based indie distributor Redeye Distribution has established a second in-house imprint, the Redeye Label, which will focus on artists based in the Southeast U.S.

The first album from the label—*Take Me Home* by Raleigh, N.C., band **Weekend Excursion**—is due March 26. A set by Knoxville, Tenn.-based act **Gran Torino** is due this year as well.

The distributor also operates Yep Roc Records, whose roster includes such established talent as singer/songwriter **Nick Lowe** and former **Whiskeytown** member **Caitlin Cary**.

Glenn Dicker, who co-owns Redeye with **Tor Hansen**, says of the impetus behind the new imprint, "We remain dedicated to the music of the Southeast and to the artists in the Southeast who are capable of generating interest and attention through their touring."

CONCORD HEADS SOUTH: Concord Records is relocating to Southern California from its current headquarters in Concord, Calif. The independent jazz and pop-vocal label will share office space in Beverly Hills, Calif., with Act III Communications, the firm operated by Concord co-owners **Norman Lear** and **Hal Gaba**. About half of Concord's employees—17 or 18 people, including most of the executive staff—will make the move south, according to president **Glenn Barros**.

"We've been growing and hope to grow significantly over the years, and we're finding that increasingly difficult outside of an industry center," Barros says, noting that Concord already has five staff members and a studio under contract in the Los Angeles area.

Concord has been on a roll: The company recently signed **Barry Manilow** and scored 2002 Grammy Award nominations for pop vocalists **Betty Buckley**, **Rosemary Clooney**, **Michael Feinstein**, and **Keely Smith**; jazz vocalist **Karrin Allyson**; and instrumentalist **Gary Burton**.

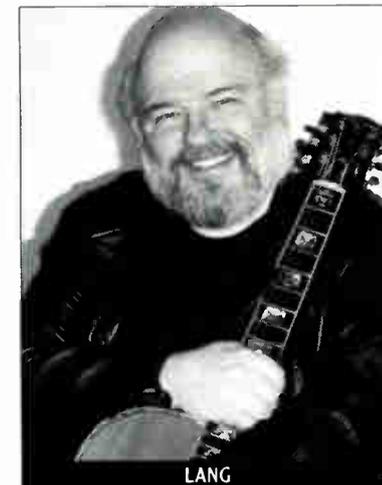
QUICK HITS: **Howard Gabriel** has been promoted to senior VP/GM of RED Ink, the in-house marketing and label-services arm of New York-based RED Distribution. Gabriel, who was previously VP/GM of RED Ink, reports to RED president **Ken Antonelli**. . . Image Entertainment in Chatsworth, Calif., has signed an exclusive deal to distribute PS Classics, producer **Tommy Krasker's** New York-based Broadway and popular-song label. The first release under the deal, due in May, is an album of **Billy Strayhorn** compositions by singer/actor **Darius de Haas**.

Image, a leading distributor of DVD-Video titles, has also inked a deal with L.A. imprint Smile Records and has released one-off titles by **Randy Travis** and **Lorrie Morgan**.

FLAG WAVING: Acoustic guitarist **Peter Lang** is releasing *Dharma Blues*—his first album of new original material since 1978—on his own Horus Records, exclusively distributed by Mill City Music in Minneapolis.

Lang—well-remembered for his '70s work for **John Fahey's** Takoma Records—has essentially been out of the music business since the early '80s, pursuing a career in animation and special-effects work.

He says, "The '90s were not a good time for the Lang boys." In



LANG

1993, the musician went through a divorce, which was rapidly followed by the death of his father. But ultimately, he decided it was time to make another album.

"It was a healing thing for me to do," Lang says, adding that he "got a kick in the butt by the fiery foot of mortality" when his colleague/musical mentor Fahey died last year.

"John changed my world forever," Lang says. "I was going to go into epidemiology . . . John dragged me kicking and screaming down a different road."

Lang walks down that road anew on *Dharma Blues*. He cites the work of such country bluesmen as **Blind Boy Fuller**, **Blind Blake**, **Rev. Gary Davis**, and **Mississippi John Hurt** as the principal influences on his dizzying fingerpicking; he also notes that his time spent in Venice, Calif. in the late '60s—when the seafarer boasted a sizable Chicano barrio—accounts for the Spanish tinge heard in his densely played instrumentals.

Lang has been easing back into live performing: He played a Fahey tribute in New York and gave a Twin Cities concert last year. He anticipates a West Coast tour in June.

Retail Track™



by Ed Christman

WHOSE PRODUCT IS IT, ANYWAY? Look for the auction for Valley Media's inventory, which was held Feb. 8, to have long-term implications for the music industry. That auction, overseen by the liquidator appointed by the bankruptcy court, saw 60 to 70 parties buy product—in many cases their own—with the Valley estate realizing about \$32 million.

The only inventory that wasn't sold in the auction was consignment product. Its status is disputed by the labels and distributors that gave Valley the product, as well as by the secured creditors; Congress Financial, which is the senior secured lender; and some of the major music and video suppliers that are subordinated or secondary secured lenders.

Since the product was on consignment, the labels and distributors involved with it are arguing that it should be returned to them. But because most



of those labels are said to have failed to take all the necessary legal steps—such as getting a Uniform Commercial Code lien on the inventory and ensuring the consigned product was stored separately from the rest of Valley's inventory—the secured creditors are arguing it is a part of the Valley estate. Consequently, the bankruptcy court must make a decision to settle the matter.

So implication No. 1 is that in the future, independent labels and distributors should push to dot the i's and cross the t's to ensure their product is legally defined as consignment. And of course, if they do, the question remains if the large merchants and wholesalers will be willing to sign on the dotted line to allow the i's to be dotted and the t's crossed.

On to point No. 2: While most are calling the auction a success, the inventory sold was valued at \$89 million, which means that the estate only realized 36 cents on the dollar for the inventory.

You can be sure that Congress Financial and other suppliers of revolving credit facilities realize the implications of that percentage. Since revolvers tend to lend money based on an account's inventory, the lending formula is typically valued in the range of 50 cents to 60 cents for every dollar of inventory purchased—which you may notice wasn't achieved in the Valley auction. So the question arises: In the future, will banks lower the percentage in their borrowing formulas, which determines the

amount of the loan? If they do, retailers and wholesalers may see smaller loans from banks, which could mean that labels and distributors will feel pressure to loosen their credit spigots.

But others argue that Valley was liquidating inventory on its own before the auction and that the estate overall will realize much more than 36 cents on the dollar, so it will be a while before the smoke clears on the issue of how much was realized by the estate.

Most observers believe that the total liquidation will leave Congress Financial falling short on recovering its full loan exposure, which means that the secondary secured lenders, the major music and video labels, and the rest of the unsecured lenders will be sucking wind. In fact, in that instance, that would make the majors unsecured creditors. But in another interesting move blessed by the bankruptcy court, the credit committee has agreed to work with Congress Financial and the estate in helping to collect accounts receivables. In exchange, depending on how successful the collection is of the receivables, some of the money due Congress Financial would be freed up for being split among the rest of the unsecured creditors. That amount might only total a few pennies on the dollar, but the way things look now, it's better than nothing.

In another unusual move, one of the creditors (which is said to be Columbia Tri-Star) asked the court to mark its inventory before the auction, presumably so that it could detect it if someone tries to return it. But the court turned that gambit down because it could have affected the market value of the inventory.

Finally, look for another unusual situation to arise when the creditors' committee starts pushing to look for preferential payments. In past bankruptcies, the major music and video labels have been treated equitably, and preferential payments usually weren't pursued. But in the Valley bankruptcy, there is a wide disparity in the treatment, sources say, which means that the major music and video companies are a divided camp and will be gunning for one another in court to get preferential payments to be returned to the Valley estate.

MAKING TRACKS: John Artale, formerly director of purchasing at National Record Mart, has joined Pittsburgh-based one-stop Galaxy Music Distributors, where he will oversee the purchasing of DVDs and independent music... **Tim Hibbs**, formerly senior director of catalog sales at RCA, is seeking opportunities. He can be reached at 732-330-3683 or thibbs1@aol.com.

Candy Tie-In Sweetens CD Promotion

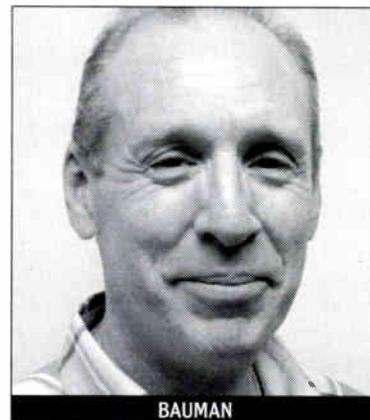
BY MOIRA McCORMICK

CHICAGO—Packaged-goods businesses historically shy away from sponsoring kids' audio titles because of the genre's typically modest sales at retail. But given the success in recent years of co-branding efforts in the children's video arena, some companies are warming to the prospect of low-risk promotional ties with the children's music market.

In the latest example, Peter Pan Entertainment has hatched a promotion with candy manufacturer Just Born to push its new Easter-themed CD, *Marshmallow Peeps Sing Along: 14 Sweet Tweets*. The album features four original songs and 10 pop covers from acclaimed children's artist Craig Taubman of Craig 'n Co. and is currently carried in mass-merchant retail outlets, gift shops, record stores, and grocery stores, including Wal-Mart, Tower Records, and Cub Foods.

Taubman is joined by fellow kids' performer Joanie Bartels, who provides backing vocals. Taubman's original tunes include "Peeps on the March" and "A New Day." The cover songs are mostly synth-pop versions of classic '60s and '70s hits, many with bird or flight motifs. Some of the album's song titles include "Rockin' Robin," "Chirpy Chirpy Cheep Cheep," and "I Believe I Can Fly."

George Bauman, VP of sales and administration for Newark, N.J.-based Peter Pan, says the label's creative department designed what was considered a can't-miss proposition: the concept of an Easter album tied in to Just Born's popular Marshmallow Peeps, a pastel-colored, baby-chick-shaped marshmallow candy. "Over



BAUMAN

700 million Peeps are sold every year," Bauman says, "and they outsell jelly beans over the Easter season. There's brand recognition with the product, right from the get-go."

Bauman says more major wholesalers and retail chains are coming in on the promotion as the Easter season looms. (Easter Sunday is

March 31.) "We're getting orders and expecting even more from various classes of trade, including book, gift, grocery, and music stores."

Bauman notes that *Marshmallow Peeps Sing Along* is also carried in 40-unit specialty women's clothing chain Annie Sez, and the initial shipment of 15,000 units that went out in early January is just the beginning: "We're expecting to move close to 100,000 units of *Marshmallow Peeps Sing Along*."

Peter Pan is providing retailers with three custom point-of-purchase displays. A 24-piece counter display and 72-piece "small footprint" floor display (which takes up only 1.45 cubic feet of floor space) come in bright yellow. Header cards feature artwork from the album: three Peeps chicks with guitar, microphone, and sunglasses in the act of belting out a song. Bauman says a 12-piece clip-strip display is also available; a dozen pieces of the product hang from J-hooks, "taking up nothing but air space."

Bauman expects Peter Pan to remount the *Marshmallow Peeps Sing Along* promotion next Easter, and a coupon cross-promotion between candy and CD would most likely be mounted. If the Peeps campaign is as successful as is hoped, Peter Pan would extend the concept to other seasonal children's audio releases during the year.

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Digital Music Hardly A Lucrative Sector

BY LARS BRANDLE
and TODD MARTENS

LONDON—The record industry may be trying to turn digital music into a profit center, but thus far it's not off to a good start. In fact, a new study from OC&C Strategy Consultants calls digital music's performance "extremely disappointing."

Legitimate download and digital subscription models yielded less than \$1 million in global revenue last year, according to the survey. Digital revenues accounted for less than 0.01% of sales last year in any market. However, the report estimates \$4 billion has been raised by companies to capitalize on the anticipated "digital revolution in content."

The study says that "although all participants claim to be highly optimistic about all of the trials under way, when set against the expectations of the funders of the digital ventures, [the total revenues] must be considered a damning failure."

PIRACY LEAVES ITS MARK

Meanwhile, Internet piracy is rampant. Up to 2.7 million people are simultaneously logging on to free file-swapping services at any time, according to the study. It also claims file-sharing led to 5% fewer CD sales worldwide last year. The study warns that up to 10% of global record sales could be at risk this year due to online piracy. The industry has retaliated by committing \$50 million for litigation against such infringing operations as Napster, KaZaA, and Aimster.

Such legal efforts have hurt but hardly killed file-swapping services. However, the pressure is forcing some peer-to-peer network operators to attempt to legitimize their offerings. StreamCast, operator of the file-sharing network Morpheus, appears to be pitching non-infringing uses of its software. The Recording Industry Assn. of



America (RIAA)—which is suing StreamCast for copyright infringement—says it has been approached by the firm, which is seeking label licenses in an attempt to sell encrypted files.

But observers say that acquisition of label-sanctioned content would not necessarily solve the company's legal woes. RIAA senior VP of business and legal affairs Matt Oppenheim says, "We told [StreamCast] to go ahead and have discussions with the record labels, but said, 'You've still got a massive infringement problem here that you need to deal with.' To offer legitimate product without stopping the infringement isn't going to change anything."

But Jupiter Media Metrix senior analyst Aram Sinnreich argues that any debate regarding the potential for StreamCast going legit is irrelevant—he doesn't believe labels will grant licenses to the service.

"As long as Morpheus is using an unpoliceable network, I consider it unlikely that rights-holders would

license to them in any respect," Sinnreich says. "The rights-holders wouldn't do business with someone they perceive as being lax on intellectual property." StreamCast CEO Steve Griffin did not return calls seeking comment.

Indeed, making the transition from pirate network to legitimate commercial offering is proving anything but easy. Napster—currently in a legal cease-fire with the RIAA—continues to negotiate content deals with the majors. Meanwhile, CenterSpan Communications, owner of the Scour file-sharing service, has had to delay the launch of the offering because it hasn't been able to secure reasonably priced content.

Hillsboro, Ore.-based CenterSpan, which through the first nine months of 2001 reported a net loss of \$14.5 million on sales of \$51,000, recently raised \$4 million via a private placement of 650,000 shares of its stock and an equal number of warrants. Purchasers included new and current investors, as well as chairman/CEO Frank Hausmann. The funds are earmarked for sales, marketing, and general operations. As of Sept. 30, 2001, it had \$8.6 million in cash.

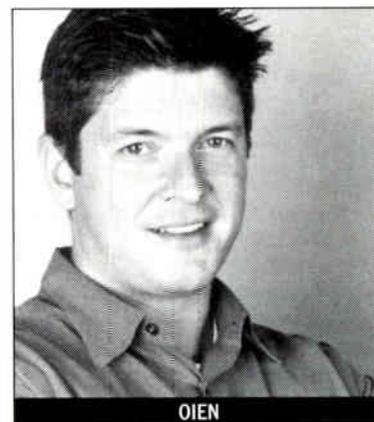
Additional reporting by Matthew Benz in New York.



by Brian Garrity

VUNET TINKERING WITH EMUSIC: Vivendi Universal Net (VUNet) USA is looking to breathe new life into digital-music download and subscription retailer EMusic.com by adding major-label content to the service.

Derrick Oien, the newly named president of VUNet USA's music group, says the site is "in discussions" to license certain catalog tracks from the majors.



OIEN

To be sure, dustier and dated fare from the vaults may be more valuable to EMusic in the short term than to Pressplay or MusicNet, which will be focused on making sure as many new and recent hits are available. EMusic's back-catalog selection—all indie content thus far—has been cited by some as one of the site's strengths.

Still to be worked out is how major-label material would be offered on the site. EMusic offers tracks as full-ownership MP3 downloads. Meanwhile, the majors have placed a premium on security, offering most tracks either on a streaming basis or as a rental download. Major-label downloads also are typically sold at a higher price point. EMusic, which has been experimenting with downloads and/or subscriptions for more than two years, claims roughly 35,000 subscribers.

In other company news, president/CEO Gene Hoffman is on his way out as part of the formation of VUNet USA. MP3.com management has emerged as the big winner in the integration of MP3.com, RollingStone.com, GetMusic.com, and EMusic into a single operating unit. Oien, the former MP3.com president, will oversee all four sites and report to VUNet USA CEO Robin Richards, another MP3.com alum. Day-to-day administration of the music destinations will be run by a group of as-yet-unnamed general managers.

OUR APOLOGIES: Speaking of personnel shuffles at VUNet, it should be noted that Sandy Smallens, the former GetMusic exec who recently joined technology company Oddcast as its president/COO, is a he, not a she. The last installment of Sites+Sounds erroneously suggested otherwise.

SAMIT OFF MUSICNET BOARD: In a signal that changes may be afoot in EMI's new-media department, MusicNet has added EMI Group executive VP John Rose to its board of directors, replacing EMI senior VP of new media Jay Samit.

Rose, a former McKinsey & Co. executive, was brought in above Samit last December to oversee the new-media division (*Billboard Bulletin*, Dec. 11, 2001). Besides new media, Rose is also responsible for strategy and business development functions and government and industry affairs.

The company line is that having Rose on the MusicNet board makes more sense since both are based in New York, while Samit is based in Los Angeles. However, given all the house cleaning going on inside EMI since the arrival of chairman/CEO Alain Levy and vice chairman David Munns, the situation merits watching.

MUSICNET ADDS STAFF: In other MusicNet news, the company has hired Ganapathy "Krish" Krishnan as senior VP of products/technology and chief technology officer, Shashi Karan as VP of finance, and David Halprin as director of product management. Krishnan, a founding member and previously chief technology officer and executive VP of Internet services company Network Commerce, will be responsible for managing product development and technical operations for MusicNet. Karan, formerly a senior director and corporate controller for pharmaceutical company Pathogenesis, will be responsible for finance and administrative functions. Halprin, a RealNetworks vet who has been with MusicNet since its inception, will manage and prioritize features and content for the service. He will also work on the implementation of new versions of the MusicNet platform, work with MusicNet's partners, and assist in acquiring new content.

FULLAUDIO USING WINDOWS: FullAudio says that it is using Microsoft's Windows Media technology, including its digital-rights management platform, to power its digital-music subscription service. As part of the pact, Microsoft will promote FullAudio through WindowsMedia.com.

TRAFFIC TICKER Top Music Info Sites

Traffic In December 2001

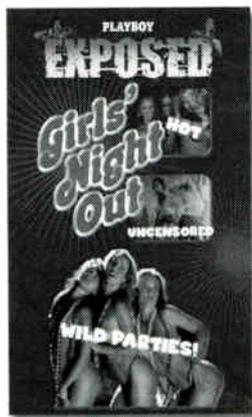
TOTAL VISITORS (in 000s)	
1. lyrics.com	1,828
2. mp3.com	1,712
3. mtv.com	1,559
4. rollingstone.com	1,376
5. artistdirect.com	718
6. getmusic.com	521
7. vh1.com	501
8. launch.com	437
9. click2music.com	421
10. billboard.com	410
11. bet.com	389
12. music.lycos.com	356
13. sonicnet.com	347
14. pollstar.com	280
15. country.com	233

AVERAGE MINUTES PER VISITOR PER MONTH	
1. mtv.com	23:36
2. mp3.com	19:10
3. bet.com	12:07
4. allmusic.com	11:00
5. sonicnet.com	9:03
6. billboard.com	7:19
7. vh1.com	7:04
8. country.com	6:58
9. music.lycos.com	5:56
10. rollingstone.com	5:42
11. lyrics.com	5:41
12. pollstar.com	5:25
13. hob.com	5:01
14. artistdirect.com	4:05
15. getmusic.com	4:00

Nielsen//NetRatings

Source: Nielsen//NetRatings, December 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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FEBRUARY 23 2002 **Billboard** **TOP KID VIDEO**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943		2002	9.95
2	1	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87381		2001	19.98
3	2	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108		2001	14.99
4	3	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200		2002	12.99
5	6	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300		2001	12.99
6	9	THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197		2001	12.99
7	5	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		2001	19.96
8	4	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142		2001	14.95
9	8	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047		2001	14.95
10	7	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442		2001	19.96
11	11	CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441		2001	12.98
12	13	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413		2001	12.95
13	10	HAPPY BIRTHDAY CLIFFORD ARTISAN HOME ENTERTAINMENT 12440		2001	12.98
14	12	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101		2001	14.99
15	16	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		2001	12.95
16	22	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		2001	12.95
17	17	BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035		2001	14.95
18	15	BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24101		2001	14.99
19	19	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95
20	14	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12680		2001	19.98
21		BLUE'S CLUES: PLAYTIME WITH PERIWINKLE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835943		2001	9.95
22	21	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099		1973	14.95
23		SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431		2001	9.98
24	20	BABY MOZART ARTISAN HOME ENTERTAINMENT 00002		2001	14.98
25	18	BOB THE BUILDER: TO THE RESCUE! LYRICK STUDIOS 24100		2001	14.99

FEBRUARY 23 2002 **Billboard** **RECREATIONAL SPORTS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1	1 Week At Number 1	
1	10	WWF: VENGEANCE SONY MUSIC ENTERTAINMENT 54113		14.95
2	1	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 91875		14.94
3	2	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109		19.98
4	3	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111		19.98
5	4	WWF: REBELLION SONY MUSIC ENTERTAINMENT 54115		19.98
6	6	2001 WORLD SERIES Q VIDEO 20017		19.95
7	9	WWF: LITA - IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279		14.95
8	6	NASCAR RACERS: START YOUR ENGINES FOX VIDEO 2000798		5.78
9	5	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 54105		19.95
10	11	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE VENTURA DISTRIBUTION 2000		19.99
11	8	WWF: UNDERTAKER - THIS IS MY YARD SONY MUSIC ENTERTAINMENT 54105		14.95
12	7	WWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105		14.95
13	12	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269		19.95
14	20	BALL ABOVE ALL VENTURA DISTRIBUTION 0803		14.98
15	14	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020		14.98
16	15	WWF: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54101		14.95
17	18	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273		19.95
18	13	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831		14.95
19	17	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 REDLINE ENTERTAINMENT 77002		15.95
20	19	WWF: ROYAL RUMBLE WORLD WRESTLING FEDERATION HOME VIDEO 267		19.95

FEBRUARY 23 2002 **Billboard** **HEALTH & FITNESS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1	10 Weeks At Number 1	
3		THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813		14.98
2	1	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075		9.98
3	4	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99
4	5	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077		9.98
5	2	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
6	6	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98
7	7	TOTAL YOGA LIVING ARTS 1080		9.98
8	15	DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251		14.98
9	8	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203		14.98
10	14	METHOD - ALL IN ONE PARADE VIDEO 906		12.98
11	13	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99
12	10	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 940		12.98
13	9	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.99
14	12	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070		17.98
15	11	FAT BURNING WORKOUT FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11949		9.99
16	17	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231		14.98
17	18	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088		14.98
18		BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE VENTURA DISTRIBUTION 2271		34.95
19	20	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572		12.98
20	16	10 MINUTE SOLUTION ANCHOR BAY ENTERTAINMENT 10875		9.99

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

HOME VIDEO

'Potter' Release Skips Rental-To-Retail Gap

BY SAM ANDREWS

LONDON—Warner Home Video (WHV) U.K. is set to slam shut the rental-to-sell-through release window with the simultaneous May 28 release of *Harry Potter and the Philosopher's Stone* (known as *Harry Potter and the Sorcerer's Stone* in the U.S.). The company is also intent on maintaining its right to charge rental dealers a premium for their right to rent.

The move is sure to bring Warner into conflict with the country's rental dealers, who were stunned last year when Universal Pictures International's U.K. arm cut the window from six months to four weeks. Warner has tried the no-window tactic before—with the video release of *Rain Man* in the U.K. in 1989—but the move caused such widespread anger that it was abandoned.

However, Warner's decision is not unexpected. While no one at Warner would comment, WHV president Warren Lieberfarb signaled the strategy last November, when he told a European video conference "that the proper application of the [European Unions] Rental Right [Directive] will bring more consumers into the packaged-video business as both renters and buyers."

Unlike in the U.S., where the First Sale Doctrine prevents two-tier pricing, WHV is entitled to charge more for copies sold to rental dealers than retailers under the Rental Right. Currently, Warner does not have a window between rental and sell-through for DVD-Video releases and only charges sell-through prices for them. But on VHS it gives rental dealers a window of up to six months, charging an average unit price of \$36-\$40 against \$14 for a sell-through tape.

Rental pricing for *Harry Potter* is not yet fixed, but Warner is attempting to sweeten the loss of the window by charging rental dealers less than what they currently pay for a rental cassette. Sources say that DVD-Video prices will probably increase.

Warner argues that both the rental and sell-through sectors will benefit from a more concentrated and increased marketing spend, but rental dealers are less than impressed. Steve Sheashy, marketing director of Movie Zone (a buying and marketing group for 160 independent rental stores), argues that rental dealers were "not paying for the right to rent, but for the exclusivity to make a profit. The fact is that the profit we make on the big straight-to-sell-through titles is minuscule compared to the profit we make when we have a window. I don't think [that] where we have had short-tened windows, we have seen a big push on extra marketing for rental."



FEBRUARY 23 2002 **Billboard** **TOP MUSIC VIDEOS**™

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	FREEDOM BAND SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44431 Bill & Gloria Gaither And Their Homecoming Friends			29.95/21.97
2	1	CONCERT FOR NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54025 Various Artists			19.98/29.98
3	2	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885 Nine Inch Nails			19.98/32.98
4	4	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543 U2			19.98/32.98
5	3	BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785 Britney Spears			14.98/19.98
6	6	HELL FREEZES OVER ▲ ¹ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 Eagles			24.95/24.99
7	7	ALL FOR YOU VIRGIN MUSIC VIDEO 10144 Janet Jackson			24.98 DVD
8	5	AMERICA: A TRIBUTE TO HEROES WARNER MUSIC VIDEO 38562 Various Artists			19.99/19.96
9	9	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50639 Three 6 Mafia			14.98/19.98
10	8	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123 Michael Jackson			14.98/24.98
11	10	STILL UPPER LIP LIVE ELEKTRA ENTERTAINMENT 40222 AC/DC			19.98/24.98
12	11	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885 Elton John			16.98/24.98
13	12	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001 Various Artists			19.95/23.97
14	13	FRAT PARTY AT THE PANKAKE FEST WARNER REPRIS VIDEO 38554 Linkin Park			19.98/24.99
15	26	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029 Journey			14.98/19.98
16	14	WHEN INCUBUS ATTACKS: VOL. 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231 Incubus			14.98/19.98
17	16	DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558 Madonna			19.98/24.99
18	18	ALL THIS TIME A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93169 Sting			19.98/24.98
19	15	GODSMACK LIVE IMAGE ENTERTAINMENT 1373 Godsmack			19.98/24.99
20	27	BRITNEY IN HAWAII: LIVE & MORE ▲ ³ JIVE/ZOMBA VIDEO 41704 Britney Spears			19.95/24.97
21	20	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54011 Bruce Springsteen & The E-Street Band			19.98/29.98
22	21	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138 Michael Jackson			14.95/19.97
23	17	(LIVE) O(OSAGE) 50-LIVE IN PEORIA EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54085 Mudvayne			14.98/19.98
24	24	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130 Steve Ray Vaughan And Double Trouble			14.95/19.97
25	30	THE VIDEOS: 1994-2001 ▲ ¹ BMG VIDEO 65012 Dave Matthews Band			19.95/24.97
26	25	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750 Santana			19.95/24.97
27	32	SALIVAL TODD DISSECTONAL/VOLCANO/ZOMBA VIDEO 31159 Tool			24.98/29.98
28	23	GREATEST VIDEO HITS COLLECTION: 1988-2000 ● WIPON MUSIC VIDEO 77912 The Smashing Pumpkins			19.98/19.98
29		LONDON HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44421 Bill & Gloria Gaither And Their Homecoming Friends			29.95/21.97
30	22	THE VIDEO HITS-CHAPTER ONE ▲ ² JIVE/ZOMBA VIDEO 41778 Backstreet Boys			19.98/24.98
31	29	ANGEL DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60979 DMX			19.98/24.98
32	35	LISTENER SUPPORTED ▲ ² BMG VIDEO 65005 Dave Matthews Band			19.95/24.97
33	34	DEATH ROW UN CUT ● DEATH ROW/VENTURA DISTRIBUTION 66200 2Pac/Snoop Doggy Dogg			19.98/19.95
34		ENCORE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44432 Old Friends Quartet			29.95 VHS
35	NEW	KEEPIN' IT REAL YORK ENTERTAINMENT 1110 Krupt			14.99 DVD
36	NEW	LIVE CONCERT HOME VIDEO ▲ ¹ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50114 Sade			14.95/24.97
37	31	IN THE FLESH - LIVE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185 Roger Waters			12.98/19.98
38	39	LIVE AT MADISON SQUARE GARDEN ▲ ⁴ JIVE/ZOMBA VIDEO 41739 'N Sync			19.95/24.97
39	NEW	ENCHANTMENT FROM CARDIFF, WALE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54011 Charlotte Church			14.98/19.98
40	37	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258 Shania Twain			24.98 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ● RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ♦ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

FEBRUARY 23 2002

Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
1			NUMBER 1			1 Week At Number 1		
1			ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99	
2	2	16	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99	
3	1	7	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99	
4	3	14	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99	
5	7	2	MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR	19.96	
6	4	8	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 96742	Sam Neill William H. Macy	2001	PG-13	22.98	
7	5	3	THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13	14.98	
8	6	9	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99	
9	8	8	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94	
10	9	4	THE MEXICAN DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R	14.99	
11			TELLING TIME WITH BLUE NICHELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR	9.95	
12	10	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87581	Animated	2001	NR	19.98	
13			ENEMY AT THE GATES PARAMOUNT HOME ENTERTAINMENT 156943	Jude Law Joseph Fiennes	2001	R	14.95	
14	13	4	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99	
15	12	13	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95	
16	20	3	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR	12.99	
17	26	3	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR	12.99	
18	16	15	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98	
19	17	3	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2002	NR	14.98	
20	33	3	THE BOOK OF POOH: A VALENTINE FOR EYEORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR	12.99	
21	15	12	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99	
22	14	3	DRAGONBALL Z: COOLER'S REVENGE (EDITED) FUNIMATION 374	Animated	2002	NR	14.95	
23	21	7	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98	
24	36	19	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99	
25	19	32	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98	
26	23	7	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99	
27	18	13	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98	
28	25	13	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96	
29	24	30	TARZAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15799	Animated	1999	G	22.99	
30	11	7	DRAGONBALL Z: COOLER'S REVENGE (UNEDITED) FUNIMATION 373	Animated	2002	NR	14.95	
31	31	11	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98	
32	22	9	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95	
33	30	7	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR	14.95	
34	28	20	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99	
35	27	11	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95	
36	29	11	HOLIDAY IN THE SUN DUAL STAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96	
37	34	11	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98	
38	39	2	CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	Animated	2001	NR	12.98	
39			BAYWATCH - RIVER OF NO RETURN UAV ENTERTAINMENT 60027	David Hasselhoff	1992	NR	9.99	
40			SOMEONE LIKE YOU FOXVIDEO 2630029	Ashley Judd Hugh Jackman	2001	PG-13	14.98	

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			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
			NUMBER 1			1 Week At Number 1		
1			ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated		PG	29.99	
2			RAT RACE PARAMOUNT HOME ENTERTAINMENT 336844	Amy Smart John Cleese		PG-13	29.99	
3	2	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel		PG-13	26.98	
4	1	3	KISS OF THE DRAGON FOXVIDEO 2002045	Jet Li Bridget Fonda		R	26.98	
5	3	3	AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan		NR	26.98	
6	4	3	AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21650	Jason Biggs Alyson Hannigan		NR	26.98	
7	8	14	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy		PG	26.99	
8	10	9	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett		PG-13	29.99	
9	12	17	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated		G	29.99	
10			ATLANTIS: THE LOST EMPIRE (COLLECTOR'S EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23825	Animated		PG	39.99	
11	9	7	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor		PG-13	29.98	
12	5	7	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston		R	19.98	
13	11	8	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker		PG-13	26.98	
14	13	4	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Phillips Justin Long		R	26.98	
15	7	3	AMERICAN PIE 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21489	Jason Biggs Alyson Hannigan		R	26.98	
16	20	7	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews		G	29.99	
17	16	9	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall		R	29.99	
18	15	6	BUFFY THE VAMPIRE SLAYER-SEASON ONE FOXVIDEO 2000328	Sarah Michelle Gellar		NR	39.98	
19	24	11	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter		PG-13	29.98	
20			O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21654	George Clooney		PG-13	29.99	
21	18	2	TRON: 20TH ANNIVERSARY COLLECTOR'S EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23559	Jeff Bridges Bruce Boxleitner		PG	29.99	
22	22	12	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon		PG-13	26.98	
23	23	6	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones		PG-13	26.99	
24			BEVERLY HILLS COP PARAMOUNT HOME ENTERTAINMENT 011344	Eddie Murphy		R	24.99	
25			WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan		R	24.98	

FEBRUARY 23 2002

Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			YEAR OF RELEASE	RATING
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
			NUMBER 1			1 Week At Number 1	
1			RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese		PG-13	
2			ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated		PG	
3	1	2	KISS OF THE DRAGON FOXVIDEO 2002776	Jet Li Bridget Fonda		R	
4	3	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel		PG-13	
5	4	5	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane		PG-13	
6	2	2	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan		R	
7	5	4	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Phillips Justin Long		R	
8	6	2	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston		R	
9	7	7	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor		PG-13	
10	9	9	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito		PG-13	
11	10	8	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton		R	
12	11	7	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews		G	
13	12	13	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon		PG-13	
14	13	8	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker		PG-13	
15	8	3	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan		NR	
16	14	6	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones		PG-13	
17	15	9	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett		PG-13	
18	16	12	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal		PG-13	
19	17	7	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall		R	
20	18	14	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman		R	

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ISSUE DATE: MARCH 30TH - AD CLOSE MARCH 15TH

Billboard's annual Disc Replication Spotlight surveys the current market landscape with this special report. We explore the continued impact of DVDs, provide state-of-the-business reports from key overseas markets, and look at how manufacturers are coping with the tightening economy. Billboard also provides a special gaming feature highlighting the latest in CD-ROMs and DVD-ROMs and what's to come in the year ahead. Be apart of this don't miss this special issue.

