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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 2, 2002

Black Artists Struggle To Regain Ownership Of Master Recordings



BUTLER



RUSHEN



KRS-ONE

BY GAIL MITCHELL
 LOS ANGELES—Long before the Recording Artists Coalition (RAC) bowed last year, artists' rights have been a bone of contention in the music business—especially for many black performers.

While the Rhythm & Blues Foundation has established special funds that address reparations for many classic blues and R&B artists, industry-wide royalty reform remains an unresolved issue.

But a handful of pioneering black

artists have been able to stake a claim in their financial futures through another route: They defied the odds by regaining possession of their master recordings. That select group includes Ray Charles, the late

(Continued on page 89)

Kylie, Dido Expect Boost From Brits

Other Honorees See Sales Lift From U.K. Awards, Including Sting

BY GORDON MASSON
 LONDON—With a brace of awards each, Dido and Kylie Minogue were the big winners at the annual Brit Awards Feb. 20 here. Having already shipped 12 million units of her debut album, *No Angel*, Dido can expect a sales boost from the show's coverage, while Minogue will be hoping to capitalize on the exposure to relaunch her career in the U.S. (*Billboard*, Feb. 16).

Both artists performed at the event, which



was broadcast on terrestrial channel ITV1 the following night. It will be beamed to some 40 countries around the world, including the U.S., in the coming weeks.

Cartoon band Gorillaz kicked off the event in style, while Sting offered a fine closing set after he was honored with the Outstanding Contribution to Music Award.

Also taking to the stage were Anastacia with

(Continued on page 92)

Mailboat's Buffett Delivers

BY MELINDA NEWMAN
 LOS ANGELES—Jimmy Buffett slyly admits he knows one thing for sure: When you own the record label, "you make yourself a lot more available than when you're working for someone else's company."

Therefore, he's granting a rare interview as he drives to the airport near his West Palm Beach, Fla., home to talk about *Far Side of the World*, which arrives March 19 on his own Mailboat Records. From the airport, he will pilot his Albatross sea plane to survey some Everglades swampland. "I have some friends coming to visit, and I need to check out

the alligators before I take them," he says.

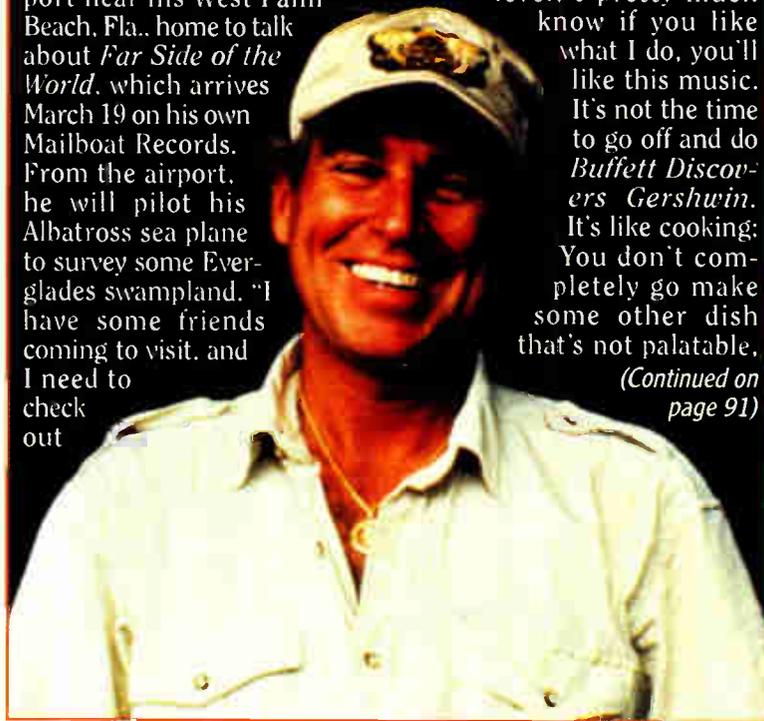
But for now, he wants to talk about *Far Side of the World*, his 33rd album overall and his first studio recording since launching Mailboat in late 1999 (see story, page 91).

"I'm just glad to still be making albums," he says. "At one level, I pretty much know if you like what I do, you'll like this music."

It's not the time to go off and do *Buffett Discovers Gershwin*.

It's like cooking: You don't completely go make some other dish that's not palatable,

(Continued on page 91)



Crescent Moon's New President: Page 8 • Supreme Court And Copyright: Page 12 • Recalling Waylon Jennings: Page 51

HEATSEEKERS

Chambers' 'Barricades' On Warner Bros. Hits No. 1

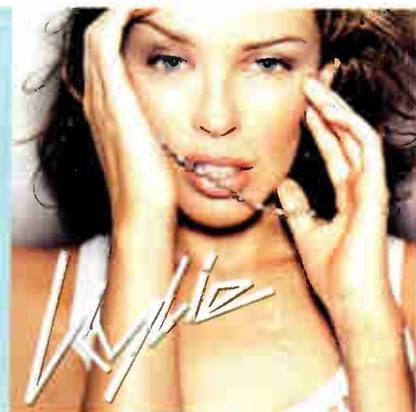
SEE PAGE 81

kylie minogue

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



www.watchkyliebreak.com





nelly furtado



david gray



india.arie



alicia keys



linkin park

WHAT DO ALL OF THE BEST NEW ARTIST NOMINEES HAVE IN COMMON?

They were first seen on MTV2. In fact, we at MTV2 and this bunch of kids go way back...back to their first videos. The same videos that we all fell in love with and then played for everyone else to fall in love with too. And it seems to have worked. Please join us in congratulating these great new artists. We couldn't be prouder.



WE PICK WINNERS

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Billboard Music Group

The Music Industry's Web Of Intrigue

Imagine an industry that has allocated (and mostly spent) more than \$4 billion in funds on ventures that have thus far made back less than \$1 million—globally. Think about it. Spending \$4 billion to earn under \$1 million. If such calamitous business practices seem like a scenario for a possible “industry meltdown,” you’ve reached the same conclusion regarding the profitable prospects of online digital music sales as OC&C Strategy Consultants, a London-based international financial advisory firm for media industries. In a new study titled *The Digital Dilemma—Making Music, Losing Money?* OC&C merged comprehensive fact-finding discussions with more than 50 players in the U.S. and the U.K.—including music labels, online music retailers, digital-rights management execs, and digital intermediaries or digital service providers—into a damning report, concluding that “paid-for digital music still accounts for less than 0.01% of sales in any market.”

Legitimate download services and digital subscription models sanctioned by the music business have resulted in a monumental loss of both money and time for a hard-pressed industry. One of the functions of this trade publication is to inform readers of where best to put their money, and since 1999, this columnist has examined the faulty business-cum-cultural reasoning behind online music enterprises for corporations and individual copyright holders (Music to My Ears, *Billboard*, Aug. 7, 1999), as well as offered commentary on the “paucity of both Internet profits and online listening audiences” for legitimate downloads and cited “insights from a prior era about interim technologies and their transitional worth” (Music to My Ears, *Billboard*, Oct. 9, 1999). Music and media execs have recently told *Billboard* they do not expect any profits in online digital music sales for at least two years. Technical and financial experts this columnist canvassed during the past three years have privately concluded there may not be any profits in this realm during this decade—if ever—and have pulled their money from it.

The Web and technology have their uses (this publication goes to press electronically each week), but the mere existence of either entity is no guarantee of diverse viability. The 1899-1926 pre-history of popular radio provides instructive parallels, being a purportedly “revolutionary” communication medium that remained limited in its applications even when it later reached full functional maturity. By the time the originally headphone-tethered “ham” (a merger of the words “hobbyist” and “amateur”) radio evolved to feature the widely accepted on/off switch and the loudspeaker—whereby consumers needed no preparatory skills for maximum enjoyment—it had receded into the background of public life. Unless, that is, it had something of unprecedented substance to offer—in which case, the airwaves seemed even more invisible as a vehicle for imaginative programming that transcended its context.

Myopic technologists and greedy software manufacturers always argue that the medium is the destination—and they’re regularly mistaken. Music downloads, for example, are primitive trinkets that miscomprehend both the transient “personal broadcasting” allure of file swapping and the more lasting, pride-of-ownership appeal of quality physical product. The do-it-yourself perspective is never the most evolved or lucrative point in a product’s life cycle; rather, the nobody-does-it-better position is, and short-sighted record companies will regret relinquishing claims to practical superiority. In fact, the music industry has spent the past two decades diminishing the experience of recorded music, whether reducing the size and merit of most CD packaging to the point where it’s too paltry to invite lasting curiosity or proffering the often thin and tinny sound of digital music as if it’s a “perfect” product.

A casual survey of top artists this writer has recently visited in studios revealed that analog recording is regularly preferred due to the myriad aural attributes of that process, regardless of whether the final music is (however reluctantly) poured into a digital mold for buyers. Until the day that U2, Yo-Yo Ma, or McCoy Tyner are willing to trade their master tapes with any passerby for either the downloaded, burned, or commercially purchased copies of those same recordings, you can be certain that corporate pronouncements about the vast marketplace value of digital music are all saddle and no horse.

Conventional piracy and the middle-class larceny of large-scale online bootlegging via CD burning or other means should be prosecuted. But years of ongoing reportorial inquiries have yielded anecdotal reasons for the proliferation of peer-to-peer

file swapping. Chief among them are the frustrations of commercial radio, which plays little that’s surprising beyond certain singles or format-restricted remixes of those singles—neither of which are usually available for individual purchase. The record industry has adopted the off-putting and commercially poisonous habit of telling consumers what they want rather than answering their needs and complaints. Recent studies show that even hardcore fans have scant knowledge of the latest releases by established acts. The satisfactions of album-length releases have been systematically obscured in the marketplace by limited public exposure on either radio or TV. Many of the songs receiving the most aggressive pushes are designed to appeal to the prurient interests of nominal/cursory listeners. Such tacky sideshows rarely translate into a stable consumer base.

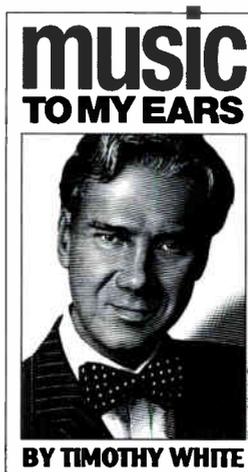
At a time when specious accounting practices in the business community are being assailed, the Recording Industry Assn. of America was touting Shaggy’s 2000 *Hotshot* release as the best-selling album of 2001 with an alleged 5 1/2 million units sold. Actually, that figure was, at best, the sum of shipments in 2001—an archaic and hype-prone method when compared with SoundScan’s hard tallies of 4.81 million units purchased of Linkin Park’s *Hybrid Theory* vs. 4.52 million units for Shaggy’s album.

Meanwhile, imagine the other ways that the \$4 billion lost on online music ventures might have been spent: for example, on salaries for seasoned employees with the expertise (and sufficient budgets) to sign, market, and distribute the physical products of serious artists whose unique talents could have blossomed into worthy catalogs of recorded music.

Instead, the heavily funded online sphere has become a web of intrigue for any businesses intent on siphoning cash while eluding the operating guidelines and logical expectations that generally govern the rest of the capitalistic landscape. (Attention stockholders of the tech persuasion: When was the last time you saw cash dividends?) Clumsy phrases like the “complex economies of developing e-commerce” arise whenever excuses are being made for MusicNet and Pressplay, the major-labels’ widely panned online digital music rental sites (“Hitting All the Wrong Notes” was the headline on *TIME*’s Feb. 25 evaluation), which are more likely calculated to increase corporate ownership of the tracks than extend services to fans. MusicNet and Pressplay are proving as reluctant to cut credible deals with artists and publishers for copyrighted music as was the illicit Napster file-sharing enterprise that the majors battled to disconnect. Somehow, it’s easy for corporations to find \$4 billion for murky digital goose chases but hard for them to accept the basic cost of doing business. At least the Copyright Arbitration Royalty Panel, in its Feb. 20 recommendations to the Library of Congress, called for direct payment to artists of non-subscription Webcast digital royalties, but such payments should extend to all digital modes of music delivery, broadcast, and distribution. Show all parties the money.

Almost as disappointingly elusive as online music profits are the rising number of out-of-power music and media executives who once undermined artists’ cases for copyright and contract issues before assorted industry and governmental bodies, only to sometimes flip their positions after parachuting from their respective posts. This was evidenced by a recent statement from former BMG U.K. & Europe president Richard Griffiths, just hired as international president of a U.S. artist management firm, who *now* amazingly asserts, “In the record business, people are realizing that record companies only care about selling records, therefore they don’t care about long-term careers.”

Indeed. And Congress, the Department of Justice, European parliaments, and investigative agencies in Brussels or elsewhere should realize that the overwhelming majority of long-term careers in the music industry are those of the artists, whose creative legacies last far longer than the opportunistic policies of most of the music executives and corporate entities associated with them. In the digital revolution, cynics fought crassly for market share and the spoils of venture capital. In the American Revolution, citizens fought courageously for the right to be law-abiding corporations unto themselves if they so chose. If one creator/copyright holder seeking legitimate protection and compensation for his or her music cannot prevail against an array of high-handed holding companies seeking to avoid fair play and honest obligations, we are facing a threat to our social democracy that will equal or surpass the industry meltdown we may yet invite.



BY TIMOTHY WHITE



The POWER *of* Recognition

RECORD OF THE YEAR

India.Arie
Alicia Keys
Kerry "Krucial" Brothers
Outkast
Earhtone III
Train
Brendan O'Brien
Nick DiDia
U2 (PRS)
Briar Eno (PRS)
Daniel Lanois

ALBUM OF THE YEAR

India.Arie
Dave2Way
Mark Niemiec
Outkast
Earhtone III
U2 (PRS)
Briar Eno (PRS)
Daniel Lanois
Tim Palmer
Richard Stannard
Mike Piersante

SONG OF THE YEAR

Charlie Colin
Rob Hotchkiss
Pat Monahan
Jimmy Stafford
Alicia Keys
U2 (PRS)
India.Arie
Nelly Furtado (SOCAN)

BEST NEW ARTIST

India.Arie
David Gray (PRS)
Nelly Furtado (SOCAN)
Alicia Keys
Linkin Park

BEST FEMALE POP VOCAL PERFORMANCE

Nelly Furtado (SOCAN)

BEST MALE POP VOCAL PERFORMANCE

Craig David (PRS)
Brian McKnight
James Taylor

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

*NSYNC
U2 (PRS)
Backstreet Boys

BEST POP COLLABORATION WITH VOCALS

Christina Aguilera
Pink
Tony Bennett
Billy Joel
Brian McKnight
Justin Timberlake
Shaggy
Ricardo "RikRok" Ducent

BEST POP INSTRUMENTAL PERFORMANCE

Kirk Whalum
Larry Carlton

BEST DANCE RECORDING

Lionel Richie

BEST POP INSTRUMENTAL ALBUM

Acoustic Alchemy (PRS)
Larry Carlton
Neal Schon
Kirk Whalum

BEST POP VOCAL ALBUM

Nelly Furtado (SOCAN)
*NSYNC

BEST TRADITIONAL POP VOCAL ALBUM

Betty Buckley
Michael Feinstein

BEST FEMALE ROCK VOCAL PERFORMANCE

Tori Amos
Melissa Etheridge

BEST MALE ROCK VOCAL PERFORMANCE

Lenny Kravitz
John Mellencamp

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Aerosmith
Coldplay (PRS)
Dave Matthews Banc
Train
U2 (PRS)

BEST HARD ROCK PERFORMANCE

Linkin Park
P.O.D.
Saliva

BEST METAL PERFORMANCE

Black Sabbath
Slayer

Slipknot
System of a Down
Tool

BEST ROCK INSTRUMENTAL PERFORMANCE

Godsmack
Joe Satriani
Steve Vai

BEST ROCK SONG

Charlie Colin
Rob Hotchkiss
Pat Monahan
Jimmy Stafford
U2 (PRS)
Steven Tyler
Guy Berryman (PRS)
Jon Buckland (PRS)
Will Champion (PRS)
Chris Martin (PRS)

BEST ROCK ALBUM

Aerosmith
Linkin Park
U2 (PRS)

BEST ALTERNATIVE MUSIC ALBUM

Tori Amos
Coldplay (PRS)
Radiohead (PRS)
Bjork (STEF)

BEST FEMALE R&B VOCAL PERFORMANCE

India.Arie
Mary J. Blige
Blu Cantrell
Alicia Keys
Jill Scott

BEST MALE R&B VOCAL PERFORMANCE

Case
Maxwell
Brian McKnight
Musiq Soulchild
Usher

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

City High
Destiny's Child
Carl Thomas
The Isley Brothers
112

BEST R&B SONG

Erykah Badu
Alicia Keys

Missy "Misdemeanor" Elliott
Timbaland
Brian McKnight
India.Arie

BEST R&B ALBUM

India.Arie
Mary J. Blige
Destiny's Child
Alicia Keys

BEST TRADITIONAL R&B VOCAL ALBUM

Gladys Knight

BEST RAP SOLO PERFORMANCE

DMX
Missy "Misdemeanor" Elliott
Nelly
Afroman

BEST RAP PERFORMANCE BY A DUO OR GROUP

Outkast
Gorillaz
Beanie Sigel
Memphis Bleek
P. Diddy
Black Rob

BEST RAP/SUNG COLLABORATION

Eve
Gwen Stefani
Case
Ludacris
Jagged Edge
Nelly
Mystic
Planet Asia

BEST RAP ALBUM

Eve
Ludacris
Outkast

BEST FEMALE COUNTRY VOCAL PERFORMANCE

Jamie O'Neal
Trisha Yearwood

BEST MALE COUNTRY VOCAL PERFORMANCE

Johnny Cash
Lyle Lovett

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Diamond Rio
Lonestar

ASCAP Congratulates Our Grammy Nominees for 2002.

BEST COUNTRY COLLABORATION

WITH VOCALS
Emmylou Harris
Garth Brooks
Jo Dee Messina
Tricia Yearwood

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Brad Paisley
Leon Russell

BEST COUNTRY SONG

Jamie O'Neal
Lisa Drew
Steven Dale Jones
Gary Baker
Frank Myers
Richie McDonald

BEST COUNTRY ALBUM

Trisha Yearwood
Diamond Rio

BEST BLUEGRASS ALBUM

Ricky Skaggs
Kentucky Thunder

BEST NEW AGE ALBUM

Philip Aaberg
David Darling

BEST CONTEMPORARY JAZZ ALBUM

Bunny Brunel
Marcus Miller
Mike Stern

BEST JAZZ VOCAL ALBUM

Dianne Reeves

BEST JAZZ INSTRUMENTAL SOLO

Regina Carter
Pat Martino

BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OR GROUP

Pat Martino

BEST LARGE JAZZ ENSEMBLE ALBUM

Rob McConnell Tentet (SOCAN)
Bob Mintzer Big Band

BEST LATIN JAZZ ALBUM

Tito Puente
Chico O'Farrill

BEST ROCK GOSPEL ALBUM

The Choir
Sonicflood

BEST POP/CONTEMPORARY GOSPEL ALBUM

Avalon
Michael W. Smith

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM

Bill & Gloria Gaither
Randy Travis

BEST GOSPEL CHOIR OR CHORUS ALBUM

Carol Cymbala and The Brooklyn Tabernacle Choir

BEST LATIN POP ALBUM

Juan Gabriel
Jaci Velásquez

BEST LATIN ROCK/ALTERNATIVE ALBUM

Ozomatli

BEST TRADITIONAL TROPICAL LATIN ALBUM

Carlos Vives

BEST SALSA ALBUM

Frankie Negron
Tito Nieves
Gilberto Santa Rosa

BEST MERENGUE ALBUM

Grupo Mania
Toño Rosario
Olga Tañón

BEST MEXICAN/MEXICAN-AMERICAN ALBUM

Pepe Aguilar (SACM)
Vicente Fernández

BEST TEJANO ALBUM

Emilo Navaira

BEST TRADITIONAL BLUES ALBUM

Maria Muldaur
James Blood Ulmer

BEST CONTEMPORARY FOLK ALBUM

Buddy and Julie Miller

BEST REGGAE ALBUM

Beres Hammond (PRS)
Luciano (PRS)
Damian Marley

BEST WORLD MUSIC ALBUM

Ravi Shankar (PRS)

BEST MUSICAL ALBUM FOR CHILDREN

Cathy Fink
Marcy Marxer

BEST SPOKEN WORD ALBUM FOR CHILDREN

Tom Chapin

BEST SPOKEN WORD ALBUM

Quincy Jones

BEST MUSICAL SHOW ALBUM

Billy Stratus
Martin Koch (STIM)
Phil Ramone
Stephen Flaherty
Lynn Ahrens
Dr. Seuss
Stephen Sondheim

BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Tan Dun
Mark Isham

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Jorge Calandrelli
Tan Dun
James Schamus
Diane Warren
Brian McKnight

BEST INSTRUMENTAL COMPOSITION

Alan Silvestri
John Patitucci
Tan Dun

BEST INSTRUMENTAL ARRANGEMENT

Bob Florence

BEST INSTRUMENTAL ARRANGMENT ACCOMPANYING VOCALIST

Paul Buckmaster
Claus Ogerman (GEMA)
Johnny Mandel

BEST ALBUM NOTES

Gerald Early

BEST HISTORICAL ALBUM

Mark Wilder
Harry Belafonte

BEST ENGINEERED ALBUM, NON-CLASSICAL

Martin Brumback

PRODUCER OF THE YEAR, NON-CLASSICAL

Dr. Dre
Jimmy Jam
Terry Lewis

BEST REMIXED RECORDING, NON-CLASSICAL

E-Smoove
Steve "Silk" Hurlley
K-Klass (PRS)

BEST CLASSICAL ALBUM

Pierre Boulez (GEMA)
Sir Charles Mackerras (PRS)
Brian Couzens (PRS)

BEST ORCHESTRAL PERFORMANCE

Pierre Boulez (GEMA)

BEST OPERA RECORDING

Sir Charles Mackerras (PRS)

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

Reinbert de Leeuw (BUMA)
Pierre Boulez (GEMA)

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

Marc-André Hamelin (SOCAN)

BEST CHAMBER MUSIC PERFORMANCE

Pierre Boulez (GEMA)
Jian Wang (CHA)

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Denman Maroney
Jordi Savall (SACEM)

BEST CLASSICAL VOCAL PERFORMANCE

Christopher Hogwood (PRS)

BEST CLASSICAL CONTEMPORARY COMPOSITION

Pierre Boulez (GEMA)
Poul Ruders (KODA)
Kaija Saariaho (TEOSTO)
John Tavener (PRS)

BEST CLASSICAL CROSSOVER ALBUM

Bernd Ruf (GEMA)
Enrique Chia
Evelyn Glennie (PRS)

BEST SHORT FORM MUSIC VIDEO

Aerosmith
Missy "Misdemeanor" Elliot
Ludacris
Madonna
Outkast

BEST LONG FORM MUSIC VIDEO

Freddie Mercury (PRS)
Bob Marley

There is no more distinguished honor in the music world than a Grammy nomination. In 2002, the incredible creativity of ASCAP members was recognized once again in over 85 categories. ASCAP is proud to salute them as well as congratulate this year's Lifetime Achievement and Trustee Award Honorees: Count Basie, Perry Como, Rosemary Clooney, Al Green, Joni Mitchell, Tom Dowd, and Alan Freed.

The
ADVANTAGE
of ASCAP



www.ascap.com

MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
ALAN JACKSON	Drive	71
CLASSICAL		
LUCIANO PAVAROTTI	Romantica	80
CLASSICAL CROSSOVER		
ANDREA BOCELLI	Cieli Di Toscana	80
COUNTRY		
ALAN JACKSON	Drive	71
ELECTRONIC		
THE CHEMICAL BROTHERS	Come With Us	50
HEATSEEDERS		
KASEY CHAMBERS	Barricades & Brickwalls	81
INDEPENDENT		
DEFAULT	The Fallout	81
INTERNET		
BARRY MANILOW	Ultimate Manilow	81
JAZZ		
DIANA KRALL	The Look Of Love	80
JAZZ/CONTEMPORARY		
PAT METHENY GROUP	Speaking Of Now	80
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	80
LATIN		
MARC ANTHONY	Libre	57
NEW AGE		
ENYA	A Day Without Rain	80
POP CATALOG		
CREED	Human Clay	82
R&B/HIP-HOP		
LUDACRIS	World Of Mouf	46
SOUNDTRACKS		
O BROTHER WHERE ART THOU?		

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ARTIST	TITLE	PAGE
HOT 100		
JA RULE FEATURING ASHANTI	Always On Time	87
ADULT CONTEMPORARY		
ENRIQUE IGLESIAS	Hero	85
ADULT TOP 40		
THE CALLING	Wherever You Will Go	84
COUNTRY		
STEVE HOLY	Good Morning Beautiful	83
DANCE/CLUB PLAY		
FUNKY GREEN DOGS	You Got Me (Burnin' Up)	70
DANCE/MAJOR SINGLES SALES		
MAXWELL	Lifetime	60
HOT LATIN TRACKS		
CHARLIE ZAA	Flor Sin Retono	54
HOT R&B/HIP-HOP		
MR. CHEEKS	Lights, Camera, Action!	45
RAP		
MR. CHEEKS	Lights, Camera, Action!	44
ROCK/MAJORSTREAM		
PUDDLE OF MUDD	Blurry	86
ROCK/MODERN		
PUDDLE OF MUDD	Blurry	86
TOP 40 TRACKS		
NICKELBACK	How You Remind Me	85

Videos

TITLE	PAGE
TOP VHS SALES	
ATLANTIS: THE LOST EMPIRE	71
DVD SALES	
ATLANTIS: THE LOST EMPIRE	71
RENTALS	
RAT RACE	71

Unpublished

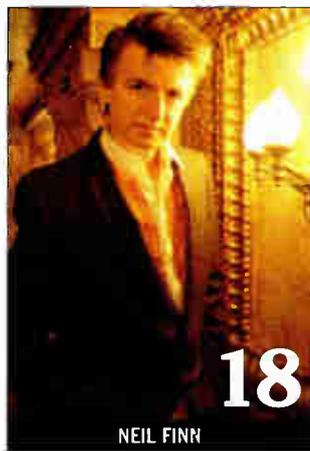
ARTIST	ALBUM
BLUES	
B.B. KING & ERIC CLAPTON	Riding With The King
CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
VARIOUS ARTISTS	WOW Gospel 2002
MUSIC VIDEO	
BRITNEY SPEARS	Live From Las Vegas
REGGAE	
BOB MARLEY AND THE WAILERS	One Love
WORLD MUSIC	
SOUNDTRACK	Black Hawk Down

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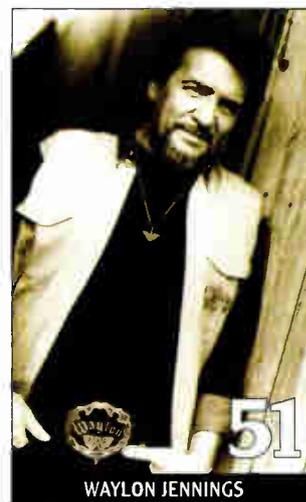
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WAYLON JENNINGS

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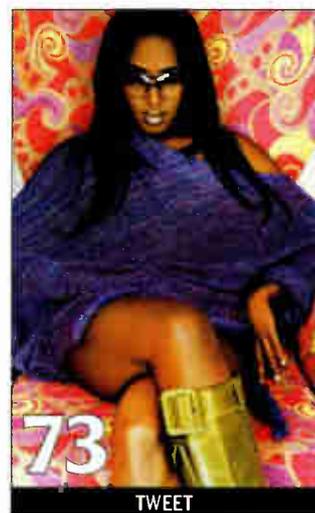
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73 Tweet takes flight with her Gold Mind/Elektra debut.

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TWEET

At a Glance

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Chart Beat by Fred Bronson

RETURN TO FORM: Elvis Presley made his *Billboard* album chart debut in 1956 with an eponymous LP that is now considered to be one of the most classic rock albums of all time. Presley continued to have albums debut on the chart every year for 30 years, the first interruption to this pattern coming in 1986. After that year without Elvis, he charted again in four non-consecutive years: 1987, 1992, 1994, and 1997.

With the debut this issue of *Elvis: The Very Best of Love* (BMG/Madacy Special Products) at No. 174, the late king of rock-'n'-roll continues his second uninterrupted album chart run. RCA's *Artist of the Century* set peaked at No. 163 in 1999, and Presley has charted every year since. *The Elvis Presley Collection—Country* reached No. 159 in 2000, and *50 Greatest Love Songs* went to No. 150 in 2001.

While it's unlikely that Presley will have another uninterrupted 30-year run, it's not difficult to imagine his popularity extending into the 22nd century and beyond.

ALL THE WAY: Another late artist whose voice should still be gracing the airwaves into the 22nd century is the legend who bullets 75-32 on The *Billboard* 200. Frank Sinatra's *Greatest Love Songs* (Reprise) benefited from Valentine's Day sales (see *Over the Counter*, page 77) and thus becomes the highest-charting Sinatra album since *Duets II* sailed to No. 9 in 1994.

Not counting the two *Duets* sets (the first one peaked at No. 2 in 1993), *Greatest Love Songs* is the highest-charting Sinatra album since *Trilogy: Past, Present, Future* went to No. 17 in 1980.

To put it another way, *Greatest Love Songs* is one of Sinatra's top five highest-charting albums since 1970. The other album from the past 32 years that completes the top five is *Ol' Blue Eyes Is Back* (No. 13 in 1973).

SECOND IMPRESSION: Until this issue, Australian singer Natalie Imbruglia was classified as a one-hit wonder on The *Billboard* Hot 100. The hit song that kicked off her career, "Torn," wasn't issued as a commercial single in the U.S. and so initially was ineligible for the Hot 100, even though it reigned on Hot 100 Airplay for 10 weeks.

It's only a twist of fate that kept her from making her Hot 100 bow this week. When the chart rules were changed at the beginning of the 1999 chart year to allow airplay-only tracks on the chart, "Torn" was close to fading away. It did manage to "enter" the Hot 100 at No. 42, fall to No. 47, and then disappear from the chart.

Imbruglia never successfully followed "Torn" until now. "Wrong Impression" (RCA), the first track from *White Lilies Island* to go to radio, earns Hot Shot Debut honors by opening at No. 64.

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

Randy Phillips Aims For Touring Industry 'Devolution'

BY RAY WADDELL

NASHVILLE—Randy Phillips is out to "devolutionize" the touring business.

Phillips, former artist manager and head of the Gasoline Alley and Red Ant record labels, has joined Anschutz Entertainment Group (AEG) as head of the company's new live entertainment arm, AEG Live (*Billboard Bulletin*, Feb. 19). Major moves will come often and early, with dates by Britney Spears and Paul McCartney already nailed down, as well as a tour by Eagles and numerous acquisitions and alliances in the works.

"If you look at my career, I've always been an entrepreneur, and for me to step into a corporation wouldn't be a good fit unless it was an entrepreneurial type of situation," Phillips tells *Billboard*. "[AEG's] Phillip Anschutz and [AEG president/CEO] Tim Leiweke have given me a broad canvas to paint and create what I hope is a better mousetrap. I sold them on a business plan I titled 'devolution,'

and it's about returning the national touring business to what it was before the Sillerman/SFX roll-up."

Phillips has been named both executive VP at AEG and CEO of AEG Live. The latter includes concert promotion firm Concerts West (to be renamed AEG Concerts), Goldenvoice, and Celine Dion's upcoming venture with Caesars Palace in Las Vegas, which is produced by AEG Concerts and Franco Dragone and set to open in March 2003 (*Billboard Bulletin*, May 17, 2001). Phillips will report directly to Leiweke and be based in Los Angeles.

John Meglen and Paul Gongaware, founders of Concerts West (acquired by AEG in December 2000), will continue to serve as co-CEOs of AEG Concerts. Last year, Concerts West produced the Spears, Family Values, and Pledge of Allegiance tours. It is producing current tours by Neil Diamond and Barry Manilow.

Phillips confirms that AEG Live will produce up to half the dates on the upcoming McCartney Drivin' USA arena tour, a trek once expected to go completely under the Clear Channel Entertainment (CCE) ban-



ner. "We'll have our share of McCartney dates, and that goes back to my 25-year relationship with [veteran touring exec] Barry Marshall. Right now, we're in the process of working on an Eagles tour with [manager] Irving Azoff and [promoter] Terry Bassett, and we're also routing Britney's summer tour."

Asked if AEG Live would compete with CCE in volume, Phillips says,

"I think we could be Avis to their Hertz. I don't know if we'll ever be as big or would want to be, but I do know we'll be good citizens in terms of the live music industry."

Southern California promoter Goldenvoice, headed by Paul Tollett and Rick Van Santen (acquired by AEG March 2001), will work under the AEG Concerts banner. Music pay-per-view provider Spring Communications will also fall under the AEG Live umbrella.

Phillips says his plan calls for "a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated.

"How can we compete with a corporate monolith?" Phillips con-

tinues. "[With] the backing of Anschutz behind us, nobody will question our financial ability."

Asked if a long-rumored deal between AEG and House of Blues Concerts was on the table, Phillips says: "It could be. If it were on the table, it would be as an acquisition. They are one of the companies we're looking at."

Leiweke and industry veteran Irving Azoff remain co-chairs of AEG Live. "Randy Phillips is a unique individual who has experience as a manager, record company [exec], and entrepreneur," Azoff notes. "He has great contacts and great management skills, and I know he will build [AEG Live] into a great company."

Azoff adds that AEG live will "absolutely" become more aggressive on all touring industry fronts.

Crescent Moon Enters New Phase With Abaroa

BY LEILA COBO

MIAMI—Crescent Moon Records, the Miami-based joint venture between Emilio Estefan Jr. and Sony Music, is entering a new phase in its development, with the appointment of Mauricio Abaroa as president.

The fledgling label, created by Estefan in 1999, is preparing for a round of releases that take aim at the Latin region, the U.S. Latin market, the English-language market, and, finally, Spain—through Sunny Luna, a Spanish joint venture between Crescent Moon, Sony, and Grupo Prisa.

While its scope is large, Crescent Moon will remain a boutique label with a strong artist-development focus.

"The way the business is right now, it's more important to be small, especially when you're in artist development," Estefan says. The past year has been one of preparation, both for new launches and for follow-up albums, and that, he says, takes time. "Now, we're ready."

This is the second incarnation of Crescent Moon, which in the early '90s had a Cuban focus and put out releases by salsa diva Albita and legendary bassist Cachao. This time, Estefan opted for a more cutting-edge, bilingual approach. Sony veteran John McL. Doelp was the previous president of Crescent Moon, where he forged the label's relationships with Sony at a worldwide level. Last month, he moved to Columbia as senior VP of A&R operations.

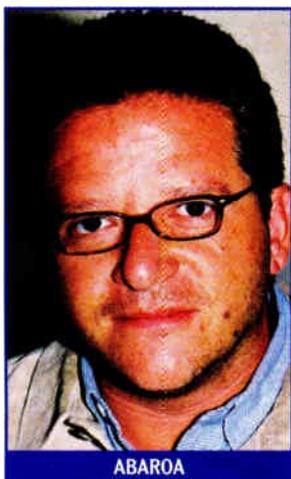
Last year, Crescent Moon released

albums by Shalim, Vallejo, and Rabanes, but only found moderate success in the latter, a Panamanian rock/ska band that garnered a Latin Grammy nomination.

"It has been a development phase," says Abaroa, who joined Crescent Moon 10 months ago as senior VP/GM, after heading the Latin Academy of Recording Arts and Sciences. "It's easier to sign established artists and start selling albums the next day. But Emilio—from the beginning—wanted to use this company to promote and develop new talents."

Part of Abaroa's thrust since his arrival at Crescent Moon has been to put together a marketing and media relations team that would enable the label—which has relied on Sony for much of its promotion and marketing—to work more independently. Forthcoming releases include a new album by Rabanes, an English-language album by MSM (Miami Sound Machine, in its new, female trio incarnation), and a debut by singer/songwriter Gian Marco.

Abaroa, a songwriter himself, is also aware that many eyes are on Crescent Moon. "I'm conscious that we're a very privileged label. We all know that Crescent Moon is a small company that's beginning to grow. We are going to keep on working, we are going to keep on supporting development of our artists, we will take strong decisions in terms of making this a profitable company as soon as we can, but we're not driven by that purpose."



ABAROA

In The News

• Police seized \$500,000 worth of counterfeit goods—17,000 CDs and 2,000 videos—Feb. 19 in New York. Three men were charged with trademark counterfeiting after investigators, using a search warrant, found the materials spread throughout two empty apartments in Harlem.

• Russ Simons, who has been GM of Nashville's Gaylord Entertainment Center since the arena opened in 1996, has resigned to join HOK Sport+Event+Venue, an architectural firm in Kansas City, Mo. Simons—who is senior VP of Powers Management—begins his new post March 6 but will continue as a consultant to Powers throughout June. Mike Wooley, assistant GM at the arena, has been named interim GM. With HOK, Simons will serve as principal in facility operations management and maintenance.

• Dick Clark Productions, which has been sold to a group of private investors (see Music & Showbiz, page 75), will team with Clear Channel Entertainment to create a new music-focused TV series. The as-yet-untitled weekly program will include music videos and live performances from Clear Channel venues. The series is set to launch this fall, although a broadcast deal has not yet been signed (*Billboard Bulletin*, Feb. 20).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	98,293,000	88,359,000	(-10.1%)
Albums	93,410,000	86,230,000	(-7.7%)
Singles	4,883,000	2,129,000	(-56.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	86,116,000	81,142,000	(-5.8%)
Cassette	7,113,000	4,885,000	(-31.3%)
Other	181,000	203,000	(+12.2%)

OVERALL UNIT SALES

This Week	14,801,000	This Week 2001	16,407,000
Last Week	12,694,000	Change	+9.8%
Change	+16.6%		

ALBUM SALES

This Week	14,470,000	This Week 2001	15,574,000
Last Week	12,398,000	Change	+7.1%
Change	+16.7%		

SINGLES SALES

This Week	331,000	This Week 2001	833,000
Last Week	296,000	Change	+60.3%
Change	+11.8%		

TOTAL CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	4,742,000	4,297,000	(-9.4%)
Middle Atlantic	12,296,000	10,865,000	(-11.6%)
East North Central	13,143,000	12,417,000	(-5.5%)
West North Central	5,339,000	5,016,000	(-6.0%)
South Atlantic	16,190,000	15,460,000	(-4.5%)
South Central	12,480,000	12,160,000	(-2.6%)
Mountain	6,259,000	5,964,000	(-4.7%)
Pacific	15,668,000	14,962,000	(-4.5%)

ROUNDED FIGURES

FOR WEEK ENDING 2/17/02

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

The Hit Factory[®]

In 2001, sixty-five Grammy[®] nominations were recorded, mixed, remixed, mastered or remastered at The Hit Factory New York City and The Hit Factory Criteria Miami

Thank you to all the Artists, Producers, Engineers, Mixers, Managers, Writers, and Record Companies who made this possible.

The Hit FactorySM Criteria MIAMI

From the entire Hit Factory Family in New York City and Miami

RECORD OF THE YEAR

Video > **India.Arie**/Motown Records, India.Arie & Carlos "Six July" Broady, producers; Kevin Haywood & Mike Shipley, engineer/mixers
Fallin' > **Alicia Keys**/J Records, Alicia Keys, producer; Kerry "Krucial" Brothers & Russ Elevado, engineer/mixers
Walk On > **U2**/Interscope Records, Brian Eno & Daniel Lanois, producers; Steve Lillywhite & Richard Rainey, engineer/mixers

BEST NEW ARTIST

India.Arie
Alicia Keys

SONG OF THE YEAR

Fallin' > **Alicia Keys**, songwriter
Video > **India.Arie, Carlos "Six July" Broady & Shannon Sanders**, songwriters

BEST FEMALE POP VOCAL PERFORMANCE

There You'll Be > **Faith Hill**, Track from Pearl Harbor - Music From The Motion Picture

BEST MALE POP VOCAL PERFORMANCE

You Rock My World > **Michael Jackson** /Epic Records
I Want Love > **Elton John** /Rocket/Universal Records
Still > **Brian McKnight**/Motown Records

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Imitation of Life > **R.E.M.**/Warner Bros. Records

BEST POP COLLABORATION WITH VOCALS

New York State Of Mind > **Tony Bennett & Billy Joel**/Columbia Records
Nobody Wants To Be Lonely > **Ricky Martin** With **Christina Aguilera** /Columbia Records
My Kind of Girl > **Brian McKnight & Justin Timberlake**/Motown Records

BEST DANCE RECORDING

Out of Nowhere > **Gloria Estefan** /Epic Records

BEST POP VOCAL ALBUM

All For You > **Janet Jackson** /Virgin Records America
Songs From The West Coast > **Elton John**/Rocket/Universal Records
Celebrity > **NSYNC**/Jive Records

BEST MALE ROCK VOCAL PERFORMANCE

Dig In > **Lenny Kravitz** /Virgin Records

BEST HARD ROCK PERFORMANCE

Your Disease > **Saliva**/Island/Def Jam Music Group

BEST ROCK SONG

Walk On > **U2**, songwriter

BEST ALTERNATIVE MUSIC ALBUM

Halfway Between The Gutter And The Stars > **Fatboy Slim** /Astralwerks

BEST FEMALE R&B VOCAL PERFORMANCE

Video > **India.Arie**/Motown Records
Family Affair > **Mary J. Blige**/MCA Records
Hit 'em Up With Style (Oops!) > **Blu Cantrell**/Arista Records
Fallin' > **Alicia Keys**/J Records
A Long Walk > **Jill Scott** /Hidden Beach Recordings

BEST MALE R&B VOCAL PERFORMANCE

Lifetime > **Maxwell** /Columbia Records
Love Of My Life > **Brian McKnight** /Motown Records
U Remind Me > **Usher** /Arista Records

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

What Would You Do > **City High** /Booga Basement
Survivor > **Destiny's Child** /Columbia Records
Peaches & Crème > **112**/Bad Boy Records

BEST R&B SONG

Fallin' > **Alicia Keys**, songwriter (Alicia Keys)
Hit'em Up Style (Oops!) > **Dallas Austin**, songwriter (Blu Cantrell)
Love Of My Life > **Brian McKnight**, songwriter (Brian McKnight)
Video > **India.Arie, Carlos "Six July" Broady & Shannon Sanders**, songwriter (India.Arie)

BEST R&B ALBUM

Acoustic Soul > **India.Arie**/Motown Records
No More Drama > **Mary J. Blige** /MCA Records
Survivor > **Destiny's Child** /Columbia Records
Songs In A Minor > **Alicia Keys** /J Records

BEST TRADITIONAL R&B ALBUM

At Last > **Gladys Knight**/MCA Records

BEST RAP SOLO PERFORMANCE

Because I Got High > **Afroman** /Universal Records
Who We Be > **DMX**/Def Jam Records

BEST RAP PERFORMANCE BY A DUO OR GROUP

Bad Boy For Life > **P.Diddy, Black Rob & Mark Curry**/Bad Boy Records

BEST RAP/SUNG COLLABORATION

Let Me Blow Ya Mind > **Eve** Featuring **Gwen Stefani**/Ruff Ryders
Area Codes > **Ludacris** Featuring **Nate Dogg**/Def Jam Recordings

BEST RAP ALBUM

Scorpion > **Eve**/Ruff Ryders
Pain Is Love > **Ja Rule**/Def Jam Recordings
Back For The First Time > **Ludacris**/Def Jam South Recordings

BEST LATIN JAZZ ALBUM

Nocturne > **Charlie Haden**/Verve Records

BEST CONTEMPORARY SOUL GOSPEL ALBUM

The Experience > **Yolanda Adams** /Elektra Entertainment Group
Still Tramaine > **Tramaine Hawkins** /Gospo Centric

BEST LATIN POP ALBUM

Simplemente > **Chayanne**/Sony Discos
Azul > **Cristian**/BMG US Latin
Abrazame Muy Fuerte > **Juan Gabriel**/BMG US Latin

BEST TRADITIONAL TROPICAL LATIN ALBUM

Dejame Entrar > **Carlos Vives**/EMI Latin

BEST CONTEMPORARY BLUES ALBUM

Creole Moon > **Dr. John** /Blue Note Records

BEST MUSICAL SHOW ALBUM

Sweeney Todd: Live At The New York Philharmonic > **Tommy Krasker & Lawrence L. Rock**, producers; **Stephen Sondheim**, composer & lyricist

BEST COMPILATION SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

The Sopranos: Peppers & Eggs > **Various Artists**/Columbia/Sony Music Soundtrax

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

There You'll Be (From Pearl Harbor) > **Diane Warren**, songwriter (Faith Hill)

BEST INSTRUMENTAL ARRANGEMENT

En La Orilla Del Mundo (At The Edge Of The World) > **Gonzalo Rubalcaba**, arranger (Charlie Haden)

PRODUCER OF THE YEAR, NON-CLASSICAL

Dr. Dre > **Family Affair** (Mary J. Blige)
Jimmy Jam & Terry Lewis > **No More Drama** (Mary J. Blige), **U Remind Me** (Usher)

BMI

CONGRATULATES OUR 2002

GRAMMY

NOMINEES



RYAN ADAMS
3 NOMINATIONS



CARLOS "SIX JULY" BROADY
4 NOMINATIONS



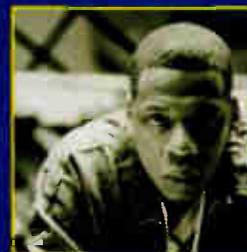
T BONE BURNETT
6 NOMINATIONS



JA RULE
3 NOMINATIONS



JANET JACKSON
3 NOMINATIONS



JAY-Z
3 NOMINATIONS

RECORD, ALBUM & SONG OF THE YEAR

MARK BATSON
NORMAN BLAKE
LESLIE BRATHWAITE
CARLOS "SIX JULY" BROADY
T BONE BURNETT
THE COX FAMILY
BRIAN ENO (PRS)
FAIRFIELD FOUR
JOHN HARTFORD
AVERY JOHNSON
ALISON KRAUSS
BLUE MILLER
ORGANIZED NOIZE
NEAL H. POGUE
ANTONIO "LA" REID
THE SOGGY BOTTOM BOYS (DAN TYMINSKI,
HARLEY ALLEN & PAT ENRIGHT)
RALPH STANLEY
SCOTT UNDERWOOD (TRAIN)
GILLIAN WELCH

PRODUCER OF THE YEAR

T BONE BURNETT
GERALD EATON (SOCAN)
BRIAN WEST (SOCAN)

BEST NEW ARTIST

DAVID GRAY (PRS)
LINKIN PARK

POP

RANDAL BARLOW
ERIC CLAPTON (PRS)
HARRY CONNICK, JR.
DAFT PUNK (PRS)
EMILIO ESTEFAN
GLORIA ESTEFAN
FIVE FOR FIGHTING
FAITH HILL
JANET JACKSON
MICHAEL JACKSON
ELTON JOHN (PRS)
DAVE KOZ
LIL' KIM
MYA
*NSYNC
R.E.M.
ROMANTHONY
SADE (PRS)
LUCINDA WILLIAMS

RAP

MARK CURRY
NATE DOGG
GORILLAZ (PRS)
JA RULE
JAY-Z

R&B

AALIYAH
DALLAS AUSTIN
REGINA BELLE
CARLOS "SIX JULY" BROADY
LAMONT DOZIER
FAITH EVANS
MIKI HOWARD
THE O'JAYS

ROCK

RYAN ADAMS
ALIEN ANT FARM
THE ALLMAN BROTHERS BAND
ERIC CLAPTON (PRS)
MARTI FREDRIKSEN
PJ HAVEY (PRS)
LINKIN PARK
STEVIE NICKS
RAGE AGAINST THE MACHINE
SCOTT UNDERWOOD (TRAIN)
LUCINDA WILLIAMS

COUNTRY

RYAN ADAMS
HARLEY ALLEN
ASLEEP AT THE WHEEL
BROOKS & DUNN
ROBERT LEE CASTLEMAN
SHERYL CROW
DIAMOND RIO
JERRY DOUGLAS
GLEN DUNCAN
PAT ENRIGHT
VINCE GILL
DON HENLEY
GEORGE JONES
BILL KIRCHEN
ALISON KRAUSS
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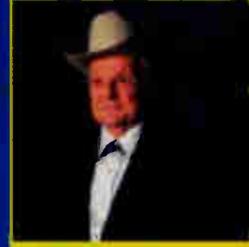
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CARP Takes Middle Ground On Digital Licensing Rates

BY BILL HOLLAND

WASHINGTON, D.C.—The Copyright Arbitration Royalty Panel (CARP) handed down its suggested rates Feb. 20 for the statutory licenses of digital public performance of sound recordings by Webcasters and commercial broadcasters simulcasting digital programs. The CARP took a middle ground, giving neither Webcasters nor the Recording Industry Assn. of America (RIAA) the rates they sought.