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PROGRAMMING

Music & Showbiz



by Carla Hay

MUSICAL STAR POWER: Will Smith is the ultimate crossover entertainer, but Ice Cube is the fastest-rising musical crossover star in Hollywood. That's according to *The Hollywood Reporter* Star Power 2002 list, which ranks celebrities based on their ability to affect a film's financing, major-studio distribution, breadth of theatrical release, and box-office earnings.

This list from *The Hollywood Reporter* (a sister publication of *Billboard*) surveyed various film professionals around the world. Star-power ratings were numbered from

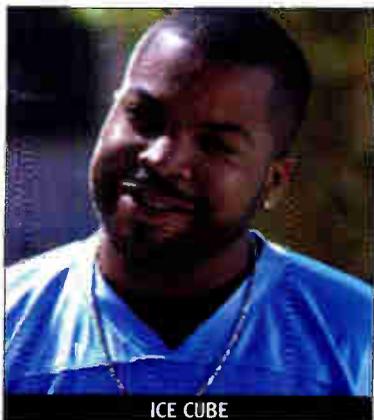
About half the musical crossover entertainers on the roster come from an R&B or hip-hop background. Ice Cube tells *Billboard* why Hollywood is increasingly turning to hip-hop entertainers as bankable stars: "Rappers and hip-hop artists are natural actors who bring reality to the screen. We're also thought of as trailblazers and leaders, and Hollywood comes to us for that edge."

Here is how the music/film crossover entertainers ranked, in descending order. (Not included are entertainers whose recording careers have not had any effect on the *Billboard* charts.)

More than 40: Smith (89.91), Jennifer Lopez (73.68), Barbra Streisand (65.13), Madonna (61.95), Britney Spears (50.88), Whitney Houston (48.03), Ice Cube (46.27), Bette Midler (46.05), Janet Jackson (45.39), Cher (44.74), and Courtney Love (41.01).

20-40: Mariah Carey (38.94), Harry Connick Jr. (36.18), Eminem (35.96), LL Cool J (34.87), Mick Jagger (34.21), Ice-T (32.89), Björk (31.14), DMX (30.75), Vanessa L. Williams (29.61), Sean "P. Diddy" Combs (29.20), Brandy (29.17), Jon Bon Jovi (28.95), Snoop Dogg (28.95), David Bowie (26.10), Queen Latifah (22.15), and Chris Isaak (20.61).

Less than 20: Lyle Lovett (19.69), Mandy Moore (18.20), Master P (17.98), Dwight Yoakam (17.92), Enrique Iglesias (17.76), Meat Loaf (16.23), Sisqó (14.91), Ruben Blades (12.28), Tyrese (12.16), Ja Rule (10.62), Usher (10.31), Mos Def (7.30), Pras (7.24), and Nas (6.86).



ICE CUBE

zero to 100. Tom Cruise, Tom Hanks, and Julia Roberts tied for first place overall, with a perfect score of 100.

Several entertainers who have significant careers in music also made the list. Smith ranked the highest. But according to the rankings, Ice Cube is the music/film celebrity who's had the biggest rise since the previous Star Power List in 1999. His score (46.27) marked an increase of 38%.

NEWSLINE...

Modern rocker WRAX Birmingham, Ala., has named Susan Groves PD, effective March 4. Groves was PD of modern-rock station WHRL Albany, N.Y. . . . John Sebastian has exited heritage rock station KISW Seattle . . . Entravision is buying KXPX Denver for a reported \$47.5 million. The station is expected to adopt a regional Mexican format . . . Music parodies *Behind the Music That Sucks* and *American Suck Countdown* (from production company Heavy) will be featured as a series on MuchMusic USA starting March 25. A preview was shown in January . . . United Stations has added marketing duties for VP of affiliate relations Rob Pierce. *Compiled by Carla Hay in New York.*

FEBRUARY 23 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
FEBRUARY 10, 2002

BET	CMT	MUSIC FIRST	1
<p>1 MASTER P, 000HHWEE</p> <p>2 FAITH EVANS, I LOVE YOU</p> <p>3 JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>4 BRANDY, WHAT ABOUT US?</p> <p>5 BZK, UH HUH</p> <p>6 IMX, FIRST TIME</p> <p>7 AALIYAH, MORE THAN A WOMAN</p> <p>8 LUDACRIS, ROLL OUT (MY BUSINESS)</p> <p>9 LIL BOW WOW, THANK YOU</p> <p>10 BEANIE SIGEL & FREEWAY, ROC THE MIC</p> <p>11 MYSTIKAL, BOUNCIN' BACK</p> <p>12 SHARISSA, ANY OTHER NIGHT</p> <p>13 INDIA ARIE, READY FOR LOVE</p> <p>14 DUTKAST, THE WHOLE WORLD</p> <p>15 MDOB DEEP, HEY LUV (ANYTHING)</p> <p>16 DMX, I MISS YOU</p> <p>17 CEE-LO, CLOSET FREAK</p> <p>18 NAS, GOT UR SELF A GUN</p> <p>19 PETEY PABLO, I</p> <p>20 BUSTA RHYMES, BREAK YA NECK</p> <p>21 GLENN LEWIS, DON'T YOU FORGET IT</p> <p>22 BRIAN MCKNIGHT, STILL</p> <p>23 MONTELL JORDAN, YOU MUST HAVE BEEN</p> <p>24 FABLOUS, YOUNG N (HOLLA BACK)</p> <p>25 ALICIA KEYS, A WOMAN'S WORTH</p> <p>26 JA RULE, ALWAYS ON TIME</p> <p>27 JAHEIM, ANYTHING</p> <p>28 KNOX TURN'AL, KNOX</p> <p>29 JERMAINE DUPRI, WELCOME TO ATLANTA</p> <p>30 R. KELLY, THE WORLD'S GREATEST</p> <p>31 METHOD MAN & REDMAN, PART 2</p> <p>32 FAT JOE, WE THUGGIN</p> <p>33 JADAKISS & BUBBA SPARXXX, THEY AIN'T READY</p> <p>34 CRAIG DAVID, 7 DAYS</p> <p>35 LIL' J, IT'S THE WEEKEND</p> <p>36 MR. CHEEKS, LIGHTS, CAMERA, ACTION</p> <p>37 BUBBA SPARXXX, LOVELY</p> <p>38 BENZINO, BOOTTEE</p> <p>39 WEST COAST BAD BOYZ, POP LOCKIN' II</p> <p>40 JOE, LET'S STAY HOME TONIGHT</p> <p>NEW ON'S</p> <p>TWEET, OOPS (OH MY)</p> <p>USHER, I DON'T HAVE TO CALL</p> <p>P. DIDDY, I NEED A GIRL (REMIX)</p> <p>AVANT, MAKIN' GOOD LOVE</p>	<p>1 MARTINA MCBRIE, BLESSED</p> <p>2 TIM MCGRAW, THE COWBOY IN ME</p> <p>3 KENNY CHESNEY, YOUNG</p> <p>4 TOBY KEITH, MY LIST</p> <p>5 ALAN JACKSON, WHERE WERE YOU</p> <p>6 JOE DEE MESSINA, BRING ON THE RAIN</p> <p>7 RASCAL FLATTS, I'M MOVIN' ON</p> <p>8 CHELY WRIGHT, JEZEBEL</p> <p>9 TRAVIS TRITT, MODERN DAY BONNIE & CLYDE</p> <p>10 WILLIE NELSON, MENDOCINO COUNTY LINE</p> <p>11 SARA EVANS, SAINTS & ANGELS</p> <p>12 STEVE HOLY, GOOD MORNING BEAUTIFUL</p> <p>13 TRISHA YEARWOOD, INSIDE OUT</p> <p>14 GARTH BROOKS, WRAPPED UP IN YOU</p> <p>15 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE</p> <p>16 DANNI LEIGH, SOMETIMES</p> <p>17 TIM MCGRAW, ANGEL BOY</p> <p>18 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT</p> <p>19 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p> <p>20 CYNDI THOMSON, I ALWAYS LIKED THAT BEST</p> <p>21 TRACY BYRD, JUST LET ME BE IN LOVE</p> <p>22 NICKEL CREEK, THE LIGHTHOUSE'S TALE</p> <p>23 TRACE ADKINS, I'M TRYIN'</p> <p>24 TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT</p> <p>25 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW</p> <p>26 KEITH URBAN, WHERE THE BLACKTOP ENDS</p> <p>27 GARY ALLAN, RIGHT WHERE I NEED TO BE</p> <p>28 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS</p> <p>29 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY</p> <p>30 MONTGOMERY GENTRY, COLD ONE COMIN' ON</p> <p>31 EARL SCRUGGS, FOGGY MOUNTAIN BREAKDOWN</p> <p>32 TOBY KEITH, I WANNA TALK ABOUT ME</p> <p>33 CAROLYN DAWN JOHNSON, COMPLICATED</p> <p>34 BROOKS & DUNN, ONLY IN AMERICA</p> <p>35 NICKEL CREEK, WHEN YOU COME BACK DOWN</p> <p>36 DIAMOND RIO, ONE MORE DAY</p> <p>37 BRAD PAISLEY, WRAPPED AROUND</p> <p>38 SARA EVANS, I COULD NOT ASK FOR MORE</p> <p>39 MERLE HAGGARD, IF YOU'VE GOT THE MONEY</p> <p>40 TAMMY COCHRAN, I CRY</p> <p>NEW ON'S</p> <p>KID ROCK, LONELY ROAD OF FAITH</p>	<p>1 HOOBASTANK, CRAWLING IN THE DARK</p> <p>2 LUDACRIS, ROLL OUT (MY BUSINESS)</p> <p>3 OUTKAST, THE WHOLE WORLD</p> <p>4 JERMAINE DUPRI, WELCOME TO ATLANTA</p> <p>5 JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>6 P.O.D., YOUTH OF THE NATION</p> <p>7 BRANDY, WHAT ABOUT US?</p> <p>8 NAS, GOT UR SELF A GUN</p> <p>9 PUDDLE OF MUDD, BLURRY</p> <p>10 BLINK-182, FIRST DATE</p> <p>11 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN</p> <p>12 MYSTIKAL, BOUNCIN' BACK</p> <p>13 FABLOUS, YOUNG N (HOLLA BACK)</p> <p>14 CRAIG DAVID, 7 DAYS</p> <p>15 JIMMY EAT WORLD, THE MIDDLE</p> <p>16 THE OFFSPRING, DEPY YOU</p> <p>17 DEFAULT, WASTING MY TIME</p> <p>18 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>19 ALIEN ANT FARM, MOVIES</p> <p>20 FOO FIGHTERS, THE ONE</p> <p>21 'N SYNC, GIRLFRIEND</p> <p>22 ALANIS MORISSETTE, HANDS CLEAN</p> <p>23 MOBB DEEP, HEY LUV (ANYTHING)</p> <p>24 ALICIA KEYS, A WOMAN'S WORTH</p> <p>25 ENRIQUE IGLESIAS, ESCAPE</p> <p>26 DMX, I MISS YOU</p> <p>27 R. KELLY, THE WORLD'S GREATEST</p> <p>28 FAITH EVANS, I LOVE YOU</p> <p>29 SUM 41, MOTIVATION</p> <p>30 GLENN LEWIS, DON'T YOU FORGET IT</p> <p>31 X-ECUTIONERS, IT'S GOIN' DOWN</p> <p>32 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE</p> <p>33 MARY J. BLIGE, NO MORE DRAMA</p> <p>34 CREED, MY SACRIFICE</p> <p>35 VANESSA CARLTON, A THOUSAND MILES</p> <p>36 SYSTEM OF A DOWN, TOXICITY</p> <p>37 MASTER P, 000HHWEE</p> <p>38 PETEY PABLO, I</p> <p>39 NICKELBACK, TOO BAD</p> <p>40 OZZY OSBOURNE, DREAMER</p> <p>NEW ON'S</p> <p>P. DIDDY, I NEED A GIRL</p> <p>ASHANTI, FOOLISH</p> <p>TWEET, OOPS (OH MY)</p> <p>USHER, I DON'T HAVE TO CALL</p> <p>SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>TRICK TURNER, FRIENDS & FAMILY</p> <p>BUSTA RHYMES, PASS THE COUVOISIER PT. II</p> <p>BEANIE SIGEL & FREEWAY, ROC THE MIC</p>	<p>1 PINK, GET THE PARTY STARTED</p> <p>2 DAVE MATTHEWS BAND, EVERYDAY</p> <p>3 ALANIS MORISSETTE, HANDS CLEAN</p> <p>4 NICKELBACK, HOW YOU REMIND ME</p> <p>5 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>6 PUDDLE OF MUDD, BLURRY</p> <p>7 NATALIE IMBRUGLIA, WRONG IMPRESSION</p> <p>8 NO DOUBT, HEY BABY</p> <p>9 ALICIA KEYS, A WOMAN'S WORTH</p> <p>10 THE CALLING, WHEREVER YOU WILL GO</p> <p>11 CREED, MY SACRIFICE</p> <p>12 JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>13 MARY J. BLIGE, NO MORE DRAMA</p> <p>14 ROBBIE WILLIAMS, SOMETHIN' STUPID</p> <p>15 SHAKIRA, WHENEVER, WHEREVER</p> <p>16 ENRIQUE IGLESIAS, ESCAPE</p> <p>17 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN</p> <p>18 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE</p> <p>19 LENNY KRAVITZ, DIG IN</p> <p>20 BASEMENT JAXX, WHERE'S YOUR HEAD AT</p> <p>21 CRAIG DAVID, 7 DAYS</p> <p>22 DEFAULT, WASTING MY TIME</p> <p>23 JEWEL, STANDING STILL</p> <p>24 CHRIS ISAAK, LET ME DOWN EASY</p> <p>25 ENRIQUE IGLESIAS, ESCAPE</p> <p>26 NICKELBACK, TOO BAD</p> <p>27 ALIEN ANT FARM, MOVIES</p> <p>28 TRAIN, DROPS OF JUPITER</p> <p>29 USHER, I GOT IT BAD</p> <p>30 LIFEHOUSE, BREATHING</p> <p>31 FATBOY SLIM, WEAPON OF CHOICE</p> <p>32 BRIAN MCKNIGHT, STILL</p> <p>33 INCUBUS, DRIVE</p> <p>34 RUFUS WAINWRIGHT, ACROSS THE UNIVERSE</p> <p>35 LIFEHOUSE, HANGING BY A MOMENT</p> <p>36 MARY J. BLIGE, FAMILY AFFAIR</p> <p>37 ALL STAR TRIBUTE, WHAT'S GOING ON</p> <p>38 U2, BEAUTIFUL DAY</p> <p>39 U2, ELEVATION II</p> <p>40 BEN FOLDS, STILL FIGHTING IT</p> <p>NEW ON'S</p> <p>NICK JAGGER, VISIONS OF PARADISE</p> <p>LENNY KRAVITZ, STILLNESS OF HEART</p> <p>RYAN ADAM, ANSWERING BELL</p> <p>COURSE OF NATURE, CAUGHT IN THE SUN</p> <p>RES, THEY SAY VISION</p> <p>LEANN RIMES, CAN'T FIGHT THE MOONLIGHT</p>

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 23, 2002

muchmusic usa	MUSIC 2	MUSIC FIRST	Power 106.1
<p>UNWRITTEN LAW, SEEN IN RED (NEW)</p> <p>ADEMA, THE WAY YOU LIKE IT (NEW)</p> <p>ABANDONED POOLS, THE REMEDY (NEW)</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY (NEW)</p> <p>BRANDY, WHAT ABOUT US? (NEW)</p> <p>[OVEN FRESH]</p> <p>LUDACRIS, SATURDAY 000HH 000HH</p> <p>KILLA BEEZ, KILLA BEEZ</p> <p>TRAIN, SHE'S ON FIRE</p> <p>CHRIS ISAAK, LET ME DOWN EASY</p> <p>M2M, EVERYTHING</p> <p>RL, GOT ME A MODEL</p> <p>CASUAL, WE DON'T GET DOWN LIKE THAT</p> <p>ALLI, BOUGHETTO</p> <p>INJECTED, FAITHLESS</p> <p>KID ROCK, LONELY ROAD OF FAITH</p>	<p>NEW</p> <p>TWEET, OOPS (OH MY)</p> <p>QUARASHI, STICK 'EM UP</p> <p>TOILET BOYS, ANOTHER DAY IN THE LIFE</p> <p>THE HIVES, MAIN OFFENDER</p> <p>FAT JOE, WHAT'S LUV?</p> <p>LENNY KRAVITZ, STILLNESS OF HEART</p>	<p>LALEY CON ELY GUERRA, EL OUELO</p> <p>NELLY FURTADO, TURN OFF THE LIGHT</p> <p>BACKSTREET BOYS, DROWNING</p> <p>NO DOUBT, HEY BABY</p> <p>GORILLAZ, ROCK THE HOUSE</p> <p>ENRIQUE IGLESIAS, HERO</p> <p>JESSICA SIMPSON, A LITTLE BIT</p> <p>ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE</p> <p>JAMIROQUAI, YOU GIVE ME SOMETHING</p> <p>BRITNEY SPEARS, OVERPROTECTED</p> <p>CREED, MY SACRIFICE</p> <p>GARBAGE, CHERRY LIPS</p> <p>'N SYNC, GIRLFRIEND</p> <p>SYSTEM OF A DOWN, CHOP SUEY</p> <p>SHAKIRA, SUERTE</p> <p>BLINK-182, STAY TOGETHER FOR THE KIDS</p> <p>KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>LINKIN PARK, IN THE END</p> <p>LENNY KRAVITZ, DIG IN</p> <p>M2M, EVERYTHING</p>	<p>PAUL MCCARTNEY, FREEDOM</p> <p>KID ROCK, FOREVER</p> <p>AEROSMITH, JUST PUSH PLAY</p> <p>NO DOUBT, HEY BABY</p> <p>NICK JAGGER, GOD GAVE ME EVERYTHING</p> <p>MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY</p> <p>MANDY MOORE, CRY</p> <p>PINK, GET THE PARTY STARTED</p> <p>LIFEHOUSE, BREATHING</p> <p>STEREOPHONICS, HAVE A NICE DAY</p> <p>GARBAGE, ANDROGYNY</p> <p>OZZY OSBOURNE, DREAMER</p> <p>KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>NATALIE MERCHANT, JUST CAN'T LAST</p> <p>DAVE MATTHEWS BAND, EVERYDAY</p> <p>FOO FIGHTERS, THE ONE</p> <p>ALICIA KEYS, A WOMAN'S WORTH</p> <p>NICKELBACK, TOO BAD</p> <p>DE LA SOUL, EASY PHAT</p> <p>SUM 41, MOTIVATION</p>
<p>BRITNEY SPEARS, OVERPROTECTED</p> <p>NO DOUBT, HEY BABY</p> <p>JANET, SON OF A GUN</p> <p>M2M, WHAT YOU DO ABOUT ME</p> <p>PINK, GET THE PARTY STARTED</p> <p>ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE</p> <p>CREED, MY SACRIFICE</p> <p>GARBAGE, CHERRY LIPS</p> <p>ALANIS MORISSETTE, HANDS CLEAN</p> <p>INCUBUS, WISH YOU WERE HERE</p>	<p>DAVID USHER, A DAY IN THE LIFE (NEW)</p> <p>GORILLAZ, 19 2000 (NEW)</p> <p>SWOLLEN MEMBERS, FUEL INJECTED</p> <p>KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p> <p>SHAKIRA, WHENEVER, WHEREVER</p> <p>NICKELBACK, TOO BAD</p> <p>ALICIA KEYS, A WOMAN'S WORTH</p> <p>USHER, I GOT IT BAD</p> <p>BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN</p> <p>ALANIS MORISSETTE, HANDS CLEAN</p> <p>MARY J. BLIGE, NO MORE DRAMA</p> <p>CRAIG DAVID, 7 DAYS</p> <p>NO DOUBT, HEY BABY</p> <p>DEFAULT, DENY</p> <p>CREED, MY SACRIFICE</p> <p>'N SYNC, GIRLFRIEND</p> <p>BLINK-182, FIRST DATE</p> <p>THE CALLING, WHEREVER YOU WILL GO</p> <p>DAVID USHER, BLACK BEAR HEART</p> <p>SUM 41, MOTIVATION</p>	<p>LI ROMEO WICE CANON & 3W, WE'RE JUST TRYIN' TO UNDERSTAND</p> <p>OUTKAST, THE WHOLE WORLD</p> <p>JILL SCOTT, HE LOVES ME (LIZEL IN E FLAT)</p> <p>MYSTIKAL, BOUNCIN' BACK (BURNIN' ME AGAINST THE WALL)</p> <p>BUBBA SPARXXX, LOVELY</p> <p>JA RULE, ALWAYS ON TIME</p> <p>METHOD MAN & REDMAN, PART II</p> <p>FAITH EVANS, I LOVE YOU</p> <p>ICAN, HUSTLE HARD</p> <p>DE LA SOUL, BABY PHAT</p> <p>NATE DOGG, I GOT LOVE</p> <p>WU-TANG CLAN, UZI (PINK RING)</p> <p>N.O.R.E., GRIMEY</p> <p>CEE-LO, CLOSET FREAK</p> <p>COREY, HJSH LIL' LADY</p>	<p>'N SYNC, GIRLFRIEND</p> <p>BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN</p> <p>JENNIFER LOPEZ, AIN'T IT FUNNY</p> <p>NO DOUBT, HEY BABY</p> <p>MANDY MOORE, CRY</p> <p>MICHELLE BRANCH, ALL YOU WANTED</p> <p>O-TOWNE, WE PT TOGETHER</p> <p>USHER, I GOT IT BAD</p> <p>NATALIE IMBRUGLIA, WRONG IMPRESSION</p> <p>OUTKAST, THE WHOLE WORLD</p> <p>SUM 41, MOTIVATION</p> <p>MANDY MOORE, CRY</p> <p>CHRISTINA MILIAN, GET AWAY</p> <p>JEWEL, STANDING STILL</p> <p>LINKIN PARK, IN THE END</p>

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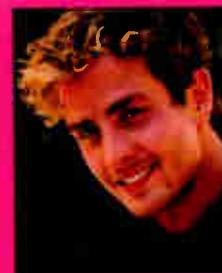
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World Radio History

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A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

J TO THE HI-LO: Remix albums are generally an afterthought, so they often sell like also-rans. But bring one out by an extremely popular artist during a soft time of year and you've got the makings of chart history—witness **Jennifer Lopez**.

The actress-turned-singer becomes the first artist to reach No. 1 on The Billboard 200 with a remix album. Her *J to Tha L-O!: The Remixes* also sets a SoundScan record: First-week sales reached 156,000 units, besting the remix high set a few weeks ago, when 104,000 copies put **Limp Bizkit's** *New Old Songs* at No. 26 on the big chart (*Billboard*, Dec. 15, 2001). You'd have to track back to June 1990 to find the previous peak rank for a remix album, when **Paula Abdul's** *Shut Up and Dance* reached No. 7.

The new J-Lo set—with songs from her first two albums and new track "Alive" from her upcoming movie, *Enough*—also tops Top R&B/Hip-Hop Albums, becoming her second title to reach



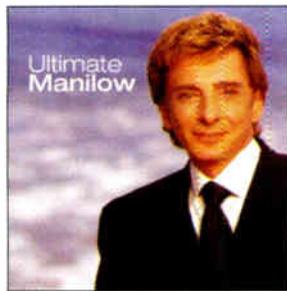
No. 1 on both that chart and The Billboard 200. No retail single is available of her treatment of "Ain't It Funny" with **Ja Rule**, currently No. 4 on Hot 100 Airplay—an angle that gives her fans added incentive to buy the new album. Like a savvy ski jumper, Lopez's opening run is just enough to eclipse three-week champ **Alan Jackson**, who, with a 20.6% decline, sells 150,000 in the frame.

Fresh troops and the advent of Valentine's Day stirs business, ending a three-week streak when we only had two 100,000-plus sellers, as four albums surpass that mark. Of the albums on last issue's *Billboard* 200, 43 show gains of 10% or more—the most active week we've seen in 2002—though, continuing the year's trend, shy of the album volume notched in the same week of 2001.

VERY BARRY: Compare two adult-skewed singers: Prior to this week, **Barry Manilow** had not placed an album in the top 10 since 1979, while **Barbra Streisand** has had four top 10s in the past 10 years—one as recently as 1999—with No. 1 albums in 1993 and 1997. Given that background, who would imagine a set of Manilow hits would sell more in one week than *The Essential Barbra Streisand* would sell in two? Yet that is the case, as *Ultimate Manilow* starts at No. 3 with 113,000 units (see story, page 3). The Streisand title sells 41,000 this issue (No. 29), down about

20% from its 51,000-unit opener.

More than 32,000 units of Manilow's take come via a direct-TV campaign—almost 28% of his first-week sales. **Pink Floyd's** *Echoes: The Best of Pink Floyd and the Beatles' 1* each opened to larger direct sales—50,000 and 34,000, respectively—a segment that accounted for about 23% of Floyd's opening



sum and only 5% of the Beatles'.

One final odd fact: 15 of the 20 songs on *Ultimate* were among the 20 songs on 1985's *The Manilow Collection*, yet that earlier anthology stalled at No. 100. Go figure.

A 'DRAMA' IN TWO ACTS: The 28-10 jump **Mary J. Blige's** *No More Drama* made last issue reflected the release of a new incarnation of the album, with new cover art and four new tracks. Sales more than doubled. On further review, we discovered that to make room for the new content, songs from the original package were deleted.

In the numerous cases where SoundScan has merged the sales of a value-added or otherwise repackaged album with those of the original, the new album has contained all of the first album's contents. So in this case, the two are split this week, with the newer one showing as a new entry at No. 20 (55,000 units) and the discontinued version at No. 134 (10,000). MCA made it easy for accounts to swap the old one for the new one, so the original edition will likely slip off the chart soon. If the two were still linked, the title would stand at No. 12.

JUST SUPER: U2's much-lauded appearance at the Super Bowl not only heaps Greatest Gainer honors on the band's latest (66-25, up 142%, on The *Billboard* 200), but also more than doubles the sales of three earlier albums—at Nos. 2, 14, and 35—on Top Pop Catalog Albums. Pre-game participant **Marc Anthony** re-enters the catalog list with a 10% bump. The latest by another, **Paul McCartney**, sees a 67% spike, but at 5,000 units he is shy of a *Billboard* 200 re-entry... *Saturday Night Live*, Pepsi's Super Bowl spots, and publicity for her film debut perk up **Britney Spears** (25-17, up 40%)... **Sade** bows at No. 10 on the big chart with the first live album in the top 10 since **Dave Matthews Band** entered at No. 6 in the Nov. 10, 2001, issue—one of three that Matthews has scored in the last six years. The last act besides Matthews to garner a live top 10 album was **Blink-182** in the Nov. 25, 2000, issue of *Billboard*.

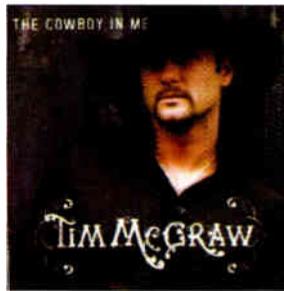
Singles Minded™



by Silvio Pietroluongo, Minal Patel, and Wade Jessen

THE GOLD BUCKLE: **Tim McGraw** writes a chapter of modern chart history on Hot Country Singles & Tracks, where "The Cowboy in Me" eases into the top five and lands next to "Bring on the Rain," his No. 4 collaboration with **Jo Dee Messina**.

The feat officially makes McGraw the first artist to concurrently claim two top five singles on this chart in the dozen years since we adopted Broadcast Data Systems' monitored airplay data. Coincidentally, both singles improve 139 plays each, powering a 5-4 move for "Rain" and a 6-5 hop for "Cowboy." The former is Messina's ninth top five, which includes four No. 1 singles. McGraw's stats show 24 top five songs, a tally that includes 14 chart-toppers. McGraw co-produced "Rain" with **Byron Gallimore**, who was feted as *Billboard's* No. 1 Hot Country Producer in our 2001 Year in Music issue.



MATTER OF 'TIME': "Always on Time" by **Ja Rule Featuring Ashanti** finally makes it to No. 1 on The *Billboard* Hot 100 after waiting patiently at No. 3 for the past four weeks. "Time" also remains atop Hot R&B/Hip-Hop Singles & Tracks for an eighth week. "Time" gains 1.5 million listeners, increasing its total audience to 121 million.

Ja Rule is the second artist in the past 12 months to place two songs atop the Hot 100, following the man he replaces, **Usher**, who falls to No. 3 with "U Got It Bad" (down 16 million listeners). Ja Rule ruled the roost last fall with **Jennifer Lopez's** "I'm Real," while Usher hit No. 1 with "U Remind Me" last July.

DOUBLE-SIDED: Former *Sounds of Blackness* member **Ann Nesby** charts her second solo single with "Put It on Paper" featuring **Al Green**, which bows at No. 74 on the Hot R&B/Hip-Hop Singles & Tracks chart. It is the first time either singer has received chart billing since 1996, when Nesby's "I'll Do Anything for You" peaked at No. 51 in July and Green's "Your Heart's in Good Hands" went to No. 47 in January of that year.

FURTHERMORE: This column mentioned last issue that although it is currently at 28 weeks on Modern Rock tracks, **Alien Ant Farm's** "Movies" is eligible to remain on the chart below No. 20 (No. 27), because it re-entered more than six months after it dropped off the chart. *Billboard* will continue to list the combined weeks for the track for historical purposes, but our sister publication, *Airplay Monitor*, will list the weeks of its current chart run (14) in order for the industry to better track when it will become a recurrent.



GREEN, LEFT, AND NESBY

"Paper" earns Hot Shot Debut status, garnering 4.7 million R&B radio listeners. It is the title track from Nesby's sophomore set, due March 19 on her own label, It's Time Child Records—which, at press time, had been picked up by Universal Music & Video Distribution.

NEW DAY, SAME SUCCESS: **Celine Dion** enters the Adult Contemporary chart at No. 24 with "A New Day Has Come." It is her 27th chart appearance—the most by any artist on that chart since 1990. In second place with 24 charted titles in that span is **Elton John**, who has two titles on this week's chart: "This Train Don't Stop There Anymore" at No. 22 and former top 10 "I Want Love" at No. 27.

Dion's "Day" posts 382 detections this week out of the box, becoming the first track to debut on the AC chart without a detection in the prior week since her own "That's The Way It Is" in the October 30, 1999, issue.

SLOW CRAWL: **Hoobastank's** "Crawling in the Dark" hits the top 10 of Mainstream Rock Tracks in its 16th chart week, marking the longest a debut song has taken to crack the top 10 of that chart since **Incubus's** "Pardon Me" did so in its 19th week, in March 2000. The record for the overall longest climb to Mainstream Rock's top 10 is 20 weeks, held by two acts who, like Hoobastank, each did so with a first charting single: **Sponge's** "Plowed" in April 1995 and **the Flys's** "Got You (Where I Want You)" in January 1999.

STILL IN LOVE: **Savage Garden's** "I Knew I Loved You" sets a record for the most weeks on the Adult Contemporary chart (124), as it holds at No. 15. The group's "Truly Madly Deeply" was the previous record-holder, with 123 weeks on the chart—a run that ended in May 2000. "Loved" spent 17 weeks at No. 1, starting with the Dec. 25, 1999, issue. Meanwhile, lead singer **Darren Hayes** has gone solo and moves 20-18 on this chart with "Insatiable."

ADDITIONAL REPORTING: This column mentioned last issue that although it is currently at 28 weeks on Modern Rock tracks, **Alien Ant Farm's** "Movies" is eligible to remain on the chart below No. 20 (No. 27), because it re-entered more than six months after it dropped off the chart. *Billboard* will continue to list the combined weeks for the track for historical purposes, but our sister publication, *Airplay Monitor*, will list the weeks of its current chart run (14) in order for the industry to better track when it will become a recurrent.

Additional reporting by Anthony Colombo in New York.

Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW		1	JENNIFER LOPEZ EPIC 86399* (12 98 EQ/18 98)	J To Tha L-O! The Remixes	1	49	41	40	33	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12 98/18 98)	Break The Cycle	1
2	1	1	4	ALAN JACKSON ARISTA NASHVILLE 67039/RLG (12 98/18 98)	Drive	1	50	48	48	30	AALIYAH ▲ BLACKGROUND 10082* (12 98/18 98)	Aaliyah	1
3	NEW		1	BARRY MANILOW BMG HERITAGE 10600/ARISTA (12 98/18 98)	Ultimate Manilow	3	52	52	83	44	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12 98/18 98)	Shrek	28
4	2	2	13	CREED ▲ ⁵ WIND UP 13075 (11 98/18 98)	Weathered	1	53	44	30	14	JAHEIM ● DIVINE MILL 47452*/WARNER BRDS (11 98/17 98)	[Ghetto Love]	9
5	3	3	16	LINKIN PARK ▲ ⁷ WARNER BRDS 47755 (12 98/18 98)	[Hybrid Theory]	2	54	45	38	16	PINK FLOYD ▲ ³ CAPITOL 36111 (11 98/24 98)	Echoes — The Best Of Pink Floyd	2
6	4	4	11	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/18 98)	Word Of Mouf	3	55	54	54	16	INCUBUS ▲ IMMORTAL 85277*/EPIC (12 98 EQ/18 98)	Morning View	2
7	5	5	22	NICKELBACK ▲ ⁷ ROADRUNNER 618485/IDJMG (12 98/18 98)	Silver Side Up	2	56	65	55	13	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12 98/18 98)	The Great Depression	1
8	6	6	19	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12 98/18 98)	Pain Is Love	1	57	53	39	34	ROD STEWART WARNER BRDS 78326 (12 98/18 98)	The Very Best Of Rod Stewart	40
9	9	9	12	PINK ▲ ² ARISTA 14718 (12 98/18 98)	M!ssundaztood	6	58	59	71	41	SOUNDTRACK ▲ INTERSCOPE 493035 (12 98/18 98)	Moulin Rouge	3
10	NEW		1	SADE EPIC 86373 (12 98 EQ/18 98)	Lovers Live	10	59	67	52	16	TIM MCGRAW ▲ CURB 78711 (12 98/18 98)	Set This Circus Down	2
11	7	7	8	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	Stillmatic	5	60	51	51	9	DEFAULT TVT 2310 (11 98 CD) ▲	The Fallout	52
12	NEW		1	VARIOUS ARTISTS BNA 67043/RLG (12 98/18 98)	Totally Country: 17 New Chart-Topping Hits	12	61	57	57	25	JOE JIVE 41786/ZOMBA (12 98/18 98)	Better Days	32
13	13	17	34	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	Come Clean	10	62	42	45	35	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12 98/18 98)	Celebrity	1
14	8	8	27	USHER ▲ ³ ARISTA 14715* (12 98/18 98)	8701	4	63	55	58	8	JENNIFER LOPEZ ▲ ³ EPIC 85985 (12 98 EQ/18 98)	J.Lo	1
15	16	15	13	SHAKIRA ▲ ² EPIC 86390 (12 98 EQ/18 98)	Laundry Service	3	64	50	53	10	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12 98/18 98)	Game Face	53
16	11	10	19	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/IDJMG (11 98/18 98)	O Brother, Where Art Thou?	10	65	58	33	18	YOLANDA ADAMS ELEKTRA 62650/EEG (12 98/18 98)	Believe	42
17	25	22	14	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12 98/18 98)	Britney	1	66	32	—	2	THE STROKES ● RCA 68101* (12 98 CD)	Is This It	33
18	12	12	23	ALICIA KEYS ▲ ⁴ J 20002 (12 98/18 98)	Songs In A Minor	1	67	76	65	17	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS (12 98 CD)	Come With Us	32
19	17	16	22	P.O.D. ▲ ² ATLANTIC 83475*/AG (11 98/17 98)	Satellite	6	68	68	66	14	STING ● A&M 493169/INTERSCOPE (12 98/18 98)	... All This Time	32
20	NEW		1	MARY J. BLIGE MCA 112608* (12 98/18 98)	No More Drama (2002)	20	69	60	47	8	PETEY PABLO ● JIVE 41723/ZOMBA (11 98/17 98)	Diary Of A Sinner: 1st Entry	13
21	22	21	15	ENRIQUE IGLESIAS ▲ ⁷ INTERSCOPE 493148 (12 98/18 98)	Escape	2	70	63	60	8	JAY-Z RDC-A-FELLA/DEF JAM 586614/IDJMG (12 98/18 98)	MTV Unplugged	31
22	19	13	17	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154*/VIRGIN (12 98/18 98)	Now 8	2	71	70	63	3	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12 98/18 98)	Ryde Or Die Vol. III: In The "R" We Trust	34
23	18	11	44	ENYA ▲ ¹¹ REPRISE 47426/WARNER BRDS (12 98/18 98)	A Day Without Rain	2	72	89	110	47	VARIOUS ARTISTS UTV/DEF JAM 586602/IDJMG (12 98/18 98)	The Source Presents Hip Hop Hits — Volume 5	47
24	20	14	9	NO DOUBT ▲ INTERSCOPE 493158* (12 98/18 98)	Rock Steady	9	73	80	97	4	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11 98/12 98) ▲	Rascal Flatts	72
				GREATEST GAINER									
25	66	61	37	U2 ▲ ¹ INTERSCOPE 524653 (12 98/18 98)	All That You Can't Leave Behind	3	74	61	62	9	STEVE HOLY CURB 77892 (11 98/17 98) ▲	Blue Moon	73
26	21	20	5	SOUNDTRACK V2 27119 (12 98/18 98)	I Am Sam	20	75	87	91	4	JOSH GROBAN 143 48154/WARNER BRDS (12 98 CD) ▲	Josh Groban	41
27	23	19	10	OUTKAST ARISTA 26093* (12 98/18 98)	Big Boi & Dre Present... OutKast	18	76	69	73	46	FRANK SINATRA REPRISE 78295/WARNER BRDS (12 98/18 98)	Greatest Love Songs	75
28	24	24	12	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12 98/18 98)	Cocky	7	77	77	90	10	ALIEN ANT FARM ▲ NEW NDIZE/DREAMWORKS 450293/INTERSCOPE (12 98/18 98) ▲	ANThology	11
29	15	—	2	BARBRA STREISAND COLUMBIA 86123/CRG (11 98/17 98)	The Essential Barbra Streisand	15	78	82	79	13	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	37
30	26	18	13	GARTH BROOKS ▲ ³ CAPITOL INASHVILLE 31330 (10 98/18 98)	Scarecrow	1	79	79	78	30	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12 98/18 98)	The Sinister Urge	8
31	14	—	2	SOUNDTRACK RDC-A-FELLA/DEF JAM 586617*/IDJMG (11 98/11 98)	State Property	14	80	81	70	21	VARIOUS ARTISTS ▲ WARNER BRDS-ELEKTRA/ATLANTIC 14684/ARISTA (12 98/18 98)	Totally Hits 2001	3
32	NEW		1	VARIOUS ARTISTS GRAMMY/UTV 084705/UME (11 98 CD)	Grammy Nominees 2002	32	81	81	70	21	SOUNDTRACK ▲ CURB 78703 (11 98/17 98)	Coyote Ugly	10
33	36	36	23	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12 98 EQ/18 98)	Toxicity	1	82	56	—	2	DIANA KRALL ▲ VERVE 54946/VG (12 98/18 98)	The Look Of Love	9
34	35	46	14	FAITH EVANS ● BAD BOY 73041/ARISTA (12 98/18 98)	Faithfully	14	83	88	—	2	JAGUAR WRIGHT MOTIVE 112683/MCA (8 98/18 98)	Denials Delusions And Decisions	56
35	27	27	15	MICHAEL JACKSON ▲ ² EPIC 69400* (12 98 EQ/18 98)	Invincible	1	84	116	114	22	BISHOP T.D. JAKES DEXTERITY/SOUNDS 20334/EM/GOPEL (11 98/18 98)	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within	83
36	31	31	8	MYSTIKAL JIVE 41770*/ZOMBA (12 98/18 98)	Tarantula	25	85	74	77	11	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11 98/17 98)	Worship	20
37	34	56	4	SOUNDTRACK EPIC 86311 (18 98 EQ CD)	A Walk To Remember	34	86	78	80	14	SOUNDTRACK INTERSCOPE 493172 (12 98/18 98)	Ali	61
38	28	29	8	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98)	Doggy Bag	11	87	64	42	13	DISTURBED ▲ GIANT 24738/WARNER BRDS (11 98/17 98) ▲	The Sickness	29
39	38	34	20	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98)	Born To Do It	11	88	94	100	21	SOUNDTRACK ● REPRISE 48110/WARNER BRDS (19 98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
40	29	23	12	JEWEL ▲ ATLANTIC 83519*/AG (12 98/18 98)	This Way	9	89	92	76	19	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12 98/18 98) ▲	Whoa, Nelly!	24
41	39	25	12	HOOBASTANK ● ISLAND 586435/IDJMG (18 98 CD) ▲	Hoobastank	25	90	75	59	4	MARTINA MCBRIDE ● RCA INASHVILLE 67012/RLG (12 98/18 98)	Greatest Hits	5
42	30	32	11	BUSTA RHYMES ● J 20009* (12 98/18 98)	Genesis	7	91	72	69	18	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12 98/18 98)	The Great Divide	43
43	49	43	13	THE CALLING ● RCA 67585 (11 98/17 98) ▲	Camino Palmero	36	92	109	98	9	BACKSTREET BOYS JIVE 41779/ZOMBA (12 98/18 98)	The Hits — Chapter One	4
44	37	35	24	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18 98)	Pull My Chain	9	93	90	95	19	MERCYME INWORD 86133/WARNER BRDS (16 98 CD)	Almost There	92
45	43	50	13	KEKE WYATT MCA 112609 (12 98/18 98)	Soul Sista	43	94	95	68	17	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (12 98 CD)	Jimmy Eat World	54
46	NEW		1	VARIOUS ARTISTS EMI CHRISTIAN/WORSHIP/VERITY 43188/ZOMBA (11 98/18 98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46	95	104	86	31	ANDREA BOCELLI ▲ PHILIPS 589341 (12 98/18 98)	Cieli Di Toscana	11
				PACESETTER									
47	71	87	39	INDIA.ARIE ▲ MOTOWN 015770*/UNIVERSAL (12 98/18 98)	Acoustic Soul	10	96	96	96	22	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19 98 CD)	Songs 4 Worship — Shout To The Lord	51
48	40	44	9	MOBB DEEP ● LORD/COLUMBIA 85889*/CRG (12 98 EQ/18 98)	Infamy	22	97	93	75	30	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12 98/18 98)	Ghetto Fabolous	4
											DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11 98/18 98)	Everyday	1
											ANGIE STONE ● J 20013* (12 98/18 98)	Mahogany Soul	22
											MICHELLE BRANCH ● MAVERICK 47985/WARNER BRDS (11 98 CD)	The Spirit Room	64

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	84	81	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586336*/DJJMG (12 98/19 98)	The Blueprint	1	151	133	116	GREEN DAY ● REPRISE 48145/WARNER BROS. (18 98 CD)	International Superhits!	40
101	62	37	NINE INCH NAILS NOTHING 493185/INTERSCOPE (18 98 CD)	And All That Could Have Been, Live	37	152	185	195	VARIOUS ARTISTS TIME LIFE 18805 (17 98 CD)	Body + Soul: No Control	129
102	83	67	SOUNDTRACK DEF JAM 586628*/DJJMG (12 98/18 98)	How High	38	153	164	199	LUTHER VANDROSS ▲ J 20007 (12 98/18 98)	Luther Vandross	6
103	108	130	MAXWELL ▲ COLUMBIA 67136*/CRG (12 98 EQ/18 98)	Now	1	154	161	169	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7 98 EQ/11 98) *	Room For Squares	154
104	91	72	MADONNA ▲ MAVERICK 48088/WARNER BROS. (12 98/18 98)	GHV2: Greatest Hits Volume 2	7	155	169	188	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11 98/17 98) *	Live In London And More...	69
105	99	89	JANET ▲ ² VIRGIN 10144* (12 98/18 98)	All For You	1	156	141	155	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62659*/EEG (12 98/18 98)	Miss E...So Addictive	2
106	111	108	BROOKS & DUNN ● ARISTA NASHVILLE 67803/RLG (12 98/18 98)	Steers & Stripes	4	157	144	117	SOUNDTRACK ● WALT DISNEY 860731 (18 98 CD)	The Princess Diaries	41
107	103	94	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/DJJMG (12 98/18 98)	The Fast And The Furious	7	158	125	88	SOUNDTRACK COLUMBIA 85533/CRG (18 98 EQ CD)	Orange County	62
108	97	74	WU-TANG CLAN ● WU-TANG/LOU/COLUMBIA 86236*/CRG (12 98 EQ/18 98)	Iron Flag	32	159	NEW	1	JACK JOHNSON ENJOY 860994/UNIVERSAL (14 98 CD) *	Brushfire Fairytales	159
109	106	104	DESTINY'S CHILD ▲ ⁴ COLUMBIA 81063*/CRG (12 98 EQ/18 98)	Survivor	1	160	137	113	SOUNDTRACK NICK/JIVE 48501/ZOMBA (12 98/18 98)	Jimmy Neutron Boy Genius	84
110	120	107	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12 98/18 98)	1	1	161	148	138	CITY HIGH ● BOOGA BASEMENT 490890/INTERSCOPE (12 98/18 98)	City High	34
111	102	99	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11 98/17 98) *	Parachutes	51	162	159	141	TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (12 98 EQ/18 98)	Drops Of Jupiter	6
112	113	129	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85436*/CRG (12 98 EQ/18 98)	Jagged Little Thrill	3	163	162	157	THIRD DAY ESSENTIAL 10668/ZOMBA (11 98/17 98)	Come Together	31
113	105	92	LIMP BIZKIT FLIP 493192*/INTERSCOPE (12 98/18 98)	New Old Songs (Re-Mix)	26	164	168	145	MARIAH CAREY COLUMBIA 85960/CRG (17 98 EQ/22 98)	Greatest Hits	52
114	119	127	OZZY OSBOURNE ● EPIC 63580 (12 98 EQ/18 98)	Down To Earth	4	165	122	123	LIL' KEKE IN THE PAINT 82311/KOCH (12 98/18 98) *	Platinum In Da Ghetto	122
115	107	84	SUM 41 ▲ ISLAND 548662/DJMG (12 98/18 98)	All Killer No Filler	13	166	126	119	TIMBALAND & MAGOO BLACKGROUND 10946* (12 98/18 98)	Indecent Proposal	29
116	117	106	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12 98/18 98)	Gorillaz	14	167	172	139	LONESTAR ● BNA 6701/RLG (12 98/18 98)	I'm Already There	9
117	130	121	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19 98/21 98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	168	NEW	1	SHAGGY MCA 112827* (18 98 CD)	Hotshot: Ultramax (Special Edition)	168
118	114	111	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 107495/VIRGIN (12 98/18 98)	Now 7	1	169	170	165	SARA EVANS ▲ RCA (NASHVILLE) 67584/RLG (11 98/17 98)	Born To Fly	55
119	147	140	ADEMA ARISTA 14896 (11 98/17 98)	Adema	27	170	165	177	8BALL JCOR 860964/INTERSCOPE (12 98/18 98)	Almost Famous	47
120	129	120	BLINK-182 ▲ MCA 112627 (12 98/18 98)	Take Off Your Pants And Jacket	1	171	86	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42352 (11 98/16 98)	Freedom Band	86
121	112	109	JILL SCOTT ● HIDDEN BEACH 86150/EPIC (14 98/19 98)	Experience: Jill Scott 826+	38	172	155	162	MR. CHEEKS UNIVERSAL 014928 (12 98/18 98)	John P. Kelly	32
122	131	132	NELLY ▲ ⁸ FO REEL 157743*/UNIVERSAL (12 98/18 98)	Country Grammar	1	173	156	—	HANK WILLIAMS III CURB 78728 (17 98 CD) *	Lovesick Broke & Driftin'	156
123	135	135	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12 98 EQ/18 98)	Instructions	15	174	166	166	UGK JIVE 41673/ZOMBA (11 98/17 98)	Dirty Money	18
124	127	142	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12 98/18 98)	Superhero	7	175	193	—	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62185/SONY (NASHVILLE) (11 98 EQ/17 98)	Down The Road I Go	51
125	150	136	BEE GEES POLYDOR/UTV 589400/UNIVERSAL (17 98/24 98)	Their Greatest Hits—The Record	49	176	46	—	DREAM THEATER ELEKTRA 62742/EEG (24 98 CD)	Six Degrees Of Inner Turbulence	46
126	121	103	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12 98/17 98)	Classics	66	177	177	—	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12 98/18 98)	tp-2.com	1
127	110	82	VARIOUS ARTISTS ● INTERSCOPE 493188 (19 98 CD)	America: A Tribute To Heroes	17	178	136	148	NICKEL CREEK ● SUGAR HILL 3909 (16 98 CD) *	Nickel Creek	136
128	118	112	GEORGE STRAIT ● MCA NASHVILLE 170220 (11 98/18 98)	The Road Less Traveled	9	179	186	194	SADE ▲ ³ EPIC 85185 (12 98 EQ/18 98)	Lovers Rock	3
129	154	151	STARSAILOR CAPITOL 36448 (10 98 CD) *	Love Is Here	129	180	152	184	NEIL DIAMOND LEGACY/COLUMBIA 85681/CRG (17 98 EQ/24 98)	The Essential Neil Diamond	90
130	73	—	UNWRITTEN LAW INTERSCOPE 493139 (14 98 CD)	Elva	73	181	174	152	BARENAKED LADIES ● REPRISE 48075/WARNER BROS. (18 98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38
131	124	160	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 450291*/INTERSCOPE (12 98/18 98)	Eternal	3	182	NEW	1	PRINCE WARNER BROS. 74272 (18 98 CD)	The Very Best Of Prince	66
132	149	150	KENNY CHESNEY ▲ ² BNA 67976/RLG (12 98/18 98)	Greatest Hits	13	183	157	125	THE SMASHING PUMPKINS ● VIRGIN 11316 (18 98 CD)	{Rotten Apples} Greatest Hits	31
133	100	49	BAD RELIGION EPITAPH 86635* (17 98 CD)	The Process Of Belief	49	184	181	154	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (7 98 EQ/17 98) *	America Town	54
134	10	28	MARY J. BLIGE ▲ MCA 112616* (12 98/18 98)	No More Drama	2	185	160	128	LENNY KRAVITZ ▲ VIRGIN 11233 (12 98/18 98)	Lenny	12
135	115	102	ICE CUBE PRIORITY 29091*/CAPITOL (12 98/18 98)	Greatest Hits	54	186	178	—	OUT OF EDEN GOTTEF 72850 (16 98 CD) *	This Is Your Life	178
136	128	124	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12 98/18 98)	Greatest Hits	2	187	123	122	VARIOUS ARTISTS RAZOR & TIE 89049 (17 98 CD)	Goin' South Volume 2	122
137	139	158	SHAGGY ▲ ⁶ MCA 112096* (12 98/18 98)	Hotshot	1	188	176	144	DAVID GRAY ▲ ATO 89351/RCA (11 98/17 98) *	White Ladder	35
138	138	149	JO DEE MESSINA ▲ CURB 77977 (11 98/17 98)	Burn	19	189	171	143	ELTON JOHN ● ROCKET 585330/UNIVERSAL (12 98/18 98)	Songs From The West Coast	15
139	132	126	SOUNDTRACK ISLAND 586631/DJMG (14 98 CD)	The Fast And The Furious: More Fast And Furious	122	190	146	105	SOUNDTRACK ● REPUBLIC 014494/UNIVERSAL (12 98/18 98)	American Pie 2	7
140	143	156	TIM MCGRAW ▲ ² CURB 77978 (12 98/18 98)	Greatest Hits	4	191	180	163	VARIOUS ARTISTS RAZOR & TIE 89041 (12 98/18 98)	Pulse	43
141	151	137	MICHAEL JACKSON EPIC 85250 (18 98 EQ CD)	Greatest Hits: HIStory — Volume 1	85	192	173	176	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12 98/18 98)	Dark Days, Bright Nights	3
142	158	164	GINUWINE ▲ EPIC 69622* (12 98 EQ/18 98)	The Life	3	193	179	153	ENIGMA VIRGIN 11119 (18 98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29
143	140	134	LIFEHOUSE ▲ ² DREAMWORKS 450231*/INTERSCOPE (12 98/18 98) *	No Name Face	6	194	189	175	LIMP BIZKIT ▲ ⁵ FLIP 490759*/INTERSCOPE (12 98/18 98)	Chocolate Starfish And The Hot Dog Flavored Water	1
144	167	167	DIXIE CHICKS ▲ ¹ MONUMENT 69678/SONY (NASHVILLE) (12 98 EQ/18 98)	Fly	1	195	200	191	BOYZ II MEN UNIVERSAL 016083 (12 98/18 98)	Legacy: The Greatest Hits Collection	89
145	134	115	MACK 10 CASH MONEY 860968*/UNIVERSAL (12 98/18 98)	Bang Or Ball	48	196	184	131	PETE YORN COLUMBIA 62216*/CRG (7 98 EQ/12 98) *	Musicforthemorningafter	131
146	NEW	1	JOHN WILLIAMS SONY CLASSICAL 89364 (18 98 EQ CD)	American Journey	146	197	NEW	1	CYNDI THOMSON CAPITOL (NASHVILLE) 26010 (10 98/17 98)	My World	81
147	145	133	AARON CARTER ▲ JIVE 41768/ZOMBA (12 98/18 98)	Oh Aaron	7	198	175	147	SEVENDUST TVT 5870 (10 98/17 98)	Animosity	28
148	101	85	NATE DOGG ELEKTRA 62688*/EEG (12 98/18 98)	Music & Me	32	199	188	196	IMX TUG 39009 NEW LINE (12 98/17 98)	IMX	188
149	142	146	TANTRIC ● MAVERICK 47978/WARNER BROS. (17 98 CD) *	Tantric	71	200	NEW	1	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10 98/17 98) *	Play It Loud	166
150	153	173	KIDZ BOP KIDS RAZOR & TIE 89042 (11 98/16 98)	Kidz Bop	76						

● 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 (Dol). △ Certification of 200,000 units (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 23 2002 **Billboard** TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	B.B. KING & ERIC CLAPTON ▲	DUCK BEPINESE 47612/WARNER BROS	Riding With The King 47 Weeks At Number 1
2	3	VARIOUS ARTISTS	NARM 50207	Get The Blues! NUMBER 1
3	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 151/EPIC	Live At Montreux 1982 & 1985
4	4	BUDDY GUY	SILVERTONE 41751/ZOMBA	Sweet Tea
5	5	PEGGY SCOTT-ADAMS	MUSIC BUTCH 4019/MARDI GRAS	Hot & Sassy
6	9	ETTA JAMES	CHES 112498/MCA	Love Songs
7	12	WILLIE CLAYTON	CLAYTOWN 2015	Little Giant Of Soul
8	15	R.L. BURNSIDE	FAT POSSUM 86343/EPITAPH	Burnside On Burnside
9	6	JIMMIE VAUGHAN	ARTEMIS 751091	Do You Get The Blues?
10	8	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
11	10	MEL WAITERS	WALDOXY 2826/MALACO	Let Me Show You How To Love
12		VARIOUS ARTISTS	UTV 586176	Pure Blues
13	13	RORY BLOCK	ROUNDER 613174	I'm Every Woman
14	11	VARIOUS ARTISTS	ALLIGATOR 112113	Alligator Records 30th Anniversary Collection
15		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 43842/EPIC	Blues At Sunrise

FEBRUARY 23 2002 **Billboard** TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 542855-UTV	One Love: The Very Best Of Bob Marley And The Wailers 38 Weeks At Number 1
2	2	UB40	VIRGIN 51525	The Very Best Of UB40
3	4	ELEPHANT MAN	GRUPELLE 285 286*	Log On
4	6	DAMIAN "JR. GONG" MARLEY	THE REGGAE 014742/UNIVERSAL	Halfway Tree
5	5	VARIOUS ARTISTS	VP 1629*	Reggae Gold 2001
6	10	TANTO METRO & DEVONTE	SHOCKING VIBES 1621*/VP	The Beat Goes On
7	7	VARIOUS ARTISTS	VP 1329*	Strictly The Best 27
8	11	VARIOUS ARTISTS	GREENSLEEVES 4003	The Biggest Reggae Dancehall Anthems 2001
9	8	VARIOUS ARTISTS	VP 1640*	Strictly The Best 28
10	9	T.O.K.	B RICH 1632*/VP	My Crew, My Dawgs
11	12	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586498 10/JMG	Exodus (Deluxe Edition)
12	14	BEENIE MAN	SHOCKING VIBES/VP 490937/VIRGIN	Art And Life
13	15	BUJU BANTON	HIP-0 541336/UNIVERSAL	Ultimate Collection
14		SHABBA RANKS	EPIC 61423	Greatest Hits
15	13	PETER TOSH	LEGACY/COLUMBIA 85344/CRG	Super Hits

FEBRUARY 23 2002 **Billboard** TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SOUNDTRACK	UNIVERSAL 017012	Black Hawk Down 4 Weeks At Number 1
2	2	SOUNDTRACK	VIRGIN 181910	Amelie
3		ORCHESTRA BALBOA	WORLD CIRCUIT/NONESUCH 79643/AG	Pirates Choice NUMBER 1
4	3	GIPSY KINGS	NONESUCH 78642 AG	Somos Gitanos
5	4	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
6	5	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020	The Irish Tenors: Ellis Island
7	7	VARIOUS ARTISTS	PUTUMAYO 195	Samba Bossa Nova
8	6	BAHA MEN ▲	S CURVE 751052/ARTEMIS	Who Let The Dogs Out
9	10	AFRO CELT SOUND SYSTEM	REAL WORLD/NARADA 13184/VIRGIN	Volume 3: Further In Time
10	9	PILAR MONTENEGRO	UNIVISION 310026	Desahago
11	14	KEOLA BEAMER	DANCING CAT/WINDHAM HILL 38012/RCA	Soliloquy-Ka Leo O Loko
12	11	MANU CHAO	RADIO BEMA 10321/VIRGIN	Proxima Estacion...Esperanza
13	13	BEBEL GILBERTO	ZIRIGUIBOM 1058/SIX DEGREES	Tanto Tempo Remixes
14		BEBEL GILBERTO	ZIRIGUIBOM 1026/SIX DEGREES	Tanto Tempo
15	8	ALESSANDRO SAFINA	MUSIC FOR A BETTER WORLD 433117/INTERSCOPE	Alessandro Safina