The CARP decided Webcasters and commercial broadcasters should pay 0.14 cents per performance for stand-alone streaming digital Webcasts and 0.07 cents per song for simultaneous Internet retransmissions of over-the-air AM or FM broadcasts.

It suggested that noncommercial broadcast pay 0.02 cents for simultaneous retransmissions and 0.05 cents for other Internet transmissions for up to two side channels of programming and the full 0.14 cents for transmissions on other side channels.

Record companies had sought a compulsory license rate of 0.4 cents

per performance for streaming music. Webcasters wanted 0.15 cents an hour, a rate the RIAA estimated would amount to 0.014 cents per song.

Jonathan Potter, president of the Digital Media Assn.—which represents Webcasters—said the record industry “only got about 35% of what it asked for.” The CARP did not put a premium rate on “listener-influenced” (possibly interactive) Webcasts, as the record industry had requested.

RIAA president/CEO Hilary Rosen said in a written statement: “In setting a rate that is about 10 times that proposed by the Webcasters, the panel clearly concluded that the Webcasters’ proposal was unreasonably low and not credible.”

The Librarian of Congress has until May 21 to approve the rates; a 30-day review period follows. Neither side has yet said it will appeal the rates; lawyers are still analyzing the 100-plus-page, mostly confidential report. Rates will be retroactive to October 1998.

High Court To Hear Copyright Case

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court announced Feb. 19 that it will hear a case this session to determine the legality of the U.S. Copyright Act’s current term of copyright, meaning that the court will decide whether Congress has given U.S. copyright owners too much leeway to restrict free use of creative material at the expense of the public good.

The basic question is constitutional. The founding fathers in their original expression of copyright wrote that “authors” (creators) can enjoy control of their works in the “useful arts” for a “limited time.” But did they envision that more than two centuries later, the heirs of the creators or companies that gained control of the copyrights would exercise ownership control and require fees for the use of the material for a term equal to the life of the author plus 70 years—on up to 160 years?

As a result of the 1998 Sonny Bono Copyright Term Extension Act, the copyright term was increased for the 11th time since the 1780s. Proponents successfully convinced lawmakers that the U.S. should adopt the longer term to be on equal footing with the copyright laws of European trading partners.

The lawsuit, *Eldred vs. Ashcroft*, was brought by a book publisher of works in the public domain. Proponents of the current law have won at both the district and appeals court level. Opponents’ lawyers argue that the long term of copyright control does not benefit the public, because the majority of out-of-print works languish and are not exploited.

The record industry, performance rights societies, and music publishers oppose the challenge to the current law. Artists’ attorneys are split on whether the extension unfairly gives more weight to creators but believe that record companies should not benefit at the expense of artists.

ASCAP, BMI, National Music Publishers’ Assn., and the Recording Industry Assn. of America were parties to a friend-of-the-court brief siding with copyright owners when the case went to the appeals court in 2000. Many artists’ heirs, managers, and lawyers side with the industry but also feel authors should be able to reclaim the works after a period of exploitation by companies, a right granted by the Copyright Act to all works but those viewed as works made for hire.

“I’m all for copyright term extension, to maintain the integrity of the artists’ intentions,” says Gail Zappa, widow of recording artist/composer Frank Zappa, “even though for most it’s an uphill fight to get control.” Frank Zappa got ownership of his masters before he died; his widow owns them but has sold the distribution rights to Rykodisc.

Opponents of the current law argue that extension of the term also stifles the growth of the Internet by delaying availability of hundreds of books, movies, and songs online.

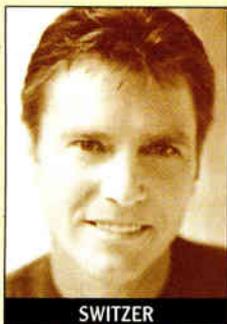
Jay Rosenthal, an activist artists’ lawyer who works with the Recording Artists Coalition, disagrees. He says, “It doesn’t stifle anything. It just means these companies who thrive by selling public-domain material can’t get the stuff for free.”

Lawyers like Fred Goldring feel the longer terms hurt the public interest. “The copyright laws were designed to protect the public by making works available, not [to] protect artists or companies. The laws have been bastardized because of the lobbying of the companies for longer and longer terms. I mean, what artists have been in there lobbying for longer copyright term laws? No, it’s the companies—they’re the ones that make all the money.”

By accepting a review, Goldring believes the high court justices may be pondering, “Maybe we’ve lost sight of who the copyright laws are designed to protect.”



Executive Turntable



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RECORD COMPANIES: Bryan Switzer is named senior VP of promotion for Universal South in Nashville. He was VP/GM of Atlantic Records Nashville.

Sonia Muckle is promoted to senior VP of publicity for Jive Records in New York City. She was VP of publicity.

Motown Records promotes Shanté Paige to VP of A&R in New York. Motown also names Michael Johnson senior VP of marketing and promotions in New York. They were, respectively, senior director of A&R, and senior VP of R&B promotions at Arista Records.

Chris Gobalagrishna is promoted to VP of finance for BMG North America in New York. He was senior director of finance for Arista Records.

Cynthia Johnson is named VP of urban promotion for J Records in New York. She was senior VP of urban promotion at

Columbia Records.

David G. Jacoby is promoted to senior counsel for Sony Music Entertainment in New York. He was counsel.

Lisa Buckler is named director of marketing for Legacy Recordings in New York. She was director of Sony Music Direct.

PUBLISHERS: Jon Mabe is named senior director of creative/writer artist development for Big Picture Entertainment in Nashville. He was creative director for EMI.

Kenny Cordova is named director for Clear Mind/Clear Heart Publishing in Miami. He was creative manager for Universal Music Publishing Latin America.

RELATED FIELDS: Eric Wilson is named a talent agent for Evolution Talent Agency in New York. He was senior VP/partner for Famous Artists Agency.

Levy Realigns EMI Throughout Europe

BY GORDON MASSON

LONDON—In a bid to finish his global review of EMI Recorded Music before the close of the current financial year in March, chairman/CEO Alain Levy continues to realign the business worldwide, realizing his vision of one chief in each territory running both Capitol and Virgin.

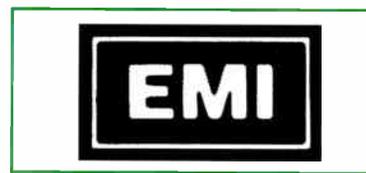
During the past two weeks, Levy has undertaken the most radical restructuring of the group’s recorded music business since the company bought Richard Branson’s Virgin in 1992. With many of the managing directors throughout EMI’s territories expecting the axe to fall any day, a large portion of the £85 million-plus (\$121 million) arsenal that Levy was given by his board to restructure the recorded music division will likely be used for severance packages. When former EMI Group chairman Jim Fifield departed, he received total payments from the company (in 1998 and 1999) of £9.2 million (\$13.1 million). There is now speculation regarding whether the package offered to Levy’s predecessor, Ken Berry, will reach a similar figure.

Having dealt with the U.S., the U.K., and Germany earlier in the year, the group has now introduced Levy’s “two separate labels, one shared strategy” template in France, Spain, Sweden, Denmark, Norway, and Argentina.

In keeping with that vision, Toshiba-EMI in Japan has created a new international division combining the

EMI and Virgin international departments. The division, employing 32 people, will be headed by GM Shuichi Kibe, who reports to Toshiba-EMI president Masaaki Saito. The companies’ A&R teams will continue to work separately. Changes elsewhere include:

- France: Alain Artaud has been appointed president of Capitol Records, and Laurent Chapeau will be president of Virgin Records. Artaud was GM of Source and of the labels



division of Virgin France, while Chapeau was GM of Virgin Records France. Both will report to Emmanuel de Buretel, president of EMI Recorded Music France. All European heads report to de Buretel under his more familiar guise as EMI Recorded Music Continental Europe chairman/CEO.

- Spain: Roberto “Chacho” Ruiz becomes the new president of EMI Recorded Music Spain. Ruiz, who was president of EMI Recorded Music Argentina, moves across the Atlantic following the exit of Miguel Angel Gómez, president of the Iberian regional division of Capitol Records. Virgin managing director Lydia Fernández will stay on, reporting to Ruiz. David

Ferreira, managing director of EMI Recorded Music Portugal, will report to de Buretel for the time being.

- Argentina: Alejandro Varela replaces Ruiz as managing director of EMI Recorded Music Argentina. He will report to Rafael Gil, president/CEO of EMI Recorded Music Latin America. Varela had been the company’s marketing director.

In Scandinavia, de Buretel has already established his immediate chain of command:

- Sweden: Asa Torneryd becomes president of EMI Recorded Music Sweden, as Stefan Gullberg, managing director of Capitol Records Sweden, departs. Torneryd was managing director of Virgin Records Sweden.

- Norway: Virgin Records Norway managing director Per Eirik Johansen becomes president of EMI Recorded Music Norway, while Nils Heldal, managing director of Capitol Records Norway, is out.

- Denmark: Breaking his pattern of promoting the Virgin managing directors and firing the EMI bosses, de Buretel appointed Michael Ritto president of EMI Recorded Music Denmark, rather than go with Henriette Blix, managing director of Virgin Records Denmark, who is leaving the company. Ritto was managing director of EMI Medley Denmark, as well as Capitol’s regional head for Scandinavia and Finland. Veikko Koivumaki continues as head of EMI Recorded Music Finland.

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ARTISTS & MUSIC

Combustion Enlists Songwriting Army For 'We Were Soldiers' Disc

Powerful Vietnam Movie Provides Inspiration For Album Of Music That Highlights The Emotional Turmoil Of War

BY DEBORAH EVANS PRICE

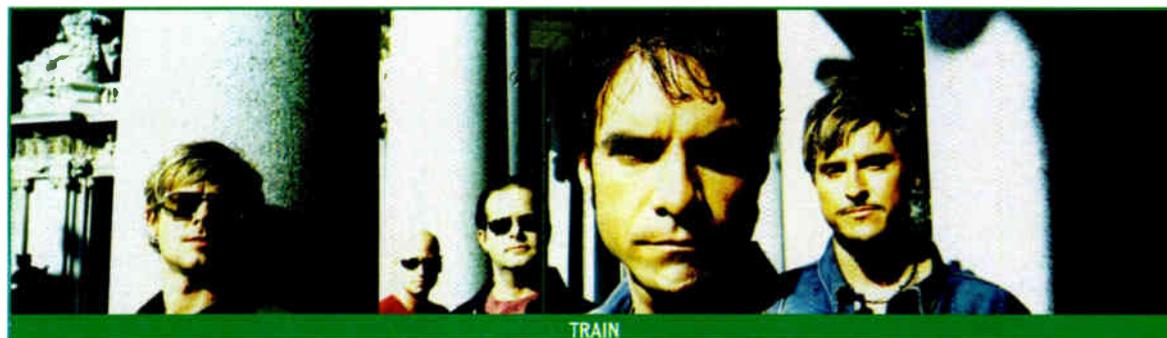
NASHVILLE—Striking visual images often provide the most powerful emotional conduit to great songs. Stirred by the riveting scenes in the new Mel Gibson movie, *We Were Soldiers*, a group of top songwriters has written songs for an album of music inspired by the film.

India.Arie, Johnny Cash and Dave Matthews, Jamie O'Neal and Michael McDonald, and Montgomery Gentry are among the acts featured on *Music From and Inspired by 'We Were Soldiers'*. The set contains original songs by Train, Steven Curtis Chapman, Five for Fighting, and Jars of Clay, as well as contributions from songwriters Marcus Hummon, Beth Nielsen Chapman, Annie Roboff, and Patty Griffin, whose songs were recorded by other artists. The Icon/Paramount film is a true story about one of the very first platoons to go to Vietnam.

Sony Soundtrax president Glen Brunman admits the industry is flooded with soundtracks inspired by films. But he feels *We Were Soldiers* is different, because the music is so closely connected to the movie. "This collection of songs is extraordinary and speaks to the very emotional elements of the movie," he says. "The record examines the story of war, the story of soldiers, and families from different points of view. When you see the movie, you won't be able to miss the fact that these songs really are an exact extension of the movie."

Listed as a Combustion Music/Sony Soundtrax/Columbia release, the project streets Feb. 26. Chris Farren and Ken Levitan, partners in the 1-year-old Combustion Music, landed the project after Michael Lustig, head of music at Mel Gibson's Icon Films, heard Combustion's *Songcatcher* soundtrack and wanted to work with them.

For *We Were Soldiers*, Farren says the approach was to bring songwriters in to view the film and write songs based on the experience. Screenwriter



TRAIN

Randall Wallace, whose credits include *Braveheart*, *Pearl Harbor*, and *The Man in the Iron Mask*, was very involved with the album. "He came down, and we invited hundreds of songwriters to a screening," Farren recalls. "He tried to explain to them how he saw the movie. It's something he'd been working on for six years. He was very articulate and incredibly involved in the process of inspiring the songwriters to [write] the kind of music he wanted."

Farren says the challenge was keeping the music true to the film without delivering an album that would "make you slit your wrist . . . It's not an easy movie to watch and not necessarily a happy record to listen to. It's art. If you are looking for a record to spin at your next party, this isn't the one."

But Farren thinks they succeeded in producing an album that contains elements of hope despite the heavy subject matter. "There really is a feeling of spirituality," he says, adding that the album contains "more [of] a sense of hope and [a] sense of rhythm that still spoke honestly to the movie. If you just had a country uptempo ditty, it might feel a little bit wrong . . . If people listen to [the songs] in the context of why they were written, they'll understand that this is a real substantial body of work."

Although they recruited music from other cities, Farren says the Music Row songwriting industry really rose to the occasion. "I can't say enough about the

Nashville community. They really embraced this project, and I think they were legitimately and honestly moved by the film . . . Nashville still feels like they haven't had their fair shot at being involved in the Hollywood stuff. This is an opportunity not only to allow them that but to write for a movie of substance . . . People just wrote out of pure inspiration."

Train vocalist Pat Monahan calls it the best film he's ever seen. "I went in and sat down with three other men, and from the opening scene I knew I

was in for a real heavy movie," he says. "So I removed myself and sat way in the back all by myself and cried for two hours. That's how this movie was to me. It's about war and the emotions of the people in the war that are more than just soldiers. They are just kids, men, fathers. It's based more on emotions than it is on blood."

Moved by the film, Monahan began writing "Fall Out." He finished the tune with his Train bandmates, and the group recorded the track in London's famed Abbey Road Studios. Monahan describes the song as "Pink Floyd meets Bruce Springsteen meets Train" and says he enjoyed writing for film. "[Having] a visual to work [from] makes it a whole different way of writing," he says. "It's like seeing a picture and saying, 'Tell me about it,' as opposed to [writing] songs out of thin air."

The songs on the album poignantly examine the emotional turmoil that accompanies war, from the horror of battle to the anticipation of a lover's reunion. The O'Neal/McDonald duet "Not So Distant Day," penned by Hummon, Nathan Followill, and Caleb Followill, speaks of a couple's longing to be together.

"What is so cool about the song is [that] you could imagine dreaming about someone and thinking about them a lot and when you are going to be together again," O'Neal says. "Think about people being separated by war

and how hard that is. I like that idea of the song 'Not So Distant Day' that you're going to be back together if you have faith. It has a cool vibe."

The first single and video from the album will be Montgomery Gentry's "Didn't I," penned by Anthony Smith. Eddie Montgomery says he and Troy Gentry were proud to record something that will remind people of the contributions made by veterans. "When I got behind that microphone and started to sing that song, I started to think about all them guys that I've heard stories from," he says of friends that served in the military. "They still don't get enough respect, to this day."

According to Sony Music Nashville executive VP/GM Mike Kraski, the project will be marketed via a direct-response TV campaign, as well as a strong push at retail. "Any music inspired by this movie is going to compel people to go out and buy it, because the movie is inspiring and powerful," Kraski says. "Our first job is to just make them aware of it."

The single will be played in 1,700 theaters in conjunction with the film's March 1 release, and Kraski says they will use every opportunity to help movie audiences connect with the album. (Only two songs on the album are actually heard in the film. A score album from *We Were Soldiers* will be released at a later date.)

Kraski says the label is partnering with Jars of Clay to promote the album on Jars' spring tour. The band, which contributes the cut "The Widowing Field," will sell the album on tour dates. "Randall Wallace was interested in music that tapped into the spirit of the film," Jars vocalist Dan Haseltine says. "It's a really good soundtrack."

Tower Records Nashville GM Jon Kerlikowske says, "This type of record is going to be a true music-lover's record. Really good records don't have to have a genre attached. It's just good music."



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Bernadette Peters Gets Hooked

Singer Says Rodgers and Hammerstein Angel Set Is A Labor Of Love

BY WAYNE HOFFMAN

NEW YORK—Bernadette Peters was only a child, growing up in Queens, N.Y., when she first fell in love with Rodgers & Hammerstein.

"The first show album I ever heard was *Carousel*," Peters recalls. "As a little girl, one Saturday morning when everyone was asleep, I got up and went to the record cabinet. I got out the *Carousel* with the pink cover and put it on. It hooked me right away."

Despite the fond memories, when she was approached decades later with the idea of recording a collection of Rodgers & Hammerstein songs, Peters was hesitant. "When songs become such big hits and you grow up with them, you take them for granted. I thought, 'Is it corny to do Rodgers & Hammerstein?' But after I investigated the music, I fell in love with it again."

On March 12, Angel Records releases *Bernadette Peters Loves Rodgers and Hammerstein*. Included on the set are "Mister Snow," "If I Loved You," and "You'll Never Walk Alone"—all from the first cast album Peters ever heard, *Carousel*.

"When you go over the songs," she says, "you find the truths in them."

The power of the music became even more evident when the album was being recorded. Originally scheduled for Sept. 12, 2001, the first recording session was delayed a week after the attacks of Sept. 11.

Co-producer Richard Jay-Alexander recalls that musicians came up to Peters in the studio between takes to say how comforting the music was. "By the time 'You'll Never Walk Alone' came along, we all just lost it," he says. "You didn't have to say a thing."

Peters says, "The music seemed perfect for what was going on. It's so soothing. There's no turmoil in it."

The project is the brainchild of theater veteran Jay-Alexander, who first met Peters when he was stage managing the Broadway production of *Song & Dance*, for which she earned her first Tony Award for best actress in a musical in 1986. The two started getting together once a week, singing Rodgers & Hammerstein numbers around the piano in Peters' Manhattan apartment. A few months later, they met with Tony-winning musical arranger Jonathan Tunick to see if they could create an overall vision for an album and choose specific songs.

"We each came to the meeting with a wish list," Tunick says. "Our lists were fairly congruous, although we each had our favorites, our pets." Tunick was partial to "Out of My Dreams" (*Oklahoma!*), while Jay-Alexander pulled for "There is Nothing Like a Dame" (*South Pacific*) and Peters was set on "If I Loved You." In the end, they agreed on a list that

includes several classics, but also contains selections from lesser-known shows, such as "The Gentleman Is a Dope" from *Allegro*.

When the album was recorded, co-producer Tunick conducted the 45-piece orchestra. Jay-Alexander says the producers' idea was to create a sound that could be replicated in live performances: "There's no Pro Tools on this record, no tricks," he says. "It's not a piece of processed, bombastic stuff. It's totally alive."

This was the first time that Tunick and Peters worked together—even though they have been friends since they met decades ago on a double-



PETERS

date. "She's remarkably free of temperament and has a good sense of self-worth," Tunick says of the singer. "She's a total pro, yet there's still that side of her that's just a nice Italian girl from Queens."

A LIFE IN SHOWBIZ

Since Peters appeared at age 3 on TV's *Name That Tune* and *The Horn and Hardart Children's Hour*, there's hardly a medium or genre she hasn't tried. She performed on TV shows like *The Carol Burnett Show* and *All in the Family* before winning her own sitcom—*All's Fair*—in 1976. She has starred in more than a dozen films, such as *The Jerk* and *Pennies From Heaven*. Her theater career has included acclaimed roles in *Sunday in the Park With George* and *Mack and Mabel*.

But music has always been a focal point for Peters. In addition to several cast albums, she has recorded solo releases, including the Grammy Award-nominated *Sondheim Etc.* and *I'll Be Your Baby Tonight*. And she has graced concert stages from Las Vegas to Miami Beach, where she now spends her winters.

Peters, who is represented by the William Morris Agency, says she never consciously decided to pursue such a diverse career: "I just look at each project as it comes along."

This year, Peters appears in two TV movies: *Prince Charming* on TNT and *Bobby's Girl* on Showtime. She starts recording her next CD—a Christmas collection—this summer. And in early 2003, she'll return to Broadway to begin rehearsals for *Gypsy*, a musical revival that Peters will both star in and co-produce.

Peters will make time for concerts to promote this album, beginning in April. The shows will include several Rodgers & Hammerstein songs that are not on the disc, plus an overture.

While Peters' disc will be serviced to the Music of Your Life radio network—which syndicates shows that play standards—commercial radio doesn't offer many opportunities. Capitol Jazz and Classics senior director of marketing Andria Tay says, "The adult music audience is not easy to reach, because there are not a lot of mass outlets for it. That's where press and retail visibility come into play for us."

Peters is planning appearances on TV and in stores to promote the album. She begins on the street date with a segment on *Live With Regis and Kelly*, followed by a CD-signing at the Virgin Megastore in New York's Times Square.

Williamson Music—the ASCAP music publishing division of the Rodgers & Hammerstein Organization—is publishing a collection of sheet music for the songs on Peters' set, due around the same time as the album and using its key art.

Richard Turk, owner of Colony Records in New York's Theater District, says Peters' buzz is strong, as evidenced by feedback on his Web site, colonymusic.com. "The groupies are already looking for it. There's a great potential for us. It's the kind of product we're hungry for and sell a lot of."

While Tay says the "older demographic" is key to Peters' sales, the singer's audience is broader than that of other theatrical performers.

Turk says, "I sometimes put [Peters] in the same group as Barbara Cook, and Barbara Cook usually commands an older crowd. But Bernadette Peters has cultivated a younger crowd." He suggests that this audience discovered Peters in more recent stage shows—like the revival of *Annie Get Your Gun*, for which Peters won her second Tony in 1999.

Peters says that she enjoys seeing these younger fans at her shows. "Some young singers today aspire to be Britney Spears or Madonna. But there are other young people who want to be on Broadway."

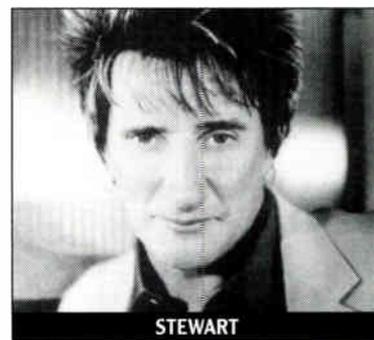
Maybe someday, as a little girl somewhere searches through her parents' CD cabinet after everyone's asleep, she'll push aside copies of *Britney* and *Erotica* and instead give a listen to the cast album of *Annie Get Your Gun*... and she'll be hooked.



by Melinda Newman

A PERFECT FIT: Rod Stewart swears J Records chairman/CEO Clive Davis made him a promise when Stewart signed to his label: "Clive assured me that I would sell as many records as Whitney Houston and be as hot as Alicia Keys," he says with a laugh.

We don't know if that can happen, but if anyone can return Stewart to sales prominence, it would be Davis. The worldwide, multi-album deal, which was announced Feb. 20, marks the first time Stewart and Davis are officially working together, although the pair have known each other for years. Stewart left the WEA family after



STEWART

25 years last year (*Billboard*, Dec. 8, 2001). He had recorded for Warner Brothers for more than two decades, then released his last studio album, 2001's *Human*, through Atlantic. According to his manager, Arnold Stiefel, Stewart's latest best-of collection, which came out last November as a one-disc set in the U.S. and a double-disc internationally, has sold more than 2 million albums worldwide.

After Stewart left Atlantic, discussions ensued with a few labels, but the only label head Stewart spoke with was Davis. "J is where I wanted to be and, for me, it's a dream come true working with Clive," the artist says. "I'm over the moon about the whole thing." Stewart is already at work on his next album, which will come out in October. Although he won't reveal anything about it, the project is being dubbed a "concept" album, for what it's worth.

The singer, who just returned from a three-week, sellout Australian tour, will make his debut as a J artist at Davis' pre-Grammy Awards party Feb. 26.

Also coming up for Stewart is a European tour starting in May that will include an appearance at Queen Elizabeth's Golden Jubilee celebration June 3, as well as a headlining spot on England's Glastonbury Festival June 30.

SOARING HIGH: The Grammy Awards presented its first award for best Native American album in 2001. The newly added category came after more than six years of petitioning by those in the Native American community.

Now, on the eve of this year's Grammys, Sound of America Records (SOAR), Burnt Down Agency, and Canyon Records will play host to the first Native American Grammy Showcase, slated for Feb. 26 at the Kodak Theater in Los Angeles.

The evening will blend performances by traditional and contemporary Native American artists. Among those slated to perform are 2002 Grammy nominees **Black Eagle**, **the Black Lodge Singers**, **the Northern Cree Singers**, and **Youngbird**, as well as **Brule**, **Chester Knight & the Wind**, **Joseph Firecrow**, and **R. Carlos Nakai**.

Tom Bee, president of Albuquerque, N.M.-based SOAR, says the evening is a good way to expose attendees to the contemporary side of Native American music, as well as highlight some nominees. "There are still a lot of stereotypes out there about this music. I think when most retailers hear the term 'Native American,' they think it's nothing more than drums and chanting and don't realize that it goes far beyond that. We have music that is world beat, new age, pop, and rock. The contemporary artists don't want to be known for their heritage as much as their music. We want to get more support at the retail and distribution levels." Bee notes that a number of retailers are supportive of the format. "I think Borders [Books & Music] and Tower [Records] and Hastings are trying really hard. Tower was one of the first major chains to give Native American music a shot in the arm."

Bee's next move is to get a Grammy category for best contemporary Native American album added.

GRAMMY UPDATES: Billy Joel and Tony Bennett will perform together during the Feb. 27 Grammy Awards broadcast, as will Al Green, Brian McKnight, and Hezekiah Walker... Natalie Cole, Nelly Furtado, Don Henley, and Stevie Wonder have joined the list of performers paying tribute to Billy Joel at the Feb. 25 MusiCare's Person of the Year dinner.

STUFF: Destiny's Child and Dave Matthews will share the 2002 Patrick Lippert Award, which will be presented Feb. 26 at Rock the Vote's annual bash at Los Angeles' House of Blues. National Assn. of Record Merchandisers president Pam Horowitz will receive the Founders Award... Following their split with longtime manager Rusty Harmon last year, Hootie & the Blowfish has linked with McGhee Entertainment for management. Longtime Ted Nugent manager Doug Banker has also joined the company, bringing Nugent with him.

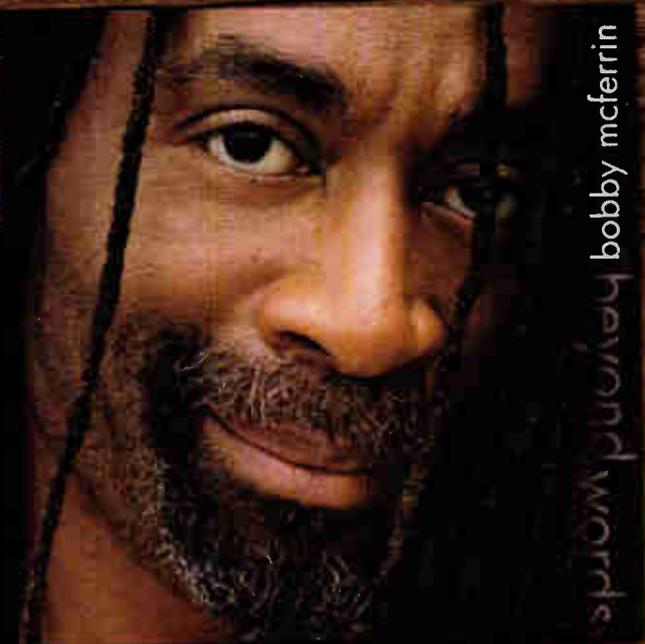


CASSANDRA WILSON
belly of the sun

Cassandra Wilson
BELLY OF THE SUN

In Stores March 26

Returning to her birthplace in the Mississippi Delta, Cassandra Wilson explores her influences, spanning the spectrum of American roots music in the process. Combining her originals with songs by Bob Dylan and Jimmy Webb, Robert Johnson and Mississippi Fred McDowell, Cassandra reasserts her particular place at the musical crossroads of jazz, blues, folk and world.



beyond words bobby mcferrin

Bobby McFerrin
BEYOND WORDS

In Stores March 22

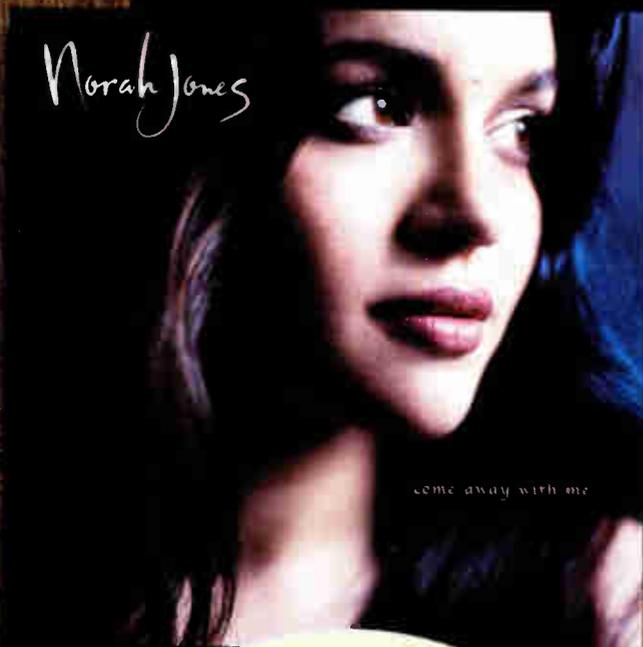
The ten-time Grammy winner, musical ambassador and vocal phenomenon returns with his first new album in nearly five years. Entitled BEYOND WORDS, the album is just that: a universal musical statement that transcends boundaries of language, age, race and religion and takes the listener on a spiritual pilgrimage through Bobby's influences from around the globe.

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He's an army...He's the wind"
-Chick Corea

"AMERICA'S BEST SINGER"
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come away with me

Norah Jones
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February 24	NEW YORK TIMES MAGAZINE feature
February 25	TIME magazine feature
February 26	NPR's ALL THINGS CONSIDERED feature
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Early March	Taking New York with shows at Fez, The Living Room and Jive 545
Mid March	SXSW in Austin
Late March	Opening for John Mayer in Southwest and West Coast



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Nettwerk Readying Neil Finn Sets, DVD

Vedder, Marr, Germano, Members Of Radiohead Guest On Live Album

BY WES ORSHOSKI

NEW YORK—Former Crowded House/Split Enz frontman Neil Finn says the recording of his new live album, *7 Worlds Collide—Live at the St. James* (Feb. 26, Nettwerk America), was both an experiment with some rather famous friends and a chance to give a little back to his fellow New Zealanders.

Culled from an April 2001 five-night stand at the St. James Theatre in Auckland, New Zealand, *7 Worlds* sees Finn joined by such peers/admirers as ex-Smiths guitarist Johnny Marr, Pearl Jam frontman Eddie Vedder, Lisa Germano, former Soul Coughing member Sebastian Steinberg, and Phil Selway and Ed O'Brien of Radiohead.

Looking for a chance to do something special in New Zealand, Finn reached out to each early last year to see what interest they might have in coming to "his place" and forming a short-lived band.

"I wanted to explore what happens when you put people together from unlikely places, each with a really strong will to make great music," he says. "That was the motivation—and also to just hang out and have a good time at home and sort of bring the music business back home."

New Zealand, Finn says, is no more accessible or tour-friendly than Hawaii and is often passed by on tours, rarely seeing an event like this. "Most of the bands that tour Australia don't even come to New Zealand. It's not economically viable. And you always see these kinds of events on TV happening somewhere else. It never happens in Auckland."

He adds that the fact the shows were to be held in a somewhat exotic, out-of-the-way place, was probably part of the attraction for Vedder, Marr, and company, who, after convening in Auckland, had three days to rehearse. "We had to get good real quick," Finn says, laughing.

Immediately struck by their compatibility with one another, Finn says the group (Marr and O'Brien on guitar, Selway on drums, Steinberg on bass, Germano on keyboards and other instruments, and Marr, Germano, Neil, brother Tim Finn, and Vedder on vocals, with other contributions from Finn's son's group, Betchadupa) learned a "ridiculous" amount of songs—roughly 30 tracks, including Crowded House, Smiths, Split Enz, Pearl Jam, Finn, and Germano songs, as well as material Finn had recorded with Tim.

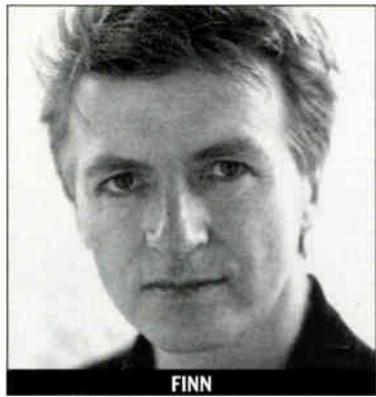
"Everybody got really greedy to be on everything," Finn says with a laugh. "And you couldn't keep 'em away. People like Johnny Marr are just so up for playing."

With so many songs, the band was able to easily mix up the set lists from night to night, giving those who attended multiple shows different experiences. In addition to the group's takes on Split Enz's "Take a Walk," the Smiths' "There Is a Light That Never

Goes Out," and Crowded House's "Weather With You"—all of which are included on *7 Worlds*—Finn and company even covered Pearl Jam's "Better Man" (which Finn says put a big smile on Selway's face) and the La's' "Timeless Melody," with Vedder on vocals.

"I think in terms of variety, you couldn't imagine going out to see a more varied and dynamic show. You never knew what was gonna happen next," Finn says.

Germano says the experience proved to be "one of the coolest" of her life. Everybody had a pure love for music, she says, adding that each was making music from an unfamiliar position. "They were all not in their space. Everybody was vulnerable and we all just did it together—that's what was so beautiful about it."



FINN

What made the album's final cut is only roughly half of what's available on a DVD-Video chronicling the five shows, also to be issued Feb. 26. Finn and his guests are donating their royalties from both to Doctors Without Borders, a charity that provides aid to victims of war, epidemics, and natural disasters. Says Finn, "We just wanted to keep the whole thing in that mode of being pure and for the sake of it, for the sake of music and a good time."

NEW STUDIO SET FINDS U.S. HOME

The CD and DVD-Video will be followed May 21 by the long-delayed North American release of Finn's second solo set, *One All*. The album's U.S. bow comes a year after its international release. After an unsatisfying and brief stay on Sony's now-defunct Work label—which issued his solo debut, 1998's *Try Whistling This*—Finn says he needed time to "find a home for it that seemed right."

"I came to the conclusion that it was time for me to find a smaller, more intimate environment to have a relationship—like a record company that was a little smaller and easier to deal with—and to maintain a little more control."

The extra time has given Finn a chance to spruce up the record: "I've had a year to think about it—I've improved a couple of things. I've added a couple of new things. I've taken away a couple of things, which hadn't worn very well. And I've remixed a few things. So, I think, all in all—excuse

the pun—it's an improved record."

To designate that *One All*—which features guests Germano, Crowded House producer Mitchell Froom, Sheryl Crow, lauded skinsman Jim Keltner, and Finn's son Liam—has been freshened up, Finn retitled it. The international version carries the name *One Nil*, a play on the New Zealand pronunciation of Finn's first name.

Thanks to Vedder, Marr, Selway, and O'Brien, Nettwerk—to which Finn signed a three-album licensing deal—finds itself with an opportunity to build momentum for *One All* (on which two *One Nil* tracks are replaced with new songs "Human Kindness" and "Lullaby Requiem") with a star-studded live album, product manager Mora Duvall says: "Not only are you dealing with Neil's very rabid and very active fan base, but you're also dealing with Eddie Vedder and members of Radiohead. There's lots of star power there, but it's not like J.Lo star power. [Pearl Jam and Radiohead's] fans are very passionate and very rabid."

As a result, folks are coming to Nettwerk to help promote the set instead of the other way around, Duvall says, adding that the label is working with MTV2 and DirecTV to air portions of the *7 Worlds* DVD. Tentative plans call for DirecTV to air a *7 Worlds* special as part of the monthly music programming on its Freeview channel, she adds. (About 11 million subscribe to DirecTV, according to the company.)

"Neil's got 20 years' worth of amazing songs that he's written or co-written," Duvall says, "and *7 Worlds* is great as a way to put out something that both previews the new material—which we consider new in this country and in Canada—and also remind people of some of the previous great works—but without harping on, you know, 'Crowded House greatest hits,' or 'Split Enz greatest hits.' It's not like mining the past: It's more like putting everything into context, and then it kind of builds a bridge to *One All*."

While he's spun a few tracks from the import version of *One All*, Nic Harcourt—host of Santa Monica, Calif.-based noncommercial KCRW's *Morning Becomes Eclectic*—says both Finn's live and studio albums will most likely be tough sells on most programmers.

"He'll do well at triple-A, [but] whether they can cross it to other adult formats remains to be seen," says Harcourt, KCRW's MD. "I mean, he's a great songwriter, he's a really important artist—really, one of the most important of the last 20 years. But with the state of radio in America, whether or not he'll get a chance is another question."

Finn, whose songs are published through BMI, is managed by Marcus Russell and Alec McKinley at London-based Ignition Management. He is booked in the U.S. by John Marx at William Morris and internationally by Emma Banks in London.

Sound Tracks™



by Larry Flick

DOIN' THE RIGHT THING: We love when a soundtrack strives to be more than a collection of tunes by random artists with previously unreleased tracks—as is the case with *Life and Debt*.

The movie, which recently opened and is distributed nationally by New Yorker Films, addresses the impact of the International Monetary Fund and other lending institutions on Jamaica's development.

Under the direction of **Stephanie Black**, the film offers a compelling, thought-provoking view of the complexities of international finance through the eyes of the working class and impoverished people whose lives are impacted by foreign policies and economic agendas on a daily basis.

The music from the *Life and Debt* soundtrack displays comparable passion and urgency. The soundtrack features the cream of the reggae music crop, past and present. Among those featured are legends **Bob Marley** ("Work," "Smile Jamaica") and **Peter Tosh** ("Fool Die"), and contemporary acts **Sizzla** ("Give Em a Ride"), **Anthony B** ("Raid di Barn"), and 2001 Grammy Award nominee **Luciano** ("Guess What's Happening").

The soundtrack is available on Tuff Gong, which will donate all profits from the CD sales to Unlimited Resources Giving Enlightenment (URGE), a nonprofit organization that is dedicated to the promotion of social welfare and poverty reduction for children and young adults within lower income communities in the U.S., Jamaica, Haiti, and Africa. The organization was formed by **Ziggy Marley and the Melody Makers**, who have a previously unreleased track on the album ("Globalization"), as well as group member **Stephen Marley** (Ziggy's brother) who contributes a duet with **Buju Banton** called "Solutions (Do Rae Me)."

"Reggae is and always will be people's music, and its militancy will ring truth to all who listen," Marley says, noting the grit and emotional weight of the material.

For further information on either the film *Life and Debt* or URGE, visit their respective Web sites, lifeanddebt.org and unlimitedresources.com.

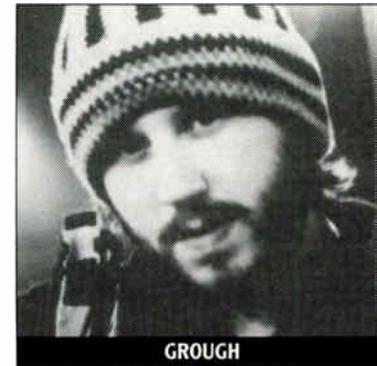
UNIVERSAL MUSIC: One of the stronger collections to be released in recent weeks is the Universal Classics album supporting the box-office hit *Black Hawk Down*.

With music composed by Academy Award winner **Hans Zimmer**, the set includes "Minstrel Boy" by

Joe Strummer, former frontman of the **Clash**. The vocalist on four tracks is **Baaba Maal**, the acclaimed Senegalese artist whose singing echoes both the traditional vocal styles of Africa and the feel of American blues. Other memorable moments include "Gortoz a Ran-J'Attends" by **Denez Prigent** and **Lisa Gerrard** (the latter of **Dead Can Dance** and **Gladiator** fame) and "Barra Barra" by **Rachid Taha**, the Algerian world-beat artist.

Universal Classics has another winner in *Gosford Park*, on which actor **Jeremy Northam** sings new versions of vintage **Ivor Novello** songs. (Novello was regarded as one of the greatest British actor/composers of World War I-era England.)

Quite simply, this is a sterling soundtrack that beautifully complements its Academy Award-nominated film. It's also a lovely listening experience without the accompaniment of the movie. A rare treat.



GROUGH

LOVE THE BOY: On April 23, Artist Direct/XL/Beggars Banquet will issue **Badly Drawn Boy's** (BDB) original soundtrack to the film adaptation of **Nick Hornby's** best-selling novel, *About a Boy* (Riverhead Books). Due in May, the film stars **Hugh Grant** and **Toni Collette**, and it was directed by **Chris and Paul Weitz**.

The set was recorded with producer (and Bong Load Records founder) **Tom Rothrock** (**Beck**, **Elliot Smith**). It's the U.K.-rooted band's first release since the Mercury Prize-winning album *Hour of the Bewilderbeast*. The soundtrack was written entirely by the band, including eight new songs and all incidental/score material.

BDB became involved with the film at the request of Hornby. "I wanted to get on with my own record, but I met [the filmmakers], read the book, and I started to get a good feeling," BDB frontman **Damon Grough** says.

The band has since entered a Los Angeles studio to work on its next set.



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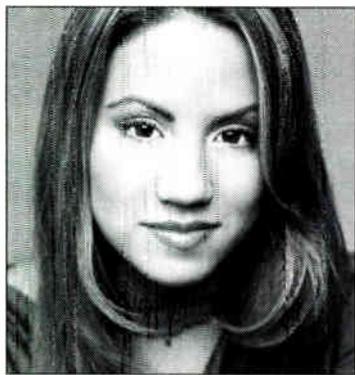
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Rachael Returns. On March 5, Word Records artist Rachael Lampa offers her second set, *Kaleidoscope*. It finds her collaborating once again with producers Brent Bougeois and Brown Bannister. "Every song on this record is something I wanted to sing about specifically," she says. Among the highlights is "Give Your Heart Away," which was inspired by the events of Sept. 11. Lampa is planning to launch a U.S. tour this summer.



In The Works

- Acclaimed troubadour Ron Sexsmith has completed work on his sixth, as-yet-untitled album, and is looking for a label home for the disc, which features a duet with Coldplay's Chris Martin on the piano-based, string-embellished "Gold in Them Hills." The Canadian singer/songwriter released last year's *Blueboy* (co-produced by Steve Earle) on Staten Island, N.Y., indie spinART, after a three-album stay at Interscope. For info, contact Sexsmith's manager, Michael Dixon, at 615-791-7731 or Sodarock@mac.com.

- On March 26, Cheap Trick will mark its 25th anniversary with a Rhino DVD that captures live performances over four sold-out 1998 concerts at Chicago's famed rock club the Metro. DVD extras include an interview with the band and a discography, among other items.

- On April 23, venerable singer/songwriter Darden Smith ends a four-year break from recording with *Sunflower*. Smith produced the Dualtone Music Group release with Stewart Lerman. The Austin-based artist is joined by Kim Richey and Patty Griffin on songs that combine his signature introspective lyrics and atmospheric rock instrumentation.

- Craig Armstrong, famed for his studio collaborations with Madonna, Björk, and U2, among others, returns April 2 with his own recording, *As If to Nothing*. The Melankolic/Astralwerks collection features guest appearances by Bono, Evan Dando, and Mogwai.

- On May 14, Arista will introduce its latest R&B ingenue, Latrelle, with the debut set *Dirty Girl, Wrong Girl, Bad Girl*. The first single, "House Party," goes to radio in mid-March. Latrelle began her career as a songwriter with Tracy Edmonds' publishing company, eventually collaborating with Deborah Cox, Destiny's Child, Mary Mary, and Next, among numerous others.

- On June 18, Roland Gift will offer his eponymous solo debut on MCA Records. This project sees the former frontman of Fine Young Cannibals returning to music after an extended period as an actor. In fact, he can be seen in the forthcoming Michie Gleason film *The Island of the Mapmaker's Wife*. Expect Gift to spend time on the road this summer promoting the disc.

The Classical Score



by Steve Smith

A MUCH-NEEDED TRANSFER: With the Jan. 23 passing of EMI Classics engineer emeritus **Keith Hardwick**, it's worth examining the current state of the historical reissue industry, in which he played a seminal role. Along with his predecessor, **Anthony Griffith**, Hardwick was one of the first "transfer artists," a new breed of producers specializing in the restoration of historical recordings—primarily 78-rpm discs recorded from 1900 to 1948. During the years of the CD boom, the market for those recordings became an industry unto itself, as independent labels vied with the majors to issue the finest-quality transfers of legendary performances.

According to **Mark Obert-Thorn**, a leading transfer engineer, Griffith and Hardwick set new standards for the now-burgeoning business during the

introducing and refining the CEDAR noise-reduction process. Obert-Thorn and fellow transfer artists **Allan Evans**, **Ward Marston**, and **Seth Winner** quickly adopted such technological advances to improve their own efforts. The art of the transfer has become so exacting, he notes, that they are now evaluated and compared in academic courses. "There is actually a course at King's College [in London] that compares my transfers of the **Elgar** [Violin] Concerto with the composer conducting to **Andrew Walter's** for EMI," he says.

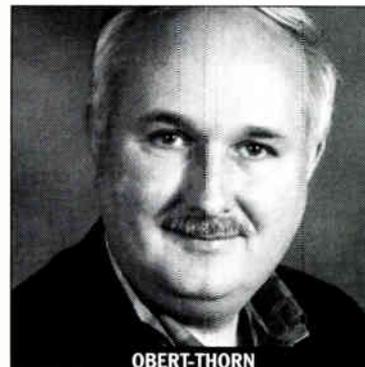
As the retail market contracted in recent years, some specialist labels have struggled to survive. Marston's own eponymous label has increasingly relied on mail order and the Internet to remain commercially viable. The Internet also plays a primary role in the marketing and distribution of the Andante Collection, a premium-priced series of lavishly annotated, multi-disc anthologies devoted to significant composers, artists, and conductors.

The most significant recent development in the historical market, however, has been the arrival of the enterprising Naxos label, which has created a groundswell of interest in historical reissues by providing exemplary quality at budget prices.

"Naxos is making these recordings more accessible, just as they reduced the field of new repertoire to a price where people would be more willing to take a chance on something they hadn't heard before," Obert-Thorn explains. "We find that many purchasers of Naxos Historical are first-time purchasers of historical material. If they've heard a name like **Kreisler**, **Casals**, or **Heifetz**, they may want to pick up a cheap Naxos CD to see what all the fuss was about—and hopefully they'll get hooked."

Obert-Thorn has made vivid, immediate transfers of recordings by **Casals**, **Heifetz**, and **Cortot** for Naxos. He is also taking the opportunity to revisit some projects he had previously done for other labels, with the advantages of experience and superior technology. The label recently issued his exceptional transfers of composer **Sergei Prokofiev's** thrilling piano recordings. Obert-Thorn transferred the same recordings for Pearl a decade ago, but the Naxos release boasts superior sound and sells for a fraction of the cost.

Obert-Thorn is quick to note, however, that Naxos does not intend to drive the full-price labels out of business. "Once people get past the well-known names that Naxos is doing, it will be good for the other independents as well, because they'll want to see what someone not as well-known as Kreisler did with the **Beethoven** concerto."