FEBRUARY 23 2002 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	P.O.D. ▲	ATLANTIC 83496*/CHORDANT	Satellite 14 Weeks At Number 1
2	2	10	YOLANDA ADAMS	ELEKTRA 62690/CHORDANT	Believe NUMBER 1/GREATEST GAINER
3	4	—	BISHOP T.D. JAKES	DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT	Woman Thou Art Loosed Worship 2002 — Run To The Water... The River Within
4	5	2	MICHAEL W. SMITH ●	REUNION 10025/PROVIDENT	Worship
5	6	4	MERCYME	IND 6133*/WORD	Almost There
6	5	3	VARIOUS ARTISTS ▲	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
7	8	6	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
8	10	8	DONNIE MCCLURKIN ▲	VERITY 43150/PROVIDENT	Live In London And More...
9	9	7	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
10	3	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2252/CHORDANT	Freedom Band
11	11	—	OUT OF EDEN	GOTEE 2850/CHORDANT	This Is Your Life
12	12	10	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
13			FERNANDO ORTEGA	WORD 6109	Storm HOT SHOT DEBUT
14	13	9	ZOEGIRL	SPARROW 1828/CHORDANT	Life
15	14	12	MARY MARY ▲	C2/COLUMBIA 7602/WORD	Thankful
16	16	20	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 4267/PROVIDENT	Awesome Wonder
17	15	16	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
18	17	11	VARIOUS ARTISTS ●	INTEGRITY 1767/TIME LIFE	Songs 4 Worship — Holy Ground
19	18	11	VARIOUS ARTISTS	INTEGRITY 1768/TIME LIFE	Songs 4 Worship — Be Glorified
20	22	18	NICOLE C. MULLEN	WORD 6127	Talk About It
21	18	15	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
22	19	14	JENNIFER KNAPP	GOTEE 2843/CHORDANT	The Way I Am
23			THE CHARLIE DANIELS BAND	SPARROW 1190/CHORDANT	How Sweet The Sound — 25 Favorite Hymns And Gospel Greats
24	20	13	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
25	21	17	VARIOUS ARTISTS	INTEGRITY 1770/TIME LIFE	Songs 4 Worship — Great Is The Lord
26	24	19	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
27	37	29	VARIOUS ARTISTS	INTEGRITY/MARANATHA/VINEYARD 1955/WORD	WOW Worship Green: Today's 30 Most Powerful Worship Songs
28	30	32	POINT OF GRACE	WORD 6112	Free To Fly
29	23	21	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Lift
30	31	25	VARIOUS ARTISTS	HILLSONG AUSTRALIA/INTEGRITY 2070/WORD	You Are My World
31	28	28	AYALON	SPARROW 1796/CHORDANT	Oxygen
32	27	26	THIRD DAY ●	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
33	32	—	RICHARD SMALLWOOD WITH VISION	VERITY 43172/PROVIDENT	Persuaded — Live In D.C.
34	25	22	BLESSED	ULTIMATE 102	Journey For The Heart
35			VARIOUS ARTISTS	SPARROW 1904/CHORDANT	I Will Be Here: 25 Of Today's Best Wedding & Love Songs
36	40	36	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	The Storm Is Over
37			VARIOUS ARTISTS	R3AUDIO.COM 99000/3 MEDIA	Light Up The Land: A Commemorative CD Of The 2002 Olympic Winter Games
38	39	31	FFH	ESSENCE 10620/PROVIDENT	Have I Ever Told You
39			RANDY TRAVIS	ATLANTIC 83417/CHORDANT	Inspirational Journey
40	29	23	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2251/CHORDANT	A Billy Graham Homecoming Volume Two

FEBRUARY 23 2002 **Billboard** TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs 1 Week At Number 1
2	1	1	YOLANDA ADAMS	ELEKTRA 62690/WORD	Believe 5 GREATEST GAINER
3	2	—	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
4	3	2	DONNIE MCCLURKIN ▲	VERITY 43150/ZOMBA	Live In London And More...
5	4	3	MARY MARY ▲	C2/COLUMBIA 63740/CRG	Thankful
6	6	7	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 490747/INTERSCOPE	Awesome Wonder
7	5	5	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
8	8	9	SHIRLEY CAESAR	WORD 6598/EPIC	Hymns
9	7	4	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
10	14	20	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded — Live In D.C.
11	9	8	BLESSED	ULTIMATE 102	Journey For The Heart
12	15	16	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
13	19	15	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
14	40	—	HELEN BAYLOR	DIADEM 10682	My Everything
15	18	—	YOUTHFUL PRAISE	EVIDENCE GOSPEL/LIGHT 5380/COMPEN DIA	Awesome God
16	13	7	GREG O'QUIN 'N JOYFUL NOYZE	WORLD WIDE GOSPEL 3008	Cliches
17	10	10	VARIOUS ARTISTS ●	EMI/WORD/VERITY 43183/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
18	16	13	YOLANDA ADAMS	ELEKTRA 62629/VEEG	The Experience
19	11	11	REV. CLAY EVANS AND THE AARC MASS CHOIR	MEEK 4014	Constantly
20	20	17	VIRTUE	VERITY 43170/ZOMBA	Virtuosity!
21	31	35	JOE PACE & THE COLORADO MASS CHOIR	INTEGRITY/WORD 86188/EPIC	Glad About It!
22	23	26	CARLTON PEARSON AND THE AZUSA MASS CHOIR	TOMMY BOY GOSPEL 1434/TOMMY BOY	Live At Azusa 4
23	12	12	DERRICK STARKS & TODAY'S GENERATION	CRYSTAL ROSE 20362	Sacrifice
24	17	24	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
25	22	30	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE	VERITY 43168/ZOMBA	Mighty In The Spirit
26	25	28	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/ZOMBA	Not Guilty... The Experience
27	21	31	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7018	Good Time
28	26	19	SOUNDTRACK	NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
29	27	22	ESTHER SMITH	DOROHN 73850	You Love Me...Still
30	28	27	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/ZOMBA	Purpose By Design
31	32	21	EASTERN MICHIGAN GOSPEL CHOIR	DOROHN 73722	Get To The Concept
32	33	33	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
33	24	18	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
34	35	25	THE BRIGHT STAR MALE CHORUS	BORN AGAIN 1036/OIAMANTE SERVANT	Live In Shreveport, LA
35	30	32	SOUNDTRACK	GOSPO CENTRIC 70035/ZOMBA	Kingdom Come
36	29	23	NEW CREATION OF GOD	AMEN 1502	He's All I Need
37			ANointed	WORD 85413/EPIC	If We Pray
38	36	38	LASHUN PACE	SAVOY 14849/MALACO	God Is Faithful
39	38	37	LFT CHURCH CHOIR/HEZEKIAH WALKER	VERITY 43157/ZOMBA	Love Is Live!
40			THE BLIND BOYS OF ALABAMA	REAL WORLD 50918	Spirit Of The Century

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

FEBRUARY 23
2002

Billboard® HEATSEEKERS®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION
			👑 NUMBER 1 👑			1	1	25	39	43	SHIRLEY CAESAR WORD 65864/EPIC (11.98 EQ/17.98)	Hymns	
1	3	5	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here	1	1	1	26	27	22	SOIL J 20227 (1.98/11.98)	Scars	
2	5	6	JOHN MAYER AWARE/COLUMBIA 85293/CRG (17.98 EQ/11.98)	Room For Squares	1	1	1	27	18	14	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	
			💰 GREATEST GAINER 💰					28	24	21	ZERO 7 PALM 5007 (11.98 CD)	Simple Things	
3	9	11	JACK JOHNSON ENJOY 860994/UNIVERSAL (14.98 CD)	Brushfire Fairytales	1	1	1	29	37	41	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse	
4	1	2	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto	1	1	1	30	32	31	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most	
5	4	—	HANK WILLIAMS III CIRB 78726 (17.98 CD)	Lovesick Broke & Driftin'	1	1	1	31	—	—	BIG POKEY WRECKSHOP 1414 (10.98/18.98)	Collabo	
6	2	4	NICKEL CREEK ● SUGAR HILL 3509 (16.98 CD)	Nickel Creek	1	1	1	32	38	—	CHARLIE ZAA SONY/DK 84640/SONY DISCOS (19.98 EQ/16.98)	De Un Solo Sentimiento	
7	6	—	OUT OF EDEN GOTEE 72850 (16.98 CD)	This Is Your Life	1	1	1	33	15	20	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD)	Everythang's Gon' Be Different...	
8	7	3	PETE YORN COLUMBIA 62216/CRG (17.98 EQ/12.98)	Musicforthemorningafter	1	1	1	34	35	29	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	
9	8	9	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	1	1	1	35	—	—	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.99/13.98)	Las 16 Mas Romanticas De Los Tucanes	
			🔥 HOT SHOT DEBUT 🔥					36	40	35	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	
10	—	—	FU MANCHU MAMMOTH 165515/HOLLYWOOD (14.98 CD)	California Crossing	1	1	1	37	42	28	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5	
11	—	—	FERNANDO ORTEGA WORD 86109/WARNER BROS. (11.98/16.98)	Storm	1	1	1	38	33	44	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous	
12	11	8	ZOEGIRL SPARROW 51826 (16.98 CD)	Life	1	1	1	39	22	—	DAWN ROBINSON D 92558/AG (11.98/17.98)	Dawn	
13	20	—	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine	1	1	1	40	31	30	ILL NINO ROADRUNNER 618497/10JMG (14.98 CD)	Revolution/Revolucion	
14	13	10	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes	1	1	1	41	34	33	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged	
15	12	12	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)	XX	1	1	1	42	19	18	LIL BLACKY HIT A LUCK 51279/TRIPLE X (16.98 CD)	Big Ballin	
16	16	32	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 49074/INTERSCOPE (10.98/15.98)	Awesome Wonder	1	1	1	43	29	—	THE JOHN SCOFIELD BAND VERVE 589356/VG (18.98 CD)	Uberjam	
17	14	16	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01	1	1	1	44	—	—	ALEXANDRE PIRES ARIDLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	
18	10	7	G. DEP BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto	1	1	1	45	49	—	FEAR NO M.O.B. 90 DEEP 808/STONEY BURKE (11.98/17.98)	Gangstas Doin' Gangsta S#@t!	
19	36	—	CHRIS BOTTI COLUMBIA 85753/CRG (12.98 EQ CD)	Night Sessions	1	1	1	46	25	23	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House	
20	—	—	THRICE SUB CITY 021* (13.98 CD)	The Illusion Of Safety	1	1	1	47	43	—	THIEVERY CORPORATION VERVE 589151/VG (18.98 CD)	Sounds From The Verve Hi-Fi	
21	28	26	REMY ZERO ELEKTRA 62678/EEG (17.98 CD)	The GoldenHum	1	1	1	48	—	—	BASEMENT JAXX XL 1042*/ASTRALWORKS (16.98 CD)	Rooty	
22	26	—	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)	White Blood Cells	1	1	1	49	45	38	TOYA ARISTA 14697 (11.98/17.98)	Toya	
23	47	25	SCENE 23 143 31178/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show	1	1	1	50	—	—	PALOMO BWA 200032 (6.99/10.98)	Fuerza Musical	
24	21	27	NICOLE C. MULLEN WORD 85022/EPIC (11.98 EQ/17.98)	Talk About It	1	1	1						

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Billboard® TOP INDEPENDENT ALBUMS™

Billboard® Top Independent Albums chart is based on sales of independent albums only. It does not include sales of major label albums. For more information, visit www.billboard.com.
SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION
			👑 NUMBER 1 👑			4	4	25	30	35	WALTER BEASLEY SHANACHIE 5086 (18.98 CD) #	Rendezvous	
1	1	2	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	1	1	1	26	42	—	BROTHA LYNCH HUNG BLACK MARKET 9739 (11.98/16.98)	Appearances: Book 1	
2	2	1	BAD RELIGION EPITAPH 88005 (17.98 CD)	The Process Of Belief	1	1	1	27	22	11	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01	
3	3	3	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) #	Platinum In Da Ghetto	1	1	1	28	26	19	LOUIE DEVITO DEE VEE 49001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	
4	4	5	NICKEL CREEK ● SUGAR HILL 3509 (16.98 CD) #	Nickel Creek	1	1	1	29	17	16	LIL BLACKY HIT A LUCK 51279/TRIPLE X (16.98 CD) #	Big Ballin	
5	5	4	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	1	1	1	30	28	29	LA' CHAT IN THE PAINT 8231/KOCH (12.98/18.98)	Murder She Spoke	
6	6	6	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	1	1	1	31	37	—	FEAR NO M.O.B. 90 DEEP 808/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta S#@t!	
7	7	7	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street	1	1	1	32	25	20	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	
			💰 GREATEST GAINER 💰					33	39	44	BASEMENT JAXX XL 1042*/ASTRALWORKS (16.98 CD) #	Rooty	
8	21	9	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	1	1	1	34	—	—	THE HIT CREW TURN UP THE MUSIC 1257 (5.98/6.98)	Happy Valentine's Day	
9	8	—	C-BO WEST COAST MAFIA 2847/WARLDOCK (11.98/17.98)	Life As A Rider	1	1	1	35	16	12	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	
10	20	—	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine	1	1	1	36	36	30	JOAN SEBASTIAN ▲ MUSART 12524/BALBDA (17.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	
11	15	23	BARRY MANILOW CONCORD 2168 (12.98/17.98)	Here At The Mayflower	1	1	1	37	33	25	VARIOUS ARTISTS TOMMY BOY 1521 (12.98/18.98)	Jock James: The All Star Jock James	
12	12	14	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra. Dance 01	1	1	1	38	—	—	ROBERT BRADLEY'S BLACKWATER SURPRISE VANGUARD 79597 (16.98 CD)	New Ground	
13	48	—	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits	1	1	1	39	34	32	BLESSED ULTIMATE 102 (12.98 CD) #	Journey For The Heart	
			🔥 HOT SHOT DEBUT 🔥					40	32	26	VARIOUS ARTISTS NITRO 15846 (4.98 CD)	Punkzilla	
14	—	—	THRICE SUB CITY 021* (13.98 CD) #	The Illusion Of Safety	1	1	1	41	50	—	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO (11.98/16.98)	Duets	
15	—	—	AESOP ROCK DEFINITIVE JUX 021* (9.98 CD)	Daylight (EP)	1	1	1	42	35	27	OUTLAWZ IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	
16	14	8	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	1	1	1	43	—	—	YOUTHFUL PRAISE EVIDENCE GOSPEL/LIGHT 5380/COMPENIA (9.98/15.98)	Awesome God	
17	24	21	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/18.98)	Put Yo Hood Up	1	1	1	44	—	—	VARIOUS ARTISTS R3RADIO.COM 99989/R3 MEDIA (17.98 CD)	Light Up The Land: A Commemorative CD Of The 2002 Olympic Winter Games	
18	31	33	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse	1	1	1	45	47	31	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3086 (12.98/16.98) #	Cliches	
19	29	24	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	1	1	1	46	38	22	CONCRETE BLONDE MANIFESTO 43201 (16.98 CD)	Group Therapy	
20	18	13	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	1	1	1	47	46	—	REGINA BELLE PEAK 85056/CONCORD (16.98 CD)	This Is Regina	
21	—	—	BIG POKEY WRECKSHOP 1414 (10.98/18.98) #	Collabo	1	1	1	48	45	39	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm	
22	13	18	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...	1	1	1	49	40	42	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD) #	Agaetis Bjrjun	
23	23	17	PRINCE NPG 70004*/REOLINE (18.98 CD)	The Rainbow Children	1	1	1	50	—	—	VEGGIE TUNES BIG IDEA/MONO EVIL/WRICK STUDIOS (6.98/9.98)	Veggie Tales: Silly Songs With Larry	
24	19	10	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT 8324/KOCH (12.98/18.98)	Spiritual Minded	1	1	1						

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Lab awards: ○ Certification for net shipment of 100,000 units (Gold). △ Certification for net shipment of 200,000 units (Platinum). △ Certification for net shipment of 400,000 units (Multi-Platinum). * 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	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		BARRY MANILOW	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	3
NUMBER 1 1 Week At Number 1					
2	4	SOUNDTRACK	LDST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	16
3	3	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG	Drive	2
4		VARIOUS ARTISTS	BNA 67043/RLG	Totally Country: 17 New Chart-Topping Hits	12
5	5	SOUNDTRACK	V2 27119	I Am Sam	26
6	6	JOSH GROBAN	143 48154/WARNER BRDS	Josh Groban	74
7		ROD STEWART	WARNER BRDS 78328	The Very Best Of Rod Stewart	56
8		BARBRA STREISAND	COLUMBIA 86123/CRG	The Essential Barbra Streisand	29
9	9	SOUNDTRACK	INTERSCOPE 493035	Moulin Rouge	57
10	7	SOUNDTRACK	REPRISE 48110/WARNER BRDS	The Lord Of The Rings: The Fellowship Of The Ring	87
11	22	U2	INTERSCOPE 524653	All That You Can't Leave Behind	25
12		FRANK SINATRA	REPRISE 78295/WARNER BRDS	Greatest Love Songs	75
13	10	CREED	WIND UP 13075	Weathered	4
14	8	ENYA	REPRISE 47426/WARNER BRDS	A Day Without Rain	23
15	11	THE STROKES	RCA 68101	Is This It	65
16		SOUNDTRACK	EPIC 86311	A Walk To Remember	37
17	15	DIANA KRALL	VERVE 549846/AVG	The Look Of Love	81
18	12	PINK FLOYD	CAPITOL 36111	Echoes - The Best Of Pink Floyd	53
19	1	DREAM THEATER	ELEKTRA 62742/EEG	Six Degrees Of Inner Turbulence	176
20	18	NO DOUBT	INTERSCOPE 493158	Rock Steady	24
21	13	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682*/ASTRALWERKS	Come With Us	66
22		THRICE	SUB CITY 021*	The Illusion Of Safety	-
23	16	NICKEL CREEK	SUGAR HILL 3909	Nickel Creek	178
24	19	ALICIA KEYS	J 20002	Songs In A Minor	18
25	21	PINK	ARISTA 14718	M!ssundaztood	9

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Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	O BROTHER, WHERE ART THOU? ▲	24 Weeks At Number 1 LOST HIGHWAY/MERCURY 170069/DJMG
2	3	I AM SAM	V2 27119
3	2	STATE PROPERTY	ROC-A-FELLA/DEF JAM 586671*/DJMG
4	4	A WALK TO REMEMBER	EPIC 86311
5	5	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
6	6	MOULIN ROUGE ▲	INTERSCOPE 493035
7	9	COYOTE UGLY ▲	CURB 78703
8	8	ALI	INTERSCOPE 493172
9	7	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BRDS
10	10	HOW HIGH	DEF JAM 586628*/DJMG
11	11	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJMG
12	13	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631*/DJMG
13	15	THE PRINCESS DIARIES ●	WALT DISNEY 860731
14	12	ORANGE COUNTY	COLUMBIA 85933/CRG
15	14	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZDMBA
16	16	AMERICAN PIE 2 ●	REPUBLIC 014494/UNIVERSAL
17	17	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD COLUMBIA 1972/CRG
18	18	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
19	20	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
20	21	TRAINING DAY	PRIORITY 50213*/CAPITOL
21	19	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
22	25	A KNIGHT'S TALE	COLUMBIA 85648/CRG
23	23	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
24	23	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NDNESUCH/ATLANTIC 83491/AG
25	24	ROCK STAR	POSTHUMAN/PRIORITY 50238/CAPITOL

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 POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, mass merchants and Internet sales reports. Additional details are provided by SoundScan.



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	CREED	WIND UP 13053* (11.98/18.98)	Human Clay 8 Weeks At Number 1
GREATEST GAINER					
2	18	23	U2	ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
3	3	2	ENYA	REPRISE 48835/WARNER BRDS (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
4	4	4	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	2	3	CREED	WIND UP 13049 (11.98/18.98)	My Own Prison
6	5	5	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
7	7	7	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
8	9	16	DEF LEPPARD	MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
9	8	8	KID ROCK	TOP GUN/LAVA/ATLANTIC 83119*/AG (12.98/18.98)	Devil Without A Cause
10	6	6	JAMES TAYLOR	WARNER BRDS 3113 (7.98/11.98)	Greatest Hits
11	20	28	BOB MARLEY AND THE WAILERS	TUFF GUN/ISLAND 846210/DJMG (12.98/18.98)	Legend
12	10	17	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
13	15	15	DIXIE CHICKS	MONUMENT 68195/SONY (10.98 EQ/17.98)	Wide Open Spaces
14			U2	ISLAND 642298/DJMG (11.98/18.98)	The Joshua Tree
15	35	32	ABBA	POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold - Greatest Hits
16	11	22	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
17	12	11	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
18	14	9	MILES DAVIS	LEGACY/COLUMBIA 64538/CRG (7.98 EQ/11.98)	Kind Of Blue
19	25	31	SADE	EPIC 87017 (12.98 EQ/18.98)	The Best Of Sade
20	21	13	CAROLE KING	EPIC 87017 (12.98 EQ/18.98)	Tapestry
21	23	38	AALIYAH	BLACKGROUND 10753 (12.98/17.98)	One In A Million
22	29	30	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98)	System Of A Down
23	34	35	JOURNEY	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
24	28	43	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
25	36	36	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
26	16	12	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
27	26	37	AEROSMITH	COLUMBIA 57357/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
28	24	25	THE BEATLES	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
29	17	18	SUBLIME	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
30	41	-	GUNS N' ROSES	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
31	33	19	MADONNA	SIRE 26440*/WARNER BRDS (13.98/18.98)	The Immaculate Collection
32	38	-	BON JOVI	MERCURY 526013/DJMG (10.98/17.98)	Cross Road
33	22	39	POISON	CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
34	27	-	AL GREEN	HI THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
35			U2	ISLAND 542612/DJMG (24.98 EQ CD)	The Best Of 1980-1990/The B-Sides
36	30	-	LUTHER VANDROSS	LEGACY/LV 66068/EPIC (11.98 EQ/17.98)	Greatest Hits
37	31	33	ANDREA BOCELLI	PHILIPS 539207 (12.98/18.98)	Romanza
38	19	10	MICHAEL JACKSON	EPIC 66073 (12.98 EQ/18.98)	Thriller
39			JOHN MELLENCAMP	MERCURY 536738/DJMG (11.98/17.98)	The Best That I Could Do 1978-1988
40	47	47	QUEEN	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
41	46	-	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
42			EAGLES	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
43	37	42	WILLIE NELSON	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
44	40	29	FRANK SINATRA	REPRISE 26501*/WARNER BRDS (13.98/18.98)	Sinatra Reprise - The Very Good Years
45			3 DOORS DOWN	REPUBLIC 153920/UNIVERSAL (12.98/18.98)	The Better Life
46	45	34	FAITH HILL	WARNER BRDS (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
47			ELTON JOHN	ROCKET/ISLAND 512532/DJMG (6.98/11.98)	Greatest Hits
48	48	-	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
49	32	14	PINK FLOYD	CAPITOL 29750 (17.98 CD)	Wish You Were Here
50			MARC ANTHONY	COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 during a chart's unpublished week.

112: H100 58; HA 57; HSS 45; RA 31; RBH 33; RS 38
2002: NA 4
2Pac: PCA 24; RBC 1, 2, 10, 11
3 Doors Down: PCA 45; A40 17
3pc: RA 75; RBH 78
8ball: B200 170; RBA 46; RBH 96

—A—

Aaliyah: B200 50; PCA 21; RBA 23; RBC 6; H100 49, 53; HA 45, 50; RA 15, 20; RBH 17, 21
Abba: PCA 15
AC/DC: PCA 16
Acoustic Alchemy: CJ 12
Ryan Adams: A40 24
Yolanda Adams: B200 64; CC 2; GA 2, 18; RBA 24; RBH 87
Adema: B200 119; MO 18; RO 24
Trace Adkins: CA 36; H100 88
Aerosmith: PCA 27
Aesop Rock: IND 15
Afro Celt Sound System: WM 9
Pepe Aguilar: LA 41; RMA 19; LPS 37; LT 42; RMS 27
Christina Aguilera: HSS 36
Jose Alberto "El Canario": TSS 40
Aleks Syntek: LPS 31
Alien Ant Farm: B200 76; MO 27; RO 38
Gary Allan: CA 38; CCA 15; CS 38
Alma Matris: DC 44
Herb Alpert: CJ 18
Amber: DS 6; HSS 53
Americana: DC 38
Jessica Andrews: CA 52; CS 47
Los Angeles Azules: LA 21; RMA 10
Los Angeles De Charly: LA 46; LT 41; RMS 15
Anointed: GA 37
Marc Anthony: LA 1; PCA 50; TSA 1; LT 13; TSS 1
Archie: RBA 93
Louis Armstrong: JZ 13
Ashanti: H100 1, 36, 69; HA 1, 37, 66; HSS 30, 68; RA 1, 22, 27; RBH 1, 20, 28; RP 5, 15; RS 10, 25; T40 5, 38
Audio Adrenaline: CC 29
The Avalanches: EA 13
Avalon: CC 31
Avant: H100 28; HA 26; HSS 67; RA 3, 47; RBH 5, 50; RS 46
Ramon Ayala Y Sus Bravos Del Norte: LA 62
Steve Azar: CS 27

—B—

B2K: H100 38; HSS 1; RA 59; RBH 24; RS 1
Backstreet Boys: B200 91; AC 7; H100 90
Bad Religion: B200 133; IND 2; MO 37
Baha Men: WM 8
David Ball: CA 31; H100 98
Banda El Recodo: LA 25; RMA 13; LT 16; RMS 5, 10
Banda Los Rcs: RMS 37
Buju Banton: RE 13
Barenaked Ladies: B200 181
Cecilia Bartoli: CL 15
Basement Jaxx: EA 11; HS 48; IND 33; DC 19; DS 2; HSS 43; MO 40
Helen Baylor: GA 14
Keola Beamer: WM 11
Beanie Sigel: H100 73; HA 70; RA 25; RBH 26, 82
Bear Witness: HSS 25; RBH 80; RP 4; RS 7
Walter Beasley: CJ 4; HS 38; IND 25
The Beatles: B200 110; PCA 28
Bee Gees: B200 125
Beenie Man: RE 12
Lou Bega: HSS 72
Beki: DC 26
Bel Amour: DC 33
Regina Belle: IND 47; RA 65; RBH 68
Tony Bennett: JZ 2
David Benoit: CJ 6
Benzino: RP 11; RS 19
Bigga Figgaz: RS 65
Big Lew BKA Popeye Reds: RS 49
Big Noyd: RBH 91; RS 54
Big Pokey: HS 31; IND 21; RBA 74
Bilal: HSS 44; RS 39
Bjork: EA 12
Clint Black: CA 39
Blackhawk: CS 40
Blessed: CC 34; GA 11; IND 39
Mary J. Blige: B200 20, 134; RBA 7, 60; RBC 3, 8, 20; H100 16, 18; HA 15, 19; HSS 18; RA 21, 39, 58; RBH 22, 38, 62; RS 11; T40 14, 20
The Blind Boys Of Alabama: GA 40
Blink-182: B200 120; MO 14, 36
Rory Block: BL 13
Blue Six: EA 24
Andrea Bocelli: B200 94; CL 4; CX 1, 11; PCA 37
Bon Jovi: PCA 32
Bond: CX 10
Chris Botti: CJ 2; HS 19
Bounty Killer: A40 20; H100 6; HA 6; T40 2
Boyz II Men: B200 195
Robert Bradley's Blackwater Surprise: IND 38
Brandy: H100 10; HA 9; HSS 39; RA 4; RBH 3; RS 13; T40 21
Michelle Branch: B200 99; A40 18; H100 67; HA 72; T40 26
Rick Braun: CJ 25
Brian: RS 58
Jim Brickman: NA 2, 7; AC 10
Sarah Brightman: B200 126; CX 2, 8
The Bright Star Male Chorus: GA 34
Brooks & Dunn: B200 106; CA 12; CCA 7; CS 3; H100 40; HA 39
Garth Brooks: B200 30; CA 4; CCA 12; CS 22, 29, 54; H100 84
Brotha Lynch Hung: IND 26; RBA 91
Andrea Brown: DC 24
Dave Brubeck: JZ 20
B-Tribe: NA 13
Alex Bugnon: CJ 16
Los Bukis: LA 58
Rafy Burgos "El Cupido": TSS 35
R.L. Burnside: BL 8
Busta Rhymes: B200 42; RBA 19; H100 31; HA 29; RA 24, 49; RBH 25, 53; RP 23; RS 41; T40 31
Tracy Byrd: CA 41; CS 12; H100 64; HA 61

—C—

Shirley Caesar: GA 8; HS 25
Chris Cagle: B200 200; CA 24; HS 9; CS 13; H100 65; HA 62
Dena Cali: RS 71
George Calle: EA 25
The Calling: B200 43; A40 1; H100 7; HA 7; T40 3
Cameo: HSS 71
Jaime Camil: LPS 25; LT 26; TSS 36
Cam'Ron: RBH 82
Blu Cantrell: HSS 19; RS 27
Mariah Carey: B200 164; HSS 16, 71; RS 29
Larry Carlton: CJ 13
Rodney Carrington: CA 60
Kurt Carr Singers: CC 16; GA 6; HS 16
Aaron Carter: B200 147
Leslie Carter: HSS 73
Case: T40 23
Johnny Cash: CCA 6
C-BO: IND 9; RBA 48
Ricardo Cerda "El Gabilan": RMS 24
Chanticleer: CL 12
Manu Chao: LA 55; WM 12
Steven Curtis Chapman: CC 12
The Chemical Brothers: B200 66; EA 1; INT 21; DC 2; DS 5; HSS 52
Cher: A40 31; AC 16; DC 35
Kenny Chesney: B200 132; CA 14; CS 11; H100 60; HA 58

Mark Chesnutt: CS 51
El Chichicuilote: LA 33; RMA 18
Charlotte Church: CX 4
City High: B200 161; H100 22; HA 23; T40 15
Eric Clapton: BL 1
Willie Clayton: BL 7
Patsy Cline: CCA 8, 21
Club Drama: RS 57
Tammy Cochran: CA 55; CS 30
Kellie Coffey: CS 34
Coldplay: B200 111
Phil Collins: PCA 48
John Coltrane: JZ 10, 15
Concrete Blonde: IND 46
Conjunto Primavera: LT 24; RMS 6, 11
Harry Connick, Jr.: JZ 7, 9
Coo Coo Cal: RS 56
Corey: H100 71; HSS 2; RA 67; RBH 37; RS 3
Conchi Cortes: LPS 14; LT 9; TSS 3
Course Of Nature: MO 31; RO 16
Mia Cox: DC 4
El Coyote Y Su Banda Tierra Santa: RMS 32
Creed: B200 4; INT 13; PCA 1, 5; A40 4; H100 8; HA 8; MO 19, 28; RO 4, 14; T40 8
Crimewave: RP 13; RS 21
Cristian: LA 34; LPA 13; LPS 6, 11; LT 15, 23; TSS 13
Celia Cruz: TSA 10, 18; LT 40; TSS 8
Charlie Cruz: TSS 34
The Crystal Method: EA 17
Cuban Masters: TSA 16
Cuisillos De Arturo Macias: RMS 26
Brian Culbertson: CJ 15
Custom: MO 24; RO 30
Cypress Hill: RBA 92

—D—

D12: HSS 54
Da Entourage: HSS 24; RBH 100; RP 10; RS 18
Daft Punk: EA 6; DC 36
Dakota Moon: A40 27
Charlie Daniels: CCA 25
The Charlie Daniels Band: CA 49, 63; CC 23; CCA 11
Darlyn Y Los Herederos: TSS 23
Darude: EA 15; IND 48; DC 21
Dashboard Confessional: HS 30; IND 19
Craig David: B200 39; RBA 32; DS 4; H100 12; HA 13; HSS 8; RA 60; RBH 52; RS 9; T40 11
Miles Davis: JZ 18, 22; PCA 18
De La Soul: IND 16
Default: B200 59; IND 1; H100 56; HA 54; MO 4; RO 2
Def Leppard: PCA 8
Delerium: DC 9
Denise: DC 7
Dennis Da Menace: HSS 38; RBH 90; RP 6; RS 12
Kevin Denney: CS 28; H100 96; HSS 31
John Denver: CCA 16
Depeche Mode: DC 12; DS 12
The Derailers: CA 58
Destiny's Child: B200 109; RBA 76; DC 10; RS 72
Louie DeVito: EA 9; IND 28
Diamond Rio: CA 50; AC 17
Neil Diamond: B200 180
Dido: AC 4; DC 3
Joe Diffie: CA 70; CS 10; H100 68; HA 65
Celine Dion: PCA 12; AC 24, 30
Dirty South: HS 33; IND 22; RBA 68
Disturbed: B200 86; RO 20, 36
Dixie Chicks: B200 144; CA 17; CCA 1; PCA 13; CS 8, 58; H100 61; HA 60
DJ Disciple: DC 4
DJ Escape: EA 22
DJ Quik: RA 63; RBH 67
DJ Skribble: EA 10; HS 46; IND 32
DMX: B200 55; RBA 22; RBC 25; H100 89; RA 36; RBH 40; RS 73
Dr. Dre: RBC 16; RA 53, 63; RBH 57, 67, 95
Dream: DS 22; HSS 40; RS 34
Dream Street: IND 7; HSS 35
Dream Theater: B200 176; INT 19
Ricardo "RikRok" Ducent: RS 58
Huey Dunbar: TSS 27
Dungeon Family: RBA 64; RBH 92
Jermaine Dupri: B200 123; RBA 43; H100 45; HA 43; RA 19; RBH 19

—E—

Eagles: PCA 42
Eastern Michigan Gospel Choir: GA 31
Elbereth Orchestra: NA 15
Elephant Man: RE 3
Duke Ellington: JZ 21
Missy "Misdemeanor" Elliott: B200 156; RBA 57; DC 13; H100 55; HA 53; RA 14; RBH 14, 81; RS 69
Richard Elliot: CJ 19
Emerson Drive: CS 25
Enigma: B200 193
Kim English: DC 29; DS 9; HSS 56
Enya: B200 23; INT 14; NA 1; PCA 3; A40 13; AC 3; HSS 14
Esteban: NA 14
Faith Evans: B200 34; RBA 9; H100 37, 89; HA 36; RA 9, 36; RBH 9, 40, 86; RS 73
Rev. Clay Evans And The AARC Mass Choir: GA 19

Sara Evans: B200 169; CA 19
Eve: H100 22; HA 23; RA 66; RBH 65; T40 15

—F—

Fabulous: B200 96; RBA 45; H100 33; HA 33; HSS 60; RA 23; RBH 23; RP 14; RS 22; T40 35
Fat Joe: B200 77; RBA 35; H100 34, 36; HA 32, 37; HSS 30; RA 17, 22; RBH 15, 20, 94; RP 5, 22, 25; RS 10, 40, 44; T40 38
Fear No M.O.B.: HS 45; IND 31; RBA 71
Alejandro Fernandez: LA 16; LPA 7; LPS 9, 28; LT 4, 43; RMS 20
Pedro Fernandez: LPS 33
Vicente Fernandez: LA 22; RMA 11; RMS 21
FFH: CC 38
Fiel A La Vega: LPS 29; TSS 18
Five For Fighting: B200 184; A40 5; AC 6; H100 26; HA 28
Flaw: HS 14
Bela Fleck: CX 7
Flip Flop: DC 49
Juan Diego Florez: CL 10
Joseph Fonseca: TSS 33
Luis Fonsi: LPS 5; LT 12; TSS 19
Foo Fighters: MO 20; RO 23
Freeway: H100 73; HA 70; RA 25; RBH 26
Friburn & Urik: DC 45
Fu Manchu: HS 10; RO 27
Fulanito: TSA 11
Fundisha: RA 74; RBH 71; RP 21; RS 37
Funkmaster Flex: RBH 94; RP 22; RS 40
Funky Green Dogs: DC 1; DS 23
Nelly Furtado: B200 88; A40 39

—G—

Warren G: RBA 63
Ana Gabriel: LA 35; LPA 14; LPS 13; LT 10; RMS 23
Juan Gabriel: LA 68
Bill & Gloria Gaither: CC 40
Bill & Gloria Gaither And Their Homecoming Friends: B200 171; CC 10
Garbage: EA 7
G. Dep: HS 18; RBA 87; RBH 77; RP 20; RS 35
El General: TSA 15
Georgie Porgie: DC 5
Gerardo: DC 38
Stan Getz: JZ 6
Ghostface Killah: RBA 89
Bebel Gilberto: WM 13, 14
Billy Gilman: CA 67
Ginuwine: B200 142; RBA 58; H100 55; HA 53; RA 14, 32, 57; RBH 14, 35, 61; T40 37
Gipsy Kings: LA 31; LPA 11; WM 4
Gisselle: TSS 37
Godsmack: MO 29; RO 10
Tony Gold: RS 58
Jimmy Gonzalez Y El Grupo Mazz: LA 53; RMS 40
Gorillaz: B200 116
Gravity Kills: RO 39
David Gray: B200 188
Macy Gray: DC 16
Al Green: PCA 34; RBC 12; RA 71; RBH 74
Green Day: B200 151
Lee Greenwood: CCA 13; HSS 20
Pat Green: CA 53; CS 50
Andy Griggs: CS 39
Josh Groban: B200 74; INT 6
Grupo Bryndis: LA 28, 29; RMA 15, 16; LT 35; RMS 13
Ely Guerra: LPS 22; LT 37; TSS 29
Homero Guerrero Jr. Y Los Cadetes De Linares: RMS 35
Guns N' Roses: PCA 30
Amaury Gutierrez: LPS 34
Buddy Guy: BL 4
Alejandra Guzman: LA 64; LPS 21; LT 36

—H—

Hilary Hahn: CL 11
Hahz The Ripa: HSS 7; RBH 60; RP 2; RS 4
Andricka Hall: DC 27
Fred Hammond: GA 30
George Harrison: HSS 11
Darren Hayes: A40 35; AC 18
Headstrong: RO 25
Don Henley: CS 41
Ty Herndon: CS 44
Elder Jimmy Hicks And The Voices Of Integrity: GA 33
Faith Hill: CCA 5; PCA 46; AC 9; CS 60
The Hilliard Ensemble: CL 7
The Hit Crew: IND 34
Billie Holiday: JZ 23
Dave Hollister: HSS 7; RA 73; RBH 60, 76; RP 2; RS 4
Steve Holy: B200 73; CA 8; CS 1; H100 29; HA 27
Hoobastank: B200 41; MO 5; RO 9
Whitney Houston: HSS 22; RS 53
Rebecca Lynn Howard: AC 10
Los Huracanes Del Norte: LA 59

Ibiza: DC 47
Ice Cube: B200 135; RBA 54
Enrique Iglesias: B200 21; A40 16; AC 1; H100 20, 70; HA 22, 69; LPS 19, 20; LT 32, 33; T40 22,

30; TSS 21
Iio: H100 87; T40 40
Ill Nino: HS 40; RO 32
Iman: LA 61; LT 47; RMS 16
Natalie Imbruglia: A40 12; T40 29
IMX: B200 199; IND 6; RBA 47
Incubus: B200 54; PCA 26; MO 10, 12; RO 12, 17
India: TSA 14
India.Arie: B200 47; RBA 25; A40 15; AC 28; DS 16; RBH 84; RS 70
Injected: MO 35; RO 31
Intocable: LA 67; LT 8; RMS 2
Chris Isaak: A40 21
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 131; RBA 37; RA 72; RBH 75

—J—

Alan Jackson: B200 2; CA 1, 32; CCA 9; INT 3; CS 9, 36, 53; H100 54; HA 52
Janet Jackson: B200 105; RBA 66; DC 13; HSS 51; RBH 81; RS 59, 69
Michael Jackson: B200 35, 141; PCA 38; RBA 13; RBC 22; H100 21; HA 20; RA 2; RBH 2
Jadakiss: RBH 89, 94; RP 22; RS 40
Jagged Edge: B200 112; RBA 42; DS 8; H100 99; HSS 37; RA 52, 74; RBH 56, 71; RP 21; RS 31, 37
Jaguars: LPS 32
Jaheim: B200 52; RBA 8; H100 75; HA 73; RA 26; RBH 27; RS 52
Bishop T.D. Jakes: B200 83; CC 3; GA 3
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 36; GA 13
Boney James: CJ 1, 25; RBA 70; RA 73; RBH 76
Etta James: BL 6; JZ 8
Jamiroquai: EA 14; DC 8
Tim Janis: CX 15
Ja Rule: B200 8; RBA 6; DC 17; H100 1, 4; HA 1, 4; HSS 68; RA 1, 6, 58; RBH 1, 7, 62; RP 15; RS 25; T40 5, 9, 23
Jay-Z: B200 69, 100; RBA 29, 36; RBC 9, 23; H100 81; HSS 33, 41; RA 34, 35; RBH 34, 39; RP 8; RS 15, 33
Jewel: B200 40; A40 3; AC 21; H100 32; HA 35; T40 18
Jose Alfredo Jimenez: LA 56
Jimmy Eat World: B200 93; MO 7
Jodeci: RBC 21
Joe: B200 60; RBA 21; H100 94; RA 38; RBH 42; RS 48
Elton John: B200 189; PCA 47; AC 22, 27
Johnny Vicious: EA 3; HS 17; IND 12
Carolyn Dawn Johnson: CA 54; CS 26
Jack Johnson: B200 159; HS 3
Jonell: H100 78; HSS 3; RA 55; RBH 31; RP 1; RS 2
George Jones: CA 61; CS 54
Roy Jones, Jr.: HSS 7; RBH 60; RP 2; RS 4
Sir Charles Jones: HS 13; IND 10; RBA 33
Richard Joo: CL 2
Montell Jordan: RA 48; RBH 51
Journey: PCA 23
Juanes: LPS 40
The Judds: CCA 20
Jump 5: CC 26; HS 37; HSS 66
Juvenile: RBA 67; RBC 14; RA 54; RBH 58
Jyve V: LPS 24; LT 44; TSS 22

—K—

Israel Kamakawiwo'ole: WM 5
K-Ci & JoJo: HSS 62; RS 50
Anthony Kearns: WM 6
John P. Kee: GA 25, 26
Toby Keith: B200 44; CA 5; CCA 10, 14; CS 18, 19; H100 72, 74; HA 68, 71
Kelis: DC 34
R. Kelly: B200 177; RBA 55; RBC 4; H100 34, 43; HA 32, 47; HSS 41; RA 17, 35, 41; RBH 15, 39, 44; RP 25; RS 33, 44; T40 28
Alicia Keys: B200 18; INT 24; RBA 17; A40 22; H100 11; HA 11; RA 10; RBH 11; RS 67; T40 19
Khia: RBA 97
Kid Rock: B200 28; PCA 9; RO 22
Kidz Bop Kids: B200 150
Killer Mike: H100 19; HA 17; RA 8; RBH 8; T40 33
Carole King: PCA 20
B.B. King: BL 1
Evgeny Kissin: CL 8
Kittie: IND 20
Jennifer Knapp: CC 22
Knoc-Turn'Al: RA 53; RBH 57
Kosheen: DS 19
Diana Krall: B200 81; INT 17; JZ 1; AC 26
Alison Krauss: CA 25; CCA 23
Lenny Kravitz: B200 136, 185; A40 9; H100 82; T40 39
KRS-One And The Temple Of Hiphop: CC 24; GA 9; IND 24; RBA 95

—L—

La' Chat: IND 30; RBA 94
Lang Lang: CL 6
Tracy Lawrence: CS 57
Shannon Lawson: CS 43
Gerald Lewis: RBA 65
Glenn Levert: H100 42; HA 40; RA 11; RBH 10; RS 36

LaLey: LA 20; LPA 9; LPS 22; LT 37; TSS 29
LFO: HSS 42
The LFT Church Choir: GA 39
Liberacion: LA 24; RMA 12; LT 7; RMS 3
Lifehouse: B200 143; A40 10, 19
Lil Blacky: HS 42; IND 29; RBA 73
Lil Bow Wow: B200 38; RBA 18; RA 45, 74; RBH 49, 71; RP 21; RS 37
Lil' J: HSS 6; RBH 72; RS 5
Lil Jon & The East Side Boyz: IND 17; RBH 97
Lil' Keke: B200 165; HS 4; IND 3; RBA 28
Lil' Kim: HSS 70
Lil' Romeo: RBA 86; H100 71; HSS 2; RA 67; RBH 37; RS 3
Lil' Smoke: HSS 49; RBH 98; RP 9; RS 16
Lil' Zane: RS 75
Limi-t 21: TSA 20; TSS 15
Limp Bizkit: B200 113, 194
La Linea: TSS 30
Linkin Park: B200 5; A40 28; H100 5; HA 5; MO 3; RO 5; T40 6
Lito & Polaco: LA 43; LPA 18
LL Cool J: HSS 69; RP 17; RS 28
Lo Fidelity Allstars: DC 28
Lonestar: B200 167; CA 18; CCA 22; A40 37; AC 2; CS 37
Jennifer Lopez: B200 1, 62; RBA 1, 80; DC 17; H100 4; HA 4; RA 6; RBH 7; T40 9
Lords Of Acid: DS 20
Patty Loveless: CA 51
Lyle Lovett: CA 65
Ludacris: B200 6; RBA 2; H100 23, 45, 86; HA 21, 43; HSS 69; RA 16, 19, 42; RBH 16, 19, 45; RP 17, 18; RS 28, 30, 61; T40 25

-M-

Yo-Yo Ma: CL 3, 5
Mack 10: B200 145; RBA 38
Madonna: B200 104; PCA 31; DC 22; DS 15, 25
Raven Maize: DC 14
Cheb Mami: DS 14
Barry Manilow: B200 3; IND 11; INT 1; AC 25
Mantra: DC 48
Bob Marley: PCA 11; RBC 19; RE 1, 11
Damian "Jr. Gong" Marley: RE 4
Marsha: DS 21
Brad Martin: CS 46
Remy Martin: RBH 94; RP 22; RS 40
Rogelio Martinez: RMS 25
Mary Mary: CC 15; GA 5; RBA 85
Pepper Mashay: DC 25
Master P: B200 63; RBA 20; H100 95; RA 46; RBH 47
Masters At Work: DC 7
matchbox twenty: A40 40; AC 5
Keiko Matsui: CJ 17
Dave Matthews Band: B200 97; A40 8; T40 36
Maxwell: B200 103; RBA 30; DS 1; HSS 34; RA 30, 33; RBH 30, 36; RS 24
John Mayer: B200 154; HS 2; A40 33
Martina McBride: B200 89; CA 10; CS 6; H100 52; HA 49
Paul McCartney: HSS 23
Delbert McClinton: BL 10
Nicole J. McCloud: DS 3; HSS 47
Donnie McClurkin: B200 155; CC 8; GA 4; RBA 56
Brian McComas: CS 55
Mindy McCready: CS 49
Reba McEntire: CA 26; CS 42
Tim McGraw: B200 58, 140; CA 6, 16; CCA 17; CS 4, 5; H100 39, 44; HA 38, 42
Mark McGuinn: CS 35
Brian McKnight: B200 124; RBA 59; AC 23
John Mellencamp: PCA 39; A40 15; AC 28
Melody: LA 40; LPA 17
Memphis Bleek: RBH 82
Roy D. Mercer: CA 66
MercyMe: B200 92; CC 5
Jo Dee Messina: B200 138; CA 15; AC 29; CS 4; H100 39; HA 38
Metallica: PCA 7
Method Man: H100 78, 91; HSS 3; RA 40, 55; RBH 31, 43; RP 1; RS 2, 45
Tanto Metro & Devonte: RE 6; RA 69; RBH 73
Edgar Meyer: CL 5
Lisandro Meza: TSS 26
Miami Sound Machine: DC 41
Luis Miguel: LA 2; LPA 1; LPS 1; LT 3; TSS 6
Miguel Bose: LA 70
Mikaila: HSS 63
Christina Milian: HSS 5; RS 17
Mimi: RA 63; RBH 67
Kylie Minogue: DC 6; DS 24; H100 15; HA 14; T40 10
Mobb Deep: B200 48; RBA 15; H100 58; HA 57; RA 31; RBH 33, 91; RS 54
Monchy Y Alexandra: TSS 11
Jane Monheit: JZ 11, 16
Theonious Monk: JZ 25
Pablo Montero: LPS 17; LT 27
John Michael Montgomery: CA 28
Montgomery Gentry: CA 47
Jessie Morales: LA 63; RMS 29
Alanis Morissette: A40 6; H100 27; HA 30; T40 16
La Mosca Tse Tse: LPS 15; LT 28; TSS 16
Mr. Cheeks: B200 172; RBA 51; H100 24; HA 24;

HSS 48; RA 7; RBH 6; RP 12; RS 20
Mr. Ozus: RP 11; RS 19
Nicole C. Mullen: CC 20; HS 24
Anne Murray: CCA 24
Keith Murray: HSS 69; RP 17; RS 28
Mushroomhead: HS 15
Musiq Soulchild: RA 43; RBH 48
Mystikal: B200 36; RBA 11; H100 51; HA 51; HSS 57; RA 13; RBH 13; RP 16; RS 26

-N-

Nappy Roots: RA 68; RBH 66
Nas: B200 11; RBA 3; RBC 18, 24; H100 97; HSS 64; RA 44, 62, 64; RBH 46, 64, 69; RP 19; RS 32
Nate Dogg: B200 148; RBA 50
Ultra Nate: DC 37
Natural: HSS 65
Frankie Negron: TSA 13; TSS 12, 20
Nelly: B200 122; RBA 82; DS 8; H100 63; HA 63; HSS 37; RS 31; T40 27
Willie Nelson: B200 90; CA 11; CCA 4, 18; PCA 43; CS 45
Ann Nesby: RA 71; RBH 74
New Creation Of God: GA 36
New Life Community Choir: GA 26
Thomas Newman: DC 46
New Order: EA 23; DC 39
Next: H100 75; HA 73; RA 26; RBH 27
Nickel Creek: B200 178; CA 22; HS 6; IND 4; INT 23
Nickelback: B200 7; A40 2; H100 2; HA 2; HSS 26; MO 9, 13; RO 3, 6; T40 1
Nine2to: HSS 75; RS 34
Nine Inch Nails: B200 101
Chino Nino: RBA 100
No Doubt: B200 24; INT 20; A40 20; H100 6; HA 6; T40 2
Nonchalant: RS 49
The Notorious B.I.G.: RBC 13, 17; HSS 74; RS 55, 66
'N Sync: B200 61; H100 30, 41; HA 34, 41; RA 29; RBH 32; T40 17, 32

-O-

Mark O'Connor: CL 5, 14
The Offspring: H100 85; MO 11; RO 13
Jamie O'Neal: CA 48; HS 34; CS 32
Greg O'Quin 'N Joyful Noize: GA 16; IND 45
Orchestra Balboa: WM 3
La Oreja De Van Gogh: LPS 23; LT 38
Los Originales De San Juan: RMS 39
Original P: HSS 50; RBH 93; RP 7; RS 14
Oro Solido: TSS 14
Fernando Ortega: CC 13; HS 11
Ozzy Osbourne: B200 114; RO 15, 35
Ospina: DC 27
O-Town: AC 11
OutKast: B200 27; RBA 12; H100 19; HA 17; RA 8; RBH 8; RS 63; T40 33
Outlawz: IND 42
Out Of Eden: B200 186; CC 11; HS 7

-P-

Petey Pablo: B200 68; RBA 34; RA 70; RBH 70; RS 51
Joe Pace & The Colorado Mass Choir: GA 21
Lashun Pace: GA 38
Lindsay Pagano: HSS 28
Los Palominos: LA 57; RMS 38
Palomo: HS 50; LA 9; RMA 4; LT 5; RMS 1
Brad Paisley: CA 40; CS 2; H100 35; HA 31
Pastor Troy: RBA 96
Laura Pausini: LA 19; LPA 8; LPS 12; LT 22
Luciano Pavarotti: CL 1
Paycheck: RBA 90
P. Diddy: DC 13; RA 49; RBH 53, 81, 96; RS 69
Carlton Pearson And The Azusa Mass Choir: GA 22
Amanda Perez: H100 93; HSS 13
Perion: HSS 7; RBH 60; RP 2; RS 4
Phil Perry: CJ 24
Pesado: RMS 28
Pet Shop Boys: DS 18
Tom Petty And The Heartbreakers: PCA 25
Phatty Banks: RS 57
Pieces Of A Dream: CJ 20
Pilar Montenegro: LA 44; LPA 19; WM 10; LPS 36; LT 19; RMS 9
Pimpinela: LA 71
Pink: B200 9; INT 25; A40 23; DC 18; DS 13; H100 9; HA 10; T40 7
Pink Floyd: B200 53; INT 18; PCA 6, 49
Alexandre Pires: HS 44; LA 8; LPA 4; LPS 4, 8; LT 6, 18; TSS 7
Play: HSS 21
El Poder Del Norte: LA 14; RMA 7; LT 39; RMS 14, 33
P.O.D.: B200 19; CC 1; H100 59, 80; HA 59; MO 2, 17; RO 8, 11
Point Of Grace: CC 28
Poison: PCA 33
Christoph Poppen: CL 7
Po' White Trash And The Trailer Park Symphony: IND 35
Elvis Presley: IND 8; HSS 29
Pretty Willie: HSS 32; RBH 85; RP 24; RS 43
Prince: B200 182; IND 23
The Product G&B: DC 40
Prophet Jones: RBA 61; RA 50; RBH 54

Puddle Of Mudd: B200 13; A40 26; H100 17, 100; HA 16; MO 1; RO 1, 18; T40 24
Puerto Rican Power: LT 49; TSS 9, 32
Puppah Nas-T: DC 7

-Q-

Queen: PCA 40
A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 5; LT 34; RMS 12

-R-

Rabanes: TSS 38
Radical For Christ: GA 30
Rani: DC 9
Shabba Ranks: RE 14
Rascal Flatts: B200 72; CA 7; CS 14; H100 66; HA 64
Peter Rauhofer: DS 18
The Rawls Boys: HSS 49; RBH 98; RP 9; RS 16
Collin Raye: CA 59
Rayvon: RS 58
Los Razos: LA 74
Redman: H100 91; RA 40; RBH 43; RS 45
Dianne Reeves: JZ 14
Regency Buck: DC 32
Remy Zero: HS 21
Res: DC 30
Lydia Rhodes: DC 48
Rhythm Masters: DC 50
Los Rieleros Del Norte: LA 66; RMS 31
Teddy Riley: RP 11; RS 19
LeAnn Rimes: CA 37, 73; A40 25; AC 14, 20; DS 11; H100 14; HA 18; HSS 4; T40 13
Juan Rivera: RMS 30
Lupillo Rivera: HS 36; LA 6, 17, 18, 26; RMA 3, 8, 9, 14; LT 14; RMS 4, 36
RL: HSS 70
Dawn Robinson: HS 39; HSS 46; RS 47
Daniel Rodriguez: HSS 17
Kenny Rogers: CS 52
Tito Rojas: LA 23; TSA 3; LT 31; TSS 4
Paulina Rubio: LA 13; LPA 6; LPS 39
Ruff Endz: RA 56; RBH 59
Tim Rushlow: CS 59

-S-

Sade: B200 10, 179; PCA 19; RBA 5, 88; RBC 15; DS 10; HSS 61
Alessandro Safina: WM 15
Michael Salgado: LA 54
Saliva: RO 34
Poncho Sanchez: JZ 24
Carlos Santana: DC 40
Gilberto Santa Rosa: LA 50; TSA 6; LT 20; TSS 2, 25
Alejandro Sanz: HS 41; LA 7; LPA 3; LPS 16; LT 30; TSS 39
Savage Garden: AC 15
Sawyer Brown: CS 48
Scene 23: HS 23
S Club 7: AC 19
The John Scofield Band: CJ 5; HS 43
Jill Scott: B200 121; RBA 39, 75; RA 51; RBH 55
Peggy Scott-Adams: BL 5
Earl Scruggs And Friends: CA 64
Joan Sebastian: IND 36; LA 12, 48, 72; RMA 6; LPS 30; LT 11; RMS 8, 34
Jon Secada: TSS 31
Bob Seger & The Silver Bullet Band: PCA 4
Selena: LA 47
Sensefield: A40 32
Sevendust: B200 198; IND 5; RO 28
Shaggy: B200 137, 168; RBA 81; RS 58
Shakira: B200 15; LA 49; A40 34; DC 11; H100 13; HA 12; LPS 2, 7; LT 2, 17; T40 12; TSS 10, 17
Remy Shand: RBH 83
Sharissa: H100 92; RA 37; RBH 41
Blake Shelton: CA 33; CS 20
Sherm: RS 65
Sigur Ros: IND 49
Carly Simon: DC 13; RBH 81; RS 69
Frank Sinatra: B200 75; INT 12; PCA 44
Sleepy Brown: H100 86; RA 42; RBH 45; RP 18; RS 30
Richard Smallwood With Vision: CC 33; GA 10
Smash Mouth: DC 20
The Smashing Pumpkins: B200 183
Esther Smith: GA 29
Michael W. Smith: B200 84; CC 4
Snoop Dogg: HSS 70; RBH 95
Soil: HS 26; RO 37
Solar City: DC 25
Marco Antonio Solis: LA 45; LPA 20; LPS 26; LT 21; RMS 18
Something Corporate: MO 39
Bubba Sparxxx: B200 192; RBA 62; RBH 89, 99
Britney Spears: B200 17; DC 42; DS 17; RBH 88; RS 42; T40 34
Spyro Gyra: CJ 21
St. Germain: CJ 10
Staind: B200 49; A40 14; H100 48; HA 48; MO 8, 30; RO 7
Derrick Starks & Today's Generation: GA 23
Trammel Starks: NA 12
Starsailor: B200 129; HS 1; MO 33
Tommy Shane Steiner: CS 17; H100 76; HA 74
Ray Stevens: HSS 9

Rod Stewart: B200 56; INT 7
Sting: B200 67; DC 31; DS 14
Angie Stone: B200 98; RBA 27; H100 79; RA 28; RBH 29; RS 60
Stone Temple Pilots: HSS 58
George Strait: B200 128; CA 13, 44; CS 7, 53, 56; H100 57; HA 56
Barbra Streisand: B200 29; INT 8
Strik nine: HSS 15; RBH 79; RP 3; RS 6
The Strokes: B200 65; INT 15; MO 6
Sublime: PCA 29
Sum 41: B200 115; MO 26
Supervision: RS 74
Keith Sweat: RBC 7
System Of A Down: B200 33; PCA 22; H100 83; MO 15, 22; RO 26

-T-

Olga Tanon: LA 37; TSA 5; LPS 35; LT 50; TSS 28
Tantric: B200 149; MO 32; RO 29
James Taylor: PCA 10
Paul Taylor: CJ 9
Los Temerarios: LA 30, 42; RMA 17, 20; LT 48; RMS 17
Tempo: LA 27; LPA 10
The Temptations: RBA 79
Thalia: LA 73
Thievery Corporation: HS 47; JZ 3
Third Day: B200 163; CC 9, 32
Michael Tilson Thomas: CL 13
Cyndi Thomson: B200 197; CA 23; CS 21
Thrice: HS 20; IND 14; INT 22
Thursday: HS 29; IND 18
Los Tigres Del Norte: LA 51; LT 25; RMS 7
Timbaland & Magoo: B200 166; RBA 49
Aaron Tippin: CA 72; CS 16; H100 62; HA 67; HSS 10
T.I.: RBA 78
tobyMac: CC 21; HS 27
T.O.K.: RE 10
Too Short: RBA 72
Tool: MO 21; RO 19
T.O.R.O.: HSS 49; RBH 98; RP 9; RS 16
Tommy Torres: LPS 38
Peter Tosh: RE 15
Tower Of Power: CJ 11
Toya: HS 49; H100 47; HA 55; HSS 12; RS 23
Train: B200 162; A40 7; AC 12; H100 46; HA 44
Transmatic: A40 29
Randy Travis: CA 57; CC 39; HSS 59
Travis: A40 30
Faith Trent: DC 49
Trick Pony: CA 34; CS 33
Trina: RA 52; RBH 56
Travis Tritt: B200 175; CA 21, 69, 75; CS 24
Los Tucanes De Tijuana: HS 35; LA 5, 60; RMA 2; RMS 22
Trix Turner: MO 16
Shania Twain: CCA 2; PCA 17
Tweet: H100 25, 55; HA 25, 53; HSS 27; RA 5, 14; RBH 4, 14; RS 8
Ronan Tynan: WM 6
Steve Tyrell: JZ 5
Tyrese: RBA 99
Moses Tyson, Jr.: GA 24

-U-

U2: B200 25; INT 11; PCA 2, 14, 35; A40 11
UB40: RE 2
UGK: B200 174; RBA 40
Uncle Kracker: AC 13
Union Station: CA 25
Unwritten Law: B200 130; MO 25
Usher: B200 14; RBA 14; H100 3, 50; HA 3, 46; RA 12, 18; RBH 12, 18; T40 4