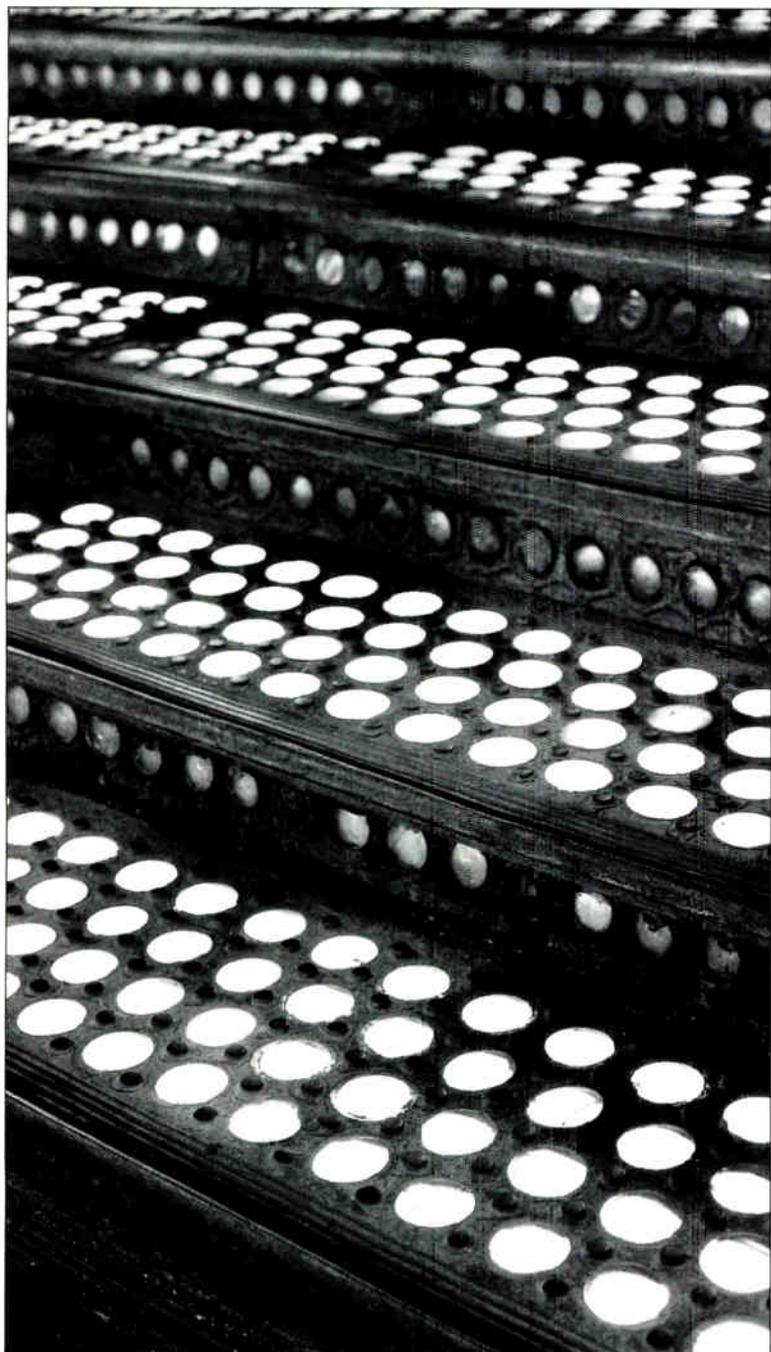
OBERT-THORN

LP era. "What Keith and Anthony did," he explains, "was to take a fresh look at those [archival recordings], do new transfers, and package them in new ways—for instance, the "Record of Singing" boxed sets and collections like *Wagner on Record*—and make them available in good transfers for a budget price."

As the majors concentrated on reissuing recordings by their best-known stars, such independent labels as Pearl initially filled the gaps with more obscure artists and repertoire. When the CD arrived, however, indies were quick to take advantage of older recordings falling into the public domain in order to satisfy consumer demand for such celebrated artists as **Toscanini** and **Heifetz**.

"I started transferring professionally for Pearl in late '88," Obert-Thorn recalls, "and the things I wanted to work on right away were the most famous recordings—**Casals** doing the **Dvořák** Cello Concerto, or the **Toscanini** [New York] **Philharmonic** recordings. They hadn't been done, so there was an opening for specialist labels to do the bigger names and more popular repertoire for the first time." Obert-Thorn went on to do acclaimed transfers for other labels, including Romophone and Music & Arts.

EMI continued to set the pace,



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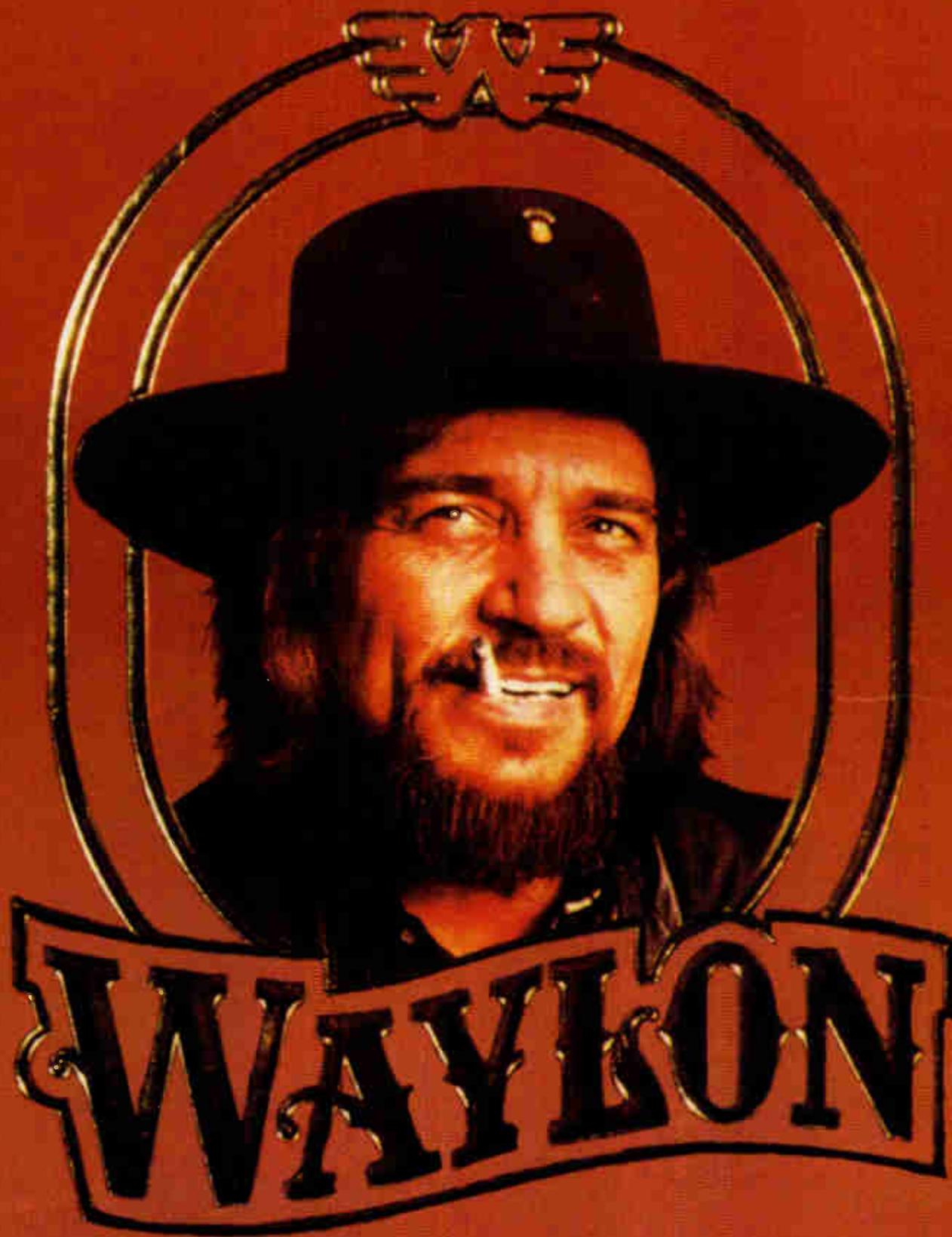
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Theater Tour Through The U.S., Europe, Far East Is A Showcase For Later, More Extensive Outing

BY LINDA DECKARD

NASHVILLE—Mary J. Blige's current tour of theaters is the showcase for an amphitheater/arena tour this summer. The intention is to package her with a similarly strong draw, says Bruce Kapp, VP and tour producer of Clear Channel Entertainment, which is promoting the first leg of her international tour.

"We'd love to go out with somebody like an Usher. Something hip to go with Mary. It hasn't been decided, but it will be really good," Kapp says of the impending summer tour.

Blige's manager, Simon Ren-

shaw at the Firm, thinks "the trouble with touring in the summer is that there is just so much out there. Obviously, packaging and pricing become incredibly important." The package idea is "to build an event for the summer that the consumers find truly compelling."

'START INTIMATE'

Blige has her own opinion about that package: "We have the R&B, hip-hop; maybe a little retro, a little retro rock. That's what I would like to see." She also endorses the touring strategy for slightly different reasons. "I think in the win-

tertime it's good to start real intimate. Everybody wants to feel warm. In the summertime, you do the States again in the big, outside places. You get to see the seasons."

Renshaw does not have any objection to a co-headliner. "You come up with some system—like all your SoundScan detections over the last 'X' number of years and all the radio detections over the last 'X' amount of months—and that denotes the headliner market by market. What the public remembers is truly great performances."

One week into the 17- to 20-date, 3,000-capacity theater tour—which began Feb. 5 at the Pal-

ace in Albany, N.Y.—Kapp reports, "We're looking at 95% sellouts." Blige is doing multiples in some cities, and the opening act for most dates is Avant. The tour is named after her latest MCA Records album, *No More Drama*.

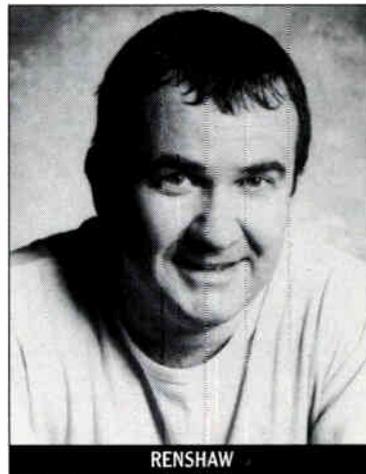
Kapp says, "We're underplaying the markets right now. She's definitely better for a lot more than that."

The strategy was to make a quick hit in the major markets of America, Europe, and the Far East with the marketing of the album's hit single "Family Affair," Renshaw adds. "Then we come back and do something far more extensive during the summer months. I'm a huge believer in, 'Leave them wanting more.' A show should always be sold out."

In Europe, she will play some larger venues, including Wembley Arena in London. The U.S. theater tour ends March 7. March 13-March 23 will see Blige in Japan; during April, Blige will be in Europe. The summer tour will run June through mid-September. By early October, she'll be back in Europe.

CROSSOVER RECORD

The tour concept is fueled by what Renshaw touts as "a crossover record. She's been a superstar in the urban format for a number of years. But with this record,



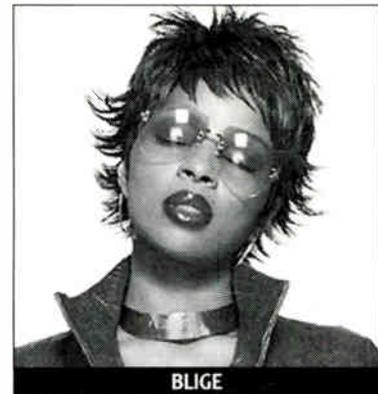
RENSHAW

MCA got mainstream pop radio support for 'Family Affair,' so her audience base is really growing. She's been embraced by MTV and VH1. She still has the continued love and support of BET. With this record, a wider audience is discovering Mary J. Blige, and they're discovering her on radio."

The summer tour will be about 30 dates in facilities with 10,000-12,000 capacities. Kapp says theater tour tickets average \$54, with an anticipated attendance of 60,000 for a gross potential of \$3.2 million.

Aleks Stojanovic, business manager of the Palace, says the opening date there was a sellout and very well-received. It grossed \$87,140 from an attendance of 2,767. Tickets were \$38.50 and \$27.

Blige drew a "youngish crowd but across the board. She has a wide range of appeal," Stojanovic says, confirming Renshaw's obser-



BLIGE

vation that Blige has broken into the mainstream. Stojanovic adds that candy and snack food did very well; merchandise was average.

It is unusual in his market for an act to play the Palace and then return the same year for an arena date. The last to do this, Stojanovic recalls, was 'N Sync two or three years ago, which, within a year, went to Pepsi Arena. The opening act was Britney Spears.

Kapp says the showcase strategy has been employed several times during the years but not very often. "You'll see more acts showcasing New York, L.A., and a couple other markets not as extensive as this. This is a pre-tour showcase."

Blige's appearance at the Super Bowl (*Billboard*, Feb. 2) was another teaser—a strategy "we used for Tina Turner a few years ago," Kapp continues. "Mary was magnificent at the Super Bowl. That helps."

CCE bought all but two of the Blige dates on the U.S. theater tour outright. The exceptions are Chicago and, Kapp says, "We have half of Las Vegas."

Verizon Wireless is the sponsor for five dates. MTV is presenting the tour. Upstaging is doing the trucking; Four Seasons Leasing is doing the buses. Blige is traveling with four or five trucks.

Giant is handling tour merchandise, and they are still tweaking the product line. The tour program will be pictures from this show, so it won't be available until the end of the theater tour in the U.S.

Booking is with Creative Artists Agency through Rob Light in North America and Chris Dalton outside the U.S.

Green Day, Blink-182, Others Team In The Name Of Modern-Day Punk For Pop Disaster Tour

BY RAY WADDELL

NASHVILLE—The joining of Green Day and Blink-182 for the Pop Disaster tour is a synergistic collaboration between two major forces of modern-day punk.

The co-headlining jaunt is set to begin April 17 at Centennial Garden Arena in the punk bastion of Bakersfield, Calif. (*Billboard*, Feb. 16), with Jimmy Eat World opening the first leg. Darryl Eaton of Creative Artists Agency (CAA) in Los Angeles, the booking agency for both headliners, says the tour has been in the works for some time.

"We've been trying to put this together in one form or another for a couple of years now, and it finally came together," says Eaton, who is the responsible agent for Blink-182. (Jenna Adler is the responsible agent for Green Day.) "This is definitely a co-headlining situation. Blink will close the shows, but both bands will have equal set times and equal billing."

BIG SOUND, BIG LIGHTS

The tour will be made up of roughly 50 dates, both indoors and out. "Both bands are taking out significant production, with big sound and big lights, and we wanted to make sure that both bands would play under darkness," Eaton explains. "So in the Midwest and Northeast, where sometimes it doesn't get dark until late, that is where we have some of the indoor dates."

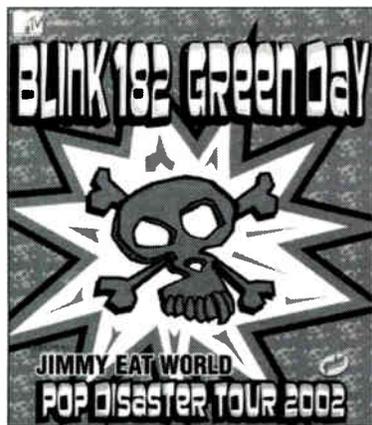
Rather than sell the tour outright and go with a national promoter, bands, management, and CAA opted to sell dates on a market-by-market basis. "Both of these bands have a great relationship with House of Blues and Clear Channel, as well as the independents," Eaton says,

adding that the bands will work with corporate promoters, as well as independents that they have worked with in the past.

ATTENTION TO DETAIL

"There are a lot of issues here with both bands," Eaton notes. "They are both very particular about production and where and when they play. There is a ton of attention to detail here."

MTV has signed on as media partner for the Pop Disaster tour, and MTV hosted the tour's Internet pre-sale, which began Feb. 21. The tour was initially plugged on



MTV's *Total Request Live* Feb. 13, and a good portion of dates went on sale by Feb. 23. It is set to wrap June 17 in Minneapolis.

DOUBLE WHAMMY

While both bands have significant, specific, and distinct fan bases, their combination as headliners could give the tour coveted "event" status among music fans. "The bottom line is [that] this is going to be a great show," says Washington, D.C., independent promoter Seth Hurwitz, president

of I.M.P. "These are two very, very entertaining bands, and people know this is a once-in-a-lifetime show. It's a real bargain, and these bands haven't forgotten that's it's called 'show business.'"

Eaton believes the tour will have broad appeal in what is basically a niche rock market. "There are a lot of Blink fans that are also Green Day fans, and there are a lot of Green Day fans that are into Blink. The idea of putting these two bands together—the biggest names in their genre—creates the best possible show for kids into punk-rock music."

Blink-182's Tom DeLonge adds: "I think it's an amazing chance for kids who like this style of music to see the show, and I'm very excited to watch Green Day every night."

Eaton says that a ticket range of \$30-\$35 is a bargain. "That's only \$5-\$7 over what we charged on the last Blink tour, so in essence, they're getting Green Day for \$5-\$7. There is also great support on this tour in Jimmy Eat World and Saves the Day, and we're also looking at putting bands on a second stage."

While production elements are still being finalized, both bands will carry their own gear, as well as share some production when appropriate. "For anyone who saw the Blink tour last year, this tour will be every bit as big as that, times two," Eaton says. "Each show will be completely different. We only want the load-in to be easier."

Green Day tour manager Mitch Cramer and Blink-182 tour manager Erik Fermin will oversee production. John Sanders is production manager. Yoo-Hoo chocolate drink is along for the ride in a sponsorship role.

MARCH 2
2002

Billboard®

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BARRY MANILOW	Radio City Music Hal. New York Feb. 5-9	\$2,130,995 \$153.50/\$103.50/ \$68.50/\$48.50	28,380 28,942 five shows four sellouts	Concerts West
CREED, TANTRIC, VIRGOS	Kemper Arena, Kansas City, Mo. Feb. 17	\$577,556 \$41.50/\$35.50	15,057 sellout	Beaver Prods.
BARRY MANILOW	Fox Theatre, Detroit Feb. 15-16	\$490,839 \$92.50/\$17.50	9,603 two sellouts	Concerts West
CREED, TANTRIC, VIRGOS	Air Canada Centre, Toronto Feb. 4	\$411,762 (\$654,786 Canadian) \$28.61/\$24.84	14,800 sellout	House of Blues Canada
KENNY CHESNEY, SARA EVANS, GARY ALLAN	Bi-Lo Center, Greenville, S.C. Feb. 8	\$353,710 \$31	11,410 sellout	Varnell Enterprises
MARY J. BLIGE, AVANT	Auditorium Theatre, Chicago Feb. 15-16	\$350,706 \$73/\$47.50/\$35	6,417 two sellouts	Jam Prods.
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Bryce Jordan Center, University Park, Pa. Feb. 9	\$321,993 \$29.50	11,193 sellout	Clear Channel Entertainment
BARRY MANILOW	Van Andel Arena, Grand Rapids, Mich. Feb. 14	\$285,619 \$90/\$30	5,653 9,439	Concerts West
THE TEMPTATIONS, THE MANHATTANS, SOFT TONES, HOWARD GHEE	Baltimore Arena, Baltimore Feb. 15	\$273,080 \$50/\$25	7,925 9,076	BT Prods.
ALAN JACKSON, JAMIE O'NEAL	CenturyTel Center, Bossier City, La. Feb. 15	\$272,208 \$50/\$41/\$28/\$23	8,403 10,332	Jack Utsick Presents
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Mid-South Coliseum, Memphis Feb. 16	\$263,768 \$28.50	9,255 sellout	Beaver Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Van Andel Arena, Grand Rapids, Mich. Feb. 12	\$263,617 \$35.50/\$25.50	8,243 10,135	Clear Channel Entertainment
REO SPEEDWAGON & STYX	Fargodome, Fargo, N.D. Feb. 16	\$255,128 \$34.50	7,395 sellout	Jam Prods., Police Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Alltel Arena, North Little Rock, Ark. Feb. 17	\$252,295 \$32/\$24	9,361 10,536	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Fox Theatre, Detroit Feb. 13	\$223,703 \$55.50/\$36.50	4,801 sellout	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 13	\$201,925 \$35.50	12,129 15,064	Palace Sports & Entertainment, Clear Channel Entertainment
JULIO IGLESIAS	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 31-Feb. 1	\$200,675 \$75/\$65	3,303 two sellouts	in-house
MICHAEL FRANKS, WAYMAN TISDALE	Fox Theatre, Detroit Feb. 14	\$199,575 \$125/\$27.50	4,762 sellout	Olympia Entertainment, Top Cat Prods.
BOB DYLAN	Kiefer UNO Lakefront Arena, New Orleans Feb. 17	\$191,180 \$39.50/\$29.50	5,001 sellout	Beaver Prods.
BOB DYLAN	Bi-Lo Center, Greenville, S.C. Feb. 13	\$173,346 \$39.50/\$30.50	5,201 6,192	C&C Concerts
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	Hulman Center, Terre Haute, Ind. Feb. 17	\$168,180 \$30	5,606 sellout	Varnell Enterprises
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Air Canada Centre, Toronto Feb. 6	\$163,818 (\$261,636 Canadian) \$43.52/\$34.75/\$24.73	4,820 sellout	House of Blues Canada
WEEZER, SAVES THE DAY, OZMA	Molson Centre, Montreal Feb. 15	\$162,094 (\$258,038 Canadian) \$23.56	6,881 7,306	House of Blues Canada
WEEZER, SAVES THE DAY, OZMA	Bryce Jordan Center, University Park, Pa. Feb. 12	\$144,420 \$29	5,249 10,400	Clear Channel Entertainment
WEEZER, SAVES THE DAY, OZMA	Cricket Arena, Charlotte, N.C. Feb. 5	\$110,495 \$27.50	4,293 6,000	Clear Channel Entertainment
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Blue Cross Arena, Rochester, N.Y. Feb. 6	\$105,408 \$30.50	3,456 5,000	Magic City Prods.
TRAVIS TRITT	Star Plaza Theatre, Merrillville, Ind. Feb. 1	\$104,200 \$40/\$30	3,400 sellout	Star Prods.
LUTHER VANDROSS	DeVos Hall, Grand Rapids, Mich. Feb. 5	\$104,192 \$65.50/\$60.50	1,593 2,221	Haymon Entertainment
KENNY ROGERS	Patriot Center, Fairfax, Va. Feb. 15	\$103,653 \$48.50/\$28.50	2,520 4,805	Outback Concerts, Musiccentre Prods.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	A. J. Palumbo Center, Pittsburgh Jan. 31	\$95,375 \$35	3,259 5,100	Clear Channel Entertainment
ITZHAK PERLMAN	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 29	\$95,295 \$75/\$55	1,480 sellout	in-house
NELLY FURTADO	General Motors Place, Vancouver Jan. 29	\$91,868 (\$147,210 Canadian) \$21.84	4,940 6,703	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Palace Theatre, Albany, N.Y. Feb. 5	\$87,140 \$38.50/\$27	2,767 2,807	Clear Channel Entertainment
JAMES BROWN	B.B. King Blues Club & Grill, New York Feb. 2	\$86,785 \$85	1,021 sellout	in-house
BUENA VISTA SOCIAL CLUB, IBRAHIM FERRER	Cerritos Center for Performing Arts, Cerritos, Calif. Jan. 21	\$86,334 \$70/\$60	1,405 sellout	in-house

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TOURING

Venue Views™



by Linda Deckard

SHAPING UP: The concert season overall has been shaping up well in Trenton, N.J. Mike Scanlon, GM of the Sovereign Bank Arena's private management firm, Global Spectrum, expects to do 12 concerts in 2002, half of them with what he calls his "condo promoters." They are a handful of local nightclub promoters who have been pooling monies to bring shows to Sovereign Bank Arena. They haven't backed a loser yet. The building handles the details.

So far they've promoted Steppenwolf, Lorrie Morgan, the Isley Brothers (\$250,000 gross), Sisters in the Spirit, Kenny Rogers, Sammy Kershaw, and the '60s Show With Gary Puckett. Coming up are the Four Tops, the O'Jays, and the Whispers.

At a recent show, Aaron Carter's merchandise per cap was a record \$10.56, based on an attendance of



SCANLON

7,000 at the arena. Scanlon says food and drink per cap was predictably low from a young crowd, at \$5.25. He had expected good T-shirt sales, but it was the glow sticks that floored him.

"Seventy-five percent of the kids in the arena were waving glow sticks very happily," Scanlon says. The next-highest merchandise per cap in Trenton has been from Kiss and Elton John fans, in the \$8 range.

The crowd was mostly girls in the 6-14 range, Scanlon says. The show was down to single tickets four weeks beforehand, but "we kept adding seats—300 on the day of the show." The producers were conservative with sightlines, because this was the second stop on the tour. The setup "started out at 180 [degrees around the stage] and ended up at 270."

A NEW DIRECTOR: Dr. Craig Springer, who took over as executive director of the Cerritos Performing Arts Center in California Feb. 4, would like to bring more youth-oriented programming into the mix.

His goal for the 1,800-seat center is

to "broaden our audience." He booked Natalie Merchant for March 27-28. On the first day of ticket sales, "we had people lined up waiting for the box office to open for the first time," he says. He also booked Jewel last fall.

Cerritos does about 150 shows a year. Springer expects to sell \$6.8 million worth of tickets in fiscal 2002, which ends in June. "Ticket sales are 75% of our budget."

A NEW ACCOUNT: David Touhey, currently manager of the James L. Knight Center in Miami, has been selected to manage the new Ryder Center at the University of Miami, effective March 18. When he makes the change, Touhey will still be working for Global Spectrum, which was selected to manage the new \$48 million, 7,000-seat Ryder Center for 7.5 years, plus pre-opening.

The arena will probably open in January 2003—a month behind schedule, says Mel Tenen, the university's director of auxiliary services. Frank Russo, Global Spectrum senior VP of sales and client services, secured the deal for the private management firm. Tenen says the business plan calls for 14 concerts and 11 family shows at the new arena during its first year.

ANOTHER RECORD: The Radio City Christmas Spectacular, playing eight markets during 2001-2002, including Radio City Music Hall in New York, grossed \$92 million in ticket sales from 2 million people in nine weeks, according to executive producer Howard Kolins. All the numbers are up, including the number of host cities.

The show drew 979,853 (85% of capacity) to 214 performances, which grossed \$53,240,212 at Radio City Music Hall. Other grosses included: \$6,786,951, State Theater, Cleveland; \$6,503,228, Fox Theatre, Atlanta; \$6,404,579, Fox Theatre, Detroit; \$6,023,754, Grand Ole Opry House, Nashville; \$4,863,756, Grand Palace, Branson, Mo.; \$4,516,510, Rosemont Theatre in Illinois; and \$3,382,374, Aronoff Center, Cincinnati.

Kolins says that the strategy for growth is to continue moving around, staying in some markets and visiting new ones. "We've been in Branson since 1994. But in Atlanta, Cleveland, [and] Cincinnati, we will go back to the market on a cyclical basis."

In 2002-2003, the show will visit nine markets. It is booked to return to Branson, Detroit, Chicago, and Nashville. Kolins envisions a day when he might book 12 venues in one year, especially if one unit plays two cities.

ALBUMS

Edited by Michael Paoletta

POP

★ VARIOUS ARTISTS

Fast Folk: A Community of Singers & Songwriters

PRODUCERS: Richard Meyer, Jack Hardy, Jeff Place

Smithsonian Folkways 40135

This two-CD release exhaustively documents the 1980s-'90s Greenwich Village folk music scene via recordings for the Fast Folk record label and *Fast Folk* magazine, which helped jump start the careers of dozens of artists. Compiled from more than 100 records released by the label, the set features early, little-known works from such artists as Shawn Colvin, Suzanne Vega, Steve Forbert, Christine Lavin, John Gorka, Lucy Kaplansky, and the late Dave Van Ronk. Top-notch songwriting and passionate vocals drive the train on such memorable cuts as Kaplansky's haunting "You Just Need a Home (Spotlight)," filled with New York imagery; Colvin's beautiful "I Don't Know Why"; and Gorka's quirky "Geza's Wailing Ways." Suzanne Vega's "Gypsy" is delicate, insightful, and perfect, and Forbert's "Thirty Thousand Men" is rough and powerful in the best folk tradition. Elsewhere, "Bourbon as a Second Language" by Patrick John Brayer is delightfully scruffy country for the "immigrants of loneliness," and Judith Zweiman's "Heart on Ice" is sharp as a knife. It's hard to imagine a music scene better chronicled.—**RW**

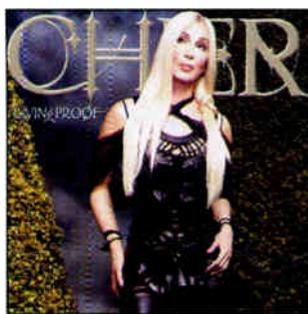
★ LOUISE GOFFIN

Sometimes a Circle

PRODUCER: Greg Wells
DreamWorks 50290

It's been roughly 20 years since Goffin last released a solo album; well, she's back with a captivating journey of personal introspection. *Sometimes a Circle* mixes blues, funk, pop, and rock to create an always interesting—sometimes edgy—group of songs. The title track, sung with Goffin's silky voice, contains a catchy, very truthful chorus ("Sometimes a circle seems like a direction") that analyzes the feeling of ending up

SPOTLIGHTS



CHER

Living Proof

PRODUCERS: various
Warner Bros. 47619

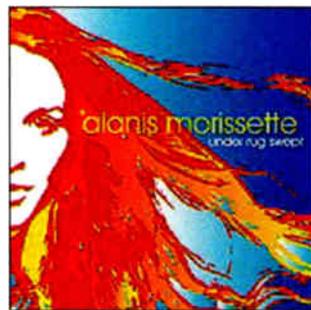
Following up a global success like 1998's *Believe* is no easy task, but Cher more than proves she's up to the task with the equally rhythmic *Living Proof*. In fact, repeated listens to *Living Proof* reveal a collection that is actually stronger than its predecessor. Believe. In addition to reuniting with the U.K.-based team of Mark Taylor and Brian Rawling, the artist works with a handful of producers on *Living Proof*, including Chicane, StarGate, Bruce Roberts, and Rick Nowels. Opening track and lead single "(This Is) A Song for the Lonely"—which Cher dedicates to "the courageous people of New York"—is an empowering jam that deserves to rock the world just as "Believe" did. The disco-lashed "A Different Kind of Love Song," the flamenco-inflected "Love So High," the uplifting "Real Love," and the anthemic "Love One Another" are singles-in-waiting. Exclusive to the U.S. version of *Living Proof* is the Diane Warren-penned "When You Walk Away."—**MP**

ALANIS MORISSETTE

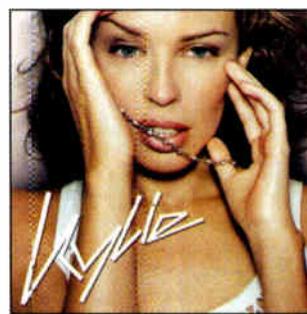
Under Rug Swept

PRODUCER: Alanis Morissette
Maverick/Reprise 47988

For her third studio album, Alanis Morissette decided to go it alone. Unlike 1995's *Jagged Little Pill* and 1998's *Supposed Former Infatuation Junkie*—which Morissette crafted with writer/producer Glen Ballard—the supreme *Under Rug Swept* was penned and produced by the artist herself. The very human *Under Rug Swept* satisfies with moments of darkness, enlightenment, anger, bittersweet tension, and happiness. Winning moments are



aplenty. On "21 Things," Morissette lists the 21 things she wants in a lover, "not necessarily needs but qualities that I prefer." The delicate ballad "Flinch" recalls Joni Mitchell at her best; the funky "So Unsexy" is truly an every(wo)man's tale. "Hands Clean," the buoyantly infectious lead single, beautifully shows that there are indeed two sides to every story—in this case, a past relationship. Although 2002 is still young, consider *Under Rug Swept* one of the year's best.—**MP**



KYLIE MINOGUE

Fever

PRODUCERS: various
Capitol 72435-37670

Australian dance/pop vixen Kylie Minogue has certainly flirted with U.S. success in the past. But with the current crossover success of "Can't Get You out of My Head"—with its infectious "la la la" hook—the timing may be right for Minogue to take over America, just as she's done around the globe, where she enjoys success akin to Madonna. One of many highlights on *Fever*, "Can't Get You out of My Head" jumps three notches to No. 12 on The Billboard Hot 100 this issue. A chart-topper throughout much of Europe, *Fever* harks back to a more innocent time when sex and dance-floors merged to create one carefree nation under a groove. Try keeping still to irresistible and voluptuous tracks like the spiky "Give It to Me," the trance-laced "In Your Eyes," the alluring "More More More," and the slow burn of "Burning Up." Looking ahead, the funk-fortified title track and the disco-happy "Love at First Sight" are definitely single-worthy. Can't get her out of our heads, indeed.—**MP**

right back where you started from. Other highlights include "What If I Were Talking to Me" and "Just Bone and Breadth." Goffin, the daughter of legendary songwriters Carole King and Gerry Goffin, began recording demos for the album while eight months' pregnant and without a record deal in sight. Her determined spirit is in abundance here.—**JP**

NEIL FINN & FRIENDS

7 Worlds Collide—Live at the St. James

PRODUCER: not listed
Netwerk America 0 6700 30258

Featuring Neil Finn, formerly of Crowded House and Split Enz, backed by an all-star band—brother Tim Finn, Pearl Jam's Eddie Vedder, ex-Smiths guitarist Johnny Marr, Radiohead's Ed O'Brien and Phil Selway, Lisa Ger-

mano, and Sebastian Steinberg, formerly of Soul Coughing—*7 Worlds Collide* is automatically more interesting than most live sets. Instead of a Finn "greatest hits live" set, we hear Finn, Germano, Marr, and Vedder taking turns on vocals and even delivering performances of their own songs (Pearl Jam's "Parting Ways," Germano's "Paper Doll," Marr's "Down on the Cor-

ner") during this collection of tracks culled from a five-night stand at Auckland, New Zealand's St. James' Theatre. Finn and Vedder deliver a rollicking take on Split Enz's "Take a Walk." Vedder alone delivers an equally exhilarating version of Split Enz's "I See Red." Two real treats are Finn's dead-on Morrissey vocals on the Smiths' "There Is a Light That Never Goes Out" and his disc-opening new song "Anytime," a lovely reminder of our own mortality. For good measure, Crowded House faves "Don't Dream It's Over" and "Weather With You" are tacked onto the end of the disc. Though *7 Worlds Collide* is indeed a great listen, it probably won't prove all that durable, as it fails to capture the timeless quality that live albums must have to bear repeat listens. Nevertheless, hats off to Finn for coming up with a great idea—and to his friends for coming through. All royalties from the project will go to charity.—**WO**

DRESSY BESSY

Sound Go Round

PRODUCER: Dressy Bessy
Kindercore KC069

Despite being named after a popular Playskool doll, Dressy Bessy makes music for grown-ups—albeit grown-ups who have a keen sense of their inner child. The Denver-based quartet serves up sugary pop in bite-sized portions, with sunny harmonies and laid-back pacing, giving its songs a melodic, playful flavor. But this isn't empty cotton candy; fuzzy electric guitars, nimble bass work, and Tammy Ealom's slightly flat vocals lend a gritty undertone to this low-key set. Think of bubblegum produced by a garage/grunge band. From the syncopated "Big to Do" to the rollicking "Maybe Laughter" to the infectious opener, "I Saw Cinnamon," *Sound Go Round* provides ample entertainment for anyone adult enough to appreciate serious music but youthful enough to forget the serious stuff for a while and just have a good time.—**WH**

LISA LOEB

Cake and Pie

PRODUCERS: various
A&M 10661

As more time passes and Lisa Loeb gets further into her career, her early '90s

(Continued on next page)

VITAL REISSUES

BOB MARLEY AND THE WAILERS

Legend (Deluxe Edition)

REISSUE PRODUCER: Bill Levenson

ORIGINAL PRODUCERS: various

Tuff Gong/Island Def Jam 314 586 714

In its wonderfully thorough renovation of the Bob Marley catalog, Universal has reissued remastered, bonus-track-enhanced versions of not only all of his studio and live albums but also the hit four-disc *Songs of Freedom* boxed set and two-disc "Deluxe Editions" of the *Catch a Fire* and *Exodus* albums. That's not to mention UTV's heavily promoted *One Love: Very Best of Bob Marley & the Wailers* disc, which for many may have supplanted the 1984 compilation *Legend*—one of

the all-time great single-artist anthologies and long a perennial on the *Billboard* catalog chart. Now, though, Universal has given us a new, improved *Legend*, one that offers a middle ground for those customers who want more than *One Love* but aren't up for investing in the boxed set. Complementing the original "best-of" compilation, the two-CD "Deluxe Edition" of *Legend* features an entire second disc of extended remixes, originally issued on 12-inch vinyl in the '80s. These remixes are generally excellent, as with Paul "Groucho" Smykle's retooling of "Jamming" and dub versions of "One Love/People Get Ready" and "Three Little Birds." There



are miscues here, too—such as E.T. Thorngren's disco-fied take on "Buffalo Soldiers"—but there are also effec-

tive remixes of "Lively Up Yourself" and "Coming in From the Cold," which are songs not included on disc one. Even though many of the Marley totems on the first best-of disc of *Legend* are also featured on *One Love*, the track listing for disc one does vary; the sublime "Sun Is Shining" isn't included, but the version of "Redemption Song" here is the superior solo rendition. And it is the longer, LP versions of "Exodus" and "Stir It Up" that are used. There are also a couple of bonus tracks added to the original *Legend* lineup: "Easy Skanking" and "Punky Reggae Party." Once again, Universal has given a new lease on life to a catalog classic.—**BB**

ABC

The Lexicon of Love

PRODUCER: Trevor Horn

Mercury/UME 314 538 250

Twenty years after its original release, ABC's deliriously poppy *The Lexicon of Love* is seeing the light of day again. Digitally remastered, with liner notes by frontman Martin Fry, this reissue is akin to receiving a much-needed visit from a long lost friend. Tracks like "Poison Arrow," "The Look of Love (Part One)," and "All of My Heart" remain delightful. Also included is a bonus track, "Theme From 'Mantrap'"—actually an over-the-top reworking of "Poison Arrow"—culled from the act's 1982 video collection, *Mantrap*.—**MP**

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Jay DeFoore, Steve Graybow, Rashaun Hall, Carla Hay, Wayne Hoffman, Wes Orshoski, Michael Paoletta, Jill Pesselnick, 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 (P):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (C):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (M):** 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)

hit "Stay (I Missed You)" is establishing itself as apparently the best and worst thing that ever happened to her professionally. Sure, it established a dependable (albeit small) fan base that will show its support at retail and in the clubs. But it also raised our expectations for her subsequent releases, which have all yet to really satisfy our sweet tooth in the same way as "Stay." Such continues to be the case on *Cake and Pie*, a group of songs that is often irritatingly formulaic and predictable. It's when Loeb takes a chance musically that she comes up with the album's best cuts: the '80s-pop-feeling "You Don't Know Me"—perhaps *Cake and Pie*'s best cut—and the power-poppy "Too Fast Driving." But, ultimately, there is very little to get excited about here.—**WO**

R&B/HIP-HOP

► X-ECUTIONERS

Built From Scratch

PRODUCERS: various
Loud/Columbia 86410

Pioneers in the turntablism movement, the X-ecutioners bring their style to the mainstream with *Built From Scratch*. The New York-based DJ quartet takes the axiom "the hand is quicker than the eye" to another level with its Loud Records debut. Roc Raida, Mista Sinista, Rob Swift, and Total Eclipse implement a dizzying array of scratches, beat juggles, and samples over 17 tracks. Rock darlings Linkin Park join the X-ecutioners on lead single "It's Goin' Down." A combination of head-banging hip-hop and rock, the single is already receiving attention at rock radio. That Linkin Park had the best-selling album of 2001 should only help. For those into more traditional rap, "Y'all Know the Name" more than satisfies. Featuring Xzibit, Pharos Monche, Inspectah Deck, and Madskillz, the kinetic track is fueled by the four MCs' fierce lyrics. Other guests on the all-star set include DJ Premier, MOP, Dan the Automator, and the Tom Tom Club.—**RH**

★ DAWN ROBINSON

Dawn

PRODUCERS: various
Q Records/Atlantic 92955

It may have taken a hot minute, but the "dawn" has surely arrived for one of R&B music's most anticipated debuts. Ms. Robinson, formerly of En

Vogue and Lucy Pearl, at long last realizes her solo aspirations with *Dawn*. The collection gives Robinson the platform to make the kind of record she's always wanted to make. Surprisingly, it's a pretty uptempo affair. From the disco-influenced "Still" to "Meaning of a Woman," Robinson rarely misses a chance to shake things up. On lead single "Envious," Robinson, backed by a dirty bassline, takes aim at those in the industry who've passed judgment on her. *Dawn* also includes softer moments like the touching "Get Up Again" and the mellow "Set It Off," a midtempo ditty that first garnered radio attention when it appeared on last year's *FB Entertainment Presents the Goodlife*.—**RH**

COUNTRY

★ PINMONKEY

Speak No Evil

PRODUCERS: Chad Jeffers, Rick Schell
Drifter's Church Productions 002

Now signed to RCA Nashville (expect a label debut later this year), Pinmonkey opted to deliver this indie release, revealing what a musically ambitious, seasoned, and instinctive outfit it is. Stylistically, Pinmonkey incorporates Appalachian rhythms and inventive bluegrass instrumentation with a sort of Pure Prairie League/Poco country rock flair, all powered by excellent musicianship and sensational vocals from Michael Reynolds. It's a rambunctious, free-spirited trip, with acoustic cuts like "Lonesome Pine Special" and country honk like "Nothin' But Livin'" fitting nicely with the soulful back-porch funk of "Black Train" and the smoldering stomp "Devil's Front Door." Reynolds is indeed a wonder on the gorgeous Southern ballads "Augusta" and "Sweet Blossom," the high-flying "Love Sometimes," and the easy-rollin' rocker "Cheap Motel." Having built a rep as a potent live act, here's hoping that being on a major label doesn't water these boys down to Rasca! Flatts vintage. Racked by Midwest Artist Distributors.—**RW**

LATIN

► FREDDY FENDER

La Música de Baldemar Huerta

PRODUCERS: Michael Morales, Ron Morales, Joe Reyes

Back Porch/Virgin 72438-11720

Paying homage to the music he heard as a youth (ergo the CD title bearing Fender's birth name), Freddy Fender

revisits Latin classics like "Rayito de Luna," "Perfidia," and "Noche de Ronda" with elegance and respect for the traditional form of these songs. *La Música de Baldemar Huerta* cannot help but sound quaint—it's a throwback to another time. But there's a poignancy and urgency to these readings. Fender's rendition of "Adiós Muchachos," for example, makes you really, really listen to the words for the first time in years. Fender also revisits his old hits "Before the Next Teardrop Falls"—in a bilingual version, complete with mariachi trumpets—and "Secret Love." And although his trademark crooning is sure to entice his country fans, we prefer the Latin nostalgia, which has the makings of a classic.—**LC**

JAZZ

► PAT METHENY GROUP

Speaking of Now

PRODUCER: Pat Metheny
Warner Bros. 48025

Thanks to the vision of its namesake leader, the Pat Metheny Group (PMG) has been one of jazz's most durable names for more than two decades, seamlessly incorporating the personalities of its members into the fabric of the group dynamic, while developing but never sacrificing the continuity of a distinct ensemble sound. So, while this release introduces the talents of three new members—vocalist/percussionist Richard Bona, drummer Antonio Sanchez, and trumpeter/vocalist Cuong Vu—it still recalls the harmonically rich, densely melodic sound that has frequently earmarked the group. If anything, though, this is a slightly more subtle PMG, whose intertwining lines are painted broadly against a wide panoramic canvas. The sweet, often wordless vocals of Cameroon-born Bona and Vietnamese-born Vu add an earthiness to Metheny's compositions, taking the music ever further from its American roots and into a realm that is truly global.—**SG**

BLUES

★ CHARLIE MUSSELWHITE

One Night in America

PRODUCER: Randy Labbe

Telarc 83547

They called him Memphis Charlie Musselwhite when the budding blues harmonica legend followed his black Mississippi Delta blues mentors north to Chicago to carve his own blues

fame. He's long since lived in the Bay Area but returns conceptually to his Memphis roots on his new album. Originals like "Blues Overtook Me" and "In Your Darkest Hour" are purely autobiographical, the latter showcasing his robust harp play backed by T-Bone Wolk's sparing bass. A schoolmate of Tommy Cash, Musselwhite's cover of his brother Johnny Cash's "Big River" reflects the primacy in Memphis of its Mississippi subject matter, while Jimmy Reed's blues classic "Ain't That Loving You Baby" is a nod to his Memphis jukebox memories. The album title comes from Los Lobos' "One Time One Night," here featuring guest vocalist Christine Ohlman opposite Musselwhite's laid back singing. Other key guests include Marty Stuart, Kelly Willis, and guitarist and longtime collaborator Robben Ford.—**JB**

WORLD MUSIC

★ ALTAN

The Blue Idol

PRODUCERS: Altan
Narada 70876-15387

The Blue Idol is a work of genius. Everything that's appealing, powerful, and musically special about Irish music is contained in these 13 tracks. Mairéad Ní Mhaonaigh's singing is spellbinding, and her fiddling is no less fascinating, especially when augmented by the fiddle of Ciarán Tourish. The group's ensemble playing is formidable, as attested to in the series of jigs and reels that constitute tracks five, six, eight, and nine. Lovely and intriguing lyrics distinguish "Daily Growing" and "Uncle Rat." Also included are several songs performed in Gaelic—"Cuach mo Lon Dubh Bui" of particular interest by virtue of its catchy arrangement and unexpected saxophone part. Also take note of Dolly Parton's delightful guest vocal on "The Pretty Young Girl." *The Blue Idol* is a triumph for Altan and a reminder of the endless charm of Irish music.—**PVV**

★ OJAMI

Bellydancing Breakbeats

PRODUCER: Ojami

Mondo Rhythmica 186 850 050

Necmi Calvi, the Turkish mastermind behind Ojami, is causing quite a stir in London these days, staging club shows that feature belly dancers, fire eaters, trapeze artists, and the hottest Asian underground sound in town. The CD leaves the belly dancers to listeners' imagination, but the music is very real

and on the leading edge of what's happening in world and club music. Calvi is obviously a keen student of the rhythmic soul of Turkish traditional music. He's also pretty much up-to-the-minute on electronica, breakbeats, and trance. What he's woven together is a wildly rhythmic fusion of Eastern exotica and Western techno, and it's dead simple to hear why this sound is taking the club scene by storm. Every track is a distinctive combination of avant thought and primal beats, crunched into a singularly vivid musical experience.—**PVV**

DVD-VIDEO

★ MARVIN GAYE

Behind the Legend

DIRECTOR/PRODUCER: Martin Baker
Eagle Eye Media/Eagle Vision EV300139

When looking back on legendary performers who have passed, it's too easy to summarize their triumphs and put them on a pedestal. It is much more difficult but more insightful to humanize these stars, exposing their frailties and faults without tabloid-like exploitation. This DVD-Video is a tasteful biography that rises to the challenge of telling Marvin Gaye's story in his later years—after his '60s Motown heyday—when he faced some of the biggest struggles of his life: drug addiction, financial woes, paralyzing depression, and a faltering career. Surviving family members are interviewed, as well as former Gaye associates, who detail the singer's life in seclusion in Hawaii and Belgium, as well as his eventual comeback in the early '80s. Bonus features on the DVD are full-length performances of "Let's Get It On" and "What's Going On." Purists may be disappointed to learn that this is not a comprehensive biography that includes how Gaye became a Motown legend—or that no video interviews of Gaye are included. But there are plenty of rare home-movie footage and electrifying live performances to make up for this omission, and Gaye's personality is felt loud and clear. (A brief audio interview with Gaye is also included as a voiceover.) The DVD's tear-soaked conclusion details Gaye's tragic and untimely death in 1984, when he was shot by his father. Perhaps the most important message to this story is that despite his imperfections and a life that ended too soon, Gaye left an undeniable musical legacy that outshines even his darkest hours.—**CH**

N O T E W O R T H Y

APHEX TWIN

Selected Ambient Works 85-92

PRODUCER: Richard D. James
PIAS America 4

APHEX TWIN

Classics

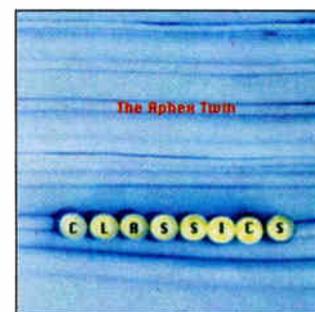
PRODUCER: Richard D. James
PIAS America 5