-V-

El Vacion De La Manana: LA 52; TSA 7
Ian Van Dahl: DS 7, 21; HSS 55
Luther Vandross: B200 153; PCA 36; RBA 52; RBC 5; RA 61; RBH 63
Paul Van Dyk: EA 20
Vangelis: CL 9
Phil Vassar: CA 62; CS 15; H100 77; HA 75
Jimmie Vaughan: BL 9
Stevie Ray Vaughan And Double Trouble: BL 3, 15
Eddie Vedder: A40 36; MO 34; RO 40
Veggie Tunes: IND 50
Jaci Velasquez: LA 38; LPA 15; LPS 10
Alicia Villarreal: LA 10; RMA 5; LT 46; RMS 19
Fernando Villalona: TSS 31
Viola: DC 23
V.I.P. Music & Arts Seminar Mass Choir: GA 25
Virtue: GA 20
Vita: RBH 91; RS 54
Carlos Vives: LA 15; TSA 2; LPS 18, 27; LT 29, 45; TSS 24

-W-

The Wailers: PCA 11; RBC 19; RE 1, 11
Mel Waiters: BL 11
Hezekiah Walker: GA 39
Andre Ward: CJ 7
Russell Watson: CX 9
Weebie: H100 95; RA 46; RBH 47

Westbound Soljaz: HSS 50; RBH 93; RP 7; RS 14
Peter White: CJ 8
White Stripes: HS 22
Hank Williams Jr.: CA 27; CCA 3; PCA 41
Doug Williams: GA 12; IND 41
Hank Williams III: B200 173; CA 20; HS 5
John Williams: B200 146; CX 3
Lee Williams And The Spiritual QCs: GA 27
Melvin Williams: GA 12; IND 41
Pharrell Williams: RA 49; RBH 53
Mark Wills: CS 32
CeCe Winans: CC 17; GA 7
George Winston: NA 11
Lee Ann Womack: CA 30; AC 8; CS 23, 45
W.O.S.P.: DC 15
Chely Wright: CA 45; CS 31
Finbar Wright: WM 6
Jaguar Wright: B200 82; RBA 16
Wu-Tang Clan: B200 108; RBA 31; RS 62
Keke Wyatt: B200 45; RBA 10; H100 28; HA 26; RA 3; RBH 5; RS 68

-X-

The X-Ecutioners: MO 23

-Y-

Yanni: NA 3, 5, 6
Trisha Yearwood: CA 43; CS 29, 41
Yes: CX 12
Pete Yorn: B200 196; HS 8; A40 38
Neil Young: RO 33
Youthful Praise: GA 15; IND 43

-Z-

Charlie Zaa: HS 32; LA 4; LPA 2; LPS 3; LT 1; TSS 5
Zero 7: EA 5; HS 28
Zoegirl: CC 14; HS 12
Rob Zombie: B200 78; MO 38; RO 21

-SOUNDTRACKS-

Alli: B200 85; RBA 41; STX 8
Amelie: WM 2
American Pie 2: B200 190; STX 16
A Beautiful Mind: CX 5
Black Hawk Down: WM 1
Coyote Ugly: B200 80; CA 9; STX 7
Crouching Tiger, Hidden Dragon: CX 14
Down From The Mountain: CA 29; STX 18
The Fast And The Furious: B200 107; RBA 98; STX 11
The Fast And The Furious: More Fast And Furious: B200 109; STX 12
Finding Forrester: JZ 17
Gosford Park: CX 13
Harry Potter And The Sorcerer's Stone: STX 24
How High: B200 102; RBA 44; STX 10
I Am Sam: B200 26; INT 5; STX 2
Jimmy Neutron Boy Genius: B200 160; STX 15
Kingdom Come: GA 35
A Knight's Tale: STX 22
The Lord Of The Rings: The Fellowship Of The Ring: B200 87; INT 10; STX 9
Moulin Rouge: B200 57; INT 9; STX 6
O Brother, Where Art Thou?: B200 16; CA 3; INT 2; STX 1
Orange County: B200 158; STX 14
The Princess Diaries: B200 157; STX 13
Rock Star: STX 25
The Royal Tenenbaums: STX 21
Save The Last Dance: STX 19
Shrek: B200 51; STX 5
Songcatcher: CA 71
Spongebob Squarepants Original Theme Highlights: STX 23
State Property: B200 31; RBA 4; STX 3
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 28
Three 6 Mafia & Hypnotize Minds Presents: Choices - The Album: RBA 53; STX 17
Training Day: STX 20
A Walk To Remember: B200 37; INT 16; STX 4

-VARIOUS ARTISTS-

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FEBRUARY 23 2002 **Billboard MODERN ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	3	YOUTH OF THE NATION	ATLANTIC	P.O.D.
3	2	IN THE END	WARNER BROS.	Linkin Park
4	4	WASTING MY TIME	TVT	Default
5	6	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
6	5	LAST NITE	RCA	The Strokes
7	7	THE MIDDLE	DREAMWORKS	Jimmy Eat World
8	13	FOR YOU	FUJIELEKTRA/EEG	Staind
9	12	TOO BAD	ROADRUNNER/IDJMG	Nickelback
10	11	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
11	9	DEFY YOU	COLUMBIA	The Offspring
12	8	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
13	10	HOW YOU REMIND ME	ROADRUNNER	Nickelback
14	18	FIRST DATE	MCA	Blink-182
15	16	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
16	19	FRIENDS & FAMILY	RCA	Trik Turner
17	17	ALIVE	ATLANTIC	P.O.D.
18	21	THE WAY YOU LIKE IT	ARISTA	Adema
19	14	MY SACRIFICE	WIND-UP	Creed
20	15	THE ONE	COLUMBIA	Foo Fighters
21	20	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
22	23	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
23	26	IT'S GOIN' DOWN	LOUD/COLUMBIA	The X-Ecutioners
24	24	HEY MISTER	ARTIST/DIRECT	Custom
25	27	SEEN' RED	INTERSCOPE	Unwritten Law
26	29	MOTIVATION	ISLAND/IDJMG	Sum 41
27	22	MOVIES	NEW NOIZE/DREAMWORKS	Allen Ant Farm
28	30	BULLETS	WIND-UP	Creed
29	38	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
30	25	FADE	FUJIELEKTRA/EEG	Staind
31	33	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
32	28	MOURNING	MAVERICK/REPRISE	Tantric
33	32	GOOD SOULS	CAPITOL	Starsailor
34	31	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
35	34	FAITHLESS	ISLAND/IDJMG	Injected
36	35	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
37	37	SORROW	EPITAPH	Bad Religion
38	38	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
39	39	IF YOU C JORDAN	DRIVE-THRU/MCA	Something Corporate
40	39	WHERE'S YOUR HEAD AT	XL/ASTRALWORKS/VIRGIN	Basement Jaxx

FEBRUARY 23 2002 **Billboard MAINSTREAM ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	3	WASTING MY TIME	TVT	Default
3	5	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	2	MY SACRIFICE	WIND-UP	Creed
5	4	IN THE END	WARNER BROS.	Linkin Park
6	6	HOW YOU REMIND ME	ROADRUNNER	Nickelback
7	7	FOR YOU	FUJIELEKTRA/EEG	Staind
8	10	YOUTH OF THE NATION	ATLANTIC	P.O.D.
9	11	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
10	24	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
11	9	ALIVE	ATLANTIC	P.O.D.
12	13	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
13	8	DEFY YOU	COLUMBIA	The Offspring
14	15	BULLETS	WIND-UP	Creed
15	12	DREAMER	EPIC	Ozzy Osbourne
16	20	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
17	16	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
18	18	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	14	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
20	17	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
21	23	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
22	25	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
23	21	THE ONE	COLUMBIA	Foo Fighters
24	27	THE WAY YOU LIKE IT	ARISTA	Adema
25	33	ADRIANA	RCA	Headstrong
26	29	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
27	36	SQUASH THAT FLY	MAMMOTH	Fu Manchu
28	26	PRAY	TVT	Sevendust
29	28	MOURNING	MAVERICK/REPRISE	Tantric
30	31	HEY MISTER	ARTIST/DIRECT	Custom
31	30	FAITHLESS	ISLAND/IDJMG	Injected
32	32	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
33	35	LET'S ROLL	REPRISE	Neil Young
34	34	AFTER ME	ISLAND/IDJMG	Saliva
35	37	GETS ME THROUGH	EPIC	Ozzy Osbourne
36	38	THE GAME	GIANT/REPRISE	Disturbed
37	39	UNREAL	J	Soil
38	40	MOVIES	NEW NOIZE/DREAMWORKS	Allen Ant Farm
39	39	ONE THING	SANCTUARY	Gravity Kills
40	39	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder

FEBRUARY 23 2002 **Billboard TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
2	2	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
3	4	WHEREVER YOU WILL GO	THE CALLING	RCA
4	3	I GOT IT BAD	USHER	ARISTA
5	6	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
6	9	IN THE END	LINKIN PARK	WARNER BROS.
7	5	GET THE PARTY STARTED	PINK	ARISTA
8	8	MY SACRIFICE	CREED	WIND-UP
9	10	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
10	12	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
11	11	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
12	7	WHENEVER, WHEREVER	SHAKIRA	EPIC
13	13	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
14	14	FAMILY AFFAIR	MARY J. BLIGE	MCA
15	15	CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE
16	18	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
17	23	GIRLFRIEND	'N SYNC	JIVE
18	16	STANDING STILL	JEWEL	ATLANTIC
19	17	A WOMAN'S WORTH	ALICIA KEYS	J
20	22	NO MORE DRAMA	MARY J. BLIGE	MCA
21	24	WHAT ABOUT US?	BRANDY	ATLANTIC
22	21	HERO	ENRIQUE IGLESIAS	INTERSCOPE
23	20	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM/IDJMG
24	32	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
25	27	ROLL OUT (MY BUSINESS)	LUACRIS	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG
26	30	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.
27	25	#1	NELLY	PRIORITY/CAPITOL
28	28	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
29	33	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
30	NEW	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
31	36	BREAK YA NECK	BUSTA RHYMES	J
32	26	GONE	'N SYNC	JIVE
33	35	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
34	34	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS	JIVE
35	37	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/EEG
36	40	EVERYDAY	DAVE MATTHEWS BAND	RCA
37	29	DIFFERENCES	GIN WINE	EPIC
38	NEW	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
39	38	DIG IN	LENNY KRAVITZ	VIRGIN
40	NEW	RAPTURE (TASTES SO SWEET)	110	UNIVERSAL

FEBRUARY 23 2002 **Billboard ADULT CONTEMPORARY**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	5	I'M ALREADY THERE	BNA	Lonestar
3	2	ONLY TIME	REPRISE	Enya
4	4	THANK YOU	ARISTA	Dido
5	3	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
6	8	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	6	DROWNING	JIVE	Backstreet Boys
8	7	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	9	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
10	10	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
11	11	ALL OR NOTHING	J	O-Town
12	14	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
13	13	FEEL ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
14	17	SOON	CURB	LeAnn Rimes
15	15	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
16	16	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
17	12	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
18	20	INSATIABLE	COLUMBIA	Darren Hayes
19	19	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
20	18	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
21	21	STANDING STILL	ATLANTIC	Jewel
22	22	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
23	24	STILL	MOTOWN/UNIVERSAL	Brian McKnight
24	NEW	A NEW DAY HAS COME	EPIC	Celine Dion
25	26	TURN THE RADIO UP	CONCORD	Barry Manilow
26	25	THE LOOK OF LOVE	VERVE	Diana Krall
27	23	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
28	27	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
29	28	BRING ON THE RAIN	CURB	Jo Dee Messina
30	28	GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion

FEBRUARY 23 2002 **Billboard ADULT TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	STANDING STILL	ATLANTIC	Jewel
4	4	MY SACRIFICE	WIND-UP	Creed
5	5	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
6	6	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
7	7	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	10	EVERYDAY	RCA	Dave Matthews Band
9	9	DIG IN	VIRGIN	Lenny Kravitz
10	8	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
11	12	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
12	17	WRONG IMPRESSION	RCA	Natalie Imbruglia
13	11	ONLY TIME	REPRISE	Enya
14	14	IT'S BEEN AWHILE	FUJIELEKTRA/EEG	Staind
15	15	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
16	16	HERO	INTERSCOPE	Enrique Iglesias
17	13	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
18	18	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch
19	20	BREATHING	DREAMWORKS	Lifhouse
20	21	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
21	25	LET ME DOWN EASY	REPRISE	Chris Isaak
22	23	FALLIN' J	J	Alicia Keys
23	24	GET THE PARTY STARTED	ARISTA	Pink
24	22	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
25	26	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	29	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
27	30	LOOKING FOR A PLACE TO LAND	ELEKTRA/EEG	Dakota Moon
28	33	IN THE END	WARNER BROS.	Linkin Park
29	31	COME	IMMORTAL/VIRGIN	Transmatic
30	27	SIDE	INDEPENDENT/EPIC	Travis
31	32	(THIS IS) A SONG FOR THE LONELY	WARNER BROS.	Cher
32	34	SAVE YOURSELF	NETTWERK	Sensefield
33	33	NO SUCH THING	AWARE/COLUMBIA	John Mayer
34	37	WHENEVER, WHEREVER	EPIC	Shakira
35	39	INSATIABLE	COLUMBIA	Darren Hayes
36	36	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
37	35	I'M ALREADY THERE	BNA	Lonestar
38	38	STRANGE CONDITION	COLUMBIA	Pete Yorn
39	39	... ON THE RADIO (REMEMBER THE DAYS)	DREAMWORKS	Nelly Furtado
40	36	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 81 adult contemporary stations and 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.

Billboard

SPOTLIGHTS

RAP HIP HOP I

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FEBRUARY 23 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	2	Always On Time	JA RULE FEAT ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	32	Nothing In This World	KEKE WYATT FEAT AVANT (MCA)	51	45	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
2	3	How You Remind Me	NICKELBACK (ROADRUNNER)	27	29	Good Morning Beautiful	STEVE HOLY (CURB)	52	44	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)
3	1	U Got It Bad	USHER (ARISTA)	28	31	Superman (It's Not Easy)	FIVE FIGHTING (AWARE/COLUMBIA)	53	53	Take Away	MISSY "MISSEISSIPPO" ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
4	4	Ain't It Funny	JENNIFER LOPEZ FEAT JA RULE (EPIC)	29	26	Break Ya Neck	BUSTA RHYMIS (J)	54	60	Wasting My Time	DEFAULT (TVT)
5	5	In The End	LINKIN PARK (WARNER BROS.)	30	38	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	55	51	I Do!!	TOYA (ARISTA)
6	6	Hey Baby	NO DOUBT FEAT BOUNTY KILLER (INTERSCOPE)	31	33	Wrapped Around	BRAD PASKLEY (ARISTA NASHVILLE)	56	49	Run	GEORGE STRAIT (MCA NASHVILLE)
7	8	Wherever You Will Go	THE CALLING (IRCA)	32	25	We Thuggin'	FAT JOE FEAT R. KELLY (TERROR SQUAD/ATLANTIC)	57	61	Hey Luv (Anything)	MOBB DEEP FEAT T.I. (LUD/IDJMG)
8	7	My Sacrifice	CREED (WIND-UP)	33	36	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	58	62	Young	KENNY CHESNEY (BNA)
9	12	What About Us?	BRANDY (ATLANTIC)	34	58	Girlfriend	N SYNC (JIVE)	59	66	Youth Of The Nation	P.O.D. (ATLANTIC)
10	10	Get The Party Started	PINK (ARISTA)	35	28	Standing Still	JEWEL (ATLANTIC)	60	59	Some Days You Gotta Dance	DIXIE CHICKS (MONUMENT)
11	9	A Woman's Worth	AUCIA KEYS (J)	36	46	I Love You	FAITH EVANS (BAD BOY/ARISTA)	61	63	Just Let Me Be In Love	TRACY BYRD (IRCA NASHVILLE)
12	11	Whenever, Wherever	SHAKIRA (EPIC)	37	67	What's Luv?	FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)	62	68	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL NASHVILLE)
13	13	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	38	42	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CURB)	63	55	#1	NELLY (PRIORITY/CAPITOL)
14	21	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	39	39	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)	64	70	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)
15	15	No More Drama	MARY J. BLIGE (MCA)	40	52	Don't You Forget It	GLENN LEWIS (EPIC)	65	69	In Another World	JOE DIFFIE (MONUMENT)
16	19	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	41	30	Gone	N SYNC (JIVE)	66	75	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)
17	20	The Whole World	OUTKAST FEAT KILLER MIKE (ARISTA)	42	41	The Cowboy In Me	TIM MCGRAW (CURB)	67	65	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)
18	24	Can't Fight The Moonlight	LEANN RIMES (CURB)	43	47	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	68	74	My List	TOBY KEITH (DREAMWORKS NASHVILLE)
19	14	Family Affair	MARY J. BLIGE (MCA)	44	43	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	69	—	Escape	ENRIQUE IGLESIAS (INTERSCOPE)
20	16	Butterflies	MICHAEL JACKSON (EPIC)	45	27	Rock The Boat	AA/1/VAH (BLA/CKGROUND)	70	—	Roc The Mic	BEANNE SIGEL & FREEMAN (ROC A FELLA/DEF JAM/IDJMG)
21	17	Roll Out (My Business)	LUDACRIS (DISTURBIN' THA PEACE/DEF JAM SOUTH/IDJMG)	46	57	U Don't Have To Call	USHER (ARISTA)	71	64	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS NASHVILLE)
22	18	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	47	40	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	72	—	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
23	22	Caramel	CITY HIGH FEAT EVE (BOOGA BASEMENT/INTERSCOPE)	48	48	It's Been Awhile	STAIN'D (RUP/ELEKTRA/VEEG)	73	—	Anything	JAHHEIM FEAT NEXT (DIVINE MILL/WARNER BROS.)
24	23	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	49	54	Blessed	MARTINA MCBRIDE (RCA NASHVILLE)	74	—	What If She's An Angel	TOMMY SHANE STEINER (IRCA NASHVILLE)
25	37	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	50	56	More Than A Woman	AALIYAH (BLA/CKGROUND)	75	—	That's When I Love You	PHIL VASSAR (ARISTA NASHVILLE)

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FEBRUARY 23 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	28	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	51	45	Someone To Call My Lover	JANET (VIRGIN)
2	2	Hush Lil' Lady	CORRY FEAT LL COOL J (INDIGOTIME/NOT/D/W/UNIVERSAL)	27	—	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	52	39	Star Guitar	THE CHEMICAL BROTHERS (A&R/WEA/VEEVA)
3	3	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	28	25	Everything U R	LINDSAY PAGANO (WARNER BROS.)	53	54	Yes	AMBER (TOMMY BOY)
4	4	Can't Fight The Moonlight	LEANN RIMES (CURB)	29	26	America The Beautiful	ELVIS PRESLEY (RCA)	54	57	Purple Hills	D12 (SHADY/INTERSCOPE)
5	7	AM To PM	CHRISTINA MILLIAN (DEF SOUL/IDJMG)	30	—	What's Luv?	FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)	55	—	Will It?	IAN VAN DAHL (ROBBINS)
6	6	It's The Weekend	LIL J (HOLLYWOOD)	31	29	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	56	56	Everyday	KIM ENGLISH (NERVOUS)
7	5	That Was Then	ROY JONES, JR. (BODY HEAD)	32	31	Roll Wit Me	PRETTY WALLE (02/REPUBLIC/UNIVERSAL)	57	58	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
8	11	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	33	27	Jigga	JAY Z (ROC-A-FELLA/DEF JAM/IDJMG)	58	52	Revolution	STONE TEMPLE PILOTS (ATLANTIC)
9	9	Osama-Yo' Mama	RAY STEVENS (CURB)	34	35	Lifetime	MAXWELL (COLUMBIA)	59	49	America Will Always Stand	RANDY TRAVIS (IRENLESS/NASHVILLE)
10	8	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	35	34	I Say Yeah	DREAM STREET (JUG/EDEL)	60	65	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)
11	10	My Sweet Lord	GEORGE HARRISON (IGNOME/CAPITOL)	36	36	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	61	61	By Your Side	SADE (EPIC)
12	13	I Do!!	TOYA (ARISTA)	37	32	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	62	55	Tell Me It's Real	K-CI & JOJO (MCA)
13	20	Never	AMANDA PEREZ (UNIVERSAL)	38	37	Buster	DENNIS O' MENACE (1ST AVENUE)	63	33	So In Love With Two	MIKAILA (ISLAND/IDJMG)
14	14	Only Time	ENYA (REPRISE)	39	—	What About Us?	BRANDY (ATLANTIC)	64	64	Got Ur Self A...	NAS (JIVE/COLUMBIA)
15	12	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMO)	40	47	This Is Me	DREAM (BAD BOY/ARISTA)	65	59	Put Your Arms Around Me	NATURAL (TRANS CONTINENTAL/MADACY)
16	15	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	41	43	Fiesta	R. KELLY FEAT JAY Z (JIVE)	66	63	God Bless The U.S.A.	JUMP 5 (SPARROW)
17	24	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	42	40	Life Is Good	LEO (J)	67	74	Separated	AVANT (MAGIC JOHNSON/MCA)
18	16	Family Affair	MARY J. BLIGE (MCA)	43	44	Where's Your Head At	BASEMENT JAXX (XL/STARBUCKS/VIRGIN)	68	72	Always On Time	JA RULE FEAT ASHANTI (MURDER INC./DEF JAM/IDJMG)
19	17	Hit 'Em Up Style (Oops!)	BLU CANTRELL (RED ZONE/ARISTA)	44	50	Love It	BILAL (IMJOY/INTERSCOPE)	69	—	Fatty Girl	LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)
20	19	God Bless The USA	LEE GREENWOOD (CURB)	45	—	Peaches & Cream	112 (BAD BOY/ARISTA)	70	62	Do U Wanna Roll (Dolittle Theme)	R.L. SNOOP, DOGG & LL KIM (J)
21	21	Us Against The World	PLAY (COLUMBIA)	46	42	Envious	DAWN ROBINSON (LEFTSIDE/Q)	71	67	Loverboy	MARIAH CAREY FEAT CAMEO (VIRGIN)
22	22	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	47	51	One Good Reason	NICOLE J. MC CLOUD (247/ARTISTS)	72	—	Mambo No. 5 (A Little Bit Of...)/Tricky Tricky	LOU BEGA (RCA)
23	46	Freedom	PAUL MCCARTNEY (MPL/CAPITOL)	48	—	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	73	38	Like, Wow!	LESLIE CARTER (DREAMWORKS)
24	18	Bunny Hop	DA ENTORAGE (RED BOY)	49	53	Ain't Nobody (We Got It Locked!)	THE RAWLDS BOYS (HOUSE OF FIRE)	74	68	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	23	Can I Get That?!!?	BEAR WITNEZI (EARGASM)	50	41	Jump Up In The Air	ORIGINAL P. (WESTBOUND)	75	—	What Would You Do?	NINE20 (MCA)

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FEBRUARY 23
2002

Billboard

HOT 100

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes special callouts like 'NUMBER 1', 'HOT SHOT DEBUT', and 'GREATEST GAINER / AIRPLAY'.

With the greatest airplay... Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability... The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

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 63
7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 12; RBH 52

-A-

AIN'T IT FUNNY (Nuycorian, 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 7
AIN'T NOBODY (WE GOT IT LOCKED) (Cross The Water, ASCAP) RBH 98
ALIVE (Soulijah, ASCAP/Famous, ASCAP), HL, H100 80
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 20
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 67
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 86
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 1; RBH 1
ANY OTHER NIGHT (Lienad, BMI) H100 92; RBH 41
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/UH Oh, ASCAP/Ensign, BMI) H100 75; RBH 27
AWNAW (Success Story, BMI/Full Circle, ASCAP) RBH 66

-B-

BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 57
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 54
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 46
BEST OF BOTH WORLDS (INTRO) (R.Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP), HL/WBM, RBH 39
BLESS'D (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 6; H100 52
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 17
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 51; RBH 13
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mambo, 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 31; RBH 25
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 4; H100 39
BROTHA (Ugmoae, ASCAP/Universal, ASCAP/Alegna, ASCAP/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 79; RBH 29
BUNNY HOP (Red-N-Dirty, BMI) RBH 100
BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP), HL, RBH 91
BUSTER (Gable, BMI) RBH 90
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 21; RBH 2

-C-

CAN I GET THAT!!!? (Copyright Control) RBH 80
CAN'T FIGHT THE MOONLIGHT (Realsons, ASCAP), WBM, H100 14
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 15
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 13
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 83
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 48
COMO DUELE (D'Nico Int'l, BMI) LT 3
COMO PUDIESTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 16
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 100
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 5; H100 44
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 54

-D-

DANSIN WIT WOLVEZ (AMRX27, ASCAP) RBH 79
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 40
DEFY YOU (Underachiever, BMI) H100 85
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 29
DE RAMA EN RAMA (TN Ediciones, BMI) LT 25
DESIGNATED DRINKER (EMI April, ASCAP/Tri-angels, BMI), HL, CS 53
DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 36

DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, RBH 35
DIG IN (Miss Bessie, ASCAP), CLM, H100 82
DIME (Kike Santander, BMI) LT 26
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 42; RBH 10
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 36
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 46
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 90
EL DUELO (Universal Musica, ASCAP/Warner-Tamerlane, BMI) LT 37

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 7
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandise, BMI/Warner-Tamerlane, BMI) LT 32
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandise, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 70
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 8
ETHER ZOMBA, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 69

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 18; RBH 38
FLOR SIN ROTONDO (Peer Int'l, BMI) LT 1
FOOLISH (Desmone, BMI/DJ Irv, BMI), HL, H100 69; RBH 28
FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) RBH 58

-G-

GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 9
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 30
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 73
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WaleRo, BMI/South Hudson, BMI), WBM, H100 41; RBH 32
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM, H100 99
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 43
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 1; H100 29
GOT UR SELF A... (III Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 97; RBH 46

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), HL, RBH 48
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 27
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 27
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 44
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Qui, ASCAP), HL, RBH 55
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 20
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 33
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 58; RBH 33
HOMELAND (Curb Magnusong, BMI/Red Quill, BMI/Moraine, ASCAP/House Of Trout, ASCAP), HL, CS 52
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 2
HUEBO A SOLEDAD (AG, ASCAP) LT 10
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 71; RBH 37

-I-

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 70
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 21
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 13; H100 65
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 55
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 30
I DO!! (Stix & Tones, ASCAP/Tony Toy, ASCAP) H100 47
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 27
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 26
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 63
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 Poppo, BMI/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 56
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/Nuycorian, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, H100 37; RBH 9
I'M A SLAVE & U (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 88
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, H100 89; RBH 40
I'M MOVIN' ON (Murray, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 14; H100 66
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 32
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, H100 88
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 10; H100 68
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 41
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
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 25
IT'S BEEN AWHILE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 48
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 72
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 19; H100 74

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 31
JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 81; RBH 34
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 93
JUST LET ME BE IN LOVE (Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 12; H100 64
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 33

-K-

KARMA (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI), HL/WBM, CS 47

-L-

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 20
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 40
LA PLAYA (Sony/ATV Latin, BMI) LT 38
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 94; RBH 42
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 30
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 56
LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 23
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 3; H100 40
LOVELY (Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL, RBH 99
LOVE, WILL (THE PACKAGE) (Scream, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Tall Tale, ASCAP) CS 59
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 45

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 50
MANANTIAL DE LLANTO (Edimonsa, ASCAP) LT 11
MAS ALTO QUE LAS AGUILAS (Not Listed) LT 42
MAYBE, MAYBE NOT (Bob Brumley, ASCAP/ICG, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 49
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Loveless, ASCAP/WB, ASCAP), WBM, CS 45
ME VOLVI A ACORDAR DE TI (Oceano/Fononusic, ASCAP) LT 41
MIENTEME (Clear Heart, BMI/Ensign, BMI) LT 50
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 24
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 53; RBH 11
MY LIFESTYLE (Not Listed) RBH 94
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 18; H100 72
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 8

-N-

NECESIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 6

NEVER (Powerhouse, BMI) H100 93
NEVER GIVE UP (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), HL, RBH 87
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 5
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 16; RBH 22
NO SE VIVIR SIN TI (Arpa, BMI) LT 24
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 37
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 28; RBH 5

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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
OOH AHH (Scorp, ASCAP) RBH 78
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 68
OOOHHWEE (One Up, BMI) H100 95; RBH 47
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 25; RBH 4

-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 91; RBH 43
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 53
PENEA DE AMOR (J&N, ASCAP) LT 49
PEQUENA AMANTE (Edimonsa, ASCAP) LT 39
PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Turn'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 67
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 74
PUT YO HOOD UP (Swale, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI), HL, RBH 97

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QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 12
QUITAME ESE HOMBRE (Piloto, ASCAP) LT 19

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RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) RBH 62
RAPTURE (TASTES SO SWEET) (Renemaded, BMI/EMI Blackwood, BMI), HL, H100 87
RIDING WITH PRIVATE MALONE (Twang Tang, ASCAP/Wood & L, BMI/IG Wells, BMI) H100 98
THE ROCK (Killa Cam, ASCAP/Shukur Al-Din, ASCAP/Hitco South, ASCAP) RBH 82
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 49; RBH 21
ROCK THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Elatooee, ASCAP/F.O.B., ASCAP) H100 73; RBH 26
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 23; RBH 16
ROLL WIT ME (D2 Pro, ASCAP) RBH 85
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 78; RBH 31
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 7; H100 57

-S-

SATURDAY (OOOH OOOHH) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 86; RBH 45
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 75
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 21
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 35
SHE WAS (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 51
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 34
SI TU NO VUELVES (Musart, ASCAP) LT 43
SI TU SUPERAS (San Angel, ASCAP/Fononusic, ASCAP) LT 48
SOLO A TU LADO QUIERO VIVIR (Who's Hits, BMI/Glendergie, BMI) LT 44
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 8; H100 61
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 59
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 81
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/E Elpee, ASCAP), HL, RBH 77
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 29
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 32
STAR SPANGLED BANNER (Public Domain), WBM, CS 60
STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP), HL, RBH 96
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 84
SUERTE (F.I.P.P., BMI/Aniw, BMI/Sony/ATV Latin, BMI), WBM, LT 2
SUFRIENDO A SOLAS (Not Listed) LT 14
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 26
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 42

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TAKE A MESSAGE (Mortay, SOCAN) RBH 83
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 55; RBH 14
TAKE YA HOME (Shanlah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 49
TANTITA PEÑA (Warner-Tamerlane, BMI) LT 4
TE AVISO, TE ANUNCIO (TANGO) (Aniw, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 17
TE LO PIDO SENOR (Nota, ASCAP) LT 31
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 46
TE QUIERO COMER LA BOCA (EMI April, ASCAP) LT 28
THANK YOU (Shanlah 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 28; H100 96
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 15; H100 77
THAT WAS THEN (Ten Count, BMI/HTR, BMI/Jermoe A. Hunter, BMI/Mike City, BMI) RBH 60
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 89
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, RBH 36
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 50
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 9
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 39
TRANS DF EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Top, ASCAP) RBH 92
TRAVELIN' SOLDIER (Titawhir, 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 61

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U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 50; RBH 18
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 3; RBH 12
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL, H100 38; RBH 24
U, ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Mtume, BMI) RBH 65
UNO, DOS Y TRES (Ser-Ca, BMI) LT 47
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 18

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 35
VOLVERE JUNTO A TI (WB, ASCAP) LT 22

-W-

THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Turn'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 95
WASTING MY TIME (EMI April, ASCAP), HL, H100 56
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 45; RBH 19
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 34; RBH 15
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Ttarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jenkins III, BMI), HL/WBM, H100 10; RBH 3
WHAT A MEMORY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 57
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 17; H100 76
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL, H100 36; RBH 20
WHENEVER, WHEREVER (F.I.P.P., BMI/Aniw, BMI/Sony/ATV Latin, BMI), WBM, H100 13
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP), WBM, CS 34
WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 16; H100 62
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 7
WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 9; H100 54
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL/WBM, H100 19; RBH 8
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, H100 11; RBH 11
THE WORLD'S GREATEST (Zomba, BMI/R.Kelly, BMI), WBM, H100 43; RBH 44
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 2; H100 35
WRAPPED UP IN YOU (Warner-Tamerlane, BMI/Sell The Cow, BMI), WBM, CS 22; H100 84

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YO QUERIA (Curci, ASCAP) LT 15
YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Triumph, ASCAP/Sydney's Mom Music, BMI), HL, RBH 51
YOUNG (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trifold, BMI/Careers-BMG, BMI), HL, CS 11; H100 60
YOUNG'N (HOLLA BACK) (E. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 33; RBH 23
YOUTH OF THE NATION (Soulijah, ASCAP/Famous, ASCAP), HL, H100 59
Y SOLO SE ME OCURRE AMARTE (WB, ASCAP) LT 30

Independent Distribution

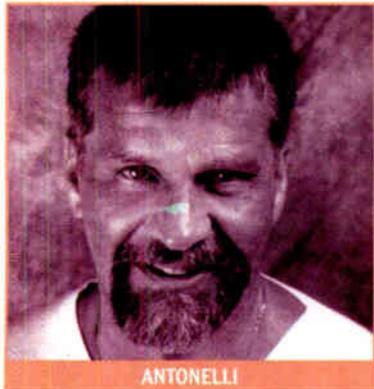
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the music business as a whole continues to head south.

Others say that RED Distribution—which reverted to 100% ownership by Sony Music last year after Edel Music, which bought 80% of RED two years before, defaulted on its final \$25 million purchase payment to Sony—could be spun off and is actively being shopped. RED, the indie leader in early 2001, suffered the defection of several large-volume labels as it became entangled in Edel's financial woes.

Jim Cuomo, president of New York-based Ryko Distribution (which is fulfilled by WEA) says, "Anybody who's tied into a major at all is definitely being scrutinized, and they're putting all the works through the wringer."

Additional talk on the street focuses on Koch Entertainment (the emergent indie leader last year as RED went on the ropes, Koch has acknowledged it has fielded purchase offers for its distribution and proprietary-label assets from various unidentified parties) and Navarre Corp., whose music share has taken a back seat in recent years to its



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computer software sales and is widely understood to be hunting indie distributorships to purchase.

Rumors of instability in the indie sector are pandemic. New York indie-rock label Matador Records became a free agent when its distributor, DNA, folded. Matador partner Gerard Cosloy recalls, "There was a lot of public speculation [about the indie distributors we met with], about how long they'd be sticking around . . . [With] almost every company we spoke to, there was some sort of scuttlebutt flying around—'These guys are for sale,' 'These guys are closing soon,' 'These guys are going under.'"

"Here's what I *haven't* heard: anything good," says Mark Vidulich, COO of West Sacramento, Calif.-based Bayside Entertainment Distribution, itself the topic of industry gossip since its fate is tied to that of sister company MTS Inc., parent of troubled Tower Records.

And few believe that there won't be further contraction of national indie distribution within the coming year, either through consolidation or attrition. "I think there's going to be yet one fewer [distributor]," says Andy Allen, president of New York-based ADA. "I don't know what the combination will be, but I'm sure that there will be at least one fewer."

"[The indie side] is in a state of transition, to put it mildly, and to put it more bluntly, turmoil," says Michael Koch, CEO of Port Washington, N.Y.-based Koch International. "My view is that there are still too many independent distributors [and] that the market doesn't support this many independent distributors, so we're going to continue to see people falling by the wayside."

Squeezed by the diminishing number of national distributors and the increasing tendency of those companies to take on small label rosters, indie labels may be forced to seek alternatives that include a return to regional distribution or even self-distribution.

MAJORS ON THE WAY OUT?

Though the heads of the major-owned independents say their corporate bosses have offered assurances that no big changes are imminent, few observers aren't as sanguine about those companies' immediate prospects for survival.

Allen says that WMG chairman/CEO Roger Ames has been "tremendously supportive" of both ADA and himself. But Allen adds, "We also understand that we're considered an asset, and if they wanted to do something with that asset, they certainly would. [Ames has] certainly not suggested to me that they're interested in doing anything other than growing ADA, and that's what we're doing."

But an authoritative source claims to have been told categorically by a senior Warner executive that the company intends to either sell or shut down ADA in the immediate future. A WMG representative says, "ADA is a successful company. It is not being shut down, nor are we in discussions regarding its sale."

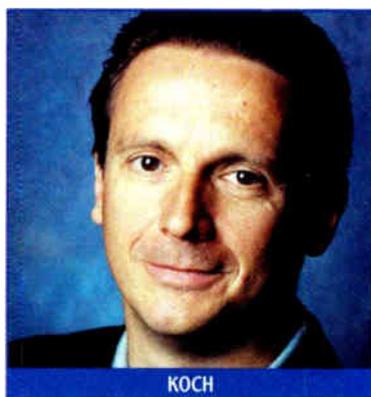
Caroline GM Rick Williams maintains his company is on solid corporate footing, despite the fact that EMI chairman/CEO Alain Levy and EMI Recorded Music North America chairman/CEO David Munns recently instituted sweeping changes in the company's domestic and worldwide operations.

Williams says, "To my knowledge, EMI intends to remain in the independent distribution business." But he adds, "I think that they will be looking at every aspect of the group and looking at its profitability and its potential." Munns says he is still reviewing Caroline (see story, page 1).

One senior distribution executive who requested to remain anonymous suggests that the positioning of leading electronica label Astralwerks Records—an EMI-owned property that Williams says accounts for a massive 30% of his company's billing—could affect Caroline's viability. (Some Astralwerks titles, by star acts the Chemical Brothers and Fatboy Slim, already move through EMI Music Distribution.)

"If they take Astralwerks and stick it within Virgin, then I'm not sure Caroline is very attractive at that point," the executive says. "It's a substantial part of their billing. Certainly something could happen there."

RED—straitjacketed for much of last year by Edel's fiscal uncertainties and rocked by the loss of top-volume labels Epitaph, Roadrunner, and Loud—is on the block, according to one distribution chief. "RED is for sale—has been for sale for a year now. They haven't found a taker yet. They



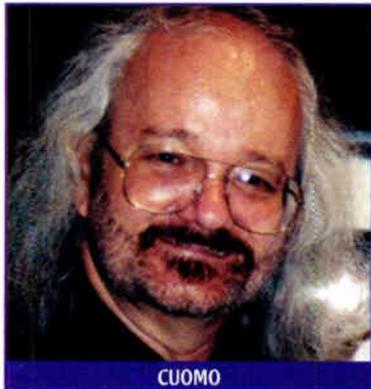
KOCH

haven't been able to unload it. Sony is back in the driver's seat there. Apparently Artemis [Records, reportedly a suitor for the company during 2001] is going to be buying it . . . They keep going around in a circle."

RED president Ken Antonelli says, "I'm not going to comment on that [rumor]. The fact of the matter is, everything is for sale. If somebody came in and said, 'I want to buy Columbia Records for a billion dollars,' they'd probably look at that . . . All I'm gonna say is, our actions will speak louder than our words. We have a very unique relationship with the Sony family . . . I believe Sony thinks it's very valuable."

SOME MAY SELL, SOME MAY BUY

Michael Koch continues to maintain that his company (which accounted for

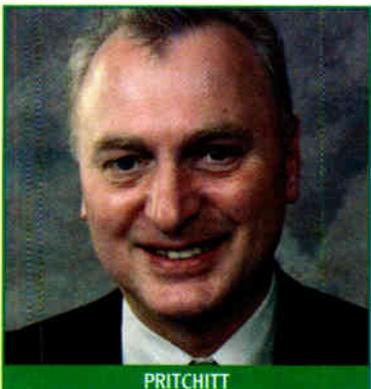


CUOMO

1.44% of total distribution market share last year, according to SoundScan, vs. 0.63 for ADA, 0.73 for Caroline, and 0.87 for RED) will not be sold.

"We're committed to stay the course," Koch says, "and we're gonna come out of this bigger and stronger. We've been approached in the past, and there's always going to be someone that approaches, but that's not something that we're paying much attention to."

But one top distribution exec sees the sale of Koch as a certainty. "Koch is aggressively acquiring things and, I think, is fairly aggressively shopping the system around to see if there's interest," the executive says. "He has grown this so rapidly that it appears to me that he is trying to sell it. He is



PRITCHITT

acquiring assets that are hard assets, meaning that it's not distribution assets [but] things that he owns . . . When you do that, you do it to position it for a sale. I believe that he will move that company within the next three years. I will almost guarantee it."

On the other hand, New Hope, Minn.-based Navarre, armed with a recently acquired \$20 million credit line and free of bank debt, has approached several competitors with purchase offers, sources say. Navarre president/CEO Eric Paulson has long sought to bolster his company's music interests, and Navarre Entertainment Media senior VP Steve Pritchitt has been snapping up new labels during his nine months on the job.

A senior distribution executive says, "In terms of Eric's thing, he's not been strong in the music business for quite some time. He got very heavy into games and software and that kind of stuff. He had that huge hole in the ground, in terms of [Internet radio subsidiary NetRadio], which was a constant drag on what he was doing, and he's finally gotten out of that. I think that now he wants to balance the company more and be more of a force in music."

Pritchitt does not discount acquisition as a method of bolstering Navarre's music side: "Navarre is always looking at every option that is available to it to improve its market share, so [purchasing other distributors] would be something that we would take a look at if the appropriate opportunity arose."

LABELS BEAT THE BUSHES

As many distributors have slammed their doors and others have severely pared their overburdened label lists, national independent distribution has become a tough commodity to come by for some smaller-volume companies that can't do the \$1 million in net sales that most nationals seek from a line. Some players envision a return to regionalism as an alternative.

Even a regionally oriented company like Select-O-Hits in Memphis, where sales dipped 12% in 2001, has become pickier about what it takes on, according to VP Johnny Phillips. He notes, "A lot of people don't understand that with the way things are right now, you go to 90-day terms instead of 60-day terms, you watch your returns, you hold back a lot larger return reserve than you ever did before, and when you start talkin' to 'em, they go, 'Well, how come you're doin' this and doin' that?' Well, because we've been through a lot the last couple of years. This is the only way we can do it, and if you can't agree to that, then we can't really distribute your stuff.'"

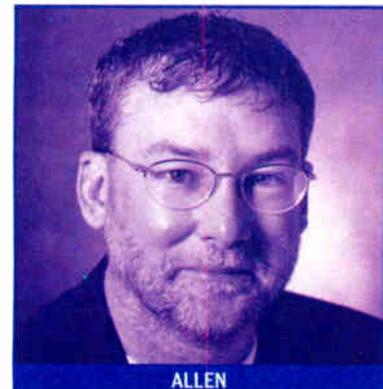
Ryko's Cuomo says, "For the labels, it's almost, 'Let's return to those good old days of yesteryear.' I've been advising them lately to think about focusing regionally, more than ever before. Let's face it: Even the majors are having a tough time breaking things nationally, so let's be real about this. They don't have, in some cases, the financial wherewithal to be able to take on something nationally, and there's nothing wrong with going back to the old school."

Some view Redeye Distribution—the regionally based Graham, N.C., company that sells nationally and operates two proprietary labels—as a model that can work.

Oh Boy! Music in Nashville is another company that took a hit in the collapse of DNA before signing with Ryko. VP Dan Einstein says, "Distributors like Redeye, who are smaller and maybe can even be considered regional, might start to gain from this, because what's going to happen is the tolerance level of the few remaining national players is going to dictate a certain point where they're not going to take on every single label."

Todd Van Gorp, president of Alliance Entertainment's Independent Distribution Network in New York, says, "Redeye carries a lot of SKUs. It is at the infant stage of building these bands, and it's usually on a regional basis, and by forming a label, if they get one or two records that catch fire through radio, it's very successful for them."

Labels seeking new distribution have been beating a path to Redeye, partner Tor Hansen says: "We're seeing an increase in the types of people who are coming to us, no doubt about it . . . A year ago or two years ago, we were saying, 'Let's try and sign the folks who can sell between 1,000 and 5,000 units'; [now] we're getting people coming to us who need between 5,000 and 30,000 units." He adds, "If the label can't generate a million bucks [for a national], it might not make the grade. For us, well, jeez, you just increased our business 20%!"



ALLEN

Some more established firms may opt for self-distribution. Welk Music Group, which operates Vanguard Records and Sugar Hill Records, was burned for \$1.5 million when DNA folded. President Kevin Welk decided to take his wares direct to retail. The company, which already distributed 70% of its product direct, now sells 95% direct to accounts. (Of the latter figure, 5% goes through Bayside, which services Tower.)

That route works, Welk asserts: "Any time we've ever pulled an account from a distributor to sell direct, we've increased our business a minimum of 25%. What does that tell you? To me, that says we have better focus on our product when we have those relationships with retail vs. somebody walking in with a thick book of releases." He adds that other companies have explored going the direct route via a third-party situation with Welk: "A lot of labels have come to us through this whole thing because they know [we have] our own distribution system and said, 'Look, will you distribute us?' We are in the midst of making some deals right now, mostly with single-artist labels."

Einstein says, "I'll be so bold as to say that this might even be our last stop when it comes to distribution. If it goes down again, why not do it ourselves?"

Music Stars Take Their Visions To TV

Continued from page 1

her new album around the debut of her show. Reba recorded a song, 'I'm a Survivor,' which turned out to be the show's theme song and the title of Reba's third greatest-hits album." The album, *Greatest Hits Volume III: I'm a Survivor*, debuted at No. 1 on the *Billboard* Top Country Albums chart last November.

"We learned the power of country radio in promoting this show," MCA Nashville VP of promotion Bill Mack adds. "We would send winners of radio-station contests to see a taping of the show. Radio would hold viewing parties for Reba's TV show."

ISAAK: CABLE CROSSOVER STAR

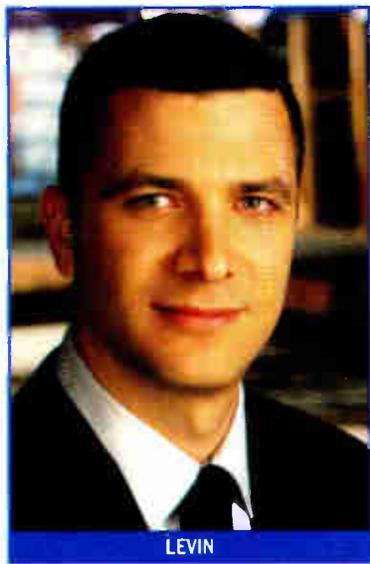
Reprise/Warner Bros. Records is also hoping that Chris Isaak's TV vehicle, *The Chris Isaak Show*, will help boost sales for his latest album, *Always Got Tonight*.

Isaak says, "Doing music and a TV show at the same time is pretty ambitious. I've done a lot of television appearances, but sometimes you wish you had more control over the outcome, so we thought it would be great to do our own show. I guess I'm just a persistent wanna-be star," he adds with a laugh.

The Chris Isaak Show, a semi-autobiographical comedy/drama, premiered on Showtime last year to critical acclaim (*Billboard*, March 3, 2001). Even before the second season aired, Showtime—in an unprecedented deal for a premium-cable network—agreed to let sister network VH1 broadcast repeat episodes of *The Chris Isaak Show*'s first season in order to create more awareness for the series.

The vehicle gave Reprise/Warner

Bros. Records special opportunities to market and promote *Always Got Tonight*. In conjunction with Showtime and Tower Records, the label



LEVIN

set up a national promotion in which anyone buying the album at Tower who signs up for Showtime receives a \$25 rebate.

Warner Bros. executive VP Diarmuid Quinn says, "We very much wanted the TV show linked with the launch of the album." The album's first single, "Let Me Down Easy," was in all the TV and radio promos for the show's second season. The print advertising for *The Chris Isaak Show*'s new season mentions the new album. The stickers on *Always Got Tonight* mention the show, and album track "American Boy" is the show's theme song.

"Having contests around the show gives it an edge over regular contests like concert-ticket and CD giveaways," Quinn continues. "We sent out a special double-disc promo to [industry tastemakers], with one disc being the new Chris Isaak CD and the other being a DVD of the show's first two episodes. Chris will also be performing songs from the new album on his show."

Isaak, who is also an executive producer of his show, believes that

the extra responsibilities of starring in a TV series are time-consuming but ultimately beneficial: "If I hate something in the script, I don't have to do it. A lot of the stuff is based on reality. It's hard to make this stuff up on the show."

Quinn adds that working around Isaak's TV schedule presents the biggest challenge to the label: "It does affect his touring, and it does compromise Chris' ability to do things at the last minute, but Chris never complains about how hard he works. There aren't a lot of artists who can do what he does. We're in the Chris Isaak business, whether he has a TV show or not."

Showtime has also made concessions for Isaak's music career. "We're allowing the show to finish production in May so [that] Chris can take a break to tour," Showtime VP of comedy programming Cindy Bell says. "Normally, we would order 20 episodes, but we cut it back to 17 so Chris would have more time to promote his album. I don't think a lot of people would be brave enough to cross over into having their own show,

'We learned the power of country radio in promoting this show. We would send winners of radio-station contests to see a taping. Radio would hold viewing parties for Reba's TV show.'

—BILL MACK, MCA NASHVILLE

so this is a gutsy move on Chris' part. I'm deeply impressed with his abilities as a comedian."

McEntire says that her series,

which recently wrapped taping of its first season, won't interfere with her recording plans. Still, Mack says that McEntire's TV commit-



OSBOURNE

ments will mean that "Reba won't be touring for a while."

The list of artists who star in their own TV shows also includes pop group S Club 7—whose eponymous series is televised in the U.S. on the ABC Family Channel—and country star Billy Ray Cyrus, who can be seen on the Pax network's *Doc*.

Other artists have lent their talents as star hosts of TV series, including pop songbird Mandy Moore as an MTV VJ, former Skid Row vocalist Sebastian Bach on VH1's *Forever Wild*, singer/songwriter Melissa Etheridge on Lifetime's news magazine *Beyond Chance*, Moby on his own MTV music-video series *Señor Moby's House of Music*, and Naomi Judd on WE: Women's Entertainment's *Between Us*.

"People know these artists from their music videos," says Danielle Greene, VP of comedy and alternative programming for UPN, which aired R&B songstress Brandy's *Moesha* series from 1996 to 2001. "But we show another side to these artists. If the artists are available and they can do it, why not?"

MUSIC MEETS REALITY TV

Unlike many artists who have scripts and act in their TV shows, reality programs starring music artists usually feature performers who begin as unknowns and must deal with the unpredictability of not having a script.

The effect of reality shows on the artists who star in them seems to bring mixed results: Just as reality TV can give instant fame, it also has its pitfalls, as most cast members fade into obscurity once a new season begins.

The WB has the U.S. version of *Popstars*, whose first two seasons have spawned, respectively, pop vocal groups Eden's Crush (*Billboard*, Feb. 20, 2001) and Scene 23.

Eden's Crush had a hit out of the box with its first single, "Get Over Yourself," which debuted at No. 1 on The Hot 100 Singles Sales chart. However, it was the only single from the group to make it onto the charts. Its debut album, *Popstars* (143/London-Sire), bowed at No. 6 on The *Billboard* 200 but disappeared from the chart after only three months. According to SoundScan, the album has sold 372,000 copies in the U.S. to date.

Scene 23 so far has not matched the chart success of Eden's Crush. The group's album, *Pop Stars 2: Music From the TV Show* (143/London-Sire), peaked at No. 146 on The *Billboard* 200 earlier this year. SoundScan figures for the album thus far are 83,000. And Scene 23 has yet to have a hit song on the *Billboard* singles charts.

The future of both groups is somewhat uncertain. When London-Sire went out of business last December, Eden's Crush and Scene 23 were left without record deals. However, the 143 label is still affiliated with the Warner Music Group.

Outside the U.S., *Popstars* has yielded such hitmaking artists as Hear'Say (U.K.), Bardot and Scandal'Us (Australia), Bro'Sis (Germany), and Sugar Jones (Canada).

(Continued on next page)

Non-Music Video Networks Most Likely To Use Artists As Actors

The following is an alphabetical summary of the five non-music-video networks in the U.S. that music-industry professionals interviewed by *Billboard* identified as the most likely to have music artists star or guest-star on their original programming, in addition to having the best-perceived impact with a TV audience. (Figures are from Nielsen Media Research.)

Fox

Owner: News Corp.

U.S. household reach: 100 million

Target audience: 18- to 34-year-olds

The Simpsons has a long tradition of having a diverse group of artists (in animation form) as guest stars, including Aerosmith, James Brown, Paul McCartney, Bette Midler, the Ramones, and the Who. The network's *Ally McBeal* has also

been a hot spot for music artists: Sting, Mariah Carey, and Jon Bon Jovi recently had high-profile turns on the show. Vonda Shepard is a series regular, and *Ally McBeal* is credited with boosting newcomer Josh Groban's career. Late-night comedy series *Mad TV* features musical guests. Fox also televises the annual *Billboard Music Awards*.

HBO

Owner: AOL Time Warner

U.S. household reach: 34 million

Target audience: 18- to 49-year-olds

In addition to the network's concert specials and the live-performance series *Reverb*, HBO has featured several musical acts in its critically acclaimed programs. On the acting front, comedic rock act Tenacious D starred in its own eponymous HBO series. Steven Van

Zandt is part of *The Sopranos* cast, Jon Bon Jovi has guest-starred on *Sex and the City*, Mos Def is featured on *Def Poetry*, and Biohazard lead singer Evan Seinfeld can be seen on *Oz*.

Nickelodeon

Owner: Viacom

U.S. household reach: 85 million

Target audience: 2- to 11-year-olds

Nickelodeon has several programs that regularly feature artists. *Slimetime Live*'s guests have included Chris Kirkpatrick of 'N Sync, Sammie, LFO, and B*Witched. *All That* has featured Backstreet Boys, Sugar Ray, Busta Rhymes, Aaron Carter, Mya, and Usher. Guest stars on *Taina* have included Dream, Shakira, Lil' Romeo, and 3LW. *The Nick Cannon Show* has featured, among others, Mary J. Blige, Brit-

ney Spears, and Master P. Nickelodeon's Kids Choice Awards is also a popular showcase for musical acts.

UPN

Owner: Viacom

U.S. household reach: 89 million

Target audience: 18- to 34-year-olds, with an emphasis on an urban audience

UPN is considered an ideal TV showcase for R&B and hip-hop artists outside a music-video network. Recent guest stars on its shows include Destiny's Child's Kelly Rowland, Shaggy and Gerald Levert (on *The Hughleys*), Chanté Moore (*Girlfriends*), Nate Dogg and Shanice (*One on One*), and Lil' Zane and Kenny Lattimore (*The Parkers*). The network's *Roswell* has featured modern-rock acts Ivy and Sense Field.

The WB

Owner: AOL Time Warner

U.S. household reach: 93 million

Target audience: 18- to 34-year-olds, with an emphasis on females

Recent guest stars have included 'N Sync's Lance Bass on *7th Heaven*, Deana Carter on *Raising Dad*, Naomi Judd on *Maybe It's Me*, and Usher and Andy Griggs on *Sabrina*. *Charmed* has featured several musical guest stars, including Barenaked Ladies, the Cranberries, and Goo Goo Dolls. The network also has the U.S. version of *Popstars* and the Reba McEntire sitcom, *Reba*.

Networks receiving honorable mentions: A&E, Bravo, Disney Channel, E! Entertainment Television, Ovation, Oxygen, PBS, Showtime, and Trio.

CARLA HAY

Continued from preceding page

but the longevity of those groups remains questionable.

The U.K. also has the reality show/contest *Pop Idol*, whose winner, Will Young, was chosen by viewers this month (*Billboard*, Feb. 12). Young has already signed a record deal with S Records, a BMG affiliate. His debut album is due this summer.

Rock band Flickerstick, the winner of VH1's reality show/contest *Bands on the Run*, landed a record deal with Epic soon after the season ended last year (*Billboard*, Aug. 14, 2001). But Flickerstick's debut album for the label, *Welcoming Home the Astronauts*, lasted just

us, it's real. There's nothing we can hide; we have to be ourselves. Knowing and dealing with the fact that your flaws will be there for the whole world to see is one of the biggest challenges of doing the show. But the show has also proved that we're real singers and real musicians."

Unlike *Popstars*, which changes its cast of stars every season, Miller says that O-Town has "a unique story, because we're the center of the show every season. That's what separates *Making the Band* from the other reality shows."

That continuity has only helped the band, says J executive VP of worldwide marketing and sales Tom Corson. "We signed O-Town

successful platinum act and not a one-hit wonder. The consumers are the ones who evaluate an artist's legitimacy by their support of the artist."

Another artist who is venturing into reality TV is Ozzy Osbourne. On March 5, MTV will debut *The Osbournes*, a reality show about Osbourne and his family (*Music & Showbiz*, *Billboard*, Feb. 2). The series is groundbreaking in that it is the first reality-TV series about an artist who is already a superstar. But unlike O-Town, Osbourne expects his first season as the star of a reality show to be his last.

"It was just something to try," Osbourne says of the program. "The network's got a job to do, and we've got a job to do. I can't see myself having TV cameras following me around for years."

MTV president of entertainment Brian Graden adds, "It's possible that other artists will want to do this kind of show after they see Ozzy do it."

WHAT THE FUTURE HOLDS

Nickelodeon is already banking on having a winning TV/music star combination by grooming one of the network's stars to become a music sensation. Nick Cannon—formerly of the Nickelodeon TV series *All That* and currently the star and executive producer of *The Nick Cannon Show*—will be the first artist to have a solo album released on Nickelodeon's Nick Records, which is partnered with Jive Records. (Nick's initial releases have been soundtracks.) The album, due this spring, is described by Cannon as "a lot like my TV show: friendly, funny, and hip-hop for the family."

Cannon's potential as a crossover music star comes from "music being the soundtrack to our audience's lives," says Albie Hecht, Nickelodeon/TNN president of worldwide entertainment and TV. "Nickelodeon has the TV network, the record label, and the [Nickelodeon All That Music and More] tour, so we not only have the ability to make stars, but we can also build franchises."

WB president of entertainment Jordan Levin explains why music artists are a natural fit for his network: "We target 18- to 34-year-olds, and music is often the most important thing in their lives. It makes sense to bring in musical performers who appeal to our audience, when we can reach more viewers than MTV. With *Popstars*, we made the industry stand up and take notice. With Reba McEntire, we found an actress of high caliber who had a name that could sell the show."

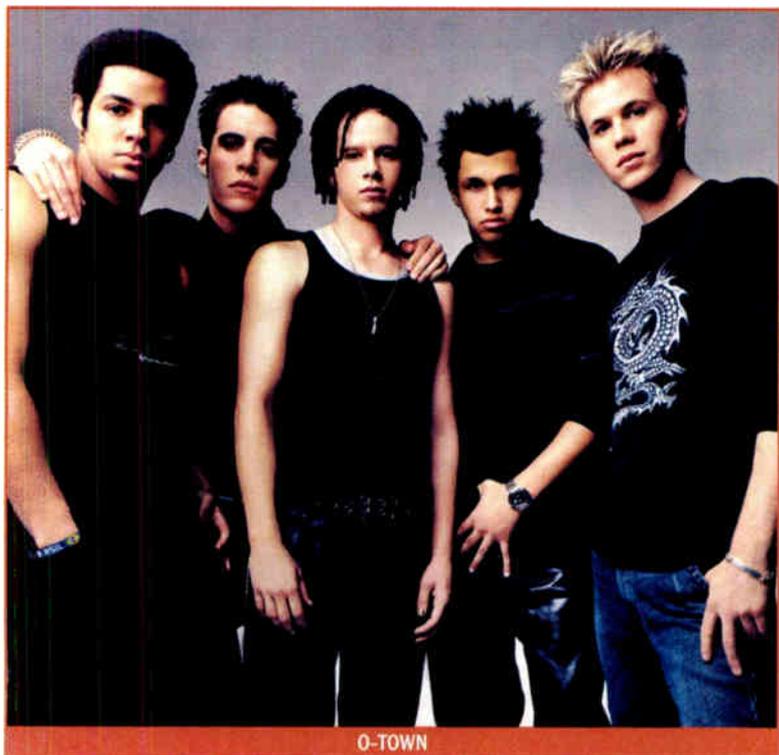
Cannon adds that music performers who do double-duty by having their own TV series can succeed for two main reasons: "People recognize the artists, so they already have an audience for their TV show. But more than anything, a lot of musicians are entertainers who can be great actors. You just have to have the right personality for it."

because we believe in the power of the media. The TV show is one very important part of their story, but it's not the only reason why O-Town has succeeded. Last summer, when we were breaking 'All or Nothing,' the show was on hiatus, and the album was doing some of its highest sales then. People don't put down their money for albums or concert tickets if they aren't excited about the artists."

The question that bears down harder on artists who are discovered through starring in their reality shows is: If the show ends, does the artist's career end, too?

Miller admits this thought has crossed his mind. "I don't put a limit on thinking how long the TV show will last. I just know I want to keep doing the show as long as it's interesting. If it goes off the air because people have lost interest in us, that would be a big downfall for us. But if it goes off the air because we don't think there's anything else that can be done with the show, then it won't matter. All that matters is the music and how you present it."

Corson adds, "If *Making the Band* goes away, it comes down to O-Town being legitimate. Any skepticism about O-Town has been erased by the fact that O-Town is a



O-TOWN

one week on The Billboard 200, where it bowed at No. 150.

Perhaps no better example of an act that has so far managed to avoid the reality-TV curse is O-Town, whose eponymous debut album has sold 1.5 million copies in the U.S., according to SoundScan. The album has also yielded three hit singles: "Liquid Dreams," "All or Nothing," and "We Fit Together."

O-Town's entire career thus far has been chronicled for the TV series *Making the Band*, which began with the audition process that created the boy band and has continued through the group's signing with J Records, touring the world, and writing songs for its next album. *Making the Band*, now in its third season, began on ABC before it moved to its current home at MTV.