Though Richard D. James' Aphex Twin recordings have skated electronic music's bleeding edge for much of the past decade, the landmark *Selected Ambient Works 85-92* and *Classics* sets are only now seeing their first domestic release via PIAS America. Both collections span the embryonic period in James' career



when the then-relatively unknown DJ/producer composed tracks in his bedroom studio. Experimental for

the time, *SAW 85-92* still holds up quite well, showing James' knack for reinvigorating dance music clichés with his own warped aesthetic. *SAW 85-92* proceeds at a glacial pace, with beautiful peaks and valleys cascading from James' primitive-sounding keyboards. Though there's plenty to like here, including the acid-jazz blueprint "We Are the Music Makers," the brightest gem is the playful "Ageispolis," which sets minimalist organ drones, atmospheric washes, and video-game bleeps atop a pristine electro beat. The more jittery *Classics* sees James experimenting with jackhammer tempos and industrial textures. From the acid-fried bass



and bleary-eyed melodies of "Digerdoo" to the distilled paranoia of "Metapharstic," *Classics* only hints at

the manic drill'n'bass sounds James would later perfect. Better remembered will be the aptly named "Analogue Bubblebath 1," which percolates with cheerful synth tones and an insistent beat. Those who only recently discovered Aphex Twin via last year's critically acclaimed two-disc set *Drukqs* and 1999's *Windowlicker* EP (both on Sire) will find that *Classics*, and *SAW 85-92* especially, provide a good starting point in cracking the code of one of today's most challenging left-field artists. Longtime admirers of James' Aphex Twin alter ego will simply revel in the fact that these discs are finally seeing the U.S. light of day.—**JDF**

SINGLES

Edited by Chuck Taylor

POP

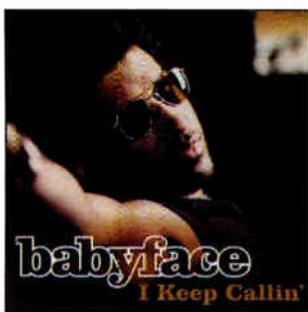
MARC ANTHONY *I Need You* (4:09)
PRODUCERS: Cory Rooney and Dan Shea
WRITER: C. Rooney
PUBLISHER: Sony/ATV Songs/Cori Tiffani, BMI
Columbia Records 56788 (CD promo)
 The release of the launch single from Marc Anthony's sophomore English project, *Mended*, was sidelined in the aftermath of the Sept. 11, 2001, attacks, because its title—"Tragedy"—seemed an inappropriate sentiment to express in an uptempo song. A few months later, the more wistful but thematically thumbs-up "I Need You" has been serviced to radio. A lot has changed since Anthony blasted onto the pop airwaves with "I Need to Know" three years ago. And while this song showcases the singer/songwriter's ample vocal gifts as a contender against an increasingly rock-and-R&B-flavored landscape, it's a shame that he didn't mark his return with something that sounds a little more original. There's no such thing as a given at top 40 radio for pure pop artists—no matter how talented they are—and this track just doesn't seem to have the juice to push it over the top. AC stations are likely to react immediately, but it seems a better bet that the folks at Columbia should trust their first instincts and reconsider "Tragedy." Because it would be just that for this deserving artist to get lost in the shuffle.—*CT*

★ **LISA LOEB** *Someone You Should Know* (3:22)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
A&M Records (CD promo)
 She's still got the geek-chick glasses, and she's still one of the coolest girls in her class. It has been four years since we last had a full-length album from Lisa Loeb, and she still sounds as fresh as she did back in the dark ages with "Stay (I Missed You)," before female singer/songwriters came into fashion—and then went back out of fashion. As always, keen melody and a passionate, lively delivery are at the forefront of "Someone You Should Know," but more so, there's Loeb's highly appealing way with a wise, conversational lyric about searching beyond the obvious that makes this a standout track for adult top 40 radio: "What you got isn't what you wanted/What you need just happens to be/Someone you should know." Crisp acoustic instrumentation and an easy-going midtempo pace are the finishing touches that make this an effort to applaud. Too bad there aren't more like her still around. This is good stuff, and even better is the upcoming *Cake and Pie*, due Feb. 26.—*CT*

COUNTRY

▶ **ALAN JACKSON** *Drive (For Daddy Gene)* (3:57)
PRODUCER: Keith Stegall
WRITER: A. Jackson

SPOTLIGHTS



BABYFACE *I Keep Callin'* (3:52)
PRODUCERS: Heavy D. and Babyface
WRITERS: Heavy D., Babyface, A. Nance, and B. James
PUBLISHERS: Soul On Soul/EMI-April/Anthony Nance Music/Naked Soul/Music Corp., ASCAP; ECAF Music/Sony/ATV Songs, BMI
Arista 5079 (CD promo)
 Babyface continues to prove he is a man of many faces—and styles—with the third single from his multi-platinum *Face 2 Face*. Following the nominal success of "What If," which peaked at No. 28 on the Hot R&B/Hip-Hop Singles & Tracks chart, the award-winning singer/songwriter continues to broaden his horizons, this time dabbling in old-school soul. Co-produced by rapper-turned-label-executive/producer Heavy D., the midtempo "I Keep Callin'" is powered by a grooving combination of organs and horns. In the end, the song sounds a lot like Babyface's tribute to Al Green. Lyrically, Face again sports the sensitive soul side, longing for a lover who has left and won't return his calls. While such neo-soulsters as Glenn Lewis, D'Angelo, and Musiq Soulchild have had out-of-the-box success by reaching back to the classic '70s sound, it will be interesting to see how R&B fans will feel about an established, traditional R&B artist known for lush ballads musing in the genre. Babyface's last dramatic turn, 2001's "There She Goes," scored him a top 10 hit, so maybe change is good.—*RH*

PUBLISHERS: EMI April Music, Tri-Angels Music, ASCAP
Arista 69124 (CD promo)

RACHAEL LAMPA *No Greater Love* (4:24)
PRODUCERS: Brown Bannister and Brent Bourgeois
WRITERS: C. Eaton and M. Becker
PUBLISHERS: Dayspring/SGO/m BMI; His Eye/Maggie Bees, SESAC
Word Records 886 1822 (CD promo)
 In a world that remains hungry for inspiration and hope, "No Greater Love" is a healing salve for that which ails our collective conscience. Seventeen-year-old Rachael Lampa comes by way of the contemporary Christian community, with four Dove Award nominations under her



wings and a 2001 Dove trophy for inspirational song of the year for "Blessed." While many may choose to use faith as the inspiration for "No Greater Love," the stunning power ballad certainly holds universal meaning in the secular world as well, whether it be directed at family, a spouse, or friends. *Kaleidoscope*, which streets March 5, is definitely Lampa's bow to a top 40 audience, and the results glisten with potential. Her voice is heavenly, indeed, among the ranks of Jessica Simpson or a burgeoning Celine Dion—give this girl a meatloaf recipe to sing and she'd make tasteful music of it. It's due time for mainstream America to discover this bountifully gifted talent, who is as lovely and personable as she is vocally blessed. A gorgeous entry point for greater good.—*CT*

Though known as a notoriously private artist who eschews the glare of celebrity, Alan Jackson never hesi-



INDIA.ARIE *Video* (4:11)
PRODUCERS: India.Arie and Carlos Broady
WRITERS: India.Arie, S. Sanders, and C. Broady
PUBLISHER: Gold & Iron/Sony/ATV/Good High, ASCAP; Six July Publishing/J. Music
Motown 20340 (CD promo)
 Even before the Grammy Awards telecast Wednesday (27), multiple-nominee India.Arie is getting her just deserts as radio interest in her debut single, "Video," is rejuvenated, thanks to high-profile nods in both the song and record of the year and best new artist categories. It's a shame that, as is so often the case, today's corporate radio seldom sniffs out the hits on its own anymore (look no further than LeAnn Rimes' "Can't Fight the Moonlight," which took radio two years to get) but the point is that listeners are at last being given a chance to experience what critics have been clamoring over for a year now. "Video" is a midtempo, self-affirming take-me-as-I-am anthem, complemented in simple fashion with creamy layers of harmony and the hooky strumming of a guitar. The singer/songwriter's lazy vocal style makes this breezy track sound all the more effortless. Ah, the joy of accessible music sans the gimmicks and self-conscious trendiness. This is the start of something good—all over again. From the platinum—and counting—*Acoustic Soul*.—*CT*

tates to bare his soul in music. It's in poignant, autobiographical songs like this that Jackson provides fans

a glimpse into the experiences that have shaped his honest, no-holds-barred brand of traditional country music. This is the title cut from Jackson's groundbreaking new album, which debuted at No. 1 on The Billboard 200. Written as a tribute to his father, the song finds Jackson reliving watershed moments in his life when his father turned him loose behind the wheel of an old plywood boat and later a 1964 Ford truck. "It was just an old hand-me-down Ford/With a three-speed on the column and a dent in the door/A young boy two hands on the wheel/I can't replace the way it made me feel." In the final verse, he speaks of letting his young daughters drive his old Jeep, hoping they'll one day look back fondly at the same kind of memory. It's a heartfelt lyric that allows listeners to share a stroll down memory lane with Jackson and appreciate a kinder, simpler time. He delivers it with the same honesty, integrity, and emotional warmth that has always made listeners powerfully connect with his work. A lesser artist would have had trouble following up a landmark song such as his last single, "Where Were You (When the World Stopped Turning)," but Jackson just lets loose with another straight-from-the-heart song that touches a chord with all who hear it. His father would be proud.—*DEP*

ROCK

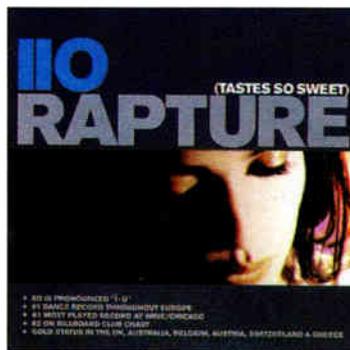
★ **SLIPKNOT** *My Plague* (2:59)
PRODUCERS: Ross Robinson and Slipknot
WRITER: Slipknot
PUBLISHER: EMI April Music Inc./Music That Music, ASCAP
REMIXER: Terry Date
Roadrunner 10013 (CD promo)
 Despite Slipknot's impressive record sales, radio has yet to warm up to metal's most theatrical ninesome. "My Plague," originally included on 2001's *Iowa*, has been reworked for the soundtrack to the zombie flick *Resident Evil*, due in early spring. This hyper cut condenses the song into three minutes, with pounding percussion and punctuated guitars marking time. Just as the ferocious roars of Corey Taylor (aka No. 8, the one with the dreadlocks sprouting from his mask) begin to get intimidating, he waxes melodic on the chorus, which is catchy enough to pick up some spins at rock radio. The world's loudest nonet tours Europe and Asia during the next few weeks, proving the global appeal of masked rock. Scary. But that's good for these boys from Des Moines, Iowa, who, between the movie placement and the radio potential, are likely to pick up some new fans back in the U.S.—*EA*

FOR THE RECORD

Due to an editing error, the members of Alabama were incorrectly identified in a country review Feb. 16. They are Randy Owen, Teddy Gentry, Jeff Cook, and Mark Herndon.

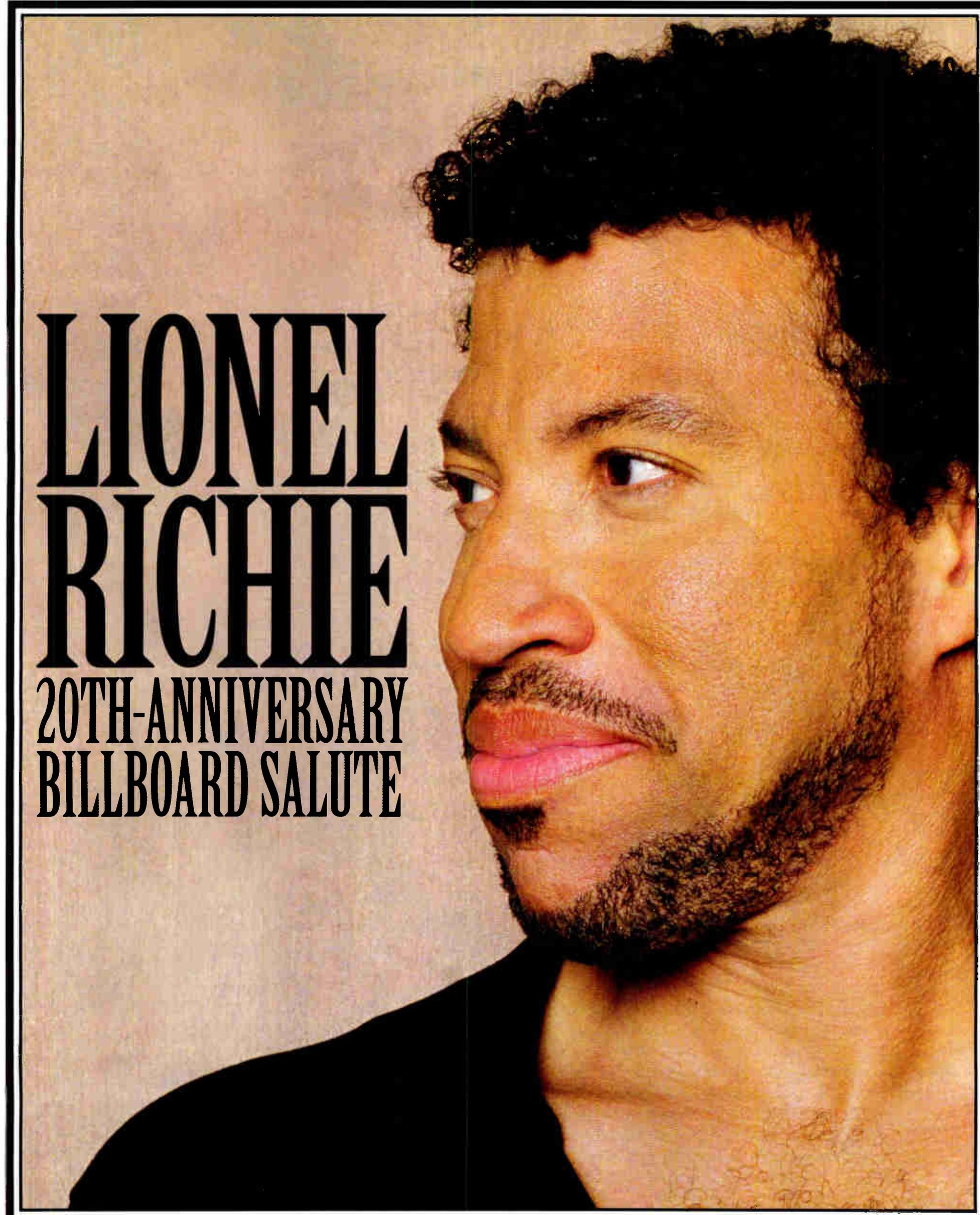
NEW & NOTEWORTHY

IIO *Rapture (Tastes So Sweet)* (3:12)
PRODUCER: Markus Moser
WRITERS: N. Ali and M. Moser
PUBLISHERS: Renemade Music, BMI; EMI Music Publishing UK
REMIXERS: John Creamer, Stephanie K.
Universal Records (CD promo)
 Songs like "Blue (Da Ba Dee)" from Eiffel 65 appear from out of the, uh, blue every now and again and manage to scratch that rare itch that U.S. radio programmers have for dance music. "Rapture (Tastes So Sweet)" from European outfit Iio (pronounced eye-o) is also one of those standout novelty tracks that will instantly strike a musical



chord with the American public—if broadcasters give them the opportunity to hear it. Already, the song

has turned gold in the U.K., Australia, Belgium, Austria, Switzerland, and Greece, and fervent U.S. believers are already blossoming in many major markets. On the *Billboard* dance charts, Iio is already a certified phenomenon. Next stop: Top 40. The joy of being alive propels from all angles throughout this dynamic anthem, which features an other-worldly female vocal that's just the icing on the cake. "Rapture" indeed tastes so sweet that if given the chance, it is destined for a rapid ascension into the top reaches of The Billboard Hot 100. Just delicious.—*CT*



LIONEL RICHE

20TH-ANNIVERSARY
BILLBOARD SALUTE

Lionel Richie

20TH ANNIVERSARY

Flying Solo For 20 Years

After departing from the Commodores, Lionel Richie skyrocketed to success in the '80s and has resurfaced with an "angel" of a hit for the new millennium.

BY DEBBIE GALANTE BLOCK

"Outrageous!" was Lionel Richie's trademark word in the '80s. But, even more importantly, it describes not only his 20-year solo career but also the years before that. From "Three Times a Lady" to "Angel," Lionel has always gone against what others expected of him and come out a winner.

Born June 20, 1949, in Tuskegee, Ala., Lionel always had an affinity for music, although his training was informal. "I took piano lessons for about three weeks from my grandmother. I didn't realize I could play by ear. I'd watch her fingers. She'd leave the room, and I'd play the piece from beginning to end," he says. One day, realizing he wasn't reading the music, she stopped him because he had played the whole song without ever turning the page. "When you get serious about the music, let me know," she scolded.

Serious he did get. Since that day, Lionel has sold nearly 60 million albums, had 20 top-10 hits and won five Grammys, an Oscar for best song, a Golden Globe, and several People's Choice and American Music Awards. Now, in the new millennium, he is nominated for a Grammy in a brand-new category for him—best dance recording—for "Angel" from his current album, *Renaissance*.

"What was expected of me was to write another song like 'Endless Love,' but I already wrote that song. Creatively, I wanted to go to places people weren't expecting me to. When I put out 'Endless Love' at that time—during the days of disco—the reaction was, 'Are you nuts?'" Lionel laughs.

Not only did he take chances in writing, but what endeared him to many back in the '80s—and what still sustains him today—is that he is willing to put himself on the line, which helps him grow as an entertainer. Certainly, his venture into acting in *The Preacher's Wife* and, more recently, on *Felicity* and *The Young & the Restless*, is one example of his risk taking. But, back in the '80s, Lionel was one of the first African American performers to host an awards show. In 1984 and 1985, he was MC for the American Music Awards. He had a lot of trepidation about doing it, according to show producer Dick Clark. "I told him talking is easy compared to getting up in front

Continued on page 41





Lionel -

Over 20 solo years...

and you continue to

“Sail On”

Congratulations!

Berry Gordy



Lionel Richie

20TH ANNIVERSARY

BY RHONDA BARAKA

A recap of Lionel Richie's career—20 years as a solo artist and another 10 prior to that as a member of the Commodores—sounds like the stuff of a surreal fantasy that could only exist in the imagination of a wistful dreamer lost in his own visions of fame and stardom: 22 top-10 hits, 60 million albums sold, five Grammys, an Oscar for best song, nine consecutive years of No. 1s and fans the world over who remember the words to his songs better than he does. Outrageous!

In fact, if anyone had told Lionel when he was a young boy growing up in Tuskegee, Ala., that he would someday be an internationally beloved recording artist, he probably would have chuckled in disbelief. But, then again, Lionel was once that wistful dreamer who gazed at a southern sky dimpled with stars and envisioned himself one day being cast among them.

What was it like making the transition from being in the Commodores to being a solo artist?

It was confusing and extremely scary. I look back on it now and the transition appeared so smooth and seamless. I always thought if anybody could get fired, it would be me because, when I first started, I was the only one who could not read or write music. I was terribly embarrassed when I got to Motown and they asked, "Who are the writers and who are the lead singers?" I couldn't raise my hand on either one, so I was kinda feeling inadequate.

It wasn't until I found out that Marvin Gaye, Smokey Robinson and Berry Gordy didn't graduate from any music schools that my confidence started building in the

Continued on page 32

The billboard interview

Lionel Richie talks about his time with the Commodores, his solo success and how he's planning for what lies ahead.

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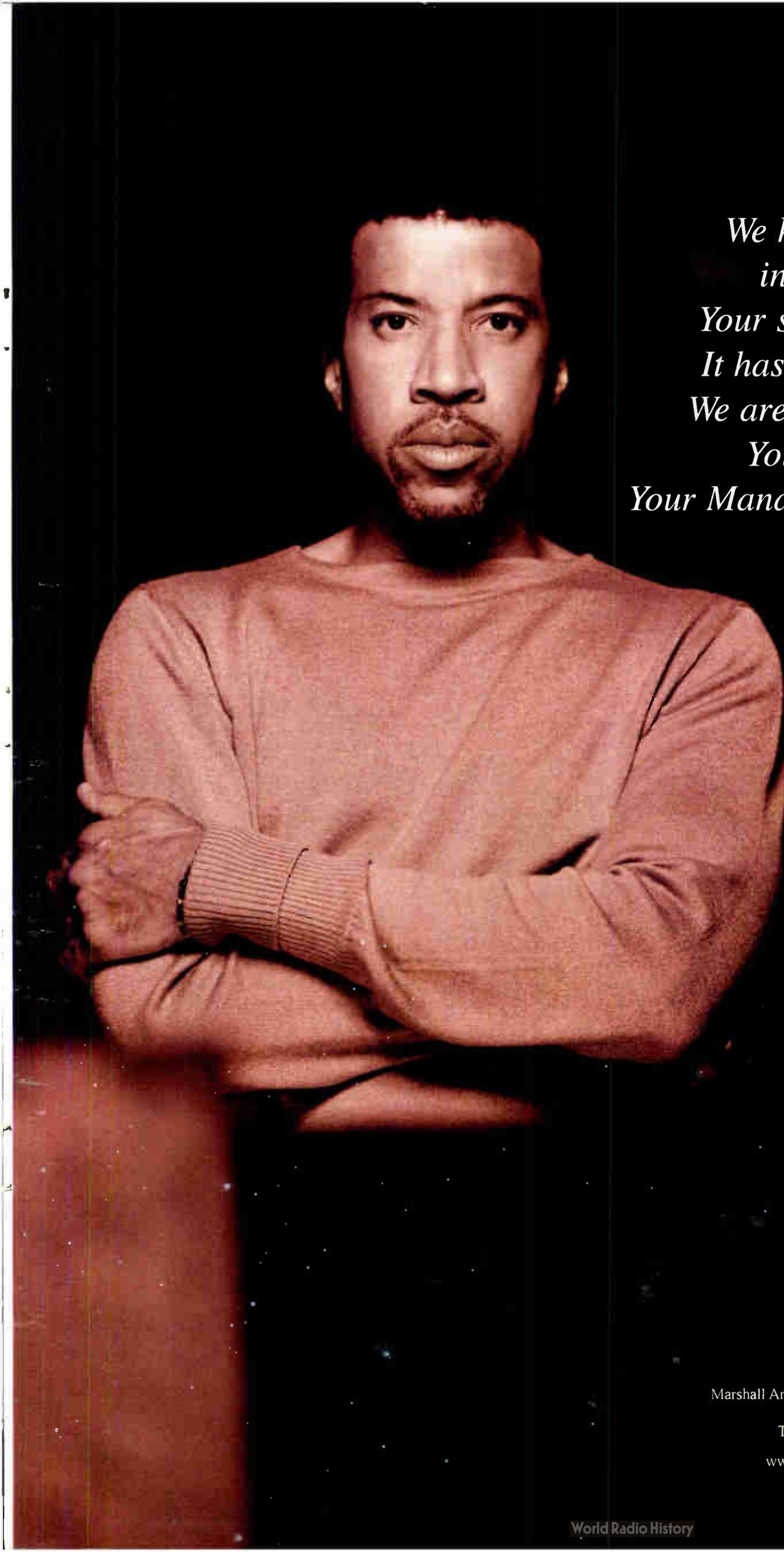
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Lionel Richie

20TH ANNIVERSARY

BILLBOARD INTERVIEW

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fact that I didn't have to write the music, since I could hear the songs. I was very comfortable, even through my stages of "Three Times a Lady" and "Still." My confidence was building, but never to the point of saying I'd go solo. It was only after I did "Lady" for Kenny Rogers and "Endless Love" with Diana Ross that [Motown] came to me and said if ever there were a perfect opportunity for Lionel Richie to do a solo album, this would be the time. Now, they didn't say, "Go solo." They said, "Do a solo album." The only problem with that was, try to explain that to the Commodores.

You never officially left the group, did you?

No. I didn't have to leave the group; I just did the solo project. But things were changing. When I did the Kenny Rogers record, [the press] was asking, "Who is this kid? Where is he in the group?" People were referring to the Commodores as Lionel Richie And The Commodores. This is not something we voted on, it's just what people were saying. Then, to add a little bit more to the anxiety, when we showed up for interviews, all the questions were directed toward "Lionel Richie." So what I tried to do on occasion was come a little later so that the guys could answer a few of the questions first, but the guys would interpret that



The Commodores

as me not wanting to be there. It became even worse when we started getting reviews of our shows: "The show went on for 30 minutes, and finally Lionel Richie sat down at the piano and did his songs." Then, finally, the ultimate insult to the Commodores was, "What's a guy like Lionel Richie doing in a funk band like the Commodores?" Try to go back to a group rehearsal after that one.

These reviewers slowly started whittling away at the patience and even the security of the guys, and it hurt from my end because it was something I did not enjoy doing. This concept of "Lionel Richie And The Commodores" was definitely not sitting well, including with me. But by the time I did the first solo record, it was so successful, I went right back in to do my second one. And, of course, by the time of

"All Night Long," that rocket took off, never to return.

As successful as the Commodores were, your sound as a solo artist was not really that same sound.

Correct. The hardest thing in the world to do was to try to get a song on a Commodores album. What I discovered very early on in the Commodores was that all the guys were gonna bring in uptempo songs and funk songs. No one brought in a slow song, so, guaranteed, I'd have at least one or two songs on there because the album needed balance. I brought in the slow songs. Now, who knew that the slow songs were gonna be the ones that people played?

When I went solo, you hadn't heard anything uptempo from me—people called me the balladeer—so the surprise was when I finally did "All Night Long." It was not what everybody expected, but I had to do something different.

What do you listen to now—the Lionel Richie stuff or the Commodores stuff?

I try not to listen to anything I've done. Have you ever heard artists who, every song they write sounds like the one they just finished writing? You don't want to get locked in. One of the most embarrassing things that can happen, which is also the greatest thing that can happen, is when I'm out at a party or hanging out and someone says, "Lionel, play 'Zoom'." And I go, "I can't remember how to play it." Because, at particular times, I'm trying to write something new, so I have to, in essence, forget what I've done in the past.

Why do you keep doing what you do?

Continued on page 36

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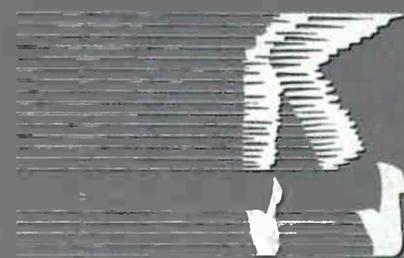
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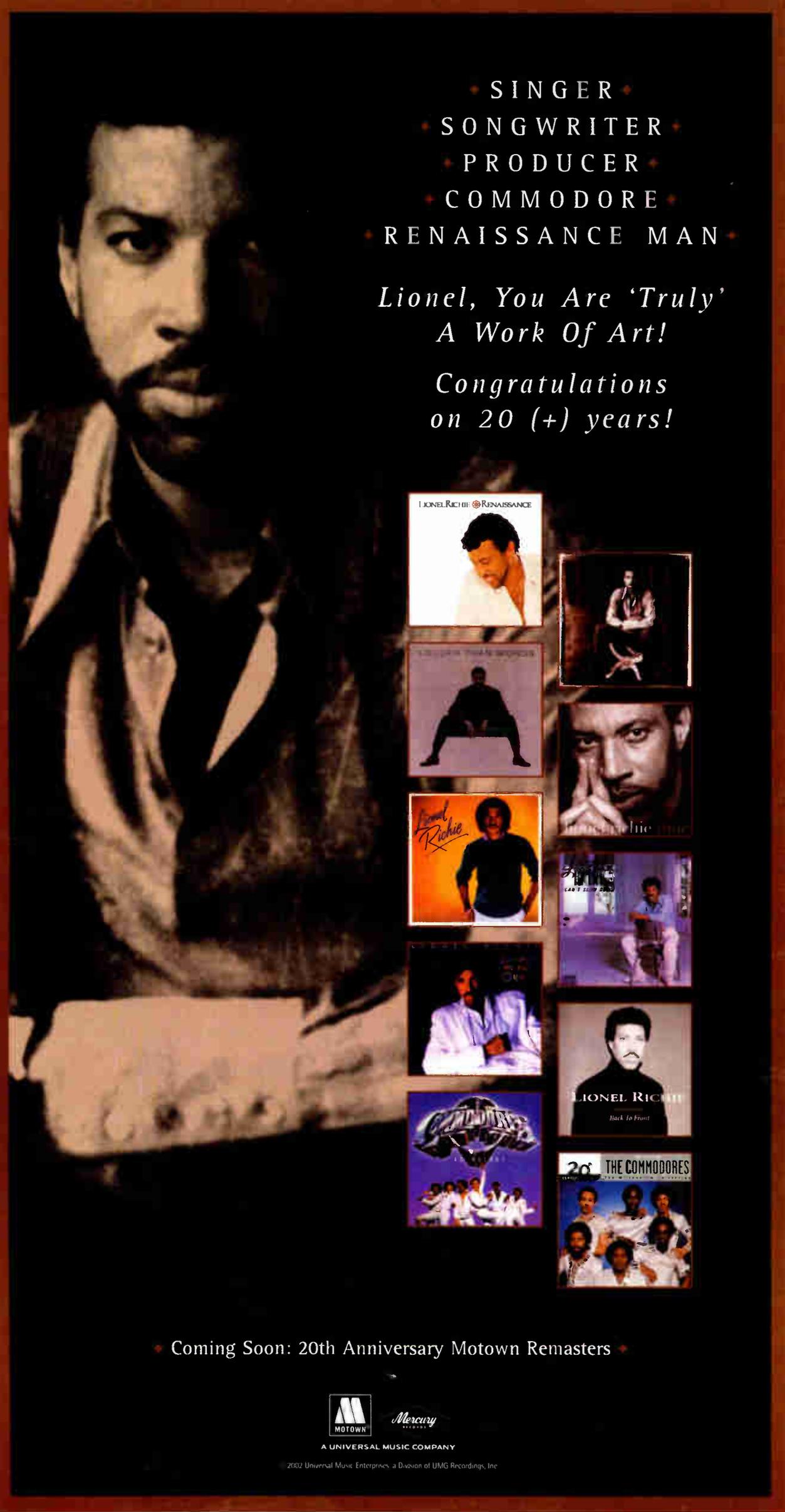
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Lionel Richie

20TH ANNIVERSARY

Multi-Talented, Multifaceted

Even with a live album in the works and a possible reunion with the Commodores on the way, Lionel still has time to grab a piece of the entertainment pie.

BY RHONDA BARAKA

Lionel Richie has spent the better part of his life in the public eye and today, some 30 years since he first stepped on stage as a member of the Commodores, he still "can't slow down."

Fresh on the heels of *Renaissance*, his eighth solo album (released last year by Island Records), Lionel is preparing for a live album this spring, a studio album in the fall and a world tour. And, as if that isn't enough, there's talk of a Commodores reunion, though the details are yet to be worked out. "The number one question is when and where," Lionel says of the prospect of hitting the stage again with former bandmates Milan Williams, Thomas McClary, Walter "Clyde" Orange, Ronald LaPreard and William King. "My first task is to make sure we get the original guys."

TIME-SHARING

As for his new solo projects, Lionel's as-yet-untitled live album features performances from a two-and-a-half-hour concert at London's Wembley Arena. "You can turn the lights off in your place and you're at the concert," he enthuses. "You'll get the impression that the crowd is on stage with me. We actually recorded it from my perspective,

as opposed to their perspective, so you'll get to hear what I hear from the stage every night—and that's amazing. You can hear the crowd throughout the concert. "Three Times a Lady" is the loudest song next to 'All Night Long'."



Skip Miller, Lionel's manager of three years and a former president

at Motown Records, says such performances are a testament to the enduring quality of Lionel's music, much of which might be reissued this year in honor of his 20th anniversary. "Lionel is the Irving Berlin of our time," Miller says, adding that the 1992 smash "Easy" has been adopted by the NFL as its theme song this year.

Though Lionel says acting is "contagious" and has tested his dramatic skills in film (*The Preacher's Wife*) and TV (*Felicity*, *The Young & the Restless*), he says it's difficult to be an actor and a touring artist at the same time. "I tour the world, but the movie business requires that I stay on location for two or three months, and my problem is that I don't stay in one place for too long. I'm so addicted to the fact that there's a world out there—there's always one more place that we haven't played—so I'm gonna be quite reserved about my acting," he says.

So the cycle that has guided his life for more than 20 years continues: recording, touring, recording, touring. Says the singer, "Just when you figure you've done it, they call you up and want you back. I think that's what keeps me breathing because, right when you get in the studio, it's time to go on the road. When you go on the road, it's time to go back in the studio."

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L I O N E L



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Lionel Richie

20TH ANNIVERSARY

MULTI-TALENTED

Continued from page 34

MESHING TOGETHER

Having already worked with Walter Afanasieff, Daryl Simmons, Brian Rawling and Mark Taylor, and Rodney and Fred Jerkins on *Renaissance*, Lionel might also do some collaborations with newer writers who have invited him to work with them. "That's exciting to me," he says, "because it gives me an opportunity to kind of share and test my writing skills."

And Lionel is planning to introduce some artists of his own, among them, a poet called Da Boogiemán. "Lionel discovered him at 3 o'clock in the morning, watching TV in Nashville," Miller recalls. "He called me the next morning and said, 'I wanna meet him,' and he put him on a song he had on his *Time* album called 'To the Rhythm'."

Even as he professes his desire to keep his focus on music, the singer says he's excited about the crossbreeding in entertainment today. "I think I've discovered that it's not the music business anymore, it's the [overall] entertainment business. They've finally meshed together," he says. "The movie business is the music business. The fashion business is the movie business is the record business...I think that what I have here is some kind of a brand name which now becomes something that I can use as a stepping stone into other areas."

"I love it when you get to the part where the old business has fallen apart, which leaves a lot of room for innovation. And the person who can capitalize on that period of time will forever endure," he concludes. "I get excited when I wake up every morning and go, 'You mean there's no plan for the business? Look out!'" ■

BILLBOARD INTERVIEW

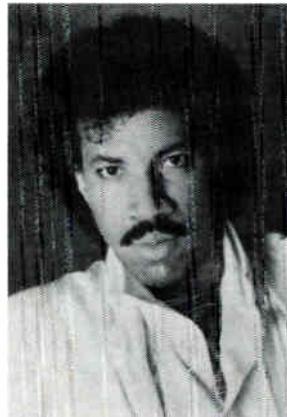
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The truth of the matter is, every time I think that's it, I have to pull the car over and write something down. And I go, "I guess that ain't it. I guess I gotta do this." The other thing is, I keep running into people who say to me, "When is your next thing coming out, man?" Now, given all that it is, I go one step further: There's something very interesting about mastering a business, and that is that it has to stay the same. This is the only business that, just when you think you have mastered it, someone comes along and creates some other little obstacle. If you're a real fighter you say, "Let me try one more fight. Just one more."

But you don't really change with the game. You keep up with it, but you don't change.

Frank Sinatra once sat down with me briefly. He said, "If you're lucky enough in this business, you get one song that people call for you to do over and over again. That's called a career." He told me, "You have created more than one song, and, more importantly, you wrote them all. The most important thing you have going for you, that you probably don't even realize, is 15 seconds into the first vocal that you ever do, they know that's Lionel Richie. You are a stylist. That in itself is a gift."

I realize the awesome statement that man told me, which is that Lionel Richie's storytelling or Lionel Richie's voice—whatever it is—has stuck around and there is no gimmick



In the '80s

to it. I would love to tell you that I have this fantastic riffing voice and people like to hear me sing because nobody can sing like me. But I am the karaoke king. I can go to any country and all I gotta do is go "Hello" or "All Night Long" and the crowd sings that song for me. So the reason I still do it is because the crowd I play for can still do it.

You once said that, when you were at the height of your success in the '80s, you were flying so high you didn't realize what was going on until you sat down and looked back. When the reality of it all hit you, how did you deal with it?

I think the country boy inside of me still has not quite gotten over it. I'm still in awe of life. There's only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there's that boy from Tuskegee that's still on the inside. When you get off the plane in Poland and the president says, "Stay at our house," you have to stop for a minute. Or you fly off to Germany while the Palestinian delegation, the Israeli delegation, the Chinese delegation and the Egyptian del-

egation were all having a meeting there and you are invited to tea...You have to ask one very important question: What am I doing here? And the answer was, those leaders had not been able to agree on anything up to that point except one thing: They all liked my music and decided to start off the day's session with something that they had in common.

I remember walking down the streets of New York. There was a guy begging on the street. He said, "Lionel Richie!" I looked down. He said, "I saw you in the Capital Center in Washington, D.C., with the Commodores and the Emotions." And, all of a sudden, another guy pulled his Mercedes over and got out. The homeless guy said, "I gotta have your autograph." And the guy from the Mer-

Continued on page 38

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Lionel Richie

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BILLBOARD INTERVIEW

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cedes also said, "I have to have your autograph." Now, while I'm signing the autographs, the homeless guy and the guy in the Mercedes are having a conversation about the times they saw me. Then one got back in the car and the other got back down on the ground and I walked away and said to myself, "Did anybody else see that?" That's amazing to me.

You've had some challenges. You've lost both of your parents, had throat problems and went through a divorce. How did you deal with those things?

I go back to some words that were said to me when I was at the height of my Commodore years: A hit record does not define a person. Money does not define a person. What I discovered later is that it doesn't define you at all, it only magnifies you. If you've got a problem when you don't have a hit record, you've got a big problem when you get \$50 million on top of it. If you're thinking about a drug problem with no money, you're gonna overdose with success.

I was pleasantly surprised that I could handle more than

"I think the country boy inside of me still has not quite gotten over [the success]. I'm still in awe of life. There's only one person that people see, but there are two people here. One is Lionel Richie—the guy on the outside that everybody knows—and then there's that boy from Tuskegee that's still on the inside."

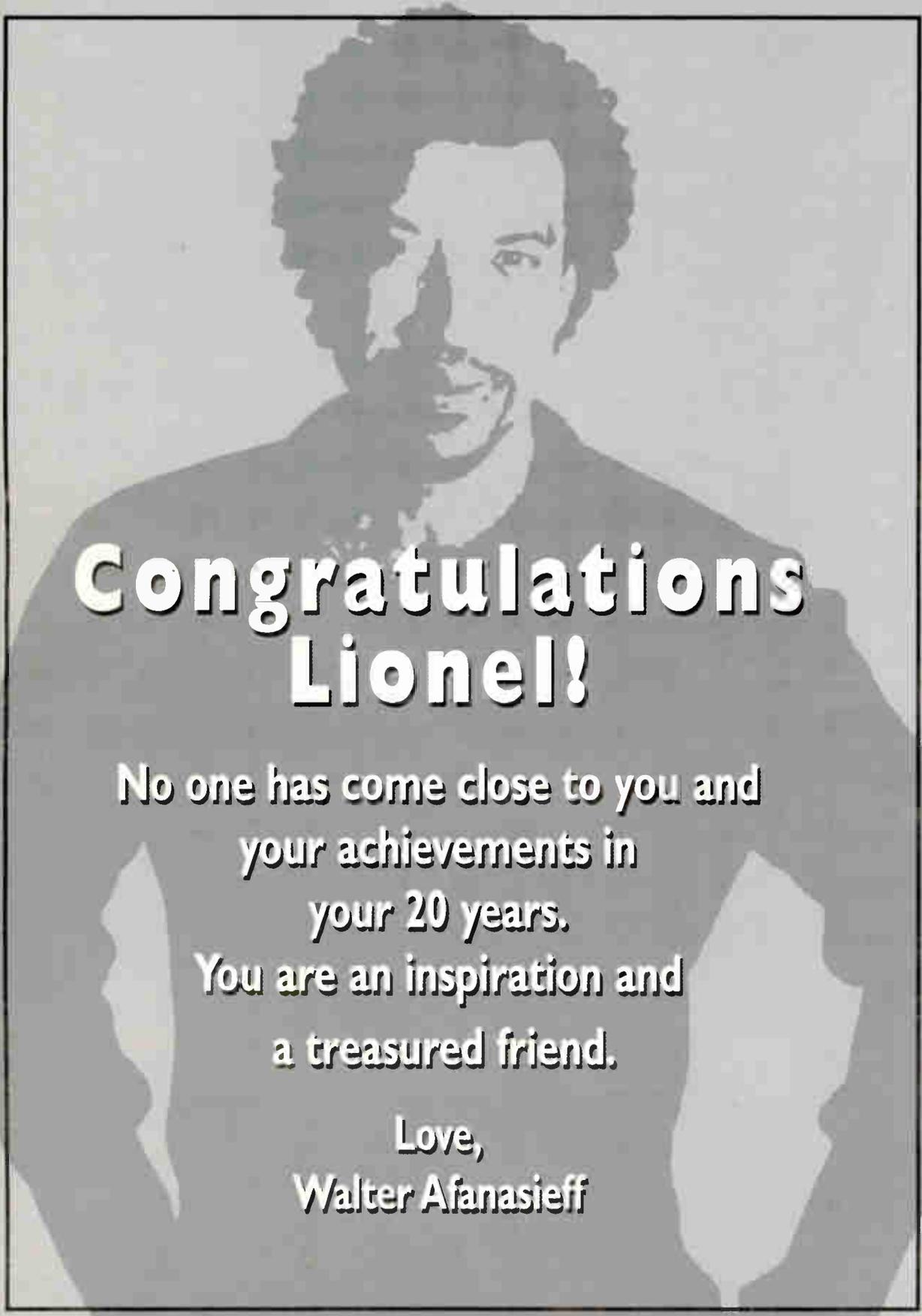
I thought I could. I wasn't sure I'd be able to. I'm very good at things that are rehearsed or things that I've done for a while, but experiencing for the first time leaving the only group that you've been a part of, that's tough. Going through a divorce—not in Tuskegee, but in the face of the world—that's tough. And, of course, my father and mother dying, those were what you call direct hits.

There's no way that I could say it didn't hurt. It's just that I was pleasantly surprised that, after the direct punch in the heart, I actually got up off the ground and learned something about myself. I've always used a little phrase in my life: Great fighters are not judged by how many punches they can throw, but by how many punches they can take. I was surprised that I was getting to be a good fighter.

Instead of taking my confidence away, it made me come back even stronger, because I actually thought that I could not survive losing my family—both families—but what it did was give me a lot of wisdom. Now that I've been through that, it makes the lyrics that I write a little more meaningful. Like a guy once said to me years ago, "It's hard to write the blues if you don't know anything about them." But as soon as you finally experience it, you understand what people mean when they say pain and hurt and loss and "Oh baby, don't leave me," which is a very old phrase, but it's only silly to somebody that's never been through it. So, I'm the same guy with a lot more depth. I think we call that wisdom.

What about the next 20 years?

I'm gonna do this as long as I can, because this is the only business where you have to be *allowed* to do this. Who allows you to do this? The public. And I'll do it as long as there's passion. I can't imagine there not being any passion, because I absolutely love doing this crazy stuff. It's probably one of the few things I can do in my life that I actually know what I'm doing. It's been a bless-



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Lionel Richie

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The Hits

This list of Lionel Richie's top 30 hits was compiled by Chart Beat columnist Fred Bronson based on chart performance on The Billboard Hot 100, according to a point system developed for the third edition of his book *Billboard's Hottest Hot 100 Hits*, to be published in fall 2002 by Billboard Books. Included in the tally are songs by Lionel when he was a member of the Commodores, his own solo singles and his duet with Diana Ross on the title song from the film *Endless Love*.

1. "endless love," Lionel richie & Diana Ross (motown), 1981
2. "all night long (all night)," Lionel richie (motown), 1983
3. "three times a lady," commodores (motown), 1978



With Diana Ross

4. "say you, say me," Lionel richie (motown), 1985
5. "hello," Lionel richie (motown), 1984
6. "still," commodores (motown), 1979
7. "truly," Lionel richie (motown), 1982
8. "dancing on the ceiling," Lionel richie (motown), 1986
9. "stuck on you," Lionel richie (motown), 1984
10. "you are," commodores (motown), 1983
11. "oh no," commodores (motown), 1981
12. "sail on," commodores (motown), 1979

13. "easy," commodores (motown), 1977
14. "Lady (you bring me up)," commodores (motown), 1981
15. "dancing with the night," Lionel richie (motown), 1984
16. "penny lover," Lionel richie (motown), 1984
17. "brick house," commodores (motown), 1977
18. "sweet love," commodores (motown), 1976
19. "my love," Lionel richie (motown), 1983
20. "Love will conquer all," Lionel richie (motown), 1986
21. "just to be close to you," commodores (motown), 1976
22. "ballerina girl," Lionel richie (motown), 1987
23. "old-fashion love," commodores (motown), 1980
24. "oo it to me," Lionel richie (motown), 1992
25. "slippery when wet," commodores (motown), 1975
26. "se la," Lionel richie (motown), 1987
27. "machine gun," commodores (motown), 1974
28. "too hot to trot," commodores (motown), 1978
29. "wonderland," commodores (motown), 1980
30. "don't wanna lose you," Lionel richie (Mercury), 1996

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FLYING SOLO

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of thousands of people to perform—to sing and remember notes,” says Clark. “He was nervous, but he wasn’t afraid of the challenge. He asked, ‘What are some of the tricks?’ We talked about it and, ultimately, he was one of the best hosts we’ve ever had.”

ENDLESS LOVE, THE BEGINNING

“Endless Love” (a duet with Diana Ross), “Lady” and “Truly” bridged his career with the Commodores, which began in 1972, to his solo career (which launched with the release of his first solo album, *Lionel Richie*, in 1982). After the great success of “Endless Love,” which won American Music Awards and was nominated for an Oscar, the record label felt it was time for Lionel to make a solo album. It was a tough transition, he says. With 10 Commodores albums under his belt, he was used to being one-sixth of the Commodores. “I was not used to being Lionel Richie, but I learned fast. From there on, I had to hang on to the rocket,” he says.

The chain of hits went on from there with “All Night Long,” written for the 1984 Olympics, “Hello,” the Oscar-winning “Say You, Say Me,” “Three Times a Lady,” “Still,” “Dancing on the Ceiling” and, of course, “We Are the World,” the charity song he co-wrote with Michael Jackson for USA for Africa. For “We Are the World,” Lionel and Michael won two Grammys and a People’s Choice Award.

The two decided to do “We Are the World” the night of the American Music Awards, which Lionel was hosting. So, instead of going to a party that night, they, along with 45 other singers, went to A&M’s recording studio at midnight to record a song that was only written four days before.

It was difficult for Lionel to enjoy any one event during that time, he says: “I was always thinking about what was next. It was like rolling down the car window, sticking your head out, and going 100 miles an hour. Though you remember things here and there, overall it’s a blur.”



With Kenny Rogers

INSPIRING OTHERS

Lionel has always been revered by fans because he relates simply and honestly to them. Even today, when the charts seem to be dominated by the under-25 set, his fans will relay how his records represent important moments in their lives. Many of today’s artists say they’ve been influenced by Lionel Richie, who, as Clark said, made melodies important. “Good performers never go away, even when an audience’s taste shifts. The talent always comes through,” Clark says.

“Lionel is an inspiration for every up-and-coming artist. He is one of the few artists around that has kept it real. He totally influenced my work. I look to him as a mentor for my singing and songwriting,” says Howie Dorough of the Backstreet Boys.

Wyclef Jean agrees. “Lionel Richie was an inspiration. His music kept me going through my everyday job, and his songwriting ultimately inspired me to go on and write music of my own,” he says.

Close friend Kenny Rogers sums up Lionel’s influence: “Particularly since 9/11, many of us are at a point in our lives where we want to feel some type of security. We all want to feel safe again. People are realizing that family is their anchor, and how much they care about the person they are with. And I think that’s what Lionel talks about better than anybody else. I think he’s one hit away from ruling the music industry again. He’s a unique talent who,

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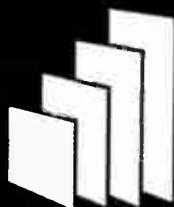
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Lionel Richie

20TH ANNIVERSARY

FLYING SOLO

Continued from page 41

in the '80s, raised the bar for everybody. He has the most amazing ability to take words you and I use in everyday life and make songs out of them."

1990s AND BEYOND

It's also Lionel's sublime humor that helps keep him on top of his game. Many of his friends, like Rogers, have known him for 20 years or more. "If you're around Lionel for five minutes, you'll get 20 one-liners. He could have been a come-

"particularly since 9/11, many of us are at a point in our lives where we want to feel some type of security blanket. people are realizing that family is their anchor...and, i think that's what Lionel talks about better than anybody else. i think he's one hit away from ruling the music industry again. he's a unique talent who, in the '80s, raised the bar for everybody."—kenny rogers

dian rather than a singer," says Steve Wynn of Wynn Resorts.

Wynn became friends with Lionel 23 years ago through Rogers, a mutual friend. He remembers a tour he, Ken Kragen, Marvin Davis and Lionel once got of Rogers' 45,000-square foot house. Toward the end of the tour, Rogers showed off his wife's 1,000-square foot dressing room. "At this point, Marvin and I were leaning against the sink and Lionel was standing next to Kenny looking at the

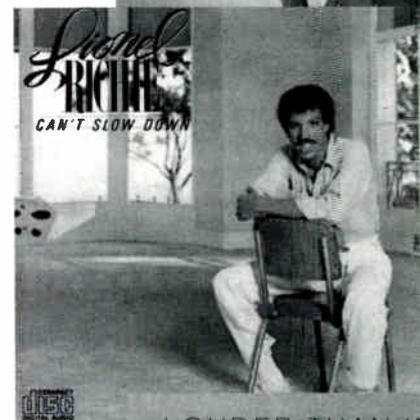
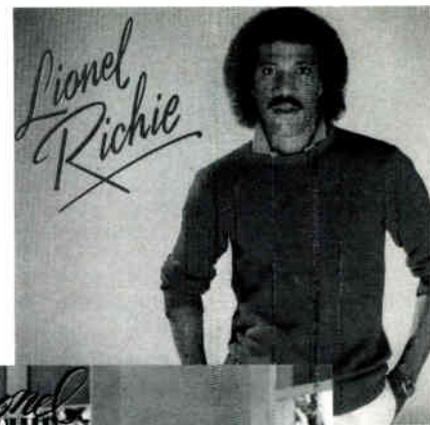
two of us, and I said, 'This is too much for me.' Lionel looked at me and said, 'Steve, this may be too much for you, and it may be too much for Marvin, but together we could all be happy here!'"

It's that quick wit that helped Lionel through some difficult years in the '90s, when he was not only going through an arduous divorce but also faced recurring throat problems. At that point in time, he reassessed his life, career and priorities. In 1996, he released the critically acclaimed *Louder Than Words*, and in 1998 *Time* hit the charts, an album he says was inspired by his new family. (Lionel has a 20-year-old daughter, Nicole, by his first marriage and, with his current wife, Diane, two young children Miles, 7, and Sofia, 3.)

In March 2001, Lionel proved himself to be a true icon with the U.S. release of his eighth solo album, *Renaissance*. He collaborated with producers Rodney Jerkins and Brian Rawling. In addition to the hit "Angel," Lionel is also joined on the song "Cinderella" by the Backstreet Boys.

While he has dabbled with an acting career, Lionel still sees himself first and foremost as a musician and plans to embark on a tour later this year. He is enjoying the fact that he's able to travel around the world with four and a half hours of recognizable songs that he couldn't possibly play all in one night.

"I'm in a business that usually allows you maybe three records and three tours and that's a run, thank you and goodbye. Thirty years later, I'm still here. When someone asks, 'What is the future?' I tell them, 'I'm in it right now.'" ■



LOUDER THAN WORDS



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Deborah & Allen Grubman

Cherokee Shows Her 'Soul'

Arista Disc Is A 'Parade' Of Neo-Soulsters That Includes Bilal, Scott

BY JEFF LOREZ

NEW YORK—It seems fitting that Brooklyn, N.Y.-born, Los Angeles-based Cherokee would find her musical home in Philadelphia. Her debut album, 1999's *I Love You . . . Me* on Trip/RCA, was an organically soulful affair that won critics' praise but failed to ignite commercially.

In many ways it seemed like the natural precursor to later offerings from such Philadelphia-based artists as Jill Scott, Musiq Soulchild, and Bilal. So it's no surprise to hear the aforementioned artists on Cherokee's sophomore set, the aptly titled *Soul Parade*, due March 19 on Arista Records.

"I wanted to go back to the East Coast and be a little more aggressive. Plus, I'm a lot happier than I was before," Cherokee says, referring to the abusive relationship she endured with ex-husband and former musical partner, Auto, which was detailed on her debut.

"This album was a lot of fun," says the singer/songwriter, who is published by Copper Baby Music/ASCAP. "I wrote a song with Jill Scott called 'Where' on

which we duet, while Bilal and I duet on another track called 'A Woman Knows.' These guys, including Musiq Soulchild, are all my friends. So when I went to Philly, they wanted to work with me.



CHEROKEE

"As soon as I started hearing tracks, I started writing to them," Cherokee continues. "I ended up staying a week, and in that time I wrote seven songs. All that started the direction of the

album. I'd worked beforehand in New York with a few other producers, but the direction didn't really represent me. I didn't have as much control as I wanted. It was more the label going after big-name producers. And that eats your budget up."

First single "I Swear" was serviced to radio last December, and its video was directed by Diane Martel. The 12-song set is an eclectic collection of tunes that captures the currently en vogue neo-soul sound. Among the noteworthy tracks is "Crazy," an R&B ballad reminiscent of Prince.

Producers involved in the project, A&R'd by Cherokee manager Herb Trawick and Damien Smith of the Trawick Group/Trip Entertainment, include OutKast's Andre 3000, Jay Dee of Slum Village, and Keith Crouch (Brandy). Originally slated for a fall 2001 release on RCA, Arista picked the album up when RCA's urban division was shuttered.

"[The RCA situation] was quite unexpected," Cherokee recalls. "I didn't know what was going on until the last minute. I loved the RCA folks, but I look forward to building a relationship with Arista. It's just going to take a minute to really get to know each other. Fortunately, Arista loved the record I'd done for RCA, so I didn't have to change anything."

Arista is coordinating showcases and/or listening/meet-and-greet parties for the album's launch in New York, Los Angeles, Chicago, Philadelphia, and possibly Atlanta. Print ads have been booked with such magazines as *One World* and *Honey*. A TV ad campaign will incorporate 30 spots during a two-week period from March 11-23 on BET. Cherokee also joined the lineup of artists—including Nikka Costa and India.Arie—tapped to appear in Gap's ongoing TV ad campaign.

"There is no other artist in the market today who exudes such an eclectic bridge of artistry and energy on stage and off," Arista senior marketing director Camille Evans says. "Cherokee's music can be marketed to a broad demographic."

That bridge Evans refers to "just might work this time," KPRS Kansas City, Mo., operations manager/PD Sam Weaver says. "A pretty girl, a pretty voice, and interesting lyrics are always a good combination."

Cherokee attributes her musical evolution from dark and somber to more upbeat and joyous to her new boyfriend of one year. But she does not regret or harbor any self-consciousness about having spoken so openly of her past. "I never bite my tongue and pull punches with what's going on. I think I helped a lot of people who have gone through similar things. I've had so many women open up and talk to me, and it's helped me grow, too. Talking about it helped me get over it."

Rhythm, Rap, and The Blues™

by Gail Mitchell



NO HALF-STEPPIN': The phrase is the title of her first Henchmen/Motown album, but it also pretty much describes R&B newcomer **Sharissa's** philosophy on life.

"I just want to sing," says the Bronx, N.Y.-reared singer/songwriter, who is the oldest of seven siblings. "People expected me to do nothing but have babies and depend on the system. I fought through all that."



SHARISSA

The Feb. 26 release features production by **Trackmasters**, **Tank**, **Mark Batson**, **Gerald Issacs**, and **Bryce Wilson**, plus lyrics penned by **Lil' Mo** and **Sharissa**, who can also be heard on the *Bulletproof* compilation and **Jon B** track "Thug Love." She's also collaborated with **Carl Thomas** and **Beanie Siegel**.

Sharissa's mix of mature honesty and **Patti LaBelle/Whitney Houston/Stephanie Mills**-influenced style comes together on the single "Any Other Night," which is No. 41 on the Hot R&B/Hip-Hop Singles & Tracks chart. In the song, she admonishes a too-busy lover: "You picked the wrong time/cause I got company." Repeat-worthy tracks include "I Can't Wait" and "All These Years."

"I told **Jimmy** [Henchmen Entertainment chief *Henchmen*] that I was tired of issues. Everyone has issues," Sharissa says. "I just wanted to put it like this: 'Sharissa is not half-steppin'.'"

CALL TO ACTION: Always dynamic and riveting, the Honorable Minister **Louis Farrakhan** pulled no punches when he spoke before a standing-room-only audience gathered at Los Angeles' Four Seasons Hotel for the Hip-Hop Summit Action Network's (HHSAN) mini-West Coast Summit Feb. 14. It was the preamble to a larger national gathering planned for June—an offshoot of last June's dialogue-opening National Hip-Hop Summit in New York launched by the network's chairman, **Russell Simmons**, and president, the Minister **Benjamin Muham-**

mad. Farrakhan delivered the keynote at that summit as well.

Among Farrakhan's empowering sound bites: "Adversity is the mirror of creativity. You've obliterated the lines of racial, ethnic barriers [with your music]. Out of suffering came gospel, blues, jazz, and R&B. Out of suffering in the ghetto came rap. The suffering of our people produced you. That should make you a servant of those who produced you. Accept responsibility. I would like to see you leaders become teachers with rap that educates. If you use your skills right, you can build a youth movement all over the world."

Some key players, though, were not on hand to hear the minister's words. **Dr. Dre** was scheduled with radio/TV personality **Steve Harvey** to speak prior to Farrakhan but was a no-show, and **Tha Row** CEO **Suge Knight** arrived after the minister finished. While Knight did propose the creation of a hip-hop/R&B artists' union during the summit's afternoon closed-door sessions, his comments about **Dr. Dre**, **Master P**, and others cast a discordant here-we-go-again pall on the otherwise positive proceedings.

Among those joining Simmons, Harvey, and Knight on the dais were **DJ Quik**, activist/producer **Michael Conception**, the Recording Industry Assn. of America's **Suzan Jenkins**, Bay Area radio personality **Davey D**, and rapper **the D.O.C.** Attendees included artist **Mack 10**, Black-ground chief **Barry Hankerson**, and Murder Inc. head **Irv Gotti**.

In addition to economic initiatives, the closed sessions addressed political advocacy and support for HHSAN's efforts to help spoken-word artist **Sarah Jones** in her lawsuit against the Federal Communications Commission (FCC). The FCC fined KBOO Portland, Ore., for airing Jones' song "Your Revolution," which references male rap lyrics to denounce the misogyny and degradation of females found in many rap songs.

Like others I've talked with since the mini-summit, I'm hoping Farrakhan's words will move others to support the causes being championed by the HHSAN. We can't afford to have those words and efforts fall into the I've-heard-that-before rhetoric bin. None of these summits will mean anything if we don't adhere to the adage that actions speak louder than words. Or as summit participant DJ Quik so aptly said, "I hope we keep this real."

ON THE MOVE: Denise Rich Songs VP/GM **Jimmy Hester** has left the company. He may be reached at jhester254@aol.com.

THIS WEEK		LAST WEEK		WKS. ON		MARCH 2 2002		Billboard™ HOT RAP SINGLES™		
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.										
SoundScan®										
TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist								
1	12	13	1	10	1	10	1	10	1	
LIGHTS, CAMERA, ACTION!	UNIVERSAL 156257	Mr. Cheeks								
2	1	10	2	8	2	8	2	8	2	
ROUND AND ROUND	DEF SOUL/DEF JAM 588952/IDJMG	Jonell & Method Man								
3	2	8	3	14	3	14	3	14	3	
THAT WAS THEN	ROY JONES, JR. FEATURING DAVE HOLLISTER, PERION & HAHZ THE RIPPA	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa								
4	3	14	4	11	4	11	4	11	4	
DANSIN WIT VOLVEZ	FADE 34239/ECMD	Strik Nine								
5	4	11	5	3	5	3	5	3	5	
CAN I GET THAT?!?	EARGASM 3511	Bear Witnez!								
6	5	3	6	10	6	10	6	10	6	
WHAT'S LUV?	TERROR SQUAD/ATLANTIC 85233/JAG	Fat Joe Featuring Ashanti								
7	10	6	7	8	7	8	7	8	7	
BUNNY HOP	RED BOY 7183	Da Entourage								
8	NEW	DEAR GOD	RELENTLESS 0002							Willie D
9	8	4	9	15	9	15	9	15	9	
JIGGA	R&C-A-FELLA/DEF JAM 588930/IDJMG	Jay-Z								
10	NEW	PASS THE COURVOISIER PART II	J 21154*							Busta Rhymes Featuring P. Diddy & Pharrell
11	6	23	11	7	23	11	7	23	11	
BUSTER	1ST AVENUE 0001	Dennis Da Menace								
12	7	23	12	18	12	18	12	18	12	
JUMP UP IN THE AIR	WESTBOUND 595	Original P Introducing Hyped Up Westbound Soljaz								
13	18	2	13	9	14	13	9	14	13	
SATURDAY (OOOH! OOOOH!)	DISBURRING THE PEACE/DEF JAM SOUTH 58875/IDJMG	Ludacris Featuring Sleepy Brown								
14	9	14	14	19	14	19	14	19	14	
AIN'T NOBODY (WE GOT IT LOCKED!)	HOUSE OF FIRE 1285	The Rawlow Boys Featuring T.D.R.O. & Lil' Smoke								
15	19	12	15	NEW	DOWN A** CHICK	Ja Rule Featuring Charli "Chuck" Baltimore				
GOT UR SELF A...	ILL WILL/COLUMBIA 79676*/CRG	Nas								
16	NEW	DIFFERENT WORLDS	ALC 005*/FAT BEATS							Twin And Alchemist
17	NEW	ALWAYS ON TIME	MURDER INC./DEF JAM 588941/IDJMG							Ja Rule Featuring Ashanti
18	15	18	18	17	18	17	18	17	18	
FATTY GIRL	FB 015283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray								
19	17	18	20	RE-ENTRY	PART II	DEF JAM 588931/IDJMG				Method Man & Redman
20	16	12	21	16	12	21	16	12	21	
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)	JIVE 42992*/ZOMBA	Mystikal								
22	23	17	22	11	3	22	11	3	22	
BREAK YA NECK	J 21081*	Busta Rhymes								
23	11	3	23	14	13	23	14	13	23	
BOOTTEE	SURRENDER/MOTOWN 015284/UNIVERSAL	Benzino Featuring Mr. Gzus & Teddy Riley								
24	14	13	24	24	4	24	24	4	24	
YOUNG'N (HOLLA BACK)	DESERT STORM/ELEKTRA 07285*/EEG	Fabolous								
25	24	4	25	24	4	25	24	4	25	
ROLL WIT ME	D2/REPUBLIC 015545/UNIVERSAL	Pretty Willie								

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

MARCH 2 2002

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'IMPRINT & NUMBER/PROMOTION LABEL', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES... BILLBOARD MARCH 2, 2002

THE MOST POPULAR SINGLES AND TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS... SoundScan BDS

MARCH 2
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Designed by SoundScan
based on national sales report
of over 100,000 hip-hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	3	12	LUDACRIS ▲	DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	NUMBER 1 3 Weeks At Number 1 Word Of Mouf	1	50	65	70	12	GERALD LEVERT	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
2	3	2	19	NAS ▲	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	51	55	56	14	R. KELLY ▲	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
3	1	—	7	JENNIFER LOPEZ	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	52	53	52	14	SOUNDTRACK	HYPNOTIZE MINDS/DJCD/UMG 1972/CPG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
4	8	9	11	JAHEIM ●	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	53	49	43	11	DONNIE MCCLURKIN ▲	VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22
5	9	7	11	FAITH EVANS ●	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	54	59	66	11	TIMBALAND & MAGOO	BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3
6	4	1	17	SOUNDTRACK	RDC A FELLA/DEF JAM 586671*/IDJMG (11.98/11.98)	State Property	1	55	54	40	11	BRIAN MCKNIGHT ●	MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
7	7	—	7	MARY J. BLIGE ▲	MCA 112008* (12.98/18.98)	No More Drama (2002)	7	56	57	58	11	ICE CUBE	PRIORITY 79051*/CAPITOL (12.98/18.98)	Greatest Hits	11
8	6	5	20	JA RULE ▲	MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	57	51	47	11	MISSY "MISDEMEANOR" ELLIOTT ▲	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
9	5	—	2	SADE	EPIC 86373 (12.98 EQ/18.98)	Lovers Live	5	58	66	72	11	MR. CHEEKS	UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5
10	10	8	14	KEKE WYATT	MCA 112609 (12.98/18.98)	Soul Sista	5	59	61	62	11	JANET ▲	VIRGIN 10144* (12.98/18.98)	All For You	1
11	14	13	11	USHER ▲	ARISTA 14715* (12.98/18.98)	8701	3	60	58	60	11	PROPHET JONES	UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ▲	Prophet Jones	16
12	11	11	9	MYSTIKAL	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	61	62	61	11	GINUWINE ▲	EPIC 69622* (12.98 EQ/18.98)	The Life	2
13	13	10	17	MICHAEL JACKSON ▲	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	62	48	41	11	C-BO	WEST COAST MAFIA 2947/WARLOCK (11.98/17.98)	Life As A Rider	41
14	12	6	11	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	4	63	64	53	11	DUNGEON FAMILY	ARISTA 14633* (12.98/18.98)	Even In Darkness	4
15	17	15	14	ALICIA KEYS ▲	J 20002 (12.98/18.98)	Songs In A Minor	1	64	83	77	11	VARIOUS ARTISTS	HIDDEN BEACH 05653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
16	15	17	11	MOBB DEEP ●	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	65	80	63	11	JENNIFER LOPEZ ▲	EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
17	19	12	12	BUSTA RHYMES ●	J 20009* (12.98/18.98)	Genesis	2	66	88	91	11	SADE ▲	EPIC 85185 (12.98 EQ/18.98)	Lovers Rock	2
18	16	18	9	JAGUAR WRIGHT	MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	16	67	63	50	10	WARREN G	UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14
19	18	19	9	LIL BOW WOW ▲	SO SO DEF/COLUMBIA 96130/CRG (12.98 EQ/18.98)	Doggy Bag	2	68	70	67	11	BONEY JAMES	WARNER BROS. 48004 (17.98 CD)	Ride	27
20	20	16	9	MASTER P	NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	12	69	78	83	11	T.I.	GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
21	25	39	4	INDIA.ARIE ▲	MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	3	70	60	4	11	MARY J. BLIGE ▲	MCA 112616* (12.98/18.98)	No More Drama	1
22	23	21	11	AALIYAH ▲	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	71	75	74	11	JILL SCOTT ▲	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ▲	Who Is Jill Scott? Words And Sounds Vol. 1	2
23	21	20	10	JOE	JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	72	69	71	11	VARIOUS ARTISTS	UTV/DEF JAM 586562/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38
24	22	24	10	DMX ▲	RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1	73	72	69	11	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY	POCKETCHANGE 1003 (16.98 CD) ▲	Po' Like Dis	47
25	24	14	11	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	74	67	68	11	JUVENILE ●	CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
26	35	37	11	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	75	82	87	11	NELLY ▲	FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
27	27	27	16	ANGIE STONE ●	J 20013* (12.98/18.98)	Mahogany Soul	4	76	62	61	11	BUBBA SPARXXX ●	BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
28	33	49	4	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) ▲	Love Machine	28	77	72	69	11	TOO SHORT	SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14
29	32	38	11	CRAIG DAVID ▲	WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12	78	84	89	11	VARIOUS ARTISTS	TIME LIFE 18805 (17.98 CD)	Body + Soul: No Control	78
30	30	32	11	MAXWELL ▲	COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	79	79	73	11	THE TEMPTATIONS	MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
31	26	23	9	VARIOUS ARTISTS	RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	80	73	59	11	LIL BLACKY	HIT A LICK 51279/TRIPLE X (16.98 CD) ▲	Big Ballin	50
32	39	31	11	JILL SCOTT ▲	HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	81	77	81	11	VARIOUS ARTISTS	RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
33	29	26	9	JAY-Z	RDC A FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	8	82	81	82	11	REGINA BELLE	PEAK 8505/CDNCDRO (16.98 CD)	This Is Regina	61
34	34	36	15	PETEY PABLO ●	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	83	76	94	11	DESTINY'S CHILD ▲	COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
35	31	33	9	WU-TANG CLAN ●	WU-TANG/DUO/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	84	87	65	11	SIR CHARLES JONES	MARDI GRAS 1054 (10.98/16.98)	Sir Charles Jones	84
36	28	22	11	LIL' KEKE	IN THE PAINT 8231/KOCH (12.98/18.98) ▲	Platinum In Da Ghetto	22	85	86	95	11	G. DEP	BAD BOY 73042*/ARISTA (11.98/17.98) ▲	Child Of The Ghetto	23
37	40	34	14	UGK	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	86	86	95	11	LIL' ROMEO	SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5
38	36	30	24	JAY-Z ▲	RDC A FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	1	87	89	75	11	GHOSTFACE KILLAH	EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2
39	52	55	11	LUTHER VANDROSS ▲	J 20007 (12.98/18.98)	Luther Vandross	2	88	97	—	11	MUSIQ SOULCHILD ▲	DEF SOUL 54829*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
40	47	42	7	IMX	TUG 39009/NEW LINE (12.98/17.98)	IMx	40	89	90	51	11	KHIA	DIRTY DOWN 46 (17.98 CD)	Thug Misses	89
41	37	35	11	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	DRAMAWORKS 4029/INTERSCOPE (12.98/18.98)	Eternal	1	90	68	51	11	DIRTY SOUTH	HARD 2 HIT 7088/STREET LEVEL (17.98 CD) ▲	Everythang's Gon' Be Different...	51
42	43	54	16	JERMAINE DUPRI	SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	91	91	—	11	JADAKISS ●	RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
43	42	48	14	JAGGED EDGE ▲	SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	92	92	—	11	KIRK FRANKLIN	GO SPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	92
44	46	45	11	8BALL	JCDR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	93	71	82	11	FEAR NO M.O.B.	90 DEEP 805/STONEY BURKE (11.98/17.98) ▲	Gangstas Doin' Gangsta S#@!	71
45	38	29	11	MACK 10	CASH MONEY 860958*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	94	96	—	11	PASTOR TROY	MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	Face Off	13
46	44	28	10	SOUNDTRACK	DEF JAM 586678*/IDJMG (12.98/18.98)	How High	6	95	95	—	11	CITY HIGH ●	BODGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	23
47	45	46	11	FABOLOUS ●	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	96	93	85	11	ARCHIE	PHAT BOY 1960 (16.98 CD)	Ride Wit Me	22
48	41	44	15	SOUNDTRACK	INTERSCOPE 493172 (12.98/18.98)	Ali	31	97	85	97	11	MARY MARY ▲	C2/COLUMBIA 63740/CRG (12.98 EQ/18.98)	Thankful	85
49	50	25	11	NATE DOGG	ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	98	74	—	11	BIG POKEY	WRECKSHOP 1414 (10.98/18.98) ▲	Collabo	74
								99	97	—	11	SNOOP DOGGY DOGG	DEATH ROW/DOGGYSTYLE/PRIORITY 50037*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
								100	94	99	11	LA' CHAT	IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16

MARCH 2
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 493001*/INTERSCOPE (19.98/24.98)	NUMBER 1 7 Weeks At Number 1 Greatest Hits	165	13	17	THE NOTORIOUS B.I.G. ▲	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	221
2	5	LUTHER VANDROSS	LEGACY/VEVO/EPIC (10.98 EQ/17.98)	Greatest Hits	8	14	14	JUVENILE ▲	CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degreez	165
3	3	MARY J. BLIGE ▲	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	106	15	9	JAY-Z ▲	FREEZE RDC A FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	219
4	2	2PAC ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	306	16	18	NAS ▲	COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	35
5	12	AL GREEN ▲	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	364	17	11	2PAC ▲	AMARU/JIVE 41638/ZOMBA (11.98/17.98)	Me Against The World	286
6	7	KEITH SWEAT ▲	VINYL/INTERSCOPE/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	305	18	19	BOB MARLEY AND THE WAILERS ▲	TUFF GONG/ISLAND 846210*/IDJMG (12.98/18.98)	Legend	282
7	15	SADE ▲	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	372	19	—	BARRY WHITE ▲	MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits	242
8	8	MARY J. BLIGE ▲	MCA 11156* (10.98/15.98)	My Life	166	20	16	DR. DRE ▲	AFTERMATH 490496*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	105
9	6	AALIYAH ▲	BLACKGROUND 10753 (12.98/17.98)	One In A Million	96	21	—	BARRY WHITE ▲	CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	105
10	10	MAKAVELI ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	192	22	21	JOCELI ▲	UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	125
11	4	R. KELLY ▲	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	181	23	24	NAS ▲	COLUMBIA 67015*/CRG (10.98 EQ/18.98)	It Was Written	73

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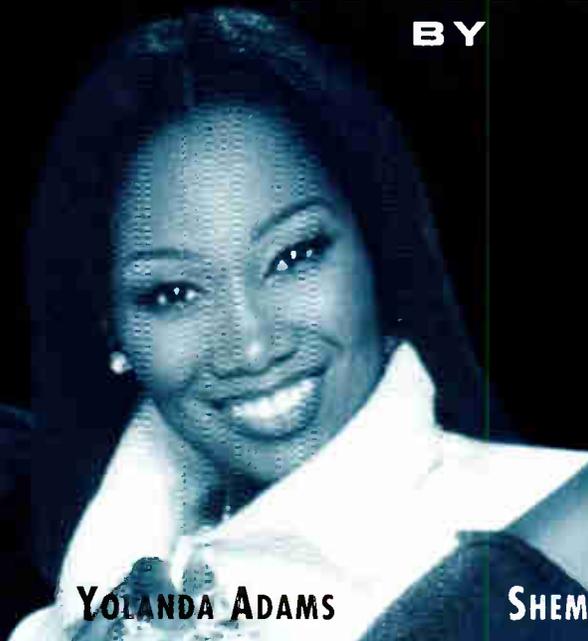
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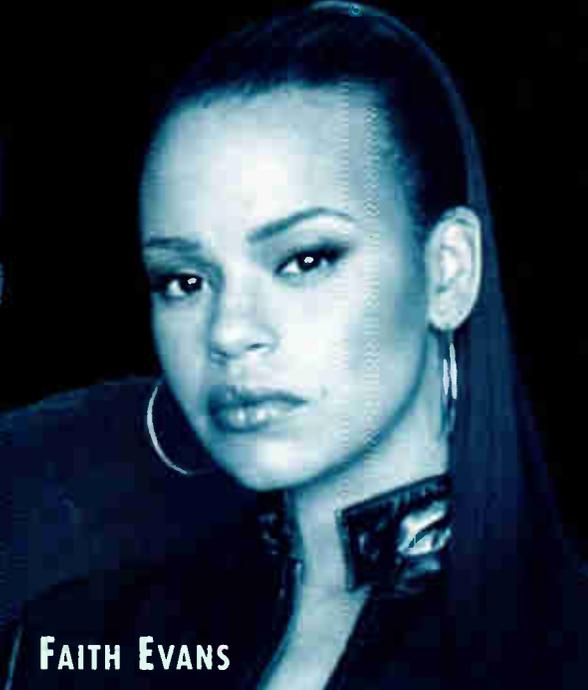
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MARCH 2
2002

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

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MARCH 2
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	12	Uh Huh B2K (EPIC) 15th NUMBER 1	26	31	34	Where The Party At JAGGED EDGE WITH NELLY (ISO 50 DEF. COLUMBIA)	51	61	17	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/ID/JMG)
2	20	26	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	27	—	1	Down A** Chick JA RULE FEAT. CHARL' BALTHAZAR (MURDER INC./DEF. JAM/ID/JMG)	52	—	5	Ghost Showers GH0\$TRACE KILLAH (EPIC)
3	2	15	Round And Round JONELL & METHOD MAN (DEF. SOUL/DEF. JAM/ID/JMG)	28	34	2	What Would You Do? NINE20 (MCA)	53	—	1	What's Your Name? TOMMY TEE PRESENTS NICE & SMOOTH (TEE PRODUCTIONS/FAT BEATS)
4	3	10	Hush Lil' Lady COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	29	—	1	Different Worlds TWIN AND ALCHEMIST (ALICIA FEAT. BEATS)	54	—	1	It's Goin' Down THE X-ECHUTIONERS (LOUD/COLUMBIA)
5	8	3	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEE)	30	67	5	A Woman's Worth ALICIA KEYS (J)	55	59	28	Someone To Call My Lover JANET (VIRGIN)
6	4	8	That Was Then ROY JONES, JR. (BODY HEAD)	31	24	18	Lifetime MAXWELL (COLUMBIA)	56	47	13	Envious DAWN ROBINSON (LEFTSIDE/D)
7	5	13	It's The Weekend LIL' J (HOLLYWOOD)	32	25	17	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF. JAM/ID/JMG)	57	—	9	Pimps/Players SKIP FEAT. COREY C. (UTP/OPREHUS)
8	6	17	Dansin Wit Wolvez STRIP 9INE (FADE/ECMD)	33	27	38	Hit 'Em Up Style (Oops!) BLU CANTRILL (REDZONE/ARISTA)	58	49	13	How We Do BIG LEW BKA POPPYE REDS (COL-BEAST)
9	9	4	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	34	39	42	Love It BILAL (MOTOWN/INTERSCOPE)	59	40	2	My Lifestyle FUNKMASTER FLEX FEAT. FAT JOE (LOUD/COLUMBIA)
10	7	11	Can I Get That?!? BEAR WITNEZ (EARGASMI)	35	38	11	Peaches & Cream/Dance With Me 112 (BAD BOY/ARISTA)	60	62	6	Uzi (Pinky Ring) WU-TANG CLAN (WU-TANG/LOUD/COLUMBIA)
11	13	2	What About Us? BRANDY (ATLANTIC)	36	46	50	Separated AVANT (MAGIC JOHNSON/MCA)	61	—	34	Thank God I Found You MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
12	10	3	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	37	28	23	Fatty Girl LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	62	56	34	My Projects COO COO CAL (INFINITE/TOMMY BOY)
13	18	6	Bunny Hop DA ENT OUBAGE (RED BOY)	38	45	11	Part II METHOD MAN & REDMAN (DEF. JAM/ID/JMG)	63	63	10	So Fresh, So Clean OUTKAST (LAFACE/ARISTA)
14	11	30	Family Affair MARY J. BLIGE (MCA)	39	26	12	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	64	65	17	Get Mo SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)
15	—	1	Dear God WILLIE D (RELENTLESS)	40	29	10	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)	65	—	41	Wifey NEXT (ARISTA)
16	15	4	Jigga JAY-Z (ROC-A-FELLA/DEF. JAM/ID/JMG)	41	41	20	Break Ya Neck BUSTA RHYMES (J)	66	53	21	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
17	—	1	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	42	19	5	Boottee BENZINO (SURRENDER/MOTOWN)	67	73	3	I Miss You DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF. JAM/ID/JMG)
18	12	23	Buster DENNIS DA MENACE (1ST AVENUE)	43	36	10	Don't You Forget It GLENN LEWIS (EPIC)	68	54	17	Burn MOBB DEEP FEAT. NOYD & VITA (LOUD/COLUMBIA)
19	14	23	Jump Up In The Air ORIGINAL P. (WESTBOUND)	44	22	15	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEE)	69	—	42	Stranger In My House TAMIA (ELEKTRA/VEE)
20	—	1	I Love You FAITH EVANS (BAD BOY/ARISTA)	45	43	13	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	70	58	18	2-Way RAYVON (BIG YARD/MCA)
21	17	23	AM To PM CHRISTINA MILIAN (DEF. SOUL/ID/JMG)	46	35	14	Special Delivery G. DEP (BAD BOY/ARISTA)	71	48	10	Let's Stay Home Tonight JOE (JIVE)
22	30	5	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/ID/JMG)	47	33	50	Fiesta R. KELLY FEAT. JAY-Z (JIVE)	72	—	1	Knoc KNOC-TURN'AL (LA CONFIDENTIAL/ELEKTRA/VEE)
23	16	14	Ain't Nobody (We Got It Locked!) THE RAWLDO BOYS (HOUSE OF FIRE)	48	52	48	Could It Be JAHHEM (DIVINE MILL/WARNER BROS.)	73	60	12	Brotha ANGIE STONE (J)
24	23	40	I Do!! TOYA (ARISTA)	49	44	20	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	74	50	27	Tell Me It's Real K-CI & JOJO (MCA)
25	32	12	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	50	66	66	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	75	68	31	Used To Love KEKE WYATT (MCA)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

R&B/HIP-HOP

Words & Deeds™



by Kwaku

HIT THE DECK: British turntablist/producer Deckwrecka releases his sophomore Ronin album, *A Better Tomorrow?*, April 15.

"The new album [has] a question mark in the title because in all of our lives, individually and collectively on a world scale, we need something to change," Deckwrecka says. "We all hope a better day is coming. Some believe it will come when they die. I'm also asking, 'Is this album bringing a better tomorrow for me, my people, and our scene out here?'"



DECKWRECKA

Deckwrecka's debut set, *V for Vengeance*, released in summer 2000, was a more hip-hop-based offering featuring samples, scratching, and jazzy grooves. "This album is a departure from the instrumental and scratch-based format of the first," explains Deckwrecka, also known as DJ Agzi. "It's a completely different record in that it has guest vocals and some live instruments slotted in among it all, so the real progression was the inclusion of songs. They feature key changes, which is also a progression for a hip-hop dude like me."

Collaborators on the new album include MC D, who was featured on last year's *Whatchu Expect* EP and the "Night & Day"/"Priceless" single. ("The man is a genius," Deckwrecka enthuses.) The track "Vibekiller," due March 25, features members of hard rock/rap group *Scare Electric* and what Deckwrecka calls "sci-fi paranoid beats."

FIVE AND COUNTING: East London-based rapper/producer/label owner Funky DL sets a record by becoming the first U.K. rapper to deliver a fifth album, with the March 18 release of *Blackcurrent Jazz*. DL released his debut, *Classic Was the Day*, on Almo Sounds in 1997. He followed up with *Heartfelt Integrity* on Utmost in 1998. He then set up the Washington Classic label, through which he released *One Another* (1999) and *When Love Is Breaking Down* (2000).

"The story behind the *Blackcurrent*

title is quite simple," the 1997 Music of Black Origin Award winner for best hip-hop act says. "It's a representation of where and who I am right now: Black. Current, meaning I'm not dead. Jazz, because it's the music I love so much."

Funky DL produced 15 of the album's 17 tracks, with DJ Parris and Dukewon producing a track each. The set also includes some R&B flavor, courtesy of Washington Classic-signed chanteuse Sienna on the cut "The Music."

Funky DL has a healthy following in several international markets, especially Japan. "Things have been popping off there," notes the artist, who is licensed to Bad News Records in that country. "I've been out there four times and will return this summer for my biggest tour."

While Deckwrecka cites the growth in rap specialty radio and magazines—as well as the emergence of numerous artists—as hopeful signs of rap's burgeoning U.K. presence, Funky DL thinks more still needs to be done. "We must focus on hard work and determination," he says. "Waiting for that million-dollar deal can leave you frustrated and silent for a long while."

MORE U.K. RELEASES: Commonwealth's first commercial single, "Anthem"/"What a Gwaan," arrives March 4 on Edel. It mixes rap, toasting (reggae rap), R&B, rolling piano riffs, phat bass lines, and the hot urban sounds of U.K. garage music... Underground veteran and rapper/producer Braintax is lifting "Riviera Hustle" from last year's much-lauded *Biro Funk* on his Low Life label. Jehst guest raps on the jolly tale of hard-knock life that comes out in late March... Scenario-signed producer/turntablist duo the Nextmen, whose debut album *Amongst the Madness* was released Stateside via 75 Ark, is preparing its follow-up for this summer. Prior to that, the pair will keep heads occupied with new single "Next Trend"/"Liven It Up," out April 8. Rappers Mystro and Braintax are featured on the double-A-sided single.

Hip-hop band the Herbaliser drops *Something Wicked This Way Comes* March 18 via Ninja Tune. The engaging album includes the Blade-rapped U.K. scene-encourager "Time 2 Build." Meanwhile, the Herbaliser's horn section launches itself as the Easy Access Orchestra with *The Affair* March 11 on the Irma label. It's a musically rich soundtrack looking to pair up with a movie or TV commercial. The Herbaliser's Ollie Teeba scratches on the rocking track "Swinging London."

Beat Box™



by Michael Paoletta

GOOD BEATS: In the coming weeks, expect Nervous Records' release schedule to keep house heads smiling, big-time. Before getting to the new, though, we can't help but mention the tasty remixes of **Viola's** "Little Girl" that began circulating earlier this year. Both **Masters at Work** and **Illicit** have taken on the empowering tale and surrounded Viola's lovely gospel-hued vocals with oh-so-vibrant rhythmic sensations. A classic in the making, "Little Girl" should not be missed.

Ditto for **E-Man's** "Caves of Altamira," produced by the artist and **Darren Brandon**. The title and song will surely be familiar to fans of **Steely Dan**, as it appeared on the group's 1976 album, *The Royal Scam*. E-Man, as many recall, was the commanding voice behind **Jon Cutler's** indefatigable, jazz-spiked house classic of last year, "It's Yours."

Here, "Caves of Altamira" retains the original's jazz-rock fusion, mixing it with ample, soul-drenched beats. Remixer **Michael Moog** increases the track's intensity with filtered effects and bittersweet synth patterns.



ENGLISH

As for the label's "resident diva," **Kim English**—who recently topped the *Billboard* Hot Dance Music/Club Play chart with "Everyday"—has two songs patiently awaiting their turns in the spotlight. Produced by **Maurice Joshua** and English and remixed by Cutler, the self-penned "Treat Me Right" is sterling English. "I can't make you love me/I've got to know who I am inside/Cuz I know my value/I'll no longer waste my time/There's someone who's for me/Yes, it's only a matter of time/I am strong and can be alone/Until I'm treated right/Just treat me right," she sings in the song's melodic chorus. Consider this "Learn 2 Luv," part two. Just gorgeous.

On the **Basement Boys**-produced "All That Jazz," English slides into

Blue Note territory with ease. Equal parts **Blu Cantrell** and classic English, "All That Jazz" percolates with fascinating rhythms that are guaranteed to open more than a few ears.

Readers will recall that the singer/songwriter and Nervous were in litigation nearly two years ago (*Billboard*, May 20, 2000). So, does all this wonderful English music emanating from the Nervous camp signal a kiss-and-make-up reunion between the artist and the label?

"Not really," English replies. "In fact, I've ended my agreement with Nervous. The settlement agreement stipulates that I submit five new [approved] tracks. The label recently accepted 'Simply Grateful' [produced by **Kyle Smith**], which means I now owe them one more track."

Pondering the future, English will only say this: "Part of the agreement is that I don't solicit any labels or new avenues until I've completed the fifth song. While my manager [**Vickie Markusic**] and I have some ideas, I can't go into detail yet."

IT TAKES TWO: On March 19, Immortal Records—a division of Virgin/EMI—issues the soundtrack to *Blade II*, the New Line Cinema film that opens in theaters nationwide March 22. In what will surely surprise fans of electronic and hip-hop, each track features an artist or two from each genre uniting to create one nation under a groove.

Pairings look like this: **Eve** and **Fatboy Slim** ("Cowboy"); **Mos Def** and **Massive Attack** ("I Against I"); **Ice Cube** and **Paul Oakenfold** ("Right Here, Right Now"); the **Roots** and **BT** ("Tao of the Machine"); **Cypress Hill** and **Roni Size** ("Child of the West"); **Busta Rhymes**, **Silk the Shocker**, and **Dub Pistols** ("The One"); **Fabulous**, **Jadakiss**, and **Danny Saber** ("We Be Like This"); **Redman** and **Gorillaz** ("Gorillaz on My Mind"); **Trina**, **Rah-Digga**, and **Groove Armada** ("Gangsta Queens"); **Bubba Sparxx** and **Crystal Method** ("PHDream"); **Volume 10** and **Roni Size** ("Raised in the Hood"); and **Mystikal** and **Moby** ("Gettin' Aggressive").

While this sounds interesting and promising on paper, it's not. Except for a few broken-beat, breakbeat, drum'n'bass, and electro references, this soundtrack is nothing more than a hip-hop compilation—which is rather sad, considering the potential risk-taking that really should have permeated this disc.

Jackson's Latest Musical Persona Emerges On Astralwerks

BY MICHAEL PAOLETTA

NEW YORK—Trevor Jackson does not prescribe to any one musical style. The British producer/remixer/DJ has room in his heart for punk, dance, new-wave, electronic, reggae, rap, rock, soul, pop, R&B, funk, and disco. "I wouldn't have it any other way," he says. "I'm an open-minded individual, and I expect to remain that way."

Jackson, 34, rattles off one influence after another, ranging from **Giorgio Moroder**, **Bobby Orlando**, **Arthur Baker**, **B-52's**, the **Rolling Stones**, and **Scritti Politti** to **James White**, **Biz Markie**, and **ESG**. Although he appreciates the music that came before, he understands the importance of making music for the here and now. Now recording under the **Playgroup** moniker, he has done just that on *Playgroup*, which streets March 19 via Astralwerks. (Source issued the set in the U.K. last October.)

"This is not a record for kids; they just won't get it," Jackson explains. "It's rooted in history, and quite honestly, kids aren't interested in the roots. . . . Actually, I made it for myself. It's like an accidental dance record; it's pop music rooted in underground club music of the electro kind. *Playgroup* is me simply bouncing around musical styles, which I love doing."

"I fucking adore this record," says **Brion Vytalacil**, assistant buyer at specialty retailer **Rebel Rebel** in New York. "It's the new jam, completely funky up; a cross between house and funk. We've already sold quite a few copies of the import."

The spunky *Playgroup*—mixed by **Mark "Spike" Stent** (**Björk**, **Madonna**)—finds Jackson working with an eclectic group of musicians and singers, including **Leila** collaborator **Luca Santucci** ("Number One"); **KC**



JACKSON

Flightt ("Front 2 Back"); **Shinehead** (a cover of "50 Ways to Leave Your Lover"); and **Kathleen Hannah**, formerly of **Bikini Kill** and now with **Le Tigre** ("Bring It On"). This talent is further enhanced by samples of **Joi's** "Sunshine and the Rain" and the **Slits'** "Typical Girls," among others.

According to Jackson, the most challenging part of making the album was "working within the pop vernacular of proper songs—songs with verses and choruses. Until this album, I never wrote a proper song or sang." Jackson, whose songs are handled by **Universal/MCA Music Limited**, either wrote or co-wrote all but two cuts and handles vocal chores on "Overflow" and "Hideaway."

"The appeal of this record is very broad-based," says **Lawrence Lui**, a project manager at Astralwerks. "We're targeting club DJs, lifestyle accounts, and different Web sites and radio formats."

First single "Number One" ships to club, mix-show, and specialty DJs in early March. This promo-only 12-inch will include remixes by **So Solid Crew** and **Felix da Housecat**. It will be sent to "key programmers at modern rock

and rhythmic pop radio to gauge interest in these formats," Lui notes. The album will be delivered to college and triple-A noncommercial formats.

Lensed by French animation whiz **H5**, the computer-generated video for "Number One" has been serviced to networks like **MTV2** and **MuchMusic USA**. (Unlike the import, the U.S. version of the full-length CD will include the "Number One" video and the **Fatboy Slim** remix of "Front 2 Back.")

"The video is the best Internet tool we could hope for," Lui acknowledges. "We also have great exclusive material that we'll be offering third-party Web sites in return for placement and promotions." Lui says online promotions are already confirmed with **XL88R** and **Jane** magazines.

Astralwerks also has a **Playgroup**-dedicated site on **Astralwerks.com**. Here, fans can stream music and videos; it will be linked to Jackson's official **Playgroup** site (**Playgroup.mu**).

Prior to embarking on the latest phase of his musical journey, Jackson, working as the **Underdog**, reinvigorated British hip-hop with the beats and rhythms he crafted for rap outfit the **Brotherhood**. Five years ago, he launched the experimental **Output** label. Throughout, Jackson has managed to knock out more than 50 remixes; names like **U2**, **Massive Attack**, and **U.N.K.L.E.** dot his résumé.

"If there's one constant that runs through my music, it's the desire to get as far away as possible from stereotypes," Jackson notes. "If I can open the floodgates of people's minds with *Playgroup*, I will have accomplished more than I set out to do."

Jackson is managed and booked, respectively, by **Marc Picken** of **West** and **Billie de Voll** of **Nuphonic** in London.

- **Ultra Naté**, "Twisted" (Giant Step single). In a special agreement with **Strictly Rhythm**, **Giant Step** is handling the vinyl release of "Twisted." One of the most sublime moments on **Naté's** sorely overlooked *Stranger Than Fiction*, the shimmering, elegant "Twisted" is ready for dancefloor domination, thanks to wicked remixes by **Blaze**, **Karizma**, and **Bossa Cuca Nova**, whose bossa-flavored treatment is perfect for those chilled-out moments.

- **Fila Brazillia**, *Jump Leads* (Twentythree U.K. album). Ten years and eight albums later, England's **Fila Brazillia** (**Dave McSherry** & **Steve Cobby**) deftly maintains its musically awe-inspiring touch. The tasteful *Jump Leads* covers a lot of ground, from funk, soul, and

The Beat Box Hot Plate

Latin to folk, broken-beat, and jazz. Vocalist **Steve Edwards** can be heard on "Spill the Beans," "We Build Arks," "Nightfall," and "The Green Grass of Homegrown."

- **The Lab Rats**, "Take Me in Your Arms Tonight" (unsigned). U.K. outfit the **Lab Rats**—aka **ATFC** and **OnePhatDeeva**—tackle this **Dexter Wansel/Cynthia Biggs**-penned jam originally recorded by **Teddy Pendergrass** and **Stephanie Mills** 22 years ago. Newcomer **Andrea Grant** handles vocal duties with ample soul and verve. Those into disco-embellished house tracks shouldn't ignore

this one. Contact will@ws-m.co.uk.

- **Furdog**, "69" (Harlequin single). **Ian Appell's** original production has been completely overhauled by production outfit **ObAdam** (**Oba Frank Lord** & **Albert Adam Camara**), which has intensified the salacious track's tribal elements.

- **Stéphane Pompougnac**, *Hôtel Costes Quatre* (Pschent/Wagram France album). The fourth volume in the ever-reliable, Pompougnac-mixed "Hôtel Costes" series is deliciously lush, groovy, and stylish. Highlights include opening track **Variety Lab's** "London in the Rain," **Imada's** "Playground do Brasil," and **Charles Webster's** Latin Lovers mix of **Doctor Rockit's** "Café de Flore." Distributed in the U.S. by **MSI Music**.