O-Town's Dan Miller says that the group has experienced some backlash as a result of O-Town being part of two trends that have their share of critics: boy bands and reality TV. "People can say we're manufactured, but a lot of bands are manufactured. You just don't normally see it on TV, but with our band you did."

Miller says that artists participating in reality shows are more vulnerable than those who play characters and have scripts: "With

Lyric Street's Rascal Flatts Is 'Moving' Upward

BY CARLA HAY

NEW YORK—For country band Rascal Flatts, the last single from its debut album has been less of a conclusion and more of a beginning to a new level of success. On the strength of current hit "I'm Movin' On," the group's eponymous set on Lyric Street Records has vaulted into the upper half of The Billboard 200.

Although *Rascal Flatts* was released in June 2000, the band's Joe Don Rooney says the recent upswing in sales has "everything to do with 'I'm Movin' On.' When we heard it for the first time, it completely knocked us out, and it's touching people in many different ways. Our audience has probably doubled in the last year."

Rascal Flatts' current lineup—its other members are second cousins Gary LeVox (lead vocals) and multi-instrumentalist Jay DeMarcus—was formed in 1999, while DeMarcus and Rooney had a stint as backup musicians to Chely Wright.

"Six months later," Rooney recalls, "we had a record deal. Two months after that, we were in the recording studio. We've been very fortunate." Before "I'm Movin' On," Rascal Flatts had four hits on the Hot Country Singles & Tracks chart: "Prayin' for Daylight" (which peaked at No. 3), "Long Slow Beautiful Dance" (No. 73), "This Everyday Love" (No. 9), and "While You Loved Me" (No. 7).

Rascal Flatts got off to a promising start when it debuted on the Heatseekers chart at No. 5 in the June 24, 2000, issue. During the next several months, the album stayed on the chart and achieved the rare feat of being certified gold by the Recording Industry Assn. of America while still on the Heatseekers chart, where it reached No. 1 in the Feb. 9 issue. *Rascal Flatts* reached Heatseekers Impact status in the Feb. 16 issue, when it rose from No. 110 to No. 89 on The Billboard 200.

Lyric Street president Randy Goodman says that "I'm Movin' On" will be the last single from *Rascal Flatts* before the band releases its second album this fall. "This single is doing what we hoped it would do: end the debut project on a high and open the door for the next album."

"Rascal Flatts has been able to come up with a unique sound," notes Bob Richards, PD of country

station WFMS Indianapolis. "Their other singles put them on the map, but there's something about 'I'm Movin' On.' As simple as the message is, it has more depth than the other singles. The song's theme strikes so many people because they can relate to it."

The video for "I'm Movin' On" has been a favorite on CMT and Great American Country (GAC). Meanwhile, the song has jumped to No. 14 on the Hot Country Singles & Tracks chart.

Goodman notes that because the fairly young Lyric Street label (launched in 1997 by the Walt Disney Co.) does not have a lot of catalog to fall back on, artist development is of

primary importance. "We like to call it 'patience marketing.'"

In addition to commercial success, Rascal Flatts has also gotten industry recognition by winning the 2001 Academy of Country Music Award for top new vocal duo or group. The band recently starred in the CMT con-

cert special *Rascal Flatts: Live From the Sunset Strip*. On Feb. 19, GAC will premiere *Fantasy Vacation With Rascal Flatts*. The band (which is managed by Nashville-based Turner & Nichols & Associates) will also be featured on CMT's *Most Wanted Live* March 7.

"They don't look like a typical country act," Goodman says of Rascal Flatts, "but when you hear them harmonize, you know immediately that they're country."

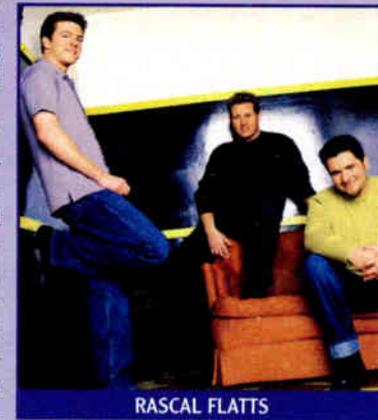
Stephen Boado, manager for the Warehouse's Oak Mall location in Houston, believes that many people are discovering the band through TV and radio exposure: "They're one of those bands that appeal to a younger audience."

Rascal Flatts (booked by the William Morris Agency in Nashville) is currently on a U.S. tour. Rooney says the tour has given the group valuable time to "get to know each other better and write songs."

He adds, "When you put out a record for the first time, you don't know what can happen. The label can spend all the money in the world, but if the music doesn't hit people in a certain way, it won't work."

Goodman says, "If it wasn't for the support of [Disney's] Buena Vista Music Group, we wouldn't be where we are with Rascal Flatts."

Rooney concludes, "We had some goals when we first put out this record. One was to have our album go gold. Our next goal is to go platinum. But our main goal is to stay consistent as artists."



RASCAL FLATTS

HEAT SEEKERS IMPACT

David Munns

Continued from page 1

getting EMI's U.S. operations in order.

"I don't want to be called the absent landlord," says the British Munns, who is based in New York. "This new appointment takes me into a market where EMI has had some trouble in the past, and I'm very conscious that probably some people out there are going, 'Oh, here comes another Brit. What does he think he can do here in this market of America?' I'm very conscious in telling the [artist] community at large and our executives and our staff that I'm going to be a hands-on boss, and I'm going to be very focused on the American business."

In his first wide-ranging interview since returning to EMI in October last year—Munns worked for the company from 1972 until 1987—he candidly assesses where EMI is now and how he and Levy plan to continue restructuring the company.

You and Alain Levy have very rapidly been revamping the company worldwide since you took over in October. Are you trying to get everything done so that all costs can be written off by the end of your fiscal year on March 31?

That is one thing driving us, but what's driving us really is that this is a difficult process. It's unsettling for people—employees particularly, but also some of our artists—and we just want to get it over and done with. It might kill Levy and me and some of the people who are doing it in the process, but, you know, that's life. This is not an enjoyable process.

How much money are these changes going to save the company?

It's impossible to say that right now. We're due to present our plans to the investment community on March 20, and it [won't be until then that] we know the [exact] number, I expect. We have an internal team of young people that we've taken from inside the company, and in some cases we sort of parachuted them into areas that they're not familiar with. But they're all MBA types—bright people in this company—who are young and who believe in a philosophy of re-engineering. We're scrambling to get it done, and we're adding it up along the way.

In terms of combining Virgin and Capitol's back-office functions and the rest of the restructuring, how many jobs do you think will be made redundant?

We're not so worried about number of people as cost of overhead. And it's not a secret that there [has been] very little integration between Virgin and EMI since EMI bought Virgin [in 1992]. There was surprisingly little done, actually. Look at royalty accounting systems, for example. One's central and one's local, so how do we combine those when the systems aren't particularly compatible and eventually reduce the cost of doing it? So, there's a hundred issues like that going on all at the same time. Inevitably, it's going to result in some people going, but I can't tell you, to be honest with you, how much right now.

There have been bright glimmers for EMI in America throughout the past decade, with acts like Bonnie Raitt and Beastie Boys in the early '90s or, more recently, Janet Jackson and Lenny Kravitz. But overall, the EMI labels in the U.S. have never sustained any long-term success. What kind of mandate have you been given by EMI Group chairman Eric Nicoli to change that?

I guess I'm a simple soul, really, on this subject. We've been losing money in America—and before you ask me, I'm not going to tell you how much. The commitment we've made to the EMI board is really that EMI will not lose money in America in the future and will not drag the rest of the EMI world down from a financial point of view. After that, we've said this is a roll-your-sleeves-up, grind-it-out A&R issue: [We want] to [bring] the best of our overseas artists [here]—you see Starsailor and Kylie Minogue in play right now and Coldplay and Radiohead before them—and to build our artist rosters in the business units that we have in [the U.S.]. Levy and I believe there's no real quick fix in America: It's about developing a roster and making better records than we have been making.

How much time do you have to make it profitable?

I have no real deadline. We're more focused on not having [big] losses and having the overhead and the cost base in the companies low enough to give me the time and the money to invest in the creative process.

You now have two record producers running your two pop labels in the U.S.: Andy Slater at Capitol, who started shortly before your arrival, and Matt Serletic at Virgin. Why did you believe that was the way to go with label heads?

I didn't particularly look for producers per se. Andy is someone I got to know and believe in very quickly. He's new to the executive life, and we have to help him on some of those practical management issues, but I do believe he has a very good musical, creative approach. With Matt, I set out to find a creative person. I didn't say it had to be a producer. And I think I knew in the first half-hour of talking to [him that] here was a guy who knew what I was talking about. And the rest I can help them with. We can surround people with enough experience and help that if we do make a fabulous record by a fabulous artist, we won't screw it up because we can't organize ourselves properly.

An issue with producers as heads of labels is that they are often guided by their own tastes, as opposed to realizing the breadth of artists that a label needs in order to be successful. How do you keep that from happening here?

Now certainly, I've had those conversations with Andy. And certainly I had them with Matt, before we hired him, that this isn't about Matt Serletic's personal taste in a company called Virgin Records. It's about being broad-based and developing an A&R team that covers that broad base. I don't think either of these guys will—and I won't let either of these guys—exert more than a certain degree of their own personal music tastes.

Do you see the labels retaining their own personalities?

I'm hoping that Matt will pick up the vibe of Virgin, which is a little more eclectic, a little more street-oriented. Virgin France [has] a very diverse roster across a number of different labels—they're [specialists] here in world music and that kind of stuff and African music. In Capitol in America, they have a much bigger catalog, for example, and they still have a big chunk of some of those more heritage artists working there. And Andy has got to use that and spring himself into different musical genres. [Worldwide], we're certainly going to have those two label streams separate, and it's up to the people who manage

[the labels] in each country to believe in the culture and project that.

You hold the title of chairman/CEO of EMI Recorded Music North America, leaving room for a number of positions underneath you. Are you adding staffers to the EMI North America corporate structure?

I think we could use some more senior executive help in America. We're going to have a CFO of North America, maybe then add a president; maybe we'll add a COO. Maybe we'll push more of that down into the labels. I certainly do see us adding a few more key executive roles in America.

In October, Eric Nicoli said that EMI was in advanced discussion with buyers for the company's manufacturing

More EMI Changes

EMI Recorded Music chairman/CEO Alain Levy and vice-chairman David Munns (who also holds the title of chairman/CEO of EMI Recorded Music North America) plan to implement more adjustments in the company's global operation:

- EMI North America will add several senior staffers, including a CFO, and possibly a president.
- A small global marketing division, based in London, will be created to facilitate record promotion across territories.
- Virgin and Capitol in America could increase their artist rosters, while their European rosters may be trimmed.
- A possible licensing deal with Napster is still being discussed, but Munns says he does not envision a quick agreement.

assets. What's the status of those talks?

We've yet to see an obvious solution. If we can find [a buyer] at the right price, I think [we'd sell]. We don't believe it's essential to be in manufacturing.

Many majors are examining their relationships with their indie distribution companies. What value does Caroline bring to you? What consideration, if any, are you giving to distributing all of Astralwerks' releases through EMI Music Distribution instead of just the label's bigger titles?

I haven't got to Caroline enough yet to take as clear a view as that. I like that kind of farm-team approach. And I do believe there's value in independent distribution like [Caroline], because they have a somewhat different customer base, and they take more care over smaller-volume records, more eclectic records. I haven't got far enough yet to see that Astralwerks and Caroline have to go hand in hand or don't have to go hand in hand, so the jury's out there.

It has been publicly stated that Levy's salary is \$1 million, which is much less in base pay than other label group heads are making. Are you paying your top managers as much as EMI used to, or have they taken a pay cut in exchange for more stock?

I can't really tell you what we're paying them, but I will tell you our philosophy. We do believe the executive pay generally around the world has got too focused on guaranteed income. I hope we're able to reduce the guarantees in the salary section, but at the same time, we are going to

improve the bonus opportunities based on performance. It's no secret, for example, that because of EMI's stock price, a lot of the executives have not seen any upside in their stock option program. We are already being more inventive in how we incentivize our executives to grow the business.

How so?

One executive not in America who we just renewed has a bonus that's based [not only] on increasing the top line and the bottom line but also on breaking artists: There's a bonus if you get to a certain sales figure, [and] the bonus ratchets up if you get to the second album and it does the same. There's another bit of your bonus based on keeping your marketing spend below a certain amount, so you can't spend the shop to get your sales on one particular record.

You were very successful during your time at PolyGram at creating a seamless worldwide marketing pipeline. How are you going to do that with EMI?

We're going to have a worldwide marketing structure. If you remember what I did at PolyGram, we didn't have a big department or anything. It's the fact that you have someone who says, "Right, I'm going to take this record from there"—and it can be anywhere. I took records from New Zealand [like OMC's "How Bizarre"] and made them hits around the world. It doesn't matter to me where they come from. It's got to include the American market. You look at the world as one market in that sense. You need an artist who's willing to do the work and a manager who understands that there's a process here and a center that believes in pushing that big button to make it happen, and then you need each operating company to do the work.

How big will this department be?

It's one or two people [based in London], who are driving that philosophy home worldwide. I'm probably going to have one for the Virgin stream and one for the [Capitol] stream. The culture you want in the company is, if there is a record coming out of New Zealand or Mexico or America that you feel has potential on a worldwide basis—for example, if it's coming through the Virgin stream—that they are accountable for paying attention to it. That's what the job is.

You are reviewing the artist rosters around the world. What is your impression so far?

In America, [there are] not enough artists on Virgin and Capitol. Although I'm not pushing them to go on a signing spree, I think we could accommodate more artists. In Europe, we've probably got too many. In Asia, we're pretty well in line—maybe a few too many. [The other North American labels, including Capitol Nashville, Angel/Blue Note, EMI Christian Music Group, and EMI Canada] are pretty strong in their artist rosters, and I've got less issues there. But Virgin and Capitol need to be building their artist rosters—on a sensible basis, though.

Speaking of a sensible basis, what did you and Levy learn from the \$28 million Mariah Carey payout, and will you still be looking to grow EMI by making superstar deals?

As far as the other superstars and other artists that come into the marketplace, we are in business for all of them. But I am not in the business of making deals that are unrealistic when you look at today's marketplace, and I don't want to put too much of EMI's total resources at risk on too small an artist's base. So there's a point where I'm not going to

get an artist for the sake of it, at whatever cost, and I've probably got a lower threshold than some on that. I think the business is drifting toward a more conservative approach to that issue.

You cut bait on Carey's contract very quickly. Was there any thought to letting her make at least one more album?

I can't answer that. [EMI executives are barred from discussing Carey, according to their agreement with her.]

After EMI's failed merger attempts with Warner Music Group and then Bertelsmann Music Group, many outsiders see the company as a jilted bride who is still trying to make it to the altar. How do you overcome that perception?

We don't see it as a jilted bride—we see it as a beautiful thing. I've always fancied EMI, and Alain [and I] look at this as a great company and a great opportunity for us. We don't spend one minute of our day talking about mergers. We believe that EMI can be a stand-alone music company.

What three territories need the most attention and why?

The U.S. is definitely the most important, and that's why I'm going to be there, focused on it. I think about what we're doing in America and how many records we're shipping on Kylie Minogue and how many Handleman will take and what's happening with our *Blade 2* soundtrack and how the Baha Men record is coming all the time, and I'm in touch with those [responsible] executives all the time.

We're [also] very focused on Southeast Asia and Latin America—[the problems there are] not so much with EMI as [with] the market. You know what's going on in Argentina. Brazil is pretty tough. So we have to protect our business [in Latin America] so [that] when Argentina does turn around, we haven't damaged our artist roster and our key people, and we can get back to normal. There are different issues in Asia. Piracy is pretty horrible in Asia again. It's like the progress we made in the last 10 years didn't happen.

Why are you combining the catalog departments of the labels?

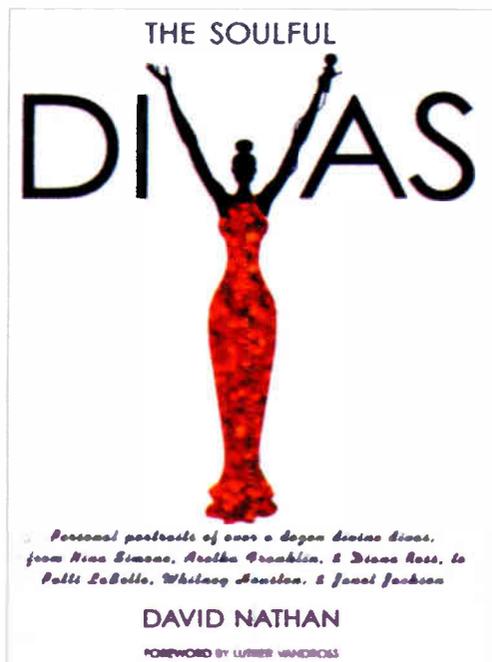
Something this company could do better is catalog exploitation. The key thing is to make the Virgin and EMI catalog people work together. That activity will be fully integrated around the world. In the markets where we have big TV compilation divisions, they'll [combine] the Virgin and the Capitol repertoire, and they'll be stronger compilations because of it.

A number of labels are now in discussions with Napster about licensing their content. What is the status of your talks?

We have some concerns that, moving forward, the structure of Napster's proposal for licensing doesn't give us fair enough value for our artists. So we are talking to them about an agreement. We may reach an agreement, but it will probably take us longer than the other companies, because we're not going to go there unless we're sure that the pricing structure doesn't shift value along the distribution chain.

EMI has invested in a number of online concerns, including MusicNet, and has also licensed content to a number of online companies. Is that an area where you're looking for a profit in the near future?

No. I don't see any significant revenues from that in the next two years, for example. We see our upside coming from good old regular record business: making good records, having hits, and selling as many of them as we can. ■



Book Uncovers The Soul Of R&B's Legendary Divas

The Soulful Divas, the best-selling guide to the lives and work of some of the world's most-heralded performers, is now available in paperback. Written by David Nathan and featuring a foreword by Luther Vandross, this acclaimed book profiles the greatest female rhythm & blues vocalists of the past 30 years with fascinating and personal biographies.

The book includes intimate portraits of superstar performers, including Aretha Franklin, Whitney Houston, Patti LaBelle, Toni Braxton, Natalie Cole, Janet Jackson, Gladys Knight, and Dionne Warwick. Long-time *Billboard* contributor Nathan goes behind-the-scenes with these women for an in-depth, candid look at each performer's career and an intriguing view of how each of these unforgettable stars made her mark on the music industry.

Author David Nathan is an accomplished reissue producer, writer of liner notes and journalist. In addition to *Billboard*, his work has appeared in *USA Today*, *Blues & Soul*, and *Launch*.

The Soulful Divas (ISBN 0-8230-8430-2, 400 pages) is available worldwide, wherever books are sold. For author interviews, contact Lee Wiggins at 646-654-5455 or email lwiggins@watsonguptill.com. For excerpts, contact Sheila Emery at 646-654-5463.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: "It's a great honor," singer/songwriter Shawn Colvin says of her Martin M35C, a limited-edition signature model guitar the revered instrument maker is putting into production this spring. In an interview that will appear exclusively on Billboard.com, Colvin talks about this latest development, plus the status of her next recording project and upcoming touring plans.

Also this week, Billboard.com begins its four-part series of excerpts from *Freebird: The Lynyrd Skynyrd Story*, the new book by Marley Brant.

Visit Billboard.com for reviews of country/soul troupe Lambchop's *Is a Woman* (Merge), Indiana instrumental rock trio Ativin's *Interiors* (Secretly Canadian), and the various artists hip-hop sampler *Definitive Jux Presents II* (Definitive Jux), featuring tracks from El-P, Mr. Lif, and Aesop Rock.

News contact: Jonathan Cohen • jacohen@billboard.com



of the week RECORD RETAILING

The *Billboard Record Retailing Directory 2002*, the music industry's most valuable retailing resource, goes on sale March 6.

The new edition—freshly updated right up to its Feb. 6 print deadline—includes more than 7,000 listings of independent and chain

record stores, a detailed chain headquarters listing, and comprehensive listings of audio book retailers and online retail sites. Each listing has the latest contact information, including phone, fax, email, and Web site address, when available.

Whether involved in sales, promotion, marketing, business development, or management, the *Record Retailing Directory* is a must-have guide for anyone who sells products or offers services to the U.S. music retailing community. Reserve your copy today!

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Rush Hour

A recent benefit auction hosted by producer Russell Simmons and wife Kimora Lee Simmons reintroduced the trendy Piaget Polo watch, which was worn in the 1980s by such celebs as Andy Warhol, Jackie Onassis, and Frank Sinatra. Proceeds from the New York event went toward Simmons' RUSH charity, which provides underprivileged urban children with access to the arts. Simmons, right, is pictured with songwriter Denise Rich.



UNCLE ARTURO

Legendary trumpeter Arturo Sandoval visited the set of the soap opera *The Bold and the Beautiful* to perform and tape two songs for a recent appearance. He played himself, but as the uncle of the character Sofia, played by Sandra Vidal. Pictured, from left, are actors Paulo Benedicti and Darlene Conley, Uncle Sandoval, and actor Tracy Melchior.



Greene Acres

WPHI (Philly 103.9) on-air talent and hip-hop film writer/producer/director Tim Greene recently stopped by the campus of the city's Temple University to speak to students about ways to break into broadcasting and filmmaking. Greene also offered an opportunity for some of the students to intern on his "Slow Jams" radio show. Greene, center, is surrounded by admirers at the student-run college radio station WHIP.

The Goods: Renán Almendárez Coello



No one could ever accuse Renán Almendárez Coello of being a one-dimensional man.

Better-known as radio personality "El Cucuy de la Mañana," Almendárez Coello hosts the No. 1-rated morning show in Los Angeles on KSCA (101.9 FM), which is now syndicated to 13 cities nationwide.

He's also a poet and musician, of sorts. A year ago, he recorded *Cosas de la Vida* (Fonovisa), an album of poetry read to music whose single (yes, there was a single), "Poema de Amor," made it onto the *Billboard* Hot Latin Tracks chart.

But El Cucuy's most lasting contributions are of a different sort. For the past five years, the Honduras-born Almendárez Coello—who immigrated to the U.S. 20 years ago—has used his *uber* popular radio show not only to sell products (he hawks all kinds of things) but also to raise money and goods for a wide variety of causes. Most recently, he drummed up nearly \$2 million from listeners, which was used to build homes for the victims of El Salvador's 2001 earthquake.

"That earthquake took place on a Saturday," El Cucuy recalls. "On Monday, when I went on the air at 5 a.m., the first thing I said when I got on the mike was, 'I've come to ask for help for El Salvador. I need your help.'"

El Cucuy, together with his sidekicks La Tropa Loca (The

Crazy Troupe) personally traveled to El Salvador to deliver the aid, with the help of the army and local nonprofit groups. By then, he was something of a veteran at the task, having previously raised funds and goods for Honduras and Nicaragua after Hurricane Mitch in 1997.

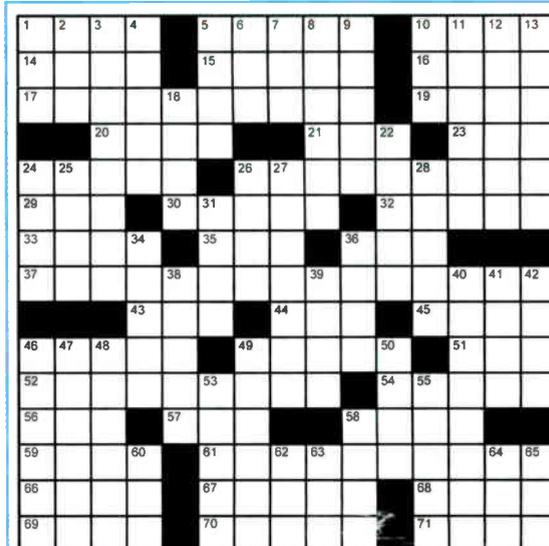
"We were able to fill up a warehouse the size of a stadium with donated goods," El Cucuy says. "And then we realized it wasn't just saying, 'Take me, here I am.' The first cargo plane charged us \$110,000."

The second time around, a more savvy Almendárez Coello raised funds targeted for medicine and housing. Last Christmas, he again traveled to El Salvador to inaugurate 300 donated homes, took thousands of gifts for poor kids, and was honored by the Salvadorian government.

"We try to help the neediest people," he says. "Among the needy, there's some that are needier. Those who don't even have the energy to go to a shelter because they want to die. Those are the ones I try to reach."

As for his poetry, Almendárez Coello promises that there's more to come, including a new single due out Valentine's Day. "I've recited poetry since I was a kid, and I dreamt of recording poetry," he says. "I always wanted to be a very serious broadcaster. But I never stopped dreaming about my poems."

LEILA COBO



'COVER ME'

by Matt Gaffney

Across

- 1 Early Hall & Oates tune "___ Known You Better Then"
5 Common tour for big acts
10 Money with a purpose
14 Go platinum, e.g.
15 Late-night infomercial company
16 Summer Olympics sport
17 It was famously monochromatic
19 Part of GE
20 Classic album "Who's ___"
21 Q-U link
23 Half a Tom Jones musical
24 Popular spot for a tattoo
26 Jefferson Starship album cover of a space-age dancer in the night sky
29 "___ Miserables" (big musical)
30 Smoking gun, and others
32 They fly in parks
33 Cousins of the delts, pecs, and traps
35 Band with a 1991 No. 1 hit
36 "Atlas Shrugged" name
37 Pink Floyd album cover of a cow looking back at the camera
43 "Quadrophenia" song "Love Reign ___ Me"
44 First word of a Jimi Hendrix song
45 Love group
46 Birthplace of the violinist Midori
49 Subject of an Elton tribute

- 51 Nickelodeon cartoon character
52 Album cover that featured a baby swimming after a dollar bill
54 "Smell the ___" (Spinal Tap album whose cover was pulled for being sexist)
56 "Sweet Home" of song: abbr.
57 ___ 41
58 Sound from the Stray Cats?
59 Fleck on the banjo
61 1968 album cover that featured John and Yoko naked
66 "Dukes of Hazzard" spinoff series
67 Gets weary
68 "Let ___"
69 Do very poorly, as an album
70 Sticks around
71 Nicholas Romanov, for one

Down

- 1 Cut down
2 "This is relaxing!"
3 Toasts
4 Pentium processor's company
5 Smell ___ (suspect something)
6 The sun
7 Liszt's "Sonata ___ Minor"
8 Legends, for instance
9 Chinese menu phrase
10 Lawyer's charge
11 Gospel music can do it
12 Phonograph part
13 Wooden ducks, e.g.
18 Tommy Mottola or David Geffen

- 22 Where Paul McCartney once spent nine days in jail
24 ___ breve (2/2 time)
25 Really cool
26 Russia's parliament
27 Song section
28 Beethoven masterpiece
31 Look that can make you feel creepy
34 "___ on the Water"
36 End of many hymns
38 Catches a symphony
39 Like some music in the public domain: abbr.
40 Pianist who played a famous return concert in Moscow
41 Over 29,000 ft., for Mt. Everest: abbr.
42 Russo of "Tin Cup"
46 With money at stake
47 Slain Tejano star
48 His first No. 1 song was 1959's "Venus"
49 Not-too-bright sort
50 Milton who wrote "Happy Days Are Here Again"
53 Street dogs
55 Word in a Steely Dan album title
58 Billie Holiday's "___ Brown to You"
60 Billy Joel's "Don't ___ Me Why"
62 "Are you a man ___ mouse?"
63 Part of a Yiddish cry
64 Org. for dunkers
65 Spanish 101 verb

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

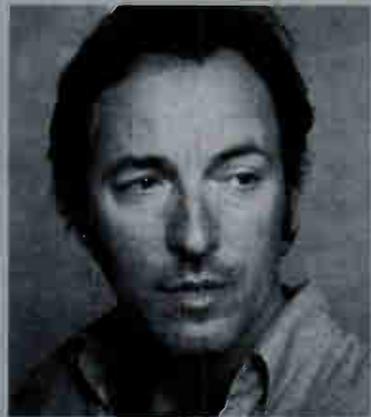
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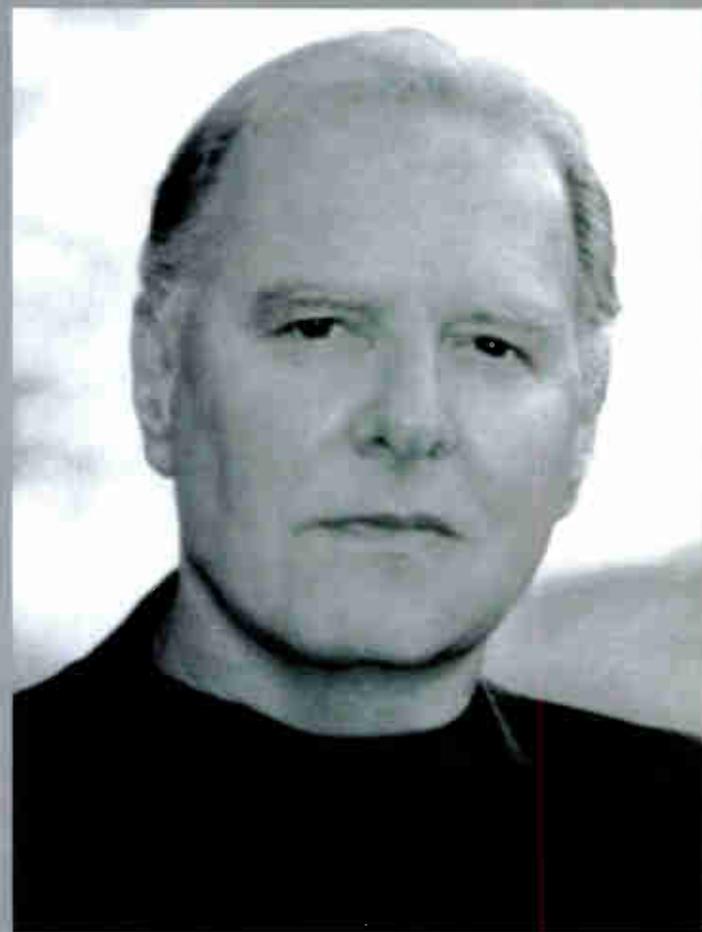
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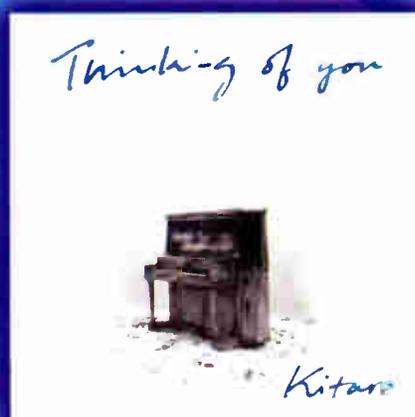
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