MICHAEL PAOLETTA

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1		
1	1	3	2 Weeks At Number 1	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
3	5			TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
2	4			STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38803/VIRGIN	The Chemical Brothers
5	7			LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
8	14			YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
11	22			WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
13	19			SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
14	21			THE REAL LIFE	CREOENCE 33150/NETTWERK	Raven Maize
7	10			WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
4	1			CAUGHT UP	GROOVILICIOUS 274/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
9	13			UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
6	2			CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
15	23			GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.O.S.P.
24	33			TRIPPIN'	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
28	41			SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
23	28			LITTLE GIRL	NERVOUS 20507	Viola
16	6			SEXUAL REVOLUTION (REMIXES)	EPIC 73680	Macy Gray
12	9			FREELOVE	MUTE 42419/REPRISE	Depeche Mode
25	34			YOU AND ME (FEELS SO GOOD)	JUNGLE REQ 90012	Solar City Featuring Pepper Mashay
10	15			EMOTION (REMIXES)	COLUMBIA 73672	Destiny's Child
26	35			WAKE UP	TRANS CONTINENTAL 89989/LOGIC	Beki
27	29			ME WITHOUT YOU	DEFINITY 015	Ospina Featuring Andricka Hall
				POWER PICK		
35	—			(THIS IS) A SONG FOR THE LONELY	WARNER BROS. PROMO	Cher
20	24			PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
31	38			FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
17	8			AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
32	37			FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
22	12			MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS.	Madonna
19	18			WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
33	39			BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
45	—			THE HEARTBREAK	STAR 69 1234	Friburn & Urik
47	—			VIP	MIXOLOGY 00054/PLAY	Ibiza
18	11			GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
30	32			GOLDEN BOYS (REMIXES)	MCA 155826	Res
21	17			FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
38	47			AMERICANA	THUMP 2318	Americana Featuring Gerardo
39	49			SOMEONE LIKE YOU	REPRISE PROMO	New Order
29	16			EVERYDAY	NERVOUS 20487	Kim English
46	—			SIX FEET UNDER	UNIVERSAL PROMO	Thomas Newman
48	—			AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
37	30			I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
44	42			MUSICA ELECTRICA	STAR 69 1232	Alma Matris
				HOT SHOT DEBUT		
				WISH I DIDN'T MISS YOU (REMIXES)	J PROMO	Angie Stone
43	36			WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
41	43			I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)
36	20			HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
				NO MORE DRAMA (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige
34	25			YOUNG, FRESH N' NEW (TIMO MAAS REMIX)	VIRGIN PROMO	Kelis
40	27			DIRTY DANCIN' (REMIXES)	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
49	31			IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent

Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1		
1	1		14 Weeks At Number 1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79644 CRG	Maxwell
2	4			WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
4	2			7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig Jaxx
13	—			YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
10	9			BY YOUR SIDE (REMIXES)	EPIC 73544	Sade
3	6			ONE GOOD REASON	247 72492/ARTEMIS	Nicole J. McClood
5	3			STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
8	5			WHERE THE PARTY AT (REMIXES)	SO SO OFF/COLUMBIA 79605 CRG	Jagged Edge With Nelly
7	—			WILL I?	ROBBINS 72055	Ian Van Dahl
6	7			YES	TOMMY BOY 2286	Amber
11	11			CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
12	10			FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
9	8			EVERYDAY	NERVOUS 20487	Kim English
14	13			DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
24	23			CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
22	25			THIS IS ME (REMIXES)	BAD BOY 73403/ARISTA	Dream
15	14			WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
19	15			HIDE U	KINETIC 54701	Kosheen
				HE LOVES U NOT	BAD BOY 73361/ARISTA	Dream
16	20			BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India.Arie
25	18			MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
				GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
20	21			LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
				STRANGER IN MY HOUSE (REMIXES)	ELEKTRA 67173/EEG	Tamia
17	—			I'M A SLAVE 4 U	JIVE 42980/ZOMBA	Britney Spears

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

Billboard TOP ELECTRONIC ALBUMS

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

Title

THIS WEEK	LAST WEEK			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1		
1	1		3 Weeks At Number 1	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882/ASTRALWERKS	Come With Us
2	2			VARIOUS ARTISTS	RAJAH & THE 09641	Pulse
3	3			JOHNNY VICIOUS	ULTRA 1111	Ultra Dance 01
5	5			ZERO 7	PALM 5007	Simple Things
4	4			VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
11	11			BASEMENT JAXX	XL 10003/ASTRALWERKS	Rooty
7	7			GARBAGE	ALMO SOUNDS 48315/INTERSCOPE	Beautifulgarbage
6	6			DAFT PUNK	VIRGIN 49606	Discovery
9	9			LOUIE DEVITO	DEE VEE -10001/MUSICRAMA	N.Y.C. Underground Party Volume 4
12	12			BJORK	ELEKTRA 62581/EEG	Vespertine
8	8			VARIOUS ARTISTS	ULTRA 1110	Ultra Chilled 01
13	13			THE AVALANCHES	MODULAR 31177/LONDON-SIRE	Since I Left You
10	10			DJ SKRIBBLE	BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
14	14			JAMIROQUAI	EPIC 09154	A Funk Odyssey
16	16			VARIOUS ARTISTS	MINISTRY OF SOUND 5005	The Chillout Session
15	15			DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
25	25			GEORGE CALLE	XTRME 70911	Xtreme Dance Party
18	18			VARIOUS ARTISTS	WARNER BROS/ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
17	17			THE CRYSTAL METHOD	OUTPOST/DEF JAM/INTERSCOPE	Tweekend
19	19			VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
21	21			VARIOUS ARTISTS	ROBBINS 75024	Best Of Trance Volume 2
20	20			PAUL VAN DYK	MINISTRY OF SOUND 5002	The Politics Of Dancing
23	23			NEW ORDER	REPRISE 89621/WARNER BROS.	Get Ready
24	24			BLUE SIX	NAKEDMUSIC 11115/ASTRALWERKS	Beautiful Tomorrow
				PAUL OAKENFOLD	WARNER SUNSET/FFRR 31169/LONDON-SIRE	Swordfish: The Album (Soundtrack)

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 E.O. 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	IT'S GONNA BE (A LOVELY DAY)	Brancaccio & Aisher	BEOROCK/CREOENCE
2	ESCAPE	Enrique Iglesias	INTERSCOPE
3	INSATIABLE	Darren Hayes	COLUMBIA
4	MOUNTAIN TOP	99th Affair Featuring Latanza Waters	JELLYBEAN
5	PURPLE GOD	Anny	GLASS SLIPPER

1	TO GET DOWN	Timo Maas	KINETIC
2	HEAVEN	Eyra Gail	ARTEMIS
3	INSATIABLE	Darren Hayes	COLUMBIA
4	MOUNTAIN TOP	99th Affair Featuring Latanza Waters	JELLYBEAN
5	LOVE HURTS	DJ Abstract	BREAKBEAT SCIENCE

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.

Remembering An Original 'Outlaw': Waylon Jennings

BY DEBORAH EVANS PRICE
and PHYLLIS STARK

NASHVILLE—The death of Waylon Jennings Feb. 13 at his home in Chandler, Ariz. (*Billboard*, Feb. 23), touched off a deep sadness along Music Row and sparked many memories and comments from his fellow artists and members of the country music industry. A memorial service was being planned for Nashville. Following are some tributes to the legendary artist from those who were touched by his life and his music.

Ray Benson of Asleep at the Wheel: "Waylon did more living in less time than anyone I've ever met. He was a genius, flat out. Very smart, very opinionated, very much his own man."

Kix Brooks of Brooks & Dunn: "It's a great loss. Waylon was one of the reasons I got into country music. He was a great artist who always did things his way. A true original talent, and I wish there were more like him."

Jeff Carson: "I was in the sixth grade and a friend told me about these two guys that I had to hear, Waylon and Willie. So I joined the Columbia House record club and got my six 8-tracks for a penny. The first one I picked was *The Outlaws* album. I credit Waylon and 'Luckenbach, Texas' with making me a country music fan."

Johnny Cash: "Waylon was a dear friend, one of the very best of 35 years. I will miss him immensely."

Mark Chesnutt: "From the time I was a little boy I sang all of Waylon's songs, even dressed like him. I guess I always wanted to be like him. The best thing was getting to be friends with him. I'd always call Waylon when I was ticked at someone at the label or my management, and he'd listen, then say, 'The hell with 'em, you just go tell 'em to kiss your butt.' Then I'd say, 'Waylon, I can't do that. You're the only one who can get away with that!' He was a great friend and a stylist like no other."

"I was fortunate enough a few years back to record 'Rainy Day Woman' with Waylon for one of my records. That's a day I'll never forget. At the time, my wife was pregnant with our first son. When we were done in the studio that day, as he was leaving and I was gushing with gratitude, he looked at my wife and said jokingly, 'The only thing I want out of this deal is for you to name that baby after me.' Waylon was so tickled when we called to tell him that our son was named after him."

TO OUR READERS

Nashville Scene will return next week.

Kenny Chesney: "He did it his own way. He proved you could go outside the lines, stick to your guns, and be successful. Any time any artist wonders about their path, they just need to think about Waylon Jennings, because he definitely did it his own way."

"Bet you tonight, though, there's gonna be a lot of Waylon Jennings being played on the tour buses rolling out of Nashville."

Jessi Colter (Jennings' wife and a fellow artist): "Waylon kicked ass right to the end and ruled the roost right up to the last minute. It always took all of us to try to figure out just what he wanted next and how to do it exactly the way he wanted it done. Waylon always did things his way and even won the final battle, because he got to die his way, at home and in his sleep."

Billy Ray Cyrus: "This one hits close to home. I was such a fan growing up that in high school, I took my mom to see Waylon in concert. At the show I bought one of those black T-shirts with the flying 'W' logo on the front. I wore that shirt every day for months until someone either stole it or threw it away to keep me from wearing it so much."

"The two words I think of now to describe Waylon are 'friendship' and 'music.' In light of his passing, I feel those words have a common trait. Just like music can live on, so does friendship. And that friendship we shared will always be a part of who I am."

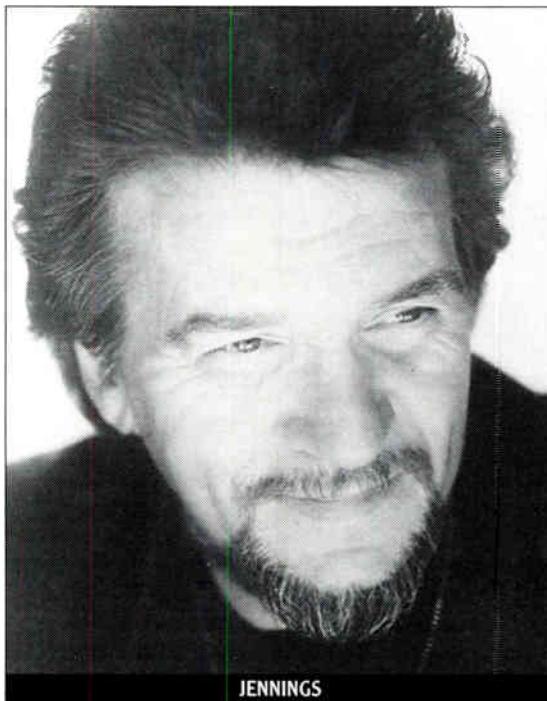
Rodney Crowell: "He was the first guy to introduce rock to country. Hank Williams had a bluesy thing going, but Waylon brought rock'n'roll into this and made it hip."

Joe Diffie: "Country music has suffered a great loss with the death of Waylon Jennings. I've always admired and respected 'the Outlaw's' music and career. Plus, I liked the way he always stood up for the rights of the artist when it came to making music. He will be missed, but his music and renegade spirit will always be with us."

Troy Gentry of Montgomery Gentry: "Waylon Jennings was the baddest, just the baddest there ever was. He did it his way, without compromising, and it's what made people love him. Listen to his records, and they hit as hard today as they did back when."

"When Eddie [Montgomery] and I came to town, a lot of people thought we were a little too wild. You

know—Kentucky guys from the honky-tonks who just wanted to be rowdy. Waylon reached out to us, though. When he made that live record at the Ryman [Auditorium in Nashville], he asked us to come sing with him on it. Now, we don't get intimidated by much. But we'd never been on the stage of the Ryman, which is heavy enough. Standing there, waiting to go out, my knees were a little weak, and then to hear Waylon say, 'These 'ol boys remind me a little of myself. They do things their own way,' it was all I could do to walk out there."



Tompall Glaser: Glaser says he and Jennings "had wars . . . but we got done what we wanted to do" in challenging the status quo in Nashville with the *Wanted: The Outlaws* album, which featured Jennings, Glaser, Willie Nelson, and Jessi Colter. "We wanted to change the way things were. We didn't like it and weren't going to be a part of the way country music was at that time. It was getting a little sloppy. We wanted to show what we could do. You know how it is when a young man is pissed off."

Andy Griggs: "Waylon's friendship to me was as big as his music. With a broken heart I smile, 'cause I can see him crossing over, softly singing 'Storms Never Last.' I'm gonna miss ya, hoss."

Hal Ketchum: "Waylon was honest. I believe there is a place on the other side where all great artists live, and I believe that Picasso better watch his ass, 'cause he ain't the rooster anymore."

Tracy Lawrence: "He was truly a gracious human being and a passionate advocate for traditional country music."

Martina McBride: "Waylon was a true original. He came along and wasn't afraid to do his own thing and changed the sound of country music. He didn't just open doors—he knocked down doors for all artists who want to break the mold and have their own sound. We will miss the man, but the spirit of who he was and what he stood for will be with us forever."

Eddie Montgomery of Montgomery Gentry: "I cut my teeth on Waylon's music and his attitude. He was one of those guys who was just too real. Everybody wanted to be Waylon. Everybody. And can you blame them? To think he won't be walking out onstage anymore, well, that'll rip your heart out."

Sting: "I was fortunate enough to work with Waylon. We recorded 'She's Too Good for Me,' one of my songs. He was a legend, and he lived up to that. We shall miss him."

Trent Summar: "He is one of our most important country music icons. Waylon was the Beatles and the Rolling Stones of country music."

Randy Travis: "I was always a great fan of Waylon's music from the time I was a kid. I consider it my good fortune to have the honor of performing with Waylon and Jessi on my *Inspirational Journey* LP two years ago. [My wife] Elizabeth's and my thoughts go out to Jessi and the family. We lost one of music's great entertainers."

Travis Tritt: "My heart is broken. With the passing of Waylon Jennings, I have lost a great friend, a tremendous influence, a mentor, and a teacher. He represents everything that I admire and respect in an artist and in a person. Doing things his own way, speaking his mind regardless of the consequences, and reaching out and touching the true inner feelings of his audience are all things that Waylon stood for throughout his career. I shared a real kinship with him."

"Even though there will undoubtedly be countless tributes to him by various country music establishments in the coming months, at times he was shunned by many in those establishments for his 'outlaw' honesty. In spite of this, his monumental contribution to our industry will be felt for decades to come. I consider myself fortunate to have known the man and hope to carry on the legacy that he inspired."

Hank Williams III: "Waylon was probably the most real, down-to-earth country legend I've ever had the priv-

ilege to know. He never acted like a rock star or felt like he was better than anyone else. He was somebody that was always in your corner and helped a lot of people out."

Richard Young of the Kentucky HeadHunters: "He was a great influence on us. We emulated his style and the way he did it. He made us feel like it was OK to come from outside Music Row and do it your own way. The closest thing to rock'n'roll that ever happened to country music just left. Him and Johnny Cash, they were our rockers. Now one's gone."

Allen Butler, president/CEO, Sony Music Nashville: "We are deeply saddened by the loss of one of country music's greatest performers. Waylon Jennings was truly an original talent, the likes of which the music world will never see again . . . His style and unwavering tenacity will never be forgotten."

Michael Greene, president/CEO, the National Academy of Recording Arts and Sciences: "Few individuals have had a broader, more important influence than Waylon Jennings. It didn't matter whether you were a rock, pop, country, gospel, or R&B songwriter or vocalist: Waylon was the talented teacher and wellspring that we all learned and drank from. His 13 Grammy nominations and two wins are indicative of the admiration his peers had for him."

Chips Moman, producer/songwriter/guitarist: "Waylon and I watched our sons grow up together. We were very close. We did a lot of work together, had a lot of success, and shared a lot of good times. I'm going to hate that he's not here anymore. Artists come and go, but people like Waylon, Johnny Cash, Willie Nelson, and George Jones are very special. He's a legend, and no one's ever gonna forget him."

Bobby Roberts, president, the Bobby Roberts Co., which exclusively booked Jennings for live performances the past six years: "The last couple of years, due to health concerns, we only booked Waylon on 25-30 dates a year, but we could have easily done 80 . . . Waylon told me several times he was having more fun onstage than he had in years. He just seemed to really enjoy the dates he did do."

"It was a privilege for somebody like myself, who had admired him for so many years, to be able to represent such a superstar with such a great body of work. Everybody at my company loved Waylon and Jessi. He was very, very kind to all of us and so authentic as an artist."

Additional reporting by Ray Waddell in Nashville.

MARCH 2
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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART
			NUMBER 1			5 Weeks At Number 1		37	37		LEANN RIMES ● CURB 77979 (11.98/17.98)	I Need You	1
1	1	1	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67029/RLG (12.98/18.98)	Drive	1	39	35	—	7	VARIOUS ARTISTS TIME LIFE M701 (11.98/18.98 CD)	Time-Life's Treasury Of Bluegrass	35	
2	3	2	SOUNDTRACK ▲ ⁴ LOST HIGHWAY 17088/MERCURY (11.98/18.98)	0 Brother, Where Art Thou?	1	40	36	31	19	TRACY ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	
3	2	—	Totally Country: 17 New Chart-Topping Hits			2	41	33	32	BLAKE SHELTON WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	
4	4	3	GARTH BROOKS ▲ ² CAPITOL 31355 (10.98/18.98)	Scarecrow	1	42	41	41	20	TRACY BYRD RCA 67005/RLG (11.98/17.98)	Ten Rounds	12	
5	5	4	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	43	39	33	12	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	
6	6	5	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	44	38	40	20	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	
7	8	8	STEVE HOLY CURB 77977 (11.98/17.98) †	Blue Moon	7	45	43	42	27	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	
8	7	9	RASCAL FLATTS ● LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) †	Rascal Flatts	7	46	44	46	10	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1	
9	10	10	MARTINA MCBRIDE ● RCA 67913 (11.98/18.98)	Greatest Hits	1	47	46	39	12	VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98)	0 Sister! The Women's Bluegrass Collection	35	
10	9	7	SOUNDTRACK ▲ ³ CURB 78709 (11.98/17.98)	Coyote Ugly	1	48	42	36	8	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28	
11	11	6	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	49	45	43	21	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4	
12	12	11	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	50	47	38	22	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6	
			HOT SHOT DEBUT				51	53	47	18	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
			KASEY CHAMBERS WARNER BROS. 48028 (11.98 CD) †	Barricades & Brickwalls	13	52	48	44	18	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) †	Shiver	14	
14	13	12	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	53	50	45	14	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	
15	25	21	ALISON KRAUSS + UNION STATION ROUNDER 610499/DJMG (11.98/17.98)	New Favorite	3	54	49	59	7	THE CHARLIE DANIELS BAND SPARROW 51908 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49	
16	16	15	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	1	55	51	49	14	PATTY LOVELESS EPIC 65651/SONY (11.98/17.98)	Mountain Soul	19	
17	14	16	KENNY CHESNEY ▲ ² BNA 67376/RLG (12.98/18.98)	Greatest Hits	1	56	52	48	11	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2	
18	15	14	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	57	54	52	28	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8	
19	17	18	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (12.98/18.98)	Fly	1	58	61	55	20	GEORGE JONES DANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	
20	21	23	TRAVIS TRITT ▲ COLUMBIA 67165/SONY (11.98/17.98)	Down The Road I Go	8	59	69	—	7	TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	59	
21	18	20	LONESTAR ● BNA 67376/RLG (12.98/18.98)	I'm Already There	1	60	65	56	17	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26	
22	22	13	NICKEL CREEK ● SUGAR HILL 3309 (16.98 CD) †	Nickel Creek	13	61	55	50	23	TAMMY COCHRAN EPIC 69736/SONY (17.98/19.98) †	Tammy Cochran	27	
23	19	19	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	62	56	51	20	VARIOUS ARTISTS UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27	
24	23	25	CYNDI THOMSON CAPITOL 26010 (10.98/17.98)	My World	7	63	62	60	14	PHIL VASSAR ● ARISTA NASHVILLE 18891/RLG (10.98/16.98) †	Phil Vassar	23	
25	24	26	CHRIS CAGLE CAPITOL 34170 (10.98/17.98) †	Play It Loud	20	64	60	61	29	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) †	Morning Wood	18	
26	24	17	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	65	63	57	18	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	38	
27	28	—	JOHN MICHAEL MONTGOMERY WARNER BROS. 48234/WRN (17.98 CD)	Love Songs	27					PACESETTER			
28	27	22	HANK WILLIAMS JR. CURB 78725 (12.98/17.98)	Almeria Club	9	66	75	—	2	TRAVIS TRITT WARNER BROS. 78297/RHINO (11.98 CD)	The Rockin' Side	66	
29	—	1	RAY STEVENS CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29	67	—	—	1	WAYLON JENNINGS MCA NASHVILLE 170139 (8.98/11.98)	The Best Of Waylon Jennings: 20th Century Masters The Millennium Collection	67	
30	20	17	HANK WILLIAMS III CURB 78728 (17.98 CD) †	Lovesick Broke & Driftin'	17	68	59	53	4	COLLIN RAYE EPIC 65794/SONY (17.98/19.98)	Can't Back Down	39	
31	29	27	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	69	66	63	23	ROY D. MERCER VIRGIN 49685/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26	
32	30	28	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	70	—	—	1	WAYLON JENNINGS BUDDAH 99788/RCA (24.98 CD)	RCA Country Legends: Waylon Jennings	70	
33	32	30	ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	71	—	—	1	WAYLON AND WAYMORE BLUES BAND LUCKY DDD/COLUMBIA 63853/SONY (11.98/17.98)	Never Day Die: Live	71	
34	31	29	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	72	57	62	67	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	Inspirational Journey	34	
35	34	34	TRICK PONY ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	73	64	58	23	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98) †	Earl Scruggs And Friends	41	
36	—	1	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98/24.98)	The Essential Johnny Cash	36	74	70	67	11	JOE DIFFIE MONUMENT 85373/SONY (11.98/17.98)	In Another World	56	
37	40	35	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	75	68	66	21	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 2
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS		
										1	2
		NUMBER 1			1 Week At Number 1	13	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	166	
1	—	WAYLON JENNINGS ▲ ⁴ RCA 8806/RLG (7.98/11.98)	Greatest Hits	148	14	12	GARTH BROOKS ◆ ¹¹ CAPITOL 97424 (19.98/26.98)	Double Live	170		
2	1	DIXIE CHICKS ◆ ¹¹ MONUMENT 68115/SONY (11.98/17.98) †	Wide Open Spaces	212	15	14	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	120		
3	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 53100 (11.98/18.98)	Come On Over	224	16	18	WILLIE NELSON ▲ LEGACY/COLUMBIA 64164/SONY (5.98/10.98)	Super Hits	345		
4	3	WILLIE NELSON ● LEGACY/COLUMBIA 64164/SONY (7.98/11.98)	16 Biggest Hits	180	17	15	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	115		
5	4	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (15.98/19.98)	Greatest Hits, Vol. 1	401	18	11	THE CHARLIE DANIELS BAND ▲ ² EPIC 65694/SONY (17.98/19.98)	A Decade Of Hits	597		
6	5	FAITH HILL ▲ WARNER BROS. /WRN (12.98/18.98)	Breathe	119	19	22	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	Lonely Grill	138		
7	—	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	Super Hits	6	20	13	LEE GREENWOOD ▲ CAPITOL 95548 (11.98 CD)	American Patriot	25		
8	6	JOHNNY CASH ● LEGACY/COLUMBIA 86279/SONY (7.98/11.98)	16 Biggest Hits	150	21	16	JOHN DENVER MADACY 4750 (6.98/9.98)	The Best Of John Denver	190		
9	7	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	231	22	23	ALISON KRAUSS ▲ ² ROUNDER 610325 (10.98/17.98) †	Now That I've Found You: A Collection	257		
10	10	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	168	23	17	TIM MCGRAW ▲ ⁵ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	356		
11	—	WAYLON JENNINGS RCA 66857/RLG (10.98/15.98)	The Essential Waylon Jennings	1	24	20	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	84		
12	9	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18601/RLG (12.98/18.98)	The Greatest Hits Collection	330	25	21	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 Greatest Hits	761		

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

MARCH 2
2002

Billboard HOT COUNTRY SINGLES & TRACKS

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



THIS WEEK	LAST WEEK	WKS. AGO	TITLES	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	WKS. AGO	TITLES	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	5 Weeks At Number 1						
1	1	1	31	GOOD MORNING BEAUTIFUL W.C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	1	31	30	JEZEBEL P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright MCA NASHVILLE 172227	30
2	2	2	27	WRAPPED AROUND FROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE 69103	2	36	43	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	32
3	4	5	25	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	3	32	31	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
4	3	4	11	THE LONG GOODBYE K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	3	34	35	WHEN YOU LIE NEXT TO ME D. HUFF (K. C. DUFFY, HARMON, J. D. MARTIN)	Kellie Coffey BNA ALBUM CUT	34
5	5	6	14	THE COWBOY IN ME B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw CURB ALBUM CUT	5	33	32	JUST WHAT I DO C. HOWARD (I. DEAN, K. BURNS)	Trick Pony WARNER BROS. ALBUM CUT/WRN	32
6	6	8	19	BLESSED M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride RCA ALBUM CUT	6	37	34	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PFRIMMER, S. DECKER)	Mark McGuinn VFR ALBUM CUT	34
7	8	10	23	SOME DAYS YOU GOTTA DANCE P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks MONUMENT ALBUM CUT	7	38	38	THE ONE T. BROWN, M. WRIGHT (K. MANNO, B. LEE)	Gary Allan MCA NASHVILLE 172232	38
8	11	14	10	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney BNA ALBUM CUT	8	39	42	TONIGHT I WANNA BE YOUR MAN D. MALLOY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA ALBUM CUT	39
9	13	12	24	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	9	40	40	SWEET MUSIC MAN A. KRAUSS (K. ROGERS)	Reba MCA NASHVILLE 172231	40
10	10	11	33	IN ANOTHER WORLD D. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie MONUMENT ALBUM CUT	10	41	41	HEATHER'S WALL B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GODDARD)	Ty Herndon EPIC ALBUM CUT	41
11	14	15	21	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	11	42	45	GOODBYE ON A BAD DAY M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson MCA NASHVILLE 172233	42
12	7	3	31	RUN T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait MCA NASHVILLE 172221	2	43	44	MENDOCINO COUNTY LINE M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	43
13	9	7	18	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	1	44	37	DAYS OF AMERICA M. O. CLUTE, H. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk COLUMBIA ALBUM CUT	37
14	12	9	24	JUST LET ME BE IN LOVE B. J. WALKER, JR. (T. MARTIN, M. NESLER, T. SHAPIRO)	Tracy Byrd RCA 69106	9	45	46	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin EPIC ALBUM CUT	45
15	18	21	11	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	15	46	41	INSIDE OUT M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley MCA NASHVILLE 172219	31
16	15	18	18	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	15	47	49	CIRCLES M. MILLER, B. TANKERSLEY (D. LOGGINS, M. GREEN)	Sawyer Brown CURB ALBUM CUT	47
17	17	19	11	WHAT IF SHE'S AN ANGEL J. RITCHEY (B. WAYNE)	Tommy Shane Steiner RCA ALBUM CUT	17	48	59	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE ALBUM CUT	48
18	20	20	20	ALL OVER ME B. BRADDOCK (B. SHELTON, E. T. CONLEY, M. PYLE)	Blake Shelton WARNER BROS. 16724/WVRN	18	49	48	KARMA B. GALLIMORE (M. GREEN, A. MAYO)	Jessica Andrews DREAMWORKS 450859	47
19	19	16	24	I WANNA TALK ABOUT ME J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith DREAMWORKS 450874	1	50	54	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	50
20	16	13	22	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	HOT SHOT DEBUT				
21	21	22	17	I ALWAYS LIKED THAT BEST P. WORLEY, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson CAPITOL ALBUM CUT	21	51	—	HELP ME UNDERSTAND D. HUFF (C. FARREN, S. MAC, W. HECTOR)	Trace Adkins CAPITOL ALBUM CUT	51
22	25	24	17	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive DREAMWORKS ALBUM CUT	22	52	55	THREE DAYS G. LADANYI (P. GREEN, R. FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	50
23	24	26	8	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	23	53	56	I COULD NEVER LOVE YOU ENOUGH L. MEDICA (B. MCCOMAS)	Brian McComas LYRIC STREET ALBUM CUT	53
24	29	36	5	SQUEEZE ME IN A. REYNOLDS (B. NICHOLSON, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL ALBUM CUT	24	54	49	MAYBE, MAYBE NOT M. D. CLUTE, B. HUFF (M. MASON, J. COLLINS)	Mindy McCreedy CAPITOL ALBUM CUT	49
25	27	25	21	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	55	53	DESIGNATED DRINKER K. STEGALL (A. JACKSON)	Alan Jackson Duet With George Strait ARISTA NASHVILLE ALBUM CUT	44
26	26	27	18	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	56	—	DON'T WASTE MY TIME B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, K. KELLEY, C. MILLS)	Little Big Town MONUMENT ALBUM CUT	56
27	23	23	18	DOES MY RING BURN YOUR FINGER FLUIDELL (B. MILLER, J. MILLER)	Lee Ann Womack MCA NASHVILLE 172220	23	57	—	WHAT A MEMORY T. LAWRENCE, F. ANDERSON (K. BEARD, J. BATES)	Tracy Lawrence ATLANTIC ALBUM CUT/WRN	57
28	28	28	11	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney LYRIC STREET 164063	28	58	—	I'M GONNA MISS HER (THE FISHIN' SONG) FROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	58
29	22	17	18	WRAPPED UP IN YOU A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks CAPITOL ALBUM CUT	5	59	—	MONEY OR LOVE C. BLACK (C. BLACK)	Clint Black RCA ALBUM CUT	57
30	30	29	14	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran EPIC ALBUM CUT	29	60	—	UNTIL WE FALL BACK IN LOVE AGAIN J. NIEBANK (P. DOUGLAS, J. CARSON, J. WEATHERLY)	Jeff Carson CURB ALBUM CUT	60

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

MARCH 2
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLES	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	TITLES	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	NUMBER 1	18 Weeks At Number 1	13	9	11	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster
2	2	2	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes	14	13	14	GIRL IN LOVE COLUMBIA 79448/SONY	Robin English
3	3	3	OSAMA-YO' MAMA CURB 73130	Ray Stevens	15	14	15	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
4	4	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	16	19	17	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines
5	5	5	GOD BLESS THE USA CURB 73128	Lee Greenwood	17	16	16	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	6	6	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	18	24	19	LOVE IS ENOUGH RCA 69034/RIG	3 Of Hearts
7	7	7	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	19	18	20	ON A NIGHT LIKE THIS WARNER BROS. 16751/WVRN	Trick Pony
8	8	8	GOD BLESS AMERICA CURB 73127	LeAnn Rimes	20	17	21	LEGACY MERCURY 172183	Neal Coty
9	12	12	HOW DO I LIVE CURB 73022	LeAnn Rimes	21	20	22	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	Jessica Andrews
10	11	11	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill	22	23	23	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	Toby Keith
11	11	11	SOMETHIN' IN THE WATER MONUMENT 79825/SONY	Jeffrey Steele	23	21	24	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
12	15	15	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas	24	—	25	CALL ME CLAUS/ZAT YOU SANTA CLAUS? CAPITOL 77669	Garth Brooks
13	10	10	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	Shane Sellers	25	—	—	AUSTIN GIANT 16767/WVRN	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-
tion titles indicated by a numeral following the symbol. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

BY RAY WADDELL

NASHVILLE—The success of last year's first Caracas Pop Festival was such that it will return in March with an expanded run, an international superstar talent lineup, and a brand new 30,000 amphitheater christened El Valle del Pop.

Artists confirmed for the five-day festival March 13-17 in Venezuela include No Doubt, Alanis Morissette, Roger Waters, Korn, Westlife, Juan Luis Guerra, Rubén Blades, Roberto Blades, La Ley, Caramelos de Cianuro, Amigos Invisibles, Pixel, Ratonos Paranoicos, Nacio Pena, and Paulina Rubio.

Like last year's Caracas Pop Festival, the 2002 edition will be promoted and produced by international promoters Evenpro/Water Brothers International (WBI). (WBI merged with Evenpro in June 2000.)

But unlike last year, the event moves out of the shadow of established Brazilian powerhouse festival Rock en Rio to become a major event in its own right. The festival also moves from Venezuela's Central University soccer stadium to the new amphitheater, 25 minutes from downtown Caracas.

According to WBI president Phil Rodriguez, last year's Rock en Rio Festival helped the Caracas event get off the ground. Rodriguez has promoted concerts in South America for 23 years.

"What happened last year, quite frankly, was many of the artists that came to Brazil for Rock en Rio were looking for other play dates," Rodriguez says. "For the first edition of the Caracas Pop Festival, we brought in Sting, Sheryl Crow, Oasis, and Five from Rock en Rio and complemented that with Collective Soul, Rubén Blades, and Christina Aguilera."

The 2001 Caracas Pop Festival—the first such event ever in Venezuela—drew 106,000 people in four nights and grossed \$4.5 million. "Artists saw this as a good opportunity to hit this market and maximize the impact at a festival that presents a bigger platform than a normal concert," Rodriguez says. "Obviously, everyone was interested in doing a credible event that is run well, with high production values."

BIG TICKET, BIG BUDGET

Rodriguez's credibility with managers and agents helped him assemble this year's stellar lineup. "I think the Caracas Pop Festival is now one of the best festivals to take place in South America," says Robert Morgalo, president of Martinez Morgalo & Associates, Rubén Blades' agency. "It is very well-organized and has a great turnout, and it's an extremely big ticket this year."

Chris Dalston, agent for Los Angeles-based Creative Artists Agency, booked Collective Soul, Maña, and Aguilera into the festival last year, and La Ley, Westlife, Papa Roach, and Morissette this year. "I went last year, and it was one of the best-run festivals I've ever attended," he says. "The way they do it, with four acts a day, the show starts at 6 p.m. and runs until

Caracas Festival Returns Bigger And Better



about midnight, and the kids don't get tired. It is a very smart way of doing it."

Dalston says Rodriguez has a knack for booking artists who are already in the region for other reasons and complementing those acts with artists drawn to Caracas by guarantees substantial enough to warrant a one-off date. Last year, Collective Soul and

Anti-Piracy Efforts Increase

BY SERGIO FORTUÑO

SANTIAGO, Chile—The anti-piracy campaign No Mates la Música (Don't Kill the Music)—led by the Asociación de Productores Fonográficos (Record Producers' Assn.), the Sociedad Chilena del Derecho de Autor (The Chilean Society of Author's Rights), and the Asociación de Compositores e Intérpretes (The Assn. of Composers and Interpreters)—has entered a new phase, this time focused on political and educational issues.

TV, radio, and print ads have been produced to raise awareness about the menaces of illegal duplication and distribution of albums. The TV ad depicts rock-pop band Javiera y Los Imposibles performing their hit "No" (a cover of a ballad originally sung by Italian artist Gianni Bella) while instruments and audio equipment are stolen from them. Vocalist Javiera Parra ends up singing a capella until her microphone is also stolen. The message is that there will not be any artists to hear and see if piracy keeps escalating.

The organizations involved are also lobbying the Chilean government to introduce changes in the laws regarding intellectual proper-

Maña were isolated dates, as are La Ley and Westlife this year. Morissette, on the other hand, will be in Brazil for a promotional tour prior to the festival.

Rodriguez says the total budget for this year's Caracas Pop Festival is \$5 million, including talent. Beyond that, the new venue—which will become a permanent facility—is budgeted at \$1.5 million. Evenpro/WBI will operate and book the shed following the festival.

The Caracas Pop Festival stage, which is 75% bigger than last year's, is from Mountain Productions. Sound is from Brazilian company Gabisom, and scrims and stage sets are from UVFX of Santa Monica, Calif. Production managers are Nico Gomes and Tony Parodi, and Danny Nolan is the lighting designer.

Rodriguez says initial on-sales are at about 31,000, tracking about double what last year's festival notched in the same time period. "If we can end up with 110,000-120,000 over the five nights, we'll be very, very happy," he says. A 120,000 draw would gross in the neighborhood of \$6 million. Media partners for the festival are RCTV, Venezuelan newspaper *El Nacional*, and the Union Radio network chain, including La Mega, the No. 1 top 40 station in Caracas.

Rodriguez says the Caracas Pop Festival will become an annual event. "And when Rock en Rio comes back, we'll bring it back to where we're in line with them."

ty. Specifically, record companies, authors, and performers seek to intensify the punishment for those who illegally copy, distribute, and commercialize music.

Record Producers' Assn. GM Máximo Moreno says, "Today, if somebody is arrested in the morning for selling pirated records, chances are that this person will be back in the street selling his or her supply by the afternoon."

On the educational front, industry insiders and artists will visit schools to explain to young consumers the impact of piracy. "Parents don't talk to their children about piracy," Moreno says. "And their sons and daughters often receive pirated music."

Last year, music sales in Chile fell 20% from 2000's figures to 5.3 million units. Piracy is regarded as partly responsible for that fall. The new campaign's goal is to lift year-end numbers by 10%.

Though it's difficult to estimate, Moreno believes that 40% of all music sold in Chile is pirated. The duplication potential of piracy networks, a figure deduced after arrests and equipment confiscation, amounts to 18.9 million copies.



CROSSING OVER: Laura Pausini has won critical and commercial acclaim singing in Italian and Spanish, a language that has made her a superstar both in the U.S. Latin market and the Latin region. Now, Pausini—who is fluent in both languages—is gearing up for her English-language debut, slated for late May. The disc—boasting longtime manager Alfredo Ceruti as its executive producer—will be released in the U.S. by Atlantic, the sister label to WEA, which carries Pausini's Spanish-language product.



PAUSINI

"When my record company in Italy asked me to record an album in English for the American market, I felt sort of taken aback. I couldn't believe it," says Pausini, who has collaborated with the likes of Tim Rice, David Foster, Richard Marx, and Phil Collins. She has also contributed to the soundtracks of such movies as *Pokémon* and *Message in a Bottle*.

Still, she says, recording a full album in English—which is something that she's discussed for a couple of years—was a challenge. "Apart from the feeling of gratification and pride, I also think that this incredible adventure is giving me a new kind of energy—a chance to explore new ways of making music," she comments. Pausini will perform tracks produced by KC Porter (with whom she has collaborated before), Patrick Leonard (Madonna), and Michael Walden, among others.

But while Pausini's English-language venture, the latest in a series of similar crossovers, might be to her gain, it becomes the Latin market's loss, in terms of both revenue and market share. Other artists set to release English-language discs this spring include Luis Fonsi (on MCA) and Paulina Rubio (on Universal/Motown). Fonsi's album, due around May, will follow a Spanish-language album set for March and will include a handful of tracks translated from that disc. Rubio's project, scheduled for release in the summer, follows the extraordinary success of 2000's *Paulina*. A global marketing strategy is already being

developed with Universal Music International. And of course, last year Shakira released her English-language debut, *Laundry Service*, on Epic.

VINDICATION: It appears that Emilio Estefan Jr. is on his way to vindication in his troubles with sometime actor Juan Carlos Díaz. Following revelations in the Miami media about Díaz's rather steamy past, his attorney, Ellis Rubin, has filed a motion to withdraw his representation. As a result, Estefan's hearing requesting a permanent restraining order against Díaz has been postponed. (Díaz's initial petition requesting a temporary restraining order against Estefan was denied.) In a written statement, Estefan and his wife, Gloria, said: "Our family's safety continues to be our primary concern. We will continue to take the appropriate steps to have the temporary restraining orders already granted to us by the court against Mr. Diaz become permanent."

FIRST MUSIMEX DISCS: Newly created label Musimex has already launched its first releases. Two albums—Reyes de Control's *El Silvidito* and Malvado's *Heavy Cumbia*—have been produced and released by Musimex, which in turn is distributed by Sony Discos. A third, by Rubén Enrique y su Grupo Caimán, was licensed from Mexico's Azteca Records. Musimex has also signed a first-option deal with producers Omar and Adolfo Valenzuela of Twins. According to Musimex head Gilberto Moreno, the label will have first dibs on acts the Valenzuela brothers produce. Another producer, Alberto de León, will work on music Moreno describes as "nortero/progressive."

IN BRIEF: Los Amigos Invisibles have amicably parted ways with longtime management Cookman International. The band is working on an upcoming album with Masters at Work... Singer Shalim has parted ways with Crossover Agency management. Crossover is focusing on public relations and marketing for a wide variety of clients... Newly opened management firm Sancord, run by Ricardo Cordero, has moved to Los Angeles... Mexican rock group Jaguares will perform March 1 on *Late Night With Conan O'Brien*. This marks Jaguares' first late-night TV appearance in the U.S. It will kick off their U.S. tour, slated to launch March 2. Jaguares are nominated for a Grammy Award in the Latin rock/alternative album category for their disc *Cuando la Sangre Galopa*.

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PRESS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	4	FLOR SIN RETONO C.ZAA, M.SALCEDO (R. FUENTES GASSON)	Charlie Zaa SONYLUX /SONY DISCOS	1
2	3	3	COMO DUELE L.MIGUEL (A. MANZANERO)	Luis Miguel WARNER LATINA	1
3	2	1	SUERTE S.MEBARAK R., T.MITCHELL (S.MEBARAK R., T.MITCHELL)	Shakira EPIC /SONY DISCOS	1
4	4	2	TANTITA PENA K.CAMPOS (K.CAMPOS, F.RIBA)	Alejandro Fernandez SONY DISCOS	1
5	7	5	EN LA MISMA CAMA V.CANALES, A.ALVARADO (F.YOUEZADA)	Liberacion DISA	5
6	8	13	ESTAS QUE TE PELAS R.MARTINEZ, R.MUNOZ (M.A. PEREZ, C.REYNA JR.)	Intocable EMI LATIN	6
7	5	7	NO ME CONOCES AUN PALOMO (F.YOUEZADA, A.TRIGO)	Palomo DISA	3
8	12	—	QUISIERA PODER OLVIDARME DE TI R.PEREZ (R.PEREZ, M.PORTMANN)	Luis Fonsi UNIVERSAL LATINO	8
9	6	23	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires ARIOLA /BMG LATIN	6
10	14	11	SUFRIENDO A SOLAS PRIVERA (J.A.FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	10
11	16	9	COMO PUDISTE O.VALENZUELA (G.LIZARRAGA, D.VALENZUELA, J.LIZARRAGA)	Banda El Recodo FONOVISA	9
12	11	12	MANANTIAL DE LLANTO J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	11
13	18	14	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D.POVEGA)	Alexandre Pires ARIOLA /BMG LATIN	5
14	19	26	QUITAME ESE HOMBRE R.PEREZ (J.L.PILOTDI)	Pilar Montenegro UNIVISION	14
15	9	6	TOMA QUE TOMA T.GUBITSCH, M.DE COURSON (T.GUBITSCH, H.DE COURSON)	Conchi Cortes EMI LATIN	6
16	15	10	YO QUERIA K.SANTANDER, D.BETANCOURT (C.CASTRO, T.COTUGNO, S.GIACOBBI)	Cristian ARIOLA /BMG LATIN	6
17	10	8	HUELO A SOLEDAD J.LOSADA, V.FELIJO, P.DUGAN, A.QUINTERO, A.JAEN (A.GABRIEL)	Ana Gabriel SONY DISCOS	8
18	24	22	NO SE VIVIR SIN TI J.GUILLEN (G.FRANCO)	Conjunto Primavera FONOVISA	17
19	23	28	LLOVIENDO ESTRELLAS K.SANTANDER, B.OSSA (A.MONTALBAN, E.REYES)	Cristian ARIOLA /BMG LATIN	19
20	17	16	TE AVISO, TE ANUNCIO (TANGO) S.MEBARAK R., L.MENDEZ (S.MEBARAK R.)	Shakira EPIC /SONY DISCOS	16
21	27	30	HAY OTRA EN TU LUGAR R.PEREZ (R.PEREZ, A.PUSSE, C.SALAZAR)	Pablo Montero RCA /BMG LATIN	21
22	13	15	CELOS M.ANTHONY, J.A.GONZALEZ (A.JAEN, M.ANTHONY)	Marc Anthony COLUMBIA /SONY DISCOS	6
23	33	32	HEROE M.TAYLOR, E.IGLESIAS, C.PAUCAR (E.IGLESIAS, P.BARRY, M.TAYLOR, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE /UNIVERSAL LATINO	1
24	25	25	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T.BELLO)	Los Tigres Del Norte FONOVISA	23
25	22	24	VOLVERE JUNTO A TI L.PAUSINI, A.CERRUTO, D.PARISINI (C.HOPE, L.PAUSINI)	Laura Pausini WARNER LATINA	11
26	20	18	LA AGARRO BAJANDO J.M.LUGO (J.MONTES QUILES)	Gilberto Santa Rosa SONY DISCOS	4
27	28	27	TE QUIERO COMER LA BOCA A.STIVEL (G.NOVELLIS, M.CARDOSO)	La Mosca Tse Tse EMI LATIN	23
28	21	19	SE QUE ME VAS A DEJAR B.SILVETTI (M.A.SOLIS)	Marco Antonio Solis FONOVISA	12
29	26	21	DIME K.SANTANDER, B.DSSA (K.SANTANDER)	Jaime Camil UNIVISION	17
30	32	45	ESCAPAR S.MORALES, E.IGLESIAS, L.MENDEZ (E.IGLESIAS, S.MORALES, K.DIGUARDI, D.SIEGEL, C.GARCIA ALONSO)	Enrique Iglesias INTERSCOPE /UNIVERSAL LATINO	30
31	45	—	LUNA NUEVA E.ESTEFAN JR., S.KRYS (E.FIVAN, M.MADERA)	Carlos Vives EMI LATIN	31
32	46	—	TE QUEDO GRANDE LA YEGUA H.PATRON (A.VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	32
33	38	—	LA PLAYA NOT LISTED (X.SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	33
34	34	34	SHHH A.B.QUINTANILLA III, C."C" MARTINEZ (A.B.QUINTANILLA III, C.MARTINEZ, L.GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
35	29	20	DEJAME ENTRAR E.ESTEFAN JR., S.KRYS (E.VIVES, M.MADERA, A.CASTRO)	Carlos Vives EMI LATIN	1
36	30	29	Y SOLO SE ME OCURRE AMARTE H.GATICA (A.SANZ)	Alejandro Sanz WARNER LATINA	10
37	41	44	ME VOLVI A ACORDAR DE TI I.RODRIGUEZ (A.VIZZANI)	Los Angeles De Charly FONOVISA	37
38	40	33	LA NEGRA TIENE TUMBAO S.GEORGE (F.OSDRIO, S.GEORGE)	Celia Cruz SONY DISCOS	32
39	31	31	TE LO PIDO SENOR J.GUNDA MERCED (R.MARTINEZ)	Tito Rojas M.P.	31
40	—	—	TE QUIERO IGUAL QUE AYER M.DE LEON (W.CASTILLO)	Monchy Y Alexandra J&N /SONY DISCOS	37
41	—	—	NAILA E.SCHIANTARELLI (J.PASSADO CASTILLO)	Renan Almendarez Coello FONOVISA	41
42	43	43	SI TU NO VUELVES K.CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	42
43	35	42	VAS A SUFRIR GRUPO BRYNDIS (M.POSADAS)	Grupo Bryndis DISA	26
44	42	—	MAS ALTO QUE LAS AGUILAS PAGULAR (J.SEBASTIAN)	Pepe Aguilar MUSART /BALBOA	42
45	49	47	PENA DE AMOR T.VILLARIN (J.CABRERA)	Puerto Rican Power J&N /SONY DISCOS	28
46	39	39	PEQUENA AMANTE M.BUENROSTRO (M.BUENROSTRO)	El Poder Del Norte DISA	31
47	—	—	POR VOLVERTE A VER A.SYNTK (R.GIRADO, A.JAEN)	Aleks Syntek EMI LATIN	47
48	—	—	YO NO TE CONOZCO NOT LISTED (A.SMITH, A.DE LUNA)	Ricardo Cerda "El Gavilán" DISA	48
49	37	35	EL DUELO H.GATICA (B.CUEVAS, BOBE, RDJAS)	La Ley Con Ely Guerra WEA ROCK /WARNER LATINA	30
50	—	—	LA CALANDRIA R.AVALA (M.HERNANDEZ)	Ramon Ayala Y Jody Farias FREDDIE	19

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. Video clip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	COMO DUELE WARNER LATINA	LUIS MIGUEL	16	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
2	SUERTE EPIC /SONY DISCOS	SHAKIRA	18	DEJAME ENTRAR EMI LATIN	CARLOS VIVES
3	FLOR SIN RETONO SONYLUX /SONY DISCOS	CHARLIE ZAA	31	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK
5	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	25	DIME UNIVISION	JAIME CAMIL
4	NECESIDAD ARIOLA /BMG LATIN	ALEXANDRE PIRES	22	EL DUELO WEA ROCK /WARNER LATINA	LALEY CON ELY GUERRA
8	USTED SE ME LLEVO LA VIDA ARIOLA /BMG LATIN	ALEXANDRE PIRES	28	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
6	YO QUERIA ARIOLA /BMG LATIN	CRISTIAN	24	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
11	LLOVIENDO ESTRELLAS ARIOLA /BMG LATIN	CRISTIAN	21	DE VERDAD RCA /BMG LATIN	ALEJANDRA GUZMAN
7	TE AVISO, TE ANUNCIO (TANGO) EPIC /SONY DISCOS	SHAKIRA	29	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
9	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	34	REGRESA PRONTO UNIVERSAL LATINO	AMAURY GUTIERREZ
14	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	—	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO
20	HEROE INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS	26	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
12	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	30	MANANTIAL DE LLANTO MUSART /BALBOA	JOAN SEBASTIAN
15	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	39	TAL VEZ QUIZA UNIVERSAL LATINO	PAULINA RUBIO
10	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	35	MIENTEME WARNER LATINA	OLGA TANON
19	ESCAPAR INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS	—	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
17	HAY OTRA EN TU LUGAR RCA /BMG LATIN	PABLO MONTERO	37	MAS ALTO QUE LAS AGUILAS MUSART /BALBOA	PEPE AGUILAR
27	LUNA NUEVA EMI LATIN	CARLOS VIVES	36	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
23	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH	33	COMO TE EXTRANO MERCURY /UNIVERSAL LATINO	PEDRO FERNANDEZ
13	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	32	COMO TU RCA /BMG LATIN	JAGUARES

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	CELOS COLUMBIA /SONY DISCOS	MARC ANTHONY	21	ESCAPAR INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	LA AGARRO BAJANDO LATIN WORLD	GI.BERTO SANTA ROSA	18	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
5	FLOR SIN RETONO SONYLUX /SONY DISCOS	CHARLIE ZAA	40	QUIERO SALSA VIVA	JOSE ALBERTO "EL CANARIO"
3	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	28	MIENTEME WARNER LATINA	OLGA TANON
8	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	17	SUERTE EPIC /SONY DISCOS	SHAKIRA
4	TE LO PIDO SENOR M.P.	TITO ROJAS	—	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EDNITA NAZARIO
11	TE QUIERO IGUAL QUE AYER J&N /SONY DISCOS	MONCHY Y ALEXANDRA	25	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA
6	COMO DUELE WARNER LATINA	LUIS MIGUEL	22	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V
7	NECESIDAD ARIOLA /BMG LATIN	ALEXANDRE PIRES	14	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO
9	PENA DE AMOR J&N /SONY DISCOS	PUERTO RICAN POWER	33	DAME UNA OPORTUNIDAD KAREN /UNIVERSAL LATINO	JOSEPH FONSECA
12	POR TU PLACER WEACARIBE /WARNER LATINA	FRANKIE NEGRON	29	EL DUELO WEA ROCK /WARNER LATINA	LALEY CON ELY GUERRA
24	LUNA NUEVA EMI LATIN	CARLOS VIVES	32	ME TIENE LODO J&N /SONY DISCOS	PUERTO RICAN POWER
13	LLOVIENDO ESTRELLAS ARIOLA /BMG LATIN	CRISTIAN	—	HASTA QUE VUELVAS CONMIGO COLUMBIA /SONY DISCOS	MARC ANTHONY
16	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE	36	DIME UNIVISION	JAIME CAMIL
10	TE AVISO, TE ANUNCIO (TANGO) EPIC /SONY DISCOS	SHAKIRA	37	BOCA ARIOLA /BMG LATIN	GISSELLE
26	EL JORNALERO AD	LISANDRO MEZA	—	SIEMPRE HAY MILAGROS HOLLYWOOD	MYRA
31	AY! BUENO SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	38	SENORITA A MI ME GUSTA SU STYLE CRESCENT MOON /SONY DISCOS	RABANES
19	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	34	UN CHIN CHIN WEACARIBE /WARNER LATINA	CHARLIE CRUZ
—	DILE LATINO /SONY DISCOS	SERGIO VARGAS	—	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
23	SIN TI PLATANO	DARLYN Y LOS HEREDEROS	40	A CAMBIO DE QUE SONY DISCOS	HUEY OUNBAR

REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
3	EN LA MISMA CAMA DISA	LIBERACION	32	PARA ESTAR A MANO EMI LATIN	EL COVOTE Y SU BANDA TIERRA SANTA
2	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	20	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ
1	NO ME CONOCES AUN DISA	PALOMO	28	MITAD Y MITAD PEELESS	PESADO
4	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	17	SI TU SUPERAS FONOVISA	LOS TEMERARIOS
5	COMO PUDISTE FONOVISA	BANDA EL REFOODO	22	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
6	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	26	SALAO MUSART /BALBOA	PEPE AGUILAR
7	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	23	HUELO A SOLEAD SONY DISCOS	ANA GABRIEL
9	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	28	LLUVIA UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
8	MANANTIAL DE LLANTO MUSART /BALBOA	JOAN SEBASTIAN	29	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ
10	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	30	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
19	TE QUEDO GRANDE LA YEGUA FONOVISA	ALICIA VILLARREAL	31	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
12	SHHH EMI LATIN	A.B.QUINTANILLA Y LOS KUMBIA KINGS	32	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
11	NO TE PODIAS QUEDAR SONY DISCOS	CONJUNTO PRIMAVERA	30	EL ABANDONADO SONY DISCOS	JUAN RIVERA
15	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	34	INOCENTE POBRE AMIGO ARIOLA /BMG LATIN	JUAN GABRIEL
—	NAILA FONOVISA	RENAN ALMENDAREZ CDELLD	35	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
13	VAS A SUFRIR DISA	GRUPO BRYNDIS	34	EL PRIMER TONTO MUSART /BALBOA	JOAN SEBASTIAN
14	PEQUENA AMANTE DISA	EL PODER DEL NORTE	27	AQUEL AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
24	YO NO TE CONOZCO COSTAROLA /SONY DISCOS	RICARDO CERDA "EL GAVILAN"	40	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
18	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	19	EL CARA DE CHANGO EMI LATIN	LOS ORIGINALES DE SAN JUAN
16	UNO, DOS Y TRES UNIVISION	IMAN	—	NO ME MORIRE DISCOS DISNE	ROGELIO MARTINEZ

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	13	MARC ANTHONY		Libre	1	43	47	4	4	LITO & POLACO		Mundo Frio	19
				COLUMBIA 84617/Sony Discos (11.98 EQ/17.98)								PINA 1272 (8.98/13.98)			
				LUIS MIGUEL		Mis Romances	2	42	58	8	8	LOS TEMERARIOS		Poemas, Canciones Y Romance Vol. 2	42
				WARNER LATINA 41572 (11.98/17.98)								DISA 027019 (8.98/13.98)			
3	2	2	13	CHARLIE ZAA		De Un Solo Sentimiento	3	64	45	17	17	ALEJANDRA GUZMAN		Soy	19
				SONOLUX 84540/Sony Discos (9.98 EQ/16.98)								RCA 89179/BMG Latin (10.98/15.98)			
4	5	11	11	LOS TUCANES DE TIJUANA		Las 16 Mas Romanticas De Los Tucanes	4	53	53	44	4	LOS TRI-O		Siempre En Mi Mente	7
				UNIVERSAL LATINO 017043 (8.98/13.98)								PRISMA/ARIOLA 78910/BMG Latin (15.98 CD)			
5	8	27	21	ALEXANDRE PIRES		Alexandre Pires	5	53	44	8	8	JIMMY GONZALEZ Y EL GRUPO MAZZ		Siempre Humilde	44
				ARIOLA 87883/BMG Latin (14.98 CD)								FREDDIE 71830 (8.98/13.98)			
6	7	4	13	ALEJANDRO SANZ		MTV Unplugged	3	54	54	41	41	RICARDO MONTANER		Sueno Repetido	16
				WARNER LATINA 41541 (10.98/17.98)								WARNER LATINA 86821 (10.98/15.98)			
7	16	11	11	ALEJANDRO FERNANDEZ		Drigenes	2	55	68	74	10	JUAN GABRIEL		Por Los Siglos	21
				SONY DISCOS 84637 (10.98 EQ/16.98)								ARIOLA 88777/BMG Latin (11.98/16.98)			
8	3	—	7	VARIOUS ARTISTS		Las 30 Cumbias Mas Pegadas	3	56	68	74	10	MASTER JOE		Franco Tiradores 2	35
				DISA 027015 (8.98/13.98)								APONTE 1262 (8.98/13.98)			
9	12	7	23	JOAN SEBASTIAN		En Vivo: Desde La Plaza El Progreso De Guadalajara	1	57	49	40	10	SHAKIRA		MTV Unplugged	1
				MUSART 12524/BALBOA (9.98/13.98)								SONY DISCOS 83775 (10.98 EQ/16.98)			
10	15	8	15	CARLOS VIVES		Dejame Entrar	1	58	59	17	17	LOS ANGELES DE CHARLY		Te Voy A Enamorar	1
				EMI LATIN 35956 (9.98/15.98)								FONOVISA 6154 (8.98/12.98)			
11	6	6	13	LUPILLO RIVERA		Sufriendo A Solas	3	59	56	48	32	JOSE ALFREDO JIMENEZ		Las 100 Clasicas Vol. 1	27
				SONY DISCOS 84648 (15.98 EQ CD)								ARIOLA 79026/BMG Latin (18.98 CD)			
12	10	3	23	ALICIA VILLARREAL		Soy Lo Prohibido	3	60	58	59	17	LOS BUKIS		Greatest Hits	42
				UNIVERSAL LATINO 014824 (8.98/13.98)								FONOVISA 6156 (8.98/12.98)			
13	11	16	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS		Shhh!	1	61	75	—	—	VARIOUS ARTISTS		No. 1: Un Ano De Exitos Vol. 2	61
				EMI LATIN 29745 (8.98/14.98)								SONY DISCOS 84628 (17.98 EQ CD)			
14	48	—	7	JOAN SEBASTIAN		Lo Dijo El Corazon	14	62	44	36	3	PILAR MONTENEGRO		Desahogo	36
				MUSART 12693/BALBOA (9.98/17.98)								UNIVISION 310026 (9.98/13.98)			
15	13	12	16	PAULINA RUBIO		Paulina	1	63	51	34	27	LOS TIGRES DEL NORTE		Uniendo Fronteras	1
				UNIVERSAL LATINO 543319 (10.98/16.98)								FONOVISA 6145 (8.98/12.98)			
16	9	28	16	PALOMO		Fuerza Musical	9	64	47	46	47	SELENA		Live, The Last Concert—Houston, Texas February 26, 1995	2
				DISA 720032 (6.98/10.98)								EMI LATIN 32119 (10.98/17.98)			
17	18	64	1	PESADO		Pesado Presente Futuro	17	65	55	41	14	MANU CHAO		Proxima Estacion...Esperanza	8
				WEA/RCA 43774/WARNER LATINA (13.98 CD)								RADIO BEMA 10321/VIRGIN (17.98 CD)			
18	23	20	3	LUPILLO RIVERA		Sold Out Vol. 2	18	66	72	60	21	JOAN SEBASTIAN		Secreto De Amor	5
				SONY DISCOS 84773 (7.98 EQ/13.98)								MUSART 2280/BALBOA (10.98/16.98)			
19	14	9	13	TITO ROJAS		Quiero Llegar A Casa	19	67	61	49	8	IMAN		Atrayendo Corazones	49
				M.P. 56367 (9.98/16.98)								UNIVISION 310035 (9.98/13.98)			
20	19	10	18	EL PODER DEL NORTE		El Autentiko Y Unico En Vivo	7	68	69	50	13	VARIOUS ARTISTS		Merengue Hits	20
				DISA 727018 (8.98/13.98)								J&N 84683/Sony Discos (10.98 EQ/16.98)			
21	20	14	21	LAURA PAUSINI		Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	69	63	54	14	JESSIE MORALES		El Original De La Sierra: Loco	10
				WARNER LATINA 41070 (10.98/16.98)								UNIVISION 310034 (9.98/13.98)			
22	17	—	7	LALEY		MTV Unplugged	13	70	70	—	—	RICARDO MONTANER		Gold	70
				WEA ROCK 40949/WARNER LATINA (10.98/16.98)								UNIVERSAL LATINO 014982 (15.98 CD)			
23	25	39	4	BANDA EL RECODO		Tributo Al Amor	24	71	62	51	11	MIGUEL BOSE		Sereno	70
				FONOVISA 65185 (8.98/12.98)								WARNER LATINA 40548 (16.98 CD)			
24	34	29	17	CRISTIAN		Azul	2	72	59	43	13	RAMON AYALA Y SUS BRAVOS DEL NORTE		En Vivo...El Hombre Y Su Musica	13
				ARIOLA 85324/BMG Latin (10.98/15.98)								FREDDIE 71815 (8.98/14.98)			
25	21	13	23	LOS ANGELES AZULES		Historia Musical	2	73	59	43	13	LOS HURACANES DEL NORTE		Mensaje De Dro	14
				DISA 727014 (8.98/13.98)								FONOVISA 6156 (8.98/12.98)			
26	28	37	21	GRUPO BRYNDIS		En El Idioma Del Amor	1	74	73	55	23	LOS ASKIS		Cumbia Caliente	74
				DISA 727016 (8.98/13.98)								DISA 020264 (7.98/12.98)			
27	22	17	15	VICENTE FERNANDEZ		Historia De Un Idolo Vol. 1	1	75	73	55	23	THALIA		Thalia Con Banda-Grandes Exitos	2
				SONY DISCOS 84185 (10.98 EQ/16.98)								EMI LATIN 34722 (8.98/14.98)			
28	57	—	3	LOS PALOMINOS		Un Poco Mas	29								
				FONOVISA 86169 (8.98/13.98)											
29	29	25	14	GRUPO BRYNDIS		Historia Musical Romantica	1								
				DISA 727012 (8.98/13.98)											
30	31	19	20	GIPSY KINGS		Somos Gitanos	3								
				INONESUCH 79642/AG (17.98 CD)											
31	30	18	19	LOS TEMERARIOS		Baladas Rancheras	3								
				FONOVISA 6129 (10.98/12.98)											
32	24	15	14	LIBERACION		Ahora Y Siempre	9								
				DISA 727017 (8.98/13.98)											
33	27	21	17	TEMPO		Exitos	21								
				SONY DISCOS 84768 (13.98 EQ CD)											
34	26	31	13	LUPILLO RIVERA		Despreciado	1								
				SONY DISCOS 84276 (8.98 EQ/13.98)											
35	32	22	7	VARIOUS ARTISTS		Solo Exitos Underground: Dnly Hits	21								
				MOCK & ROLL 950322/LIDERES (9.98/14.98)											
36	37	70	30	OLGA TANON		Yo Por Ti	4								
				WARNER LATINA 89180 (10.98/16.98)											
37	40	33	4	MELODY		De Pata Negra	32								
				SONY DISCOS 84669 (9.98 EQ/13.98)											
38	38	35	40	JACI VELASQUEZ		Mi Corazon	7								
				SONY DISCOS 84289 (10.98 EQ/16.98)											
39	35	26	20	ANA GABRIEL		Huelo A Soledad	26								
				SONY DISCOS 84636 (9.98 EQ/16.98)											
40	36	23	14	VARIOUS ARTISTS		Bachatahits 2002	18								
				J&N 84682/Sony Discos (10.98 EQ/16.98)											
41	45	38	18	MARCO ANTONIO SOLIS		Mas De Mi Alma	1								
				FONOVISA 0527 (10.98/16.98)											
42	33	24	17	EL CHICHICUILOTE		Moviendo Las Plumas	11								
				LIDERES 950220 (7.98/13.98)											
43	41	52	16	PEPE AGUILAR		Lo Mejor De Nosotros	10								
				MUSART 2503/BALBOA (8.98/12.98)											
44	50	—	7	GILBERTO SANTA ROSA		Intenso	13								
				SONY DISCOS 84281 (10.98 EQ/17.98)											
45	71	—	2	PIMPINELA		Serie 32 Gold	46								
				UNIVISION 010043 (21.98 CD)											
46	60	—	1	LOS TUCANES DE TIJUANA		Los Tucanes De Tijuana	47								
				SONY DISCOS 84965 (8.98 EQ/13.98)											
47	39	30	11	VARIOUS ARTISTS		Radio Hits...Es Musica	24								
				EMI LATIN 36346 (10.98/17.98)											

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples 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

América Latina...

In Argentina: EMI-Odeón Argentina has announced the promotion of Alejandro Varela to GM. He succeeds Roberto "Chacho" Ruiz, who is now president of EMI Recorded Music in Spain. Varela has been EMI's marketing manager for the past four years . . . BMG pop artist Natalia Oreiro has begun pre-production of her third solo album in Miami with producer Kike Santander. As the recently appointed "godmother" of the Uruguayan soccer team, Oreiro will perform at the season's opening game, then fly to Chile for a show Feb. 23 at the Viña del Mar festival . . . Universal Music has high hopes for the comeback album by pop singer Patricia Sosa, who released the set's first single, "Por Ti," Feb. 11. The album, *No Me Dejes de Amar*, is slated for a late-March release.

MARCELO FERNANDEZ BITAR

In Mexico: *Grupero* acts are finding an unlikely market in Argentina. Los Angeles de Charly are slated to start a South American tour March 8 in Paraguay in support of their album *Te Voy a Enamorar*. They are also scheduled to play in Chile, Bolivia, and Argentina. Los Guardianes del Amor, whose album *Muriendo de Frío* was produced by A.B. Quintanilla, will visit Argentina in September and Spain in August . . . Accordionist Celso Piña continues to benefit from the success of his album *Barrio Bravo*, which was recently certified platinum in Mexico by Amprofón for sales of more than 150,000 copies. A third single, "Aunque No Sea Contigo," was recently released. The romantic bolero is a collaboration with Ruben Albarrán (Café Tacuba's vocalist), who also produced and directed the video. Piña already has songs prepared for his next album, which he will begin recording in April. It will

include collaborations with Flaco Jiménez and Alejandro Marcovich from Caifanes. TERESA AGUILERA

In Puerto Rico: Mexican singer Alejandro Fernández played at a sold-out, two-and-a-half-hour show Valentine's Day at Coliseo Roberto Clemente. Accompanied by 25 musicians, Fernández played a mix of *rancheras*, ballads, and boleros. He sported a voluminous moustache, which he asked the audience to get used to for a while: He will be portraying Mexican revolutionary Emiliano Zapata in an upcoming movie.

RANDY LUNA

In Panama: Sony Music will release Rubén Blades' new album, *Mundo*, in April. It will initially street in Puerto Rico, which has announced a World Salsa Day in honor of the musician.

ANASTACIO PUERTAS CAICEDO

In Brazil: Jailed Mexican singer Gloria Trevi has given birth to a baby boy, Angel Gabriel Treviño Ruiz, in a Brazilian hospital. The singer, a rebellious pop/rock star who at one point was arguably the most popular female teen singer in Latin America, has been imprisoned in Brazil since January 2000 while the courts decide on her extradition to Mexico, where she faces charges of kidnapping and abusing minors. Former members of Trevi's troupe alleged that she lured them with promises of furthering their artistic careers, and then her manager, Sergio Andrade, demanded sexual favors. The baby's birth is the latest twist in Trevi's soap-opera life: She became pregnant while in prison; the identity of the boy's father has not been revealed. The Brazilian government has said the boy's birth will not affect extradition procedures.

LEILA COBO



by Steve Graybow

Jazz Notes™

PIANO MAN: One of jazz's most enticing features is its ability to surprise, be it in the results of a collaboration, the trajectory of an instrumentalist's solo, or the way in which a familiar composition changes throughout the course of a performance.

For his label debut for Crescent Moon/Columbia, **Arturo Sandoval** presents a surprise of a different

Being granted political asylum by the United States increased Sandoval's opportunities to play and record his music, and it also afforded him the chance to exercise his long-time desire to learn to play the piano, an instrument that is not often accessible in Cuba. Sandoval now owns a piano of his own, a 9½-foot-long instrument originally custom made for one of his favorite pianists, **Oscar Peterson**.

"The piano is an instrument I truly have a love for," Sandoval says. "These days, I probably practice the piano as much as I do my trumpet, sometimes more. **Dizzy Gillespie** suggested I learn the piano to develop my skills as a composer, and learning the piano has made me a better composer and arranger and therefore a better trumpeter as well."

My Passion for the Piano opens with the Sandoval original "Blues in F" and closes with a different take on the same composition, titled "Blues en Fa." "No one could agree on which take to use," Sandoval explains, "so we went with both." Elsewhere, the trio takes on the standards "Stella by Starlight" (which was one of the first tunes Sandoval learned on the piano) and "All the Things You Are," along with material by both Sandoval and Marks. As with much of his music, *My Passion for the Piano* finds Sandoval comfortably referencing bebop, Cuban rhythms, and classical harmonies, playing the instrument with the same intensity that has earmarked his trumpet work throughout his career.



SANDOVAL

nature—the heralded trumpeter does not play the horn on a single track. Instead, *My Passion for the Piano* (March 12) is a piano-trio date, featuring Sandoval on the black-and-whites, along with his longtime trio, bassist **Dennis Marks** and drummer **Ernesto Simpson**. Saxophonist **Ed Calle** guests on several tracks.

While Sandoval has played a song or two on the piano in his live performances for many years, *My Passion for the Piano* marks the first time he has made his skills on the ivories the focus of an entire album (Latin Notas, *Billboard*, Feb. 9). "I would play a tune on piano, and after the show people would come backstage and ask me where they can find a recording of me playing piano," Sandoval says. "I heard this so many times that I started believing I had to put my piano playing on tape. That is what being a musician is about—giving the people what they want."

Born in Cuba some 52 years ago, Sandoval was a founding member of the **Orquesta Cubana de Musica Moderna** in the early '70s, an ensemble that would evolve into the Afro-Cuban and rock-influenced **Irakere**. Although the Cuban government would sporadically allow the high-profile trumpeter to record and tour abroad, Sandoval would become disenchanted with the limited opportunities afforded him in his homeland. In July 1990, he defected while in the midst of a European tour, a flight to freedom detailed last year in the HBO made-for-TV drama *For Love or Country: The Arturo Sandoval Story*.

Sandoval expresses a particular attachment to the ballad "Marianela Says Goodbye," which featured prominently in his score to *For Love or Country*. "It was a special request from my son," Sandoval explains. "He does not say much one way or another about my music, but something about this melody spoke to him. He told me that it was the most beautiful melody he has heard in his life and that he cries every time he hears it. I recorded it here for him." (Sandoval's son, a graphic artist, created the cover for *My Passion for the Piano*.)

"We recorded the entire project in one afternoon, like a big jam session, no production tricks and no overdubs," Sandoval says. "There are a few things I thought maybe could have been a bit cleaner or more perfect, but in the end I decided I liked the live feeling. It has spontaneity, like a live performance."

Sandoval will tour throughout the spring, performing on both trumpet and piano. "I can't wait to see how the public receives this new music," he says. "Even after 52 years, I have found a new way to challenge myself."



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Studio Monitor

by Christopher Walsh



KORN KORRECTION: In the Feb. 2 Studio Monitor, **George Massenburg**, Grammy Award-winning engineer and founder of manufacturer Massenburg Design Works, discussed a number of recent developments and products in recording technology, offering his thoughts on the modern tools of the trade. Among a variety of subjects touched upon in our conversation, Massenburg referred to the continued use of analog tape—especially on rock projects—in the midst of an onslaught of increasingly powerful, convenient, and sonically exceptional disk-based recording systems.



Village People. Jim Monti, left, and Frank Filipetti are pictured at the Village Recorder in West Los Angeles.

A noteworthy exception to this paradigm is found in the recent sessions at the Village Recorder in West Los Angeles, where **Korn**, with producer **Michael Beinhorn** and engineer **Frank Filipetti**, recently recorded its upcoming release. Contrary to my description in the Feb. 2 Studio Monitor, the Korn sessions used no tape at all. All recording, in fact, took place on dual 48-track Euphonix R-1 digital recorders at 24-bit/96kHz resolution.

For Euphonix, manufacturer of the R-1 as well as the System 5 digital console, CS console series, and converter products, use of the R-1 on the Korn project is part of a growing roster of high-profile achievements for the multitrack recorder. It was, in fact, an earlier recording and mix Filipetti completed in New York that ultimately led to Korn using the R-1: the **Elton John** performances at Madison Square Garden that, just weeks later, yielded the *One Night Only* album (Studio Monitor, *Billboard*, Nov. 11, 2000). While Filipetti recorded those performances to several digital formats in the TNN remote truck, representatives from Euphonix simultaneously recorded to R-1s. After

reviewing the recordings, Filipetti and producer **Phil Ramone** chose to mix from the R-1s.

Korn, Filipetti confirms, was recorded entirely at 96kHz on Euphonix R-1. "I had just had the experience of working with an R-1 on the Elton John project," he recalls. "Based on what Michael was asking me about the Korn project—he wanted this to have a transient response and an aggressiveness that neither he nor, in his words, anyone else had been able to get up to this point—I mentioned that I had just been working on an R-1 and really thought it was something that he and the band should listen to."

The Korn project began with an extensive comparison—at Conway Recording Studios in Hollywood—of various analog and digital recorders. "We did a massive shootout with just about every type of tape machine, workstation, what have you, on the planet," Filipetti says. "The R-1 blew them all away."

"When we made all the comparisons," adds Beinhorn—known for his recordings with such artists as **Soundgarden**, **the Red Hot Chili Peppers**, **Hole**, and **Marilyn Manson**—"the R-1 really stood out from everything. It was the best-sounding system, as far as being able to retain the transient response of all the instruments that we were trying to record. It just sounded perfect: The depth, the way it captured everything was magnificent. It was a wonderful option for us."

"Michael, in fact, was so impressed," Filipetti says, "that not only did we end up doing the project on the R-1, but he and I both bought one."

Beinhorn and Filipetti also took advantage of the AES TransferStation, an R-1 option to transform audio recorded on R-1 to a standardized file format and transfer to another AES31-compatible system—in this case, to Steinberg's Nuendo system.

"TransferStation takes their R-1 format and converts it to Broadcast Wave [format], which we imported directly into Nuendo," Filipetti says, "so there was no sonic degradation whatsoever. It was strictly a file transfer from one format to the other."

"Everyone who's heard these tracks is just amazed by the fact that you're getting all of that warmth and harmonic content that was strictly analog's domain in the past," Filipetti adds. "At the same time, you're getting the incredible front-end transient response that digital has always been better at."

Chris Pelzar Named Fairlight CEO

Pro Audio Vet Sees Bright Future With Powerful But Affordable Products

BY CHRISTOPHER WALSH

NEW YORK—Pro audio veteran Chris Pelzar has been appointed to the New York-based CEO position of Fairlight USA.

Pelzar brings more than 20 years of experience in the professional audio industry, including recent positions as president of sales at Euphonix and executive VP of sales and marketing at AMS Neve.

"After 20 years," Pelzar says, "I really feel that I'm ready for this. It was made easier by the fact that two of the guys in the business that I've had the greatest respect for and relationship with, [VP of sales] Mike Mueller and [VP of sales, Eastern region] Brad Eisenhaure, are here. I worked with both of them at different companies over the past 10 years, and they're very close associates. It's great: I like it, it feels comfortable, and I love the product line."

That product line includes the DREAM (Digital Recording, Editing, and Mixing) family of integrated audio production systems—recently introduced at the 111th Audio

Engineering Society (AES) Convention in New York—the Merlin digital multitrack recorder; the Prodigy2 post-production system; and MediaLink audio server.

The DREAM family consists of the DREAM station, an integrated editing and mixing system; the DREAM Satellite editing workstation; and the large-

in Los Angeles in 2000, is its digital audio operating system, which powers all recording, editing, and mixing functions in the product line, from Merlin to the DREAM family.

"From a user standpoint, this equipment is a piece of cake," Pelzar says of Merlin. "The interface is great, the maintenance of the system is great—just because of the high technology it is using—and the sound quality is unsurpassed. Also, the QDC technology that's utilized in it is the same that's utilized in the console technology, so it just plugs right in. We now have a platform that

we think is the most intuitive and the most technically advanced, at an extremely attractive price point. The market is ready for it now."

In tune with the now-standard demand for more power at lower cost, Fairlight's history at the higher end of the pro audio spectrum places the company in a unique position. "We now have products that we think compete upmarket," Pelzar says, "but at a substantially lower price point. That will only breed good things."



format DREAM console. Components work as stand-alone units or as an integrated system, a model very much in tune with the current market.

"Fairlight is the only company that truly is delivering an integrated mixing and recording environment," Pelzar asserts. "The goal is to bring the same power and performance of high-end systems at a price point that's very reasonable, and the technology they have today allows that."

Fairlight's QDC engine, introduced at the 109th AES Convention

MARCH 2 2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 23, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	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)	CRACKHOUSE (New York) Milwaukee Buck	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)	Roland 770	Roland 770	Digidesign Pro Tools	Neve 8068	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	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 9000 J	SSL 9000 J	Digidesign Pro Tools	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A827, Pro Tools	Studer A827, Pro Tools	Pro Tools	Studer A820	Studer A820
MIX DOWN MEDIUM	BASF 900	BASF 900	Pro Tools	BASF 900	BASF 900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	ROSEWOOD (Tyler, TX) Austin Deptula	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	WEA	UNI	UNI

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'Texas Rain' Feeds Van Zandt Legacy

Series Of Releases On Tomato Seek To Keep 'Extraordinary' Talent Remembered

BY JIM BESSMAN

NEW YORK—Five years after his passing, Townes Van Zandt's stature as a singer/songwriter continues to grow—as does his catalog.

A series of new releases and reissues, which began last November with the Tomato release of *Texas Rain—The Texas Hill Country Recordings*, is testament both to ASCAP writer Van Zandt's staying power and to the unending devotion of Tomato president Kevin Eggers, his longtime producer.

The 12-track *Texas Rain*—which features Van Zandt's duets with such estimable fans as Willie Nelson, Emmylou Harris, and James McMurtry on key Van Zandt compositions like "Pancho & Lefty" and "If I Needed You"—is actually the first of four such albums featuring 60 duets and a veritable "who's who of American music," according to Eggers.

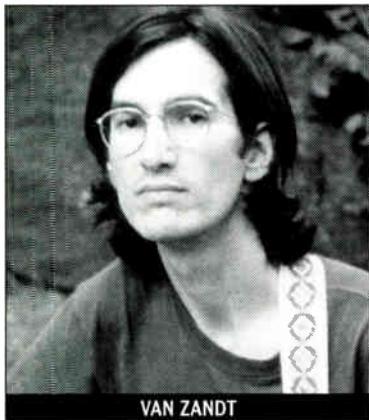
"Townes was so revered by all the major writers and artists," says Eggers, who released Van Zandt's first album, *For the Sake of the Song*, in 1968 on his Poppy Records label. Eggers then made Van Zandt the flagship artist of its succeeding Tomato label. Now, Eggers is using Van Zandt to lead Tomato's rejuvenation: The label's back catalog—focusing on blues, jazz, and folk—will be reissued this year via IDN Distribution, along with a new Van Zandt best-of compilation March 12 that will be followed by an anthology/DVD package.

SOPHISTICATED RECORD

"We're devoting the whole year to Townes," continues Eggers, who began recording the Van Zandt duets in the early '90s. "My original scheme was to do a four-disc boxed set, but it was too difficult financially. People kept asking [me] to release them one at a time, just to get them out, and I finally succumbed. But it's

also a very sophisticated record, which would have taken forever to do as I'd planned—so I'll finish one album at a time and eventually put them all out in a box."

Tomato has only recently commenced a major marketing campaign behind *Texas Rain*, involving listening posts at big retail chains



VAN ZANDT

and the servicing of the "Snowin' on Raton" duet with McMurtry to country, alternative, and roots radio stations. Eggers reports receiving initial press coverage in *The New Yorker* and *The Boston Phoenix*.

All this activity for a commercially unsuccessful, largely obscure-if-legendary singer/songwriter from Fort Worth, Texas, who died Jan. 1, 1997, at the age of 52. "The anti-John Denver," as liner-note writer John Kruth aptly points out.

"People consider him in the same league as Hank Williams and [Bob] Dylan," Eggers continues, noting that Dylan often opened concerts with "Pancho & Lefty"—a huge country duet hit for Nelson and Merle Haggard (performed on *Texas Rain* by Van Zandt with Freddy Fender, Ruben Ramos & the Texas Revolution, the late Doug Sahm, and Augie Meyer). "When someone like Willie Nelson says he's one of the

greatest songwriters, it's no small compliment. We went through years of no sales, but I was devoted to him in putting out nine albums that all sold 3,000 copies apiece—because I knew he was a major artist for us. He was a different flower, and now, finally, a major documentary on him is coming out on PBS, as well as two big biographies."

Eggers also notes, though, that Van Zandt was "a wild man—10 times more difficult than Hank Williams." Indeed, legend has it that when Van Zandt went to visit disciple Steve Earle, who was then at his own most self-destructive point, Earle remarked, "I really must be in bad shape if they're sending Townes out to see me."

Eggers recalls of Van Zandt, "He drank and did everything he could to stop his career—and any time we came close to success, he would do something destructive. Years of indifference by the music business took a toll, and it was his way of covering up rejection and pain. He always jokingly said he'd be famous after he died, but the finest artists consider him a genius, and that's what's coming to the fore."

The final analysis of Van Zandt, Eggers notes, must center on the quality of his songs and his reputation as an artist. "The rest is a sideshow."

So what was it about Van Zandt's songwriting? "He didn't write a lot of songs," Eggers explains, "but he crafted every one. He was a real poet and had to work out the poetry part first before setting it to music. And in spite of his own behavior, when he came to work, he was a master craftsman who spent his sober hours crafting his songs."

Eggers adds that Van Zandt was "equally influenced by Emily Dickinson or Robert Frost as he was by Hank Williams—and that's what songwriters realize about him: Hundreds of artists of the highest caliber—Kris Kristofferson, John Prine, Mickey Newbury, Bob Dylan, Van Morrison, Bono—they all know the extraordinary skills and talent that it took to write Townes' songs. It's a unique body of work in American literature, and he casts a huge shadow over American songwriting and American arts."

Eggers adds that while it has taken the American public a while to catch on to Van Zandt, *Texas Rain*—which Tomato released worldwide—has met with great response in Europe, having sold 45,000 units out of the box.

"What's interesting about Townes is that you go to England, France, and Japan and find that he influenced many of their writers in songwriting," Eggers says. "It's a very strange story—unique."



by Jim Bessman

OLYMPIC HERO: I always love reading about the queen of contemporary folk, **Christine Lavin**—I just don't expect to find her in the sports section.

Yet there she was in last week's *New York Times*—specifically, in a **George Vecsey** column on the Olympic pairs figure-skating scandal. Lavin fan Vecsey quoted e-mails from skate fan Lavin pointing out the event's subjective scoring mysteries and her own judgment that the Canadians were indeed initially robbed of the gold medal.



LAVIN

"I watched it on the road—after I finished a show," says Lavin, back home in Manhattan. Of the judging controversy, she notes, "It's been a long-running problem in the sport, because the judges are all unpaid volunteers and supported by their countries' skating federations. So it's understandable when they give higher scores to their skaters."

Until only recently, Lavin had still been smarting over what she feels was **Tara Lipinski's** 1998 gold-medal steal from her fave, **Michelle Kwan**. "Then I saw her on TV, skating to **Beth Nielsen Chapman's** 'The Color of Roses'—the first track on her *Sand and Water* album—and I had to totally re-evaluate my deep, bitter resentment toward her," she concedes. "She had such great music sense—and besides, her skating was so perfect."

Another great contemporary folk singer/songwriter, **Loudon Wainwright III**, also wrote a great topical tune about women's figure skating. "Tonya's Twirls," from his 1999 album *Social Studies*, concerns the sacrifice of young girls' innocence as they pursue commercialized Olympic glory. But back to Lavin, whose 2000 singer/songwriter compilation album *The Stealth Project* on her *Christinelavin.com* label has provided songs for theater producer **David Coffman's** in-development *Sex! The Musical* production.

"It's a musical revue about all kinds of love, and he's using *Stealth's* opening track, 'Hold Me Tonight' by **Red Grammer**, [as well as] **Lynn Miles'** closing track, 'Rust,' and my song 'Good Thing He Can't Read My Mind' [the title track of her 1988 Philo album]," she says. "I'm excited, because my goal has always been to be the link between the songwriting and theater worlds."

Indeed, last year, *Back Stage* named Lavin New York singer/songwriter of the year, an accolade based on the number of cabaret performers covering her material. Lavin says that **Stuart Ross**, director of the musical *Forever Plaid*, is interested in creating a musical from her songs.

Meanwhile, the Christine Lavin Music, ASCAP, writer is contributing the song "Firehouse," which she wrote about the Sept. 11 losses suffered by her neighborhood fire station, to *Vigil*, a **Suzanne Vega**-produced album raising money to benefit the family of **Jeff Hardy**—the brother of and bass player for veteran New York folkie **Jack Hardy**—who perished in the World Trade Center collapse. She's also readying her next studio album, *I Was in Love With a Difficult Man*, for a fall release.

ASCAP MAKES IT OFFICIAL: ASCAP has allied with Official Software in a co-marketing agreement that facilitates ASCAP member usage of Official Software's online copyright filing and software resources. The pact comes after months of development and is designed to protect composers' works through the copyright registration process.

"It provides a better way for songwriters, composers, and publishers to file and track their copyrights," ASCAP's senior VP of marketing **Phil Crosland** says. "A major benefit is the reduction in time required for achieving the protection that registration provides music creators: The mail going to all federal offices is experiencing tremendous delays, so this solution couldn't be more timely."

The ASCAP/Official Software online and software tools are fully certified by the U.S. Copyright Office, Crosland adds. ASCAP members who access the OfficialCopyright.com portal via the society's Web site may obtain the OfficialCopyright tools at an exclusive introductory discount of 50% on all online forms through March 15; an ongoing 20% discount on all Official Software copyright filing services is additionally available to ASCAP members after March 1.



BMI's Batson Tribute. BMI New York staffers recently congratulated BMI writer/producer Mark Batson on his Grammy Award nomination in the album of the year category for India.Arie's *Acoustic Soul*. Batson co-wrote four of the album's tracks and co-produced six. Pictured, from left, are Batson's manager, Deirdre O'Hara; his wife, Arnae; Batson; and BMI execs Kimberly Dawkins, Sydnee Stewart, and Charlie Feldman.

INTERNATIONAL

Universal Buys Koch Music Deal Covers European Operations But Not U.S. Business

BY WOLFGANG SPAHR

HAMBURG—"We felt the cold wind of the crisis." This is why Koch founder Franz Koch decided to sell to Universal the European recorded-music and music-publishing operations of the Koch Group—one of the leading independent German-language repertoire labels.

With operations in Bavaria and Austria, Koch has 200 employees and annual sales of more than 100 million euros (\$87.3 million). Also part of the deal is Koch International in London, run by managing director Rashmi Patani and 45 staffers. But the transaction does not include the Koch Group's U.S. operations nor the logistics and distribution facility in Austria.

Koch says he decided to sell because he had come to the realization that it was necessary to secure investment for the group's future growth: "The Internet is just around the corner, and only large corporations have the resources to respond to it," Koch says. *Billboard* understands that BMG also had shown a last-minute interest in the Koch offering.

Looking forward, Koch expects German-language pop and folk music (*Schlager/Volksmusik*) repertoire to grow at double-digit rates: "Our success story started a good 25 years ago with German-language pop and folk music. Today, we have stars such as Kastelruther Spatzen, Simone, G. G. Anderson, and the Nockalm Quintett on our roster. I am very attached to this segment. This is why the sale is a very emotional matter for me. I am sure that I have not yet fully appreciated the ramifications of the deal. I first have to digest it."

"A manager is strongest between the ages of 30 and 40," Koch continues. "I will be turning 50 soon. Although we made it to No. 7 in the international record market, high-risk investments would now have been necessary. It would not have made any sense to continue spending. At the same time, conditions in the sector have become even more extreme."

On Feb. 14, Universal announced that, subject to antitrust clearance, it would fully take over Koch Music. Sources close to the cartel office indicated as early as the following day that Universal and Koch would be given the go-ahead.

Munich-based Koch Music managing director Franz Selb will now report to Universal Germany chairman/CEO Tim Renner and Victor Antippos, president of Universal Germany/Switzerland/Austria. Koch already has a very successful music publisher managed by Rudi Schedler.

Koch himself will withdraw from management and instead assume a seat on the supervisory board of Universal Holding.

After acquiring Koch Music, which holds 3% of the German market and 5% of the Aus-

trian market, Universal will have a market share of more than 30% in those markets.

Renner is just as upbeat about the prospects for the Schlager and folk-music repertoire, adding that the intention in acquiring Koch as its sixth label was to close a large gap at Universal: "This also includes Koch's creative staff, who are experts in this segment."

Following consultation with Universal artists, there will probably be a migration of repertoire from Polydor to Koch. "However, this will not be done until agreement is reached with the artists," Renner insists. "The company will continue to operate under the Koch name and labels, and it is envisaged that the majority of members of staff will remain with the acquired operations."

Renner sees considerable potential for exploiting German-language pop and folk music on the Internet for the

30-plus age bracket. The Internet offers an effective way to reach this target group, and moreover, that age range is less interested in burning CDs or trying to overcome anti-copying mechanisms on the Internet. He notes that his company has sustained hardly any loss of sales from illicit CD-copying, thanks to the very solid state of its business. But Universal will increase the number of copy-protected CDs in the future and launch its own fee-based Internet music-downloading service.



RENNER

Renner Reorganizes Hierarchy At Universal Germany

BY WOLFGANG SPAHR

HAMBURG—Four months before relocating his company from Hamburg to Berlin, Universal Germany chairman/CEO Tim Renner has again fine-tuned the repertoire allocation of his labels in a move that has also necessitated personnel decisions.

Two longstanding managing directors are no longer included in these plans. Polydor managing director Jörg Hellwig and Oliver Schulten, managing director of Universal Classics & Jazz and family entertainment, are leaving the company. According to industry sources, Schulten remains a candidate for an executive position elsewhere in the sector.

A third executive—Renner's wife, Petra Husemann—will also exit, but only on maternity leave, returning to the company again in Berlin. She is managing director of Motor Music—a position she took over from her husband in 1999.

Tom Bohne will preside at Polydor, as Renner now intends for this label to concentrate on its strength as Germany's largest and most successful pop label. Under the aegis of Hellwig, Bohne has systematically helped to build up this strong reputation during the past few years. His acts range from Schiller to No Angels and Bro'Sis, and he has helped Polydor to a share of more than 13% of the national singles market and more than 7% of the album market.

Bohne is to continue building on this success with the assistance of an experienced team at Polydor. He was previously A&R/marketing director of Zeitgeist.

Renner paid tribute to the great successes of the modest Hellwig: "He is leaving at a time characterized by restructuring and the greatest success ever achieved by the company." He added that the company was grateful to Hellwig that, in its present form, Polydor had hardly anything left to achieve.

But Renner contends that it is now possible to mold a new Polydor with a clearer profile than would have been possible prior to the partnership with Koch (see story, this page).

Universal Records is to receive a new name that will put an end to any confusion that exists between it and parent entity Universal Holding. According to Renner, Universal Records will focus even more clearly in the future on dance and black music. To reflect this, it will adopt the name of its own leading label—Urban—effective March 1.

Like Motor Music's newly appointed GM Thorsten König, Urban GM Neff Temur will report to Husemann. Husemann's maternity leave starts March 28, and both will report to her husband until her return.

The Classics & Jazz and family entertainment divisions will also be restructured. Christian Kellersmann will be managing director of Universal Classics & Jazz, which not only includes the Deutsche Grammophon and Decca labels but also Koch International's classics repertoire.

The successful family entertainment segment—which leads the children's recordings market—will report to managing director of Universal Marketing Group Joachim Kirschstein but will be a separate division within the group.

Cross-Border Appeal Earns Alizée IFPI Award

BY PAUL SEXTON

LONDON—The International Federation of the Phonographic Industry (IFPI) Platinum Europe year is young, and so is one of its first honorees. Seventeen-year-old Alizée, born on the French island of Corsica in the Mediterranean, became not only one of 2002's first recipients of an IFPI award for European shipments of 1 million or more records, but also one of the youngest ever, as she extended her Continent-wide invasion to Britain.

Alizée's single "Moi . . . Lolita" debuted on the U.K. charts Feb. 17 at No. 9, having already been a major hit in France, the Netherlands, and Germany. The French-language song spent a remarkable 46 weeks on the *Music & Media* Eurochart Hot 100 Singles survey during 2000 and the opening months of last year, with subsequent re-entries taking it well beyond a year in aggregate. "Moi . . . Lolita" and other such singles as "L'Alizée" and "Parler Tout Bas" have now driven Alizée's debut album, *Gourmandises*, to European platinum status.

"Moi . . . Lolita" has achieved the rare feat of crossing the Channel despite ignoring the traditional "requirement" of an English version—recalling the 1988 success of another French starlet, Vanessa Paradis, with "Joe le Taxi." After shipments of 1.2 million copies in France alone,

Alizée's single has an A-list placing from national AC outlet BBC Radio 2.

Nevertheless, Universal Music France director of international exploitation Eric Vandepoorter is hopeful that airplay support for Alizée will develop further in Britain, especially after she secured early coverage in style magazine *Dazed & Confused*, followed by a photo shoot for the *Sunday*



Times. Vandepoorter says, "We [always] need to prove to [the U.K.] that it's working everywhere else first."

Vandepoorter, who says that the young artist has continued her studies at home since her success, points out some other notable victories in Alizée's European campaign. "Germany did pretty well, selling 100,000 albums of French-speaking material," he says. "And when I saw 10,000 Dutch people singing along with her at an open-air concert, I knew this was big."

A total of 15 albums qualified for platinum honors in the IFPI January list, including some frequent recipients. Chrysalis' Robbie Williams is both singing and swinging, with a unique new

double for his current *Swing When You're Winning* and its predecessor, *Sing When You're Winning*. Both hit shipments of 4 million. Anastacia's sophomore album, *Freak of Nature* (Epic), was in the action again, doubling the 1 million units reached only last December, and an irresistible month for female artists also included new certifications for Kylie Minogue, Gabrielle, Madonna, Alanis Morissette, Jennifer Lopez, Enya, and Dido.

Universal Music France had another artist—and perhaps the least familiar to an international audience—in January's millionaires' club. Gérald de Palmas' Polydor debut, *Marcher Dans le Sable*, is now certified European platinum.

"His music is a mix between rock and country," Vandepoorter says. "It's another aspect of French music [also made popular by] people like Jean-Jacques Goldman [who contributes to *Marcher Dans le Sable*] and even Johnny Hallyday." After enjoying success at EMI, de Palmas transferred to Universal, which represented a new development for the company, according to Vandepoorter.

"It's great for us, because we didn't do that [previously]. But we've signed some other artists from other [labels] recently, and the fact that Universal is a big company means we like to give time for artists to develop."

A full list of January's Platinum Europe winners may be found at the IFPI Web site, ifpi.org.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(DEMPA PUBLICATIONS INC.) 02/20/02	LAST WEEK	(OFFICIAL UK CHARTS CO.) 02/18/02	LAST WEEK	(MEDIA CONTROL) 02/20/02	LAST WEEK	(SNEP/IFOP/TITE-LIVE) 02/19/02
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW AGAIN 2 YUZU SENHA & CO	1	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	1	WHENEVER, WHEREVER SHAKIRA EPIC	1	GIMME GIMME GIMME STAR ACADEMY MERCURY
2	2 LIFE GOES ON DRAGON ASH VICTOR	NEW	YOU S CLUB 7 POLYDOR	2	2 GET THE PARTY STARTED PINK ARISTA	3	3 J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
3	1 A DAY IN OUR LIFE ARASHI J-STORM	NEW	POINT OF VIEW DB BOULEVARD ILLUSTRIOUS	5	5 ENGEL BEN FEATURING GIM HANSA/BMG	5	5 LES MOTS MYLENE FARMER & SEAL POLYDOR
4	NEW YUME NO KAKERA ZONE SONY	NEW	WHAT ABOUT US? BRANDY ATLANTIC/WARNER	3	3 HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL	4	4 MILLESIME PASCAL OBISPO EPIC
5	NEW UTSUKUSHIKU MOERU MORI TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE	3	3 GET THE PARTY STARTED PINK ARISTA	9	9 THE WORLD'S GREATEST R KELLY JIVE/ZOMBA	6	6 ETERNAL FLAME ATOMIC KITTEN VIRGIN
6	3 MOMOIROKATAOMOI AYA MATSUURA ZETIMA	NEW	A MIND OF ITS OWN VICTORIA BECKHAM VIRGIN	4	4 PAID MY DUES ANASTACIA EPIC	2	2 LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
7	NEW I WILL NAMIE AMURO AVEX TRAX	2	2 HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE/UNIVERSAL	6	6 MAY IT BE ENYA WEA	8	8 I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
8	5 THE END OF SHITE YUKI EPIC	4	4 ADDICTED TO BASS PURETONE GUT	10	10 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI	10	10 FALLIN' ALICIA KEYS J/BMG
9	6 KIYOSHI NO ZUNDOKOBUSHI KIYOSHI HIKAWA NIPPON COLUMBIA	NEW	MOI... LOLITA ALIZEE POLYDOR	7	7 RAMP! THE LOGICAL SONG SCOOTER EDEL	NEW	CINDY VARIOUS ARTISTS ENZO MUSIC
10	8 HATENAKU TSUDUKU STORY MISIA RHYTHMEDIA TRIBE	6	6 ALWAYS ON TIME JA RULE FEATURING ASHANTI DOUGLAS DEF JAM/UNIVERSAL	NEW	10 DESIRE BLANK & JONES EDEL	7	7 UNE ETINCELLE LS MERCURY
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW FOREVER YOU RINA AIUCHI GIZA STUDIO	14	NEW TO GET DOWN TIMO MAAS 4K/PERFECTO	16	16 WORLD OF OUR OWN WESTLIFE RCA	11	14 BECAUSE I GOT HIGH AFROMAN UNIVERSAL
16	NEW KAZE KOBUKURO WARNER MUSIC JAPAN	15	NEW CONTROL PUDDLE OF MUDD GEFEN/UNIVERSAL	NEW	WHAT ABOUT US? BRANDY ATLANTIC/WARNER	19	19 QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
19	NEW UNDERSTANDING HITOMI AVEX TRAX	23	NEW BUT I DO LOVE YOU LEANN RIMES CUBB/WARNER	15	15 GOODNIGHT LOVERS DEPECHE MODE MUTE/VIRGIN	29	29 ISLAND IN THE SUN WEezer GEFEN/UNIVERSAL
21	NEW SAHI KOBITO NI NAROU MELON KINENGI ZETIMA	25	NEW HATE TO SAY I TOLD YOU SO THE VIVES BURNING HEART	19	19 HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER	32	32 GAZ-L JOEY STARR EPIC
29	NEW HIT ON YUKI KOYANAGI WARNER MUSIC JAPAN	28	NEW RIDE ANA ANN LL	26	26 HARDCORE VIBES RAVERS ON DOPPE EMI	38	38 IT'S RAINING MEN GERI HALLWELL EMI
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1 WIENER PHILHARMONIKER/OZAWA NEUJAHRSKONZERT 2002 DEUTSCHE GRAMMOPHON/UNIVERSAL	1	1 ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	3	3 ANASTACIA FREAK OF NATURE EPIC	1	1 STAR ACADEMY L'ALBUM MERCURY
2	2 TOMMY FEBRUARY TOMMY FEBRUARY 6 DEFSTAR	10	10 BOYZ II MEN LEGACY—THE GREATEST HITS COLLECTION UNIVERSAL	2	2 SHAKIRA LAUNDRY SERVICE EPIC	4	4 JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
3	NEW ZONE Z SONY	2	2 STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	1	1 BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR	6	6 YANNICK NOAH YANNICK NOAH SAINT GEORGES/SONY
4	NEW KICK THE CAN CREW VITALIZER EAST WEST	6	6 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS	4	4 DIE TOTEN HOSEN AUSWARTSSPIEL JKP/EAST WEST	2	2 LS LS MERCURY
5	4 HITOMI HUMA-RHYTHM AVEX TRAX	5	5 JA RULE PAIN IS LOVE DEF JAM/UNIVERSAL	NEW	P.O.D. SATELLITE ATLANTIC/WARNER	7	7 LARA FABIAN NUE POLYDOR
6	6 VARIOUS ARTISTS MOVIE HITS WARNER MUSIC JAPAN	9	9 FRANK SINATRA A FINE ROMANCE—THE LOVE SONGS OF FRANK SINATRA REPRISE	5	5 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	3	3 DIDO NO ANGEL ARISTA
7	3 GLOBE LIGHTS AVEX TRAX	NEW	WESTLIFE WORLD OF OUR OWN RCA	6	6 E NOMINE FINSTERNIS POLYDOR	5	5 FLORENT PAGNY 2 MERCURY
8	7 LOVE PSYCHEDELICO LOVE PSYCHEDELIC ORCHESTRA VICTOR	NEW	KYLIE MINOGUE FEVER PARLOPHONE	7	7 NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL	8	8 GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR
9	8 AYUMI HAMASAKI I AM AVEX TRAX	NEW	DIDO NO ANGEL CHEEKY/ARISTA	8	8 PINK MISSUNDAZT000 ARISTA	10	10 PASCAL OBISPO MILLESIME (LIVE 0001) EPIC
10	NEW DREAM PROCESS AVEX TRAX	8	8 NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL	9	9 SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER	9	9 LORIE PRES DE TOI EGP/SONY

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SDUNSCANI) 03/02/02	LAST WEEK	(AFYVE) 03/02/02	LAST WEEK	(ARIA) 02/18/02	LAST WEEK	(FIMI) 02/18/02
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER	2	BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL	1	WHENEVER, WHEREVER SHAKIRA EPIC	1	NEW QUESTA E' LA MIA VITA LIGABUE WEA
2	1 MY SWEET LORD GEORGE HARRISON GDM/EMI	3	DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL	2	2 HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	2	NEW ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA
3	2 ONLY TIME ENYA REPRISE/WARNER	1	GET THE PARTY STARTED PINK ARISTA/BMG	NEW	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR	3	NEW HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS
4	5 HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	NEW	GOODNIGHT LOVERS DEPECHE MODE VIRGIN	3	3 U GOT IT BAD USHER LAFACE/ARISTA	1	WHENEVER, WHEREVER SHAKIRA EPIC
5	7 THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	6	6 HERE I AM LA LUNA VALE MUSIC	4	4 SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA	2	2 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI
6	6 MY IRON LUNG RADIOHEAD CAPITOL/EMI	4	4 STAR GUITAR THE CHEMICAL BROTHERS VIRGIN	7	7 GET THE PARTY STARTED PINK ARISTA	3	3 GET THE PARTY STARTED PINK ARISTA
7	3 STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	7	7 MI MUSICA ES TU VOZ OPERACION TRIUNFO VALE MUSIC	6	6 BETTER MAN ROBBIE WILLIAMS CHRYSALIS/EMI	4	4 SALVAMI JOVANNOTTI SOLELUNA/MERCURY
8	NEW WHENEVER, WHEREVER SHAKIRA EPIC/SONY	NEW	ROSA DE ALEJANDRIA MANDLO GARCIA ARISTA/BMG	10	10 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI	7	7 POINT OF VIEW DB BOULEVARD AIRPLANE/WEA
9	8 CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	NEW	LADY FANTASY FRANCESCO NAPOLI VALE MUSIC	9	9 LIVIN' IT UP JA RULE FEATURING CASE DEF JAM/UNIVERSAL	6	6 IN THE END LINKIN PARK WARNER BROS
10	9 7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC/WARNER	9	9 AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN	NEW	10 OVERPROTECTED BRITNEY SPEARS JIVE/ZOMBA	NEW	10 DIRTY DANCIN' PRODUCT G & B FEATURING CARLOS SANTANA J/BMG RICORDI
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW HANDS CLEAN (IMPORT) ALANIS MORISSETTE MAVERICK/REPRISE/WARNER	11	NEW FIJATE BIEN JUANES POLYDOR/UNIVERSAL	11	NEW DANCE WITH ME 112 BAD BOY/ARISTA	12	NEW IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI
13	NEW O CANADA DAVID FOSTER AND LARA FABIAN WARNER	14	NEW SACRIFICIO MONICA NARANJO EPIC	NEW	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS/EMI	16	NEW GOODNIGHT LOVERS DEPECHE MODE MUTE/VIRGIN
16	29 ALL RISE BLUE POPULAR/EMI	17	NEW HANDS CLEAN ALANIS MORISSETTE WARNER	25	NEW HEY BABY (UHH AAH) DJ OTZI SHOCK	26	NEW WHAT ABOUT US? BRANDY ATLANTIC/WARNER
20	NEW GLORYTIMES PDRISHEAD GOT DISCS/ISLAND/UNIVERSAL			27	NEW CATCH KOSHEEN ARISTA	41	NEW ... ON THE RADIO NELLY FURTADO DREAMWORKS/UNIVERSAL
22	NEW OVERPROTECTED BRITNEY SPEARS JIVE/BMG			35	NEW THE BEST DAYS/OVER THE RAINBOW NIKKI WEBSTER GOTHAM/BMG	46	NEW CALLING GERI HALLWELL EMI
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2 VARIOUS ARTISTS GRAMMY NOMINEES 2002 GRAMMY/UTV/UNIVERSAL	1	NEW OPERACION TRIUNFO OPERACION TRIUNFO CANTA DISNEY VALE MUSIC	1	1 JAMIROQUAI A FUNK ODYSSEY EPIC	2	2 LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO/WARNER
2	1 NICKELBACK SILVER SIDE UP EMI	2	NEW OPERACION TRIUNFO SINGLES GALA 13 VALE MUSIC	2	2 LINKIN PARK HYBRID THEORY WARNER BROS	1	1 JOVANNOTTI IL QUINTO MONDO MERCURY
3	RE DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	1	1 OPERACION TRIUNFO SINGLES GALA 12 VALE MUSIC	NEW	MILLENCOLIN HOME FROM HOME SHOCK	3	3 BIAGIO ANTONACCI S/NOV/2001 MERCURY
4	3 ALAN JACKSON DRIVE ARISTA NASHVILLE/BMG	4	4 OPERACION TRIUNFO ALBUM VALE MUSIC	3	3 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	4	4 ZUCCHERO SHAKE POLYDOR
5	4 SHAKIRA LAUNDRY SERVICE EPIC/SONY	5	2 OPERACION TRIUNFO SINGLES GALA 11 VALE MUSIC	5	5 KASEY CHAMBERS BARRICADES & BRICK WALLS EMI	9	9 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
6	7 VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL	6	5 SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY	6	6 GARBAGE BEAUTIFULGARBAGE MUSHROOM	5	5 OLMO OLMO & FRIENDS S4/SONY
7	RE ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	3	3 OPERACION TRIUNFO SINGLES GALA 10 VALE MUSIC	9	9 USHER 8701 ARISTA	7	7 ANASTACIA FREAK OF NATURE EPIC
8	6 CREED WEATHERED EPIC/SONY	7	7 AMARAL ESTRELLA DE MAR VIRGIN	10	10 ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS/EMI	8	8 AEROSMITH YOUNG LUST—THE ANTHOLOGY GEFEN/UNIVERSAL
9	8 LINKIN PARK HYBRID THEORY WARNER	6	6 OPERACION TRIUNFO SINGLES GALA 9 VALE MUSIC	4	4 THE CHEMICAL BROTHERS COME WITH US VIRGIN	9	NEW PAT METHENY SPEAKING OF NOW WARNER BROS
10	5 VARIOUS ARTISTS MUCHDANCE 2002 BMG	10	10 LUIS MIGUEL MIS ROMANCES WARNER	7	7 SYSTEM OF A DOWN TOXICITY COLUMBIA	10	NEW FRANK SINATRA ROMANCE WARNER STRATEGIC MARKETING

Global Music Pulse

Edited by Nigel Williamson



THE LAMB ROARS: The old saying about prophets without honor in their own land applies perfectly to **Lambchop**. Back home in Nashville, several members of the little-known alt-country ensemble still hold down day jobs, and their music-making is

disc is the first of a series of FMR releases in the European market that will include punk-hip-hoppers **28 Days**, rock bands **Motorace** and **George**, dance anarchists **Machine Gun Fellatio**, and teenage singer/songwriter **Daniel Merriweather**.

CHRISTIE ELIEZER



strictly part-time. But in the U.K., the group—led by singer/songwriter **Kurt Wagner**—has built an enviable fan base. **Lambchop's** sixth album, *Is a Woman* (City Slang), was released Feb. 18 in the U.K. and greeted with a flood of four- and five-star reviews from appreciative music critics there. "There's definitely a bigger market in England for this kind of music they call 'alt-country' or 'Americana,'" says Wagner, who only recently gave up his job of 15 years laying wood floors. The group is now booked to headline the Royal Albert Hall May 8, one of London's largest and most prestigious concert halls. "In America, we've been playing for 200 drinkers in a bar, which is a pretty good audience for us," Wagner says. "People have heard there's a bit of a ruckus about **Lambchop** in England. Before that, we were getting about 50 people." **NIGEL WILLIAMSON**

HE'S GOT IT: David Holmes, the Northern Ireland-born DJ/producer/composer/remixer, has only recently released his acclaimed soundtrack for **Steven Soderbergh's** movie *Ocean's 11*, which reached U.K. record stores on WEA Feb 11. But his next project, *Come Get It I Got It*, is already slated for March 25. The 26-track remix album will be the first release on Holmes' own label, 13 Amp. Distribution will be handled by Ministry of Sound. The album blends such classics as **Muddy Waters'** "Tom Cat" with compositions by Holmes, under the guise of **Free Association**. Holmes says, "My idea was to introduce some new pieces of music and put them together with the stuff I love from the past and mix it so there's a seamless groove." **CHRIS BARRETT**

A LITTLE PAIN ON THE SIDE: When Stockholm-based producer/songwriter **Peter Tägtgren** is not producing albums by such metal bands as **Dimmu Borgir** and **Dark Funeral**, he records his own music for Stockholm Records/Universal Music International under the name of **Pain**. "It was initially a side project to get out of my system [the] music that I can't use in my normal job," he says. His latest album, *Nothing Remains the Same*, embraces both hard rock and the electronic music known in the local market as "synth." **KAI R. LOFTHUS**

FIELD RECORDINGS: **Woodstar** is the latest group of Irish rock hopefuls to be snapped up by a major label. The Limerick-based five-piece has been signed by Regal, a subsidiary of EMI, which has just released the band's debut five-track EP, *Time to Bleed*, in Ireland. The record gets a U.K. release in April. **Woodstar** specializes in a tuneful, languid melancholia reminiscent of **Mercury Rev**; **Beach Boys**-style harmonies are also in evidence. Although it lacked previous live experience, the band won the 2001 Bacardi/Hot Press Band of the Year competition, which staged heats all over Ireland before the grand finale in Dublin. Two of the songs on the EP were recorded in a studio the group built themselves in a field in Limerick. The remaining three tracks were recorded in Liverpool, England. The band, led by singer **Fin**, is currently working on material for its debut album. **NICK KELLY**

PURE BASS: The only surprise in Australia when **Puretone's** "Addicted to Bass" entered the U.K. singles chart at No. 2 last month was that it took so long. The track was a top 15 hit on Festival Mushroom Records (FMR) in its native Australia two years ago. "It broke a few barriers here," says producer **Josh Abrahams**, who created the track with vocalist **Amiel Daemion**. "It was the first time that Australians realized a local dance track could be a radio hit as well as fill dancefloors." Originally licensed in 1999 through Sony Music's Dancepool for the U.K. and Europe, Sony sub-licensed the track last year to the U.K.'s Gut Records, which released it under a different name. "It was my idea to use the name **Puretone**," Abrahams says. "'Josh Abrahams Featuring Amiel Daemion' was too much of a mouthful." Abrahams is now wrapping up production duties on **Daemion's** debut album. **The Puretone**

THE NETHERLANDS		THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/18/02
1	1	WHENEVER, WHEREVER		
2	2	LOPEN OP HET WATER		
3	3	ICE QUEEN		
4	NEW	THE WORLD'S GREATEST		
5	4	PARTY AFFAIR		
ALBUMS		THIS WEEK	LAST WEEK	
1	1	VARIOUS ARTISTS		
2	5	SHAKIRA		
3	2	BLOF		
4	4	WITHIN TEMPTATION		
5	3	ROBBIE WILLIAMS		

IRELAND		THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 02/15/02
1	NEW	THERE'S A WHOLE LOT OF LOVING GOING ON		
2	1	HERO		
3	2	LA PASSION EP		
4	4	GET THE PARTY STARTED		
5	3	WORLD OF OUR OWN		
ALBUMS		THIS WEEK	LAST WEEK	
1	1	ENRIQUE IGLESIAS		
2	2	WESTLIFE		
3	4	STEREOPHONICS		
4	5	THE POGUES		
5	NEW	FRANK SINATRA		

SWEDEN		THIS WEEK	LAST WEEK	(GLF) 02/15/02
1	2	WHENEVER, WHEREVER		
2	1	LUFTEBOR I MINA STEG		
3	3	VI SKA VINNA		
4	5	GET THE PARTY STARTED		
5	4	HOW YOU REMIND ME		
ALBUMS		THIS WEEK	LAST WEEK	
1	NEW	SHAKIRA		
2	1	WEEPING WILLOWS		
3	NEW	SCOOTER		
4	NEW	DR. HOOK		
5	2	NICKELBACK		

AUSTRIA		THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/19/02
1	3	HOW YOU REMIND ME		
2	1	WHENEVER, WHEREVER		
3	2	GET THE PARTY STARTED		
4	6	PAID MY DUES		
5	5	WHAT IF		
ALBUMS		THIS WEEK	LAST WEEK	
1	1	SHAKIRA		
2	4	NICKELBACK		
3	3	ANASTACIA		
4	5	PINK		
5	2	BRO'SIS		

SWITZERLAND		THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 02/19/02
1	1	WHENEVER, WHEREVER		
2	2	GET THE PARTY STARTED		
3	3	SOUS LE VENT		
4	NEW	HOW YOU REMIND ME		
5	4	PAID MY DUES		
ALBUMS		THIS WEEK	LAST WEEK	
1	1	GOTTHARD		
2	3	SHAKIRA		
3	2	ANASTACIA		
4	5	NICKELBACK		
5	4	DJ ANTOINE		

BELGIUM/WALLONIA		THIS WEEK	LAST WEEK	(PROMUVI) 02/20/02
1	2	SOUS LE VENT		
2	3	MILLESIME		
3	7	GET THE PARTY STARTED		
4	NEW	IMMORTELLE		
5	1	LA MUSIQUE		
ALBUMS		THIS WEEK	LAST WEEK	
1	1	STAR ACADEMY		
2	2	LARA FABIAN		
3	4	GERALD DE PALMAS		
4	5	PASCAL OBISPO		
5	3	MYLENE FARMER		

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)				1					7	10
ENRIQUE IGLESIAS Escape (U)	10		1			7				
LINKIN PARK Hybrid Theory (W)	4					9		2		
NICKELBACK Silver Side Up (I/U)	5		10	8		2				
SHAKIRA Laundry Service (S)				2		5	6			2
ROBBIE WILLIAMS Swing When You're Winning (E)			4	5				4	5	5

MALAYSIA		THIS WEEK	LAST WEEK	(RIM) 02/18/02
1	1	BLUE		
2	16	VARIOUS ARTISTS		
3	NEW	SUN YAN ZI		
4	3	BACKSTREET BOYS		
5	5	LINKIN PARK		
6	2	VARIOUS ARTISTS		
7	4	VARIOUS ARTISTS		
8	19	VIC CHOU		
9	6	EXISTS		
10	10	DAMASUTRA—MEDICINE		

Thai Labels Fight Over Fee Collection

Private Agency Talks Break Down Because Of Control And Ownership Issues

BY ANDREW HIRANSOBOM

BANGKOK, Thailand—With the future of a proposed government-run collection agency unclear, Thailand's labels have been battling over the issue of performance-fee collection, with operators of restaurants, nightclubs, and bars offering karaoke services caught in the crossfire.

Talks concerning the possibility of setting up a private company that would collect performance royalties from entertainment venues have broken down because of the question of who would control the firm, and GMM Grammy (formerly Grammy Entertainment), the country's largest label, has said it will go it alone.

The Intellectual Property Division of the Commerce Ministry is formulating a draft titled "The Agencies for the Management of Copyright Protection Act," which would create a single authorized agency to collect fees for music, film, drama, art, and literature.

In 1999, two industry organizations—Music Copyright Thailand (for local artists) and Phonorights (for international artists)—were set up to collect public-performance royalties and certain mechanical royalties, such as reproduction for public performance on commercial airplanes. These firms are legally empowered to collect fees from karaoke establishments that use compilations—in the form of video cassette, Video CD (VCD) and DVD-Video—released by member record companies, but not those that operate MIDI file systems.

IN A VACUUM

Industry estimates put the number of karaoke bars in Bangkok alone at nearly 1,000 and the number of stand-alone karaoke jukebox machines nationwide at 70,000. Thus, fee collection for the most part has been limited to performance royalties paid by radio and TV broadcasters, major hotels, and such large companies as Thai Airways International, MacThai (McDonald's), and Tricon (KFC).

In the vacuum, fee-collection from karaoke establishments has been carried out by producers and distributors of karaoke VCDs, as well as by private bodies purporting to represent recording artists and songwriters. There have been reports of some people falsely claiming authorization to collect fees and defrauding bar and restaurant owners.

In response to complaints from nightspot operators, representatives of 12 Thai labels—as well as industry organizations including GMM Grammy and Thailand's second-largest label, RS Promotion 1992—agreed in principle to set up a private company called Karaoke Collection Service (KCS). On the initiative of Kriengkrai Chetchotisak, president of RS Promotion and chairman of the Thai Magnetic Tape and Record Assn. (TMTRA), KCS planned to appoint Music Partner Entertainment (MPE), a distribu-

tor of karaoke software, as the sole distributor of song collections made up of songs from member labels.

Instead of collecting monthly or per-play fees from operators, the plan called for KCS to receive a share of the profits from MPE, which would be divided among KCS shareholders.

Grammy disagreed with the idea,

Both GMM Grammy and RS Promotion have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators not to pay their rival.

arguing that an additional fee based on the number of screens per establishment should be levied. It also balked at the idea of appointing a single supplier of music, calling it monopolistic. When Grammy chairman Paiboon Damrongchaitam threatened to back out unless his company was given half-ownership and management control of KCS, the project was scrapped.

Grammy, which also has a music publishing arm, announced last Nov. 7

that it would become the first label in Thailand to collect performance fees.

Following negotiations with the Thai Restaurant Assn., whose members threatened to boycott Grammy products, the company agreed to scrap its plan of charging each venue 300 baht (\$6.75) per month, per screen in addition to a frequency (per-play) charge. Karaoke operators will now be charged 1,500 baht (\$34) per year in copyright fees. They are required to purchase a start-up, 1,000-song file for 2,500 baht (\$56), in addition to a frequency charge, which has yet to be announced by the company. Chetchotisak said that the remaining 11 labels would still like to see a single fee-collection agency.

Both Grammy and RS have accused each other of damaging the music industry and, according to local newspapers, have encouraged karaoke operators not to pay their rival. On Nov. 12, 2001, Grammy filed a formal complaint with the Commerce Ministry's Consumer Protection Board, accusing the members of the TMTRA of collecting fees for Grammy titles without Grammy's permission.

With neither side apparently willing to back down, the Thai government has become involved in the dispute. Deputy commerce minister Suvarn Valaisathien said Dec. 12, 2001, that it might be necessary for the Intellectual Property Department to collect fees and distribute them among the copyright holders.

The deputy commerce minister said the system would be based on that operated by Phonographic Performance (SEA).

Lawyers Win In Ludlow Copyright Battle

BY GORDON MASSON

LONDON—And the winners are . . . the lawyers. A courtroom decision focusing on the copyright of a Robbie Williams song has been welcomed by those on the Williams side, despite receiving an order to pay out an estimated £50,000 (\$71,500) to publisher Ludlow Music.

A source involved in the case believes that Ludlow's legal bills for the litigation—which has rumbled on for about 18 months—will outweigh that figure. The source says, "It was a good day for the lawyers."

New York-based Ludlow won the case in October 2000, claiming that the "Jesus in a Camper Van" track from Williams' album *I've Been Expecting You* had breached copyright of Woody Guthrie's 1961 song "I Am the Way (New York Town)" and its 1973 adaptation by Loudon Wainwright III. Ludlow owns both copyrights and sought damages from Williams, songwriter Guy Chambers, EMI Music Publishing, and BMG Music Publishing.

Guthrie's original includes the line: "Every good man gets a little hard luck sometimes," while the Wainwright parody ran: "Every Son of God gets a little hard luck sometimes, especially when he goes 'round saying he is the way." Williams and Chambers' version goes: "I suppose even the Son of God gets it hard sometimes, especially when he goes 'round saying I am the way."

Ludlow originally asked for 50% of the royalties. When this request was turned down, Ludlow took the matter to court, claiming it was entitled to all of the income from Williams' song. But at the High Court in London Feb. 14, Mr. Justice Pumfrey ruled that Ludlow was entitled to only a 25% share—EMI's original offer.

Pumfrey admitted during his ruling: "A stranger approaching this result could be forgiven for supposing that nobody had won."

The judge also ruled that any copies of the album manufactured in the future should not feature the song. But Williams had already offered last year to remove the song from future copies of the album if Ludlow would limit its monetary claim to 25%.

Lawrence Abramson, a partner at London-based legal firm Harbottle & Lewis—which represented Williams—tells *Billboard* that the 25% of royalties awarded to Ludlow has been in the custody of collection society MCPS since the record was released. "From day one, EMI—who published Robbie—only collected 75% of the royalties and left [Ludlow's] 25% at MCPS. So that 25% is still there, [and] all Ludlow has to do is go and claim it—which is what we've been telling them for the last two years."

Both sides were given permission to go to the Court of Appeal.

Jazzland Is Home For Acoustic And Electronic Jazz

BY KAI R. LOFTHUS

OSLO—For someone who is uneasy with the music industry at large and who would prefer to spend his days in his own studio, it is somewhat ironic that Jazzland Recordings owner Bugge Wesseltoft finds himself right at the forefront of the international jazz music industry.

What started out five years ago as an imprint to release his own music (because no other labels were showing any interest in the former Arild Andersen and Jan Garbarek collaborator) has grown into a revered home for acoustic and electronically generated jazz by such artists as Mari Boine, Beady Belle, Sidsel Endresen, and Eivind Aarset.

Jazzland is licensed to Universal Music Norway for the world, with setups already in place in Europe, Japan, and Canada. The U.S. affiliate of Verve/Universal is expected to start rolling out the label's catalog later this year.

Wesseltoft has the advantage of a top-level stamp of approval by Wulf Müller, Universal Music International's London-based VP of inter-

national marketing for classics and jazz. "Calling anything a new conception of jazz is a pretty strong statement," Müller says, referring to pianist Wesseltoft's 1996 solo debut album *Sharing*, which carried the subtitle *New Conception of Jazz*. "If you hadn't heard of this guy before and read that he claims to have a new conception of jazz, you would think, 'Now, that's something.' But he gets away with it."

Wesseltoft is no stranger to controversy, and he doesn't sell himself short to get along with the rest of the world. Last year, in a *New York Times* article, he was quoted as saying: "American jazz belongs in a museum." And to *Billboard*, he says, "I just don't fancy the music industry mechanics. [But] suddenly, I'm sitting here like some sort of label executive, deciding who gets to release their music on my label. I sincerely don't believe that music

and business match, but I realize there needs to be some sort of business platform to get the music out."

Sten Nilsen, a former jazz product manager at PolyGram Records Norway who is now Wesseltoft's sole employee at Jazzland, explains, "Bugge's comments in the *New York Times* sparked a lot of debate. A lot of people feel that Europe is delivering some of the best jazz right now, while other people are of a different

opinion. Verve, for instance, has a great catalog, but most of their new releases are quite polished and not very interesting. There is definitely a void for Jazzland."

Universal Music International seems to agree about Jazzland's importance, and the label has been em-

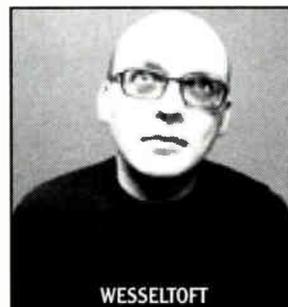
braced in such territories as the U.K., Spain, Germany, France, and the Netherlands. Last fall, during Jazzland's fifth-anniversary concert series at the Blå venue in Oslo, company executives

from all over Europe lined up to experience concerts by such artists as Wesseltoft, Endresen, and Beady Belle.

Jazzland's 16-piece catalog has sold a combined total of 140,000 units worldwide since 1996. Some 30% of those sales took place last year, when the markets of Japan and Canada were added and the label released successful albums by Beady Belle and a new album by Wesseltoft.

For the U.S., Nilsen says they want to carry out the same strategy that has proved to be successful in Europe—working with 12-inch remixes through clubs and building the label through word-of-mouth. "I don't want Universal in the U.S. to just send records out to the retailers and set up some posters there," Nilsen says. "There needs to be a common ground somewhere."

Müller adds, "At Universal, we want to cover all aspects of improvised music, and Jazzland gives us a certain sense of that. First, the label was more about electronic grooves. Now they're going into a more acoustic direction but still with a hip, modern style [that] we want to be involved in."



WESSELTOFT

McDermott Creates 'A Time To Remember' On Angel Records

BY LARRY LeBLANC

TORONTO—John McDermott, one of Canada's leading recording artists for a decade, is now ready for his international close-up.

It's likely to happen via an upcoming 90-minute U.S. TV special and a companion album. Both are titled *John McDermott—A Time to Remember*.

Taped in November 2001 at the Living Arts Center outside Toronto, the TV special premieres this month on PBS member stations in the U.S. The album is released Feb. 26 in the U.S. by Angel Records and in Canada and the U.K. by EMI.

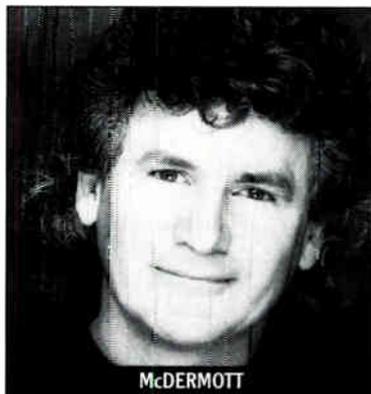
The TV show is a product of McDermott Productions in association with WGBH-TV in Boston. Arrangements are handled by musical director/conductor Frank McNamara, who also produced the album.

These two projects cap a striking career for 46-year-old McDermott. He has a catalog of 10 albums, which

have achieved overall sales of 1 million units in Canada. McDermott is also known to American audiences as an original member of the Irish Tenors, who achieved U.S. gold with their 1999 eponymous debut.

While McDermott toured the U.S. three times with the Irish Tenors and appeared as a guest on a follow-up album, he decided to make his own inroads into the U.S. market. "It was fun with the guys, but I had other ideas I wanted to pursue," McDermott says. (Self-managed, McDermott is booked by McDermott Entertainment in Boston.)

Capitol Records Jazz/Classics president Bruce Lundvall says, "John has done an extraordinary job of finding an adult market and appealing broadly to them. He has started to sell well in America, and this PBS special is the perfect showcase. Every facet of what he does is beautifully captured on the show."



McDERMOTT

Angel Records product manager Josh Gold says the label's strategy is to promote the PBS special and album aggressively and then introduce McDermott's back catalog in the U.S. this fall. While McDermott had U.S. success with his 1996 TV-marketed Northport Marketing album, *The Danny Boy Collection*—which has sold 400,000 units via mail order to date—his previous U.S. releases on Angel (*Battlefields of Green*, *Christmas Memories*, and *Rememberance*) fared poorly.

"John has had some ups and downs with Angel, because his repertoire isn't classical and they didn't have the vehicle [to promote him]," explains EMI Music Canada president Deane Cameron, who signed McDermott a decade ago. "PBS is that vehicle." Gold agrees: "We know this will be a very successful special

and a very successful record."

With a bell-like tenor, McDermott performs traditional Scottish and Irish songs, as well as easy-listening pop standards. He is, perhaps, a throwback to the great Irish tenor John McCormack, a U.S. sensation in the early 1900s, as well as such later pop music crooners as Bing Crosby, Perry Como, and Roger Whittaker.

EMI Music Canada director of special products Eddie Colero notes, "People, especially older people, love John. At concerts, they sit there and cry."

Tim Baker, head buyer at the 32-store Sunrise Records chain in Toronto, says, "McDermott's albums sell. He's got a good voice and knows his audience. We're looking for big things with this album."

For his new projects, McDermott selected songs reflecting both his extensive catalog and his Scots-Irish heritage, including "Skye Boat Song," "Song for the Mira," and his signature tune, "Danny Boy." McDermott also salutes war veterans with performances of "Christmas in the Trenches" and "Battle Hymn of the Republic," as well as a medley featuring "Roses of Picardy," "Lilli Marlene," and "We'll Meet Again"—songs that were popularized during wartime.

The show-stopper of the TV program is McDermott's performance of Phil Coulter's "The Old Man," dedicated to his father, Peter McDermott,

who passed away in 1995. With his sister Margaret and several of his brothers sitting in the audience, McDermott becomes visibly tearful during the performance. "As I got eye contact with Margaret," he says, "I thought to myself, 'Jesus, here we go.'"

The ninth of 12 children born to a father from County Donegal in the Irish Republic and a mother from County Antrim in Northern Ireland, McDermott was born in Priesthill, Scotland. The family moved to Canada in 1965. After high school, McDermott worked as a shipper and a salesman at Specialty Chemical, followed by a stint in the circulation department of *The Toronto Sun*. He occasionally performed at weddings, family gatherings, and friends' parties.

At one of these parties, newspaper magnate Conrad Black, CEO of Hollinger—which owns such titles as *The Daily Telegraph* of London and the *Chicago Sun-Times*—heard McDermott and agreed to finance an album. This was *Danny Boy*, put together as a 50th-anniversary surprise for McDermott's parents. The album, released by EMI, was eventually certified double-platinum (200,000 units) in Canada.

In 1993, McDermott quit his day job. "I'm really enjoying what's happening," he says. "When I said to my old man that [EMI] wanted me to [work full-time], he said, 'Go! You can always get a job.'"

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MTV Nordic Overhauls Programming

Less Pop, More Hip-Hop, R&B, Indie Rock For Stockholm-Based Network

BY KAI R. LOFTHUS

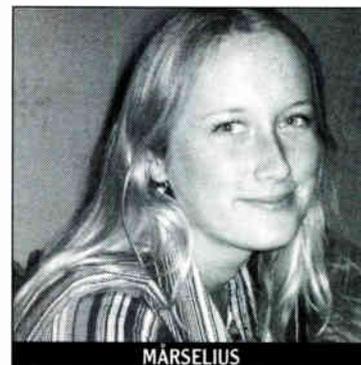
OSLO—MTV Nordic is overhauling its music and programming output to accommodate more non-Swedish artists from the region and increase the rotation of hip-hop, R&B, and indie rock at the expense of pop songs, according to the Stockholm-based network.

The change follows months of criticism by the music industry in Denmark, Finland, and Norway that the network favors the Swedish market.

Among some of the changes taking place is the premiere of *Up North*, a new chart show designed to replace the sales-determined *Nordic Top 5*. The new show, with nine regular entries and five "challengers" determined by viewers' mobile-phone text messages and Web votes, will air Mondays 9 p.m.-10 p.m. A condensed rerun will be broadcast Tuesdays through Thursdays 9 p.m.-9.30 p.m.

MTV Nordic is also stepping up its coverage of local events in Scandinavia, including music festivals and award shows; it recently visited MIDEM in Cannes to cover a number of Norwegian initiatives there.

Some six months after the London-based head office gave MTV Nordic and other sister networks



MÅRSEUS

Nordic's output is produced regionally. MTV Nordic talent and artist relations manager Anna Mårseus notes, "We've been perceived as being too Swedish in our output. Now we're also talking about the Norwegian, Finnish, and Danish music wonders, and as a Nordic channel we've been first at playlisting artists like Sondre Lerche, Jupiter Day, Røyksopp, and the Crash."

Other non-Swedish videos from the Nordic region currently on the network include Emmi's "Solitary Motions" (EMI Music Finland), Erik Faber's "Between the Lines" (Sony Music Norway), Vincens' "A Letter" (Warner Music Norway), Sondre Lerche's "Sleep on Needles" (Virgin Records Norway), Bomfunk MC's "Super Electric" (Sony Music Finland), and Jupiter Day's "Empty Space" (Sony Music Denmark).

MTV Nordic music programming manager Cathrine Wyren adds, "We're [also] increasing the rotation of new videos we endorse and reducing the rotation of videos that are established successes. The new philosophy is that we'll be playing the music our viewers like and also the music they didn't know they liked."

According to MTV Nordic GM Staffan Rosell, 5%-10% of MTV

Events Calendar

FEBRUARY

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. 25, **2002 MusiCares Person of the Year Gala**, presented by the National Academy of Recording Arts and Sciences, Century Plaza Hotel, Los Angeles. 310-392-3777.

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 5, **Music Publishing Essentials**, Musical Theater Works, New York. 516-621-6424.

March 6, **The Plight of the Independent Video Retailer**, presented by the Wisconsin chapter of the Video Software Dealers Assn., Best Western Midway Hotel, Wauwatosa, Wis. 414-483-4323.

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

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

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

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

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

March 12-15, **Second Annual Hip-Hop Super Conference and Expo**, Puck Building, New York. 877-888-4472.

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

March 15-17, **Million Dollar Black College Radio and Music Conference**, 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 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 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

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

April 22, **Heroes Awards**, presented by the Philadelphia chapter of the National

Academy of Recording Arts and Sciences, Loews Philadelphia Hotel, Philadelphia. 310-392-3777.

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

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

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

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

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

MAY

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

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

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 20, **5th Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

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

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

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

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

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

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.

Good Works

L.A. ART GRANTS: The National Academy of Recording Arts and Sciences will contribute almost \$80,000 in grants to 21 Los Angeles arts and cultural organizations in conjunction with the fourth annual Grammy Fest celebration. Grammy Fest invites local organizations to connect their February music programs to Grammy Award activities. This year's grant money will be awarded to such organizations as the California Institute of the Arts, Children's Museum of Los Angeles, Hollywood Arts Council, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, and many others. Contact: **Ron Roecker** at 310-392-3777.

CANADIAN COMPILATION: The two-disc *Gas CD* compilation featuring such artists as **Ani DiFranco**, **the Tragically Hip**, **Barenaked Ladies**, **Bruce Cockburn**, and **Sarah Harmer** will be released in the U.S. March 5. The project—which was assembled following the Free Trade Agreement of the Americas Summit in Quebec City last April—aims to raise funds to

create greater awareness of globalization issues, such as worldwide economic conduct and repression suffered by individuals when expressing their freedom of speech. The CD was released in Canada last September. Contact: **Tracy Mann** at 845-348-0472.

ROLLINS BAND BENEFIT: **Rollins Band** is performing at a special concert March 8 at the Troubadour in Los Angeles to benefit and bring attention to a case known as the Robin Hood Hills Murders. The evening will aid a group of three men believed to be unjustly tried and convicted of murdering three boys in West Memphis, Ark., in 1993, who are attempting to obtain a new trial. A silent auction featuring autographed items will also take place. Contact: **Penny Guyon** at 323-656-9031.

NEW JERSEY CD: A number of such New Jersey music acts as **Bernie Worrell & the Woo Warriors**, **Robert Randolph & the Family Band**, and **Matt Angus Thing** have contributed to the *Jersey Jams, Jersey Cares* compilation CD to benefit New Jersey families who lost loved ones in the Sept. 11 attacks. The Jersey Jams Fund will give the profits to Bergen County's United Way. The CD will be released March 11. Contact: **Randy Alexander** at 856-596-1410.

industry standard. Dickens' other achievements included organizing *NME's* renowned Poll Winners' Concerts, which in 1964 featured the Beatles and the Rolling Stones on the same live bill. Dickens left *NME* in 1982. He is survived by two sons—Rob, who is chairman of the British Phonographic Industry and of Instant Karma Records, and Barry, co-chairman of the U.K. music agency/promoter ITB—and two grandchildren.

Mick Tucker, 54, of complications from leukemia, Feb. 14 in Welwyn Garden City, England. Tucker was the drummer in the 1970s band Sweet, known for such hits as "Ballroom Blitz," "Love Is Like Oxygen," "Fox on the Run," and "Action." He is survived by his wife and a daughter.

Life Lines

MARRIAGES

Teresa Y. Barron to **James Lloyd**, Feb. 20 in Youngstown, Ohio. Groom is the keyboardist and co-founder of the group Pieces of a Dream.

DEATHS

Percy Dickens, 80, of heart failure, Feb. 11 in Eastbourne, England. Dickens had a long career in British music magazine publishing, with *Melody Maker* in the late 1940s and then as a co-founder of its rival, *New Musical Express (NME)*, in 1952. He was instrumental in the creation of the weekly U.K. singles sales chart printed by *NME*, which became the

We would like to express our sincerest sympathy to everyone at Powerplay Music Video and Time/Space Corp. on the passing of Kevin Ferd.

Kevin, we will truly miss you. You were one of the good guys.

From all of us at Frogmore Records,
Linda Grace
Tom Gavornik
Kasandra
Judy Cocuzza

Solution to this week's puzzle (page 94)

S	T	A	B	S	H	A	W	N	L	A	M	A	
I	R	I	E	T	O	D	I	E	O	R	A	L	
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MERCHANTS & MARKETING

Music's Popularity Makes Itself Known At Toy Fair

Iron Maiden, Kiss, Aaron Carter, And Dream Among Acts Unveiling New Tie-In Products That Cater To Various Ages

BY STEVE TRAIMAN

NEW YORK—The use of both newer pop artists and older rock icons in toys and video games continues to grow in popularity, as evidenced by a wide range of new products on display at the 99th annual American International Toy Fair.

Artists appearing at the showcase (held Feb. 10-14 at the Toy Center and Javits Convention Center) to plug newly licensed products included vocalist Bruce Dickinson of Iron Maiden, Gene Simmons of Kiss, and Marie Osmond. Meanwhile, new licensed toys featuring Aaron Carter, Dream, Britney Spears, and 'N Sync, as well as games featuring Limp Bizkit and Motorhead were also on display.

"We're seeing a lot of artists branching out into licensed merchandise," says Adam Klein, a former key executive at Hasbro (the No. 2 toymaker behind Mattel) and now a VP for management consulting firm Booz Allen Hamilton.

FAR FROM CHILD'S PLAY

The rise in artist toy- and game-licensing coincides with an increasing number of companies that want to be in that market, notes Robert Gutierrez, manager of music licensing and marketing for Signatures Network, which is now the top licensing entity after recently acquiring Winterland.

The "traditional" toy industry was up about 1.7% to \$25 billion last year; when games are included in the figure, it rises 10% to more than \$34 billion. More artists continue to get a bigger piece of this action through licensed toys and games.

Teen pop acts like Aaron Carter, Jessica Simpson, Dream, and Spears are the hottest licensing properties, Gutierrez says. However, he points out that rock acts are continuing to perform well, too. "Collectability has made the



Dreamy Product Line. Play Along president Jay Foreman displays Aaron Carter and Dream/Holly action figures. (Photo: Steve Traiman)

rock genre even stronger, with Kiss paving the way for interest in Ozzy Osbourne, Alice Cooper, Iron Maiden, and the Beatles, among others."

Dickinson was on hand with Todd McFarlane, former *Spider-Man* illustrator and *Spawn* creator, who sculpted two action figures of band mascot Eddie that were previewed at the show. "Eddie exists in his own world in our music and will always be a part of us," Dickinson says. "And we really dig Todd's figures." The debut of the Eddie toy parallels the upcoming rerelease of the band's Sanctuary catalog via Sony Music distribution, as well as a new music DVD-Video and studio CD for Sony in the U.S. and EMI abroad and an upcoming world tour in the summer of 2003.

McFarlane also previewed four new Kiss Creatures of the Night figures named after the 1982 album of the same name, as well as four one-of-a-kind 7-inch busts. "Music continues to be one of my favorite genres," he says, noting that the four-piece Metallica "boxed set" of figurines sold out last year.

Simmons, who has shown the way to music-licensing profitability for

other artists, previewed a new series of "Kiss 'N' the Box" jack-in-the-boxes from Art Asylum with VP Adam Unger. "The figures are great, and the slammin' [one-minute sound-clip] tunes really rock," Simmons notes. (Art Asylum also has an Eddie "N" the Box and action figure for Iron Maiden.)

Art Asylum chairman Jay Foreman—who is also president of sister company Play Along—helped launch the Spice Girls line of dolls while at Galoob Toys. He observes that "the key is to catch a newer artist on the way up and then maximize their merchandising potential," pointing to the first Spears dolls in 1999 that sold 800,000 units, whereas sales are now more than 5 million.

Foreman calls Aaron Carter "the David Cassidy of his generation," with new action figures, a concert stage, and a convertible. Dream will have four action figures to back a new holiday CD set. Foreman also has high hopes for Gorillaz, the virtual band signed through Bravado, "for which we're looking to be ahead of the curve": A second album from the group is due late this year.

Osmond, who launched her own Fine Porcelain Dolls Collection back in 1991 through L.L. Knickerbocker and now has her own Marian LLC company, previewed a new line of porcelain figurines and accessories in conjunction with the Ashton-Tate Galleries and Gallery Marketing Group.

As part of the 25th anniversary memorial of his death, Elvis Presley licensing activity continues to expand. Long-time licensee Ashton-Tate introduced Heartbreaker Elvis motorcycle picture frames, Elvis Guitar ornaments, Gold Record music boxes, and a unique "swivel hips" ornament. At the Wrebbit division of Irwin Toy, *Elvis Presley's Graceland* is a new Puzz 3D 730-piece puzzle kit with a lift-off roof that reveals a fully furnished interior.

More bands are also getting involved in creating music for the booming market of interactive computer and video games (*Billboard*, Dec. 8, 2001).

'LICENSED MUSIC IS A NATURAL'

Jakks Pacific, master toy licensee for the World Wrestling Federation (WWF), showed a new series of life-sculpted action figures, as well as two new music-accented games: *WWF SmackDown: Just Bring It* for PlayStation 2 and *WWF Raw* for Xbox, released by THQ late last year, both featured Limp Bizkit's "Rollin'" (Flip/Interscope) and Motorhead's "The Game" (SmackDown! Records).

"More music stores are getting involved with video games, so licensed music is a natural," says WWF VP of retail marketing John Sohigian. "They're also showing an interest in our Jakks figures, as many of our game players are also active music buyers."

Much of the appeal of video games for both artists and music retailers is the product line's popularity, which enjoyed record sales last year: Research firm NPD Group estimates that the video-game industry pulled in \$9.4 billion in revenue in the U.S. in 2001.

At a Toy Fair financial conference sponsored by investment bank Salo-

\$10 billion-\$11 billion for 2002.

Also enjoying strong sales growth is the HitClips Micro Music System from Hasbro subsidiary Tiger Electronics, which sold more than 20 million units last year. New artists contributing to the postage-stamp-sized music clips for innovative play-back units include Michelle Branch, Jewel, and Enrique Iglesias, who join such artists as Spears, 'N Sync, and Destiny's Child.

"We really see our HitClips developing as a promo tool for record labels through a true partnership with the artists," Tiger Music senior VP Patricia Jackson says. The company is also expanding into a line of Disney KidClips, launched with 30 Disney tunes for the toddler and preschool set.

Also at the convention, "Wacky Packages" and "Garbage Pail Kids" artists Jay Lynch and John Pound unveiled "Silly CDs," described by Silly CD CEO Tom Riccio as a hilarious new series of 33 trading cards that parody CD album covers. (There is also a complementary line of T-shirts.) The 80 trading cards, puzzle pieces, and stickers—sold in a five-pack and ranging in price from 99 cents to \$1.49—spook such artists as Spears (Spitney Beers) and Bruce Springsteen (Bruce



Kiss and Tell. Legendary Kiss bassist Gene Simmons, right, with Art Asylum VP Adam Unger introduced new Kiss-branded product. (Photo: Steve Traiman)

mon Smith Barney, Nintendo of America executive VP of sales and marketing Peter MacDougall called the industry's performance a "magic trick worthy of Harry Potter." Sales accelerated largely on the strength of three new hardware launches: GameCube and Game Boy Advance from Nintendo and Xbox from Microsoft.

The Interactive Digital Software Assn. reports that the total game-playing universe now includes 60% (or about 150 million) of all Americans, with 46% of all households owning video-game systems. Analysts estimate total industry revenue to be

Stinkjeans). The line is being tested in a number of Musicland/Media Play and Target outlets.

The "Celebriducks" line of licensed "rubber ducks," introduced two years ago for creator Craig Wolfe by distributor NJ Croce, previewed its first music artists. The Blues Brothers—Jake and Elwood—were licensed through Signatures Network and the James Brown toy was licensed via his own management company. NJ Croce sales VP Matthew Parker says the company is also talking to Signatures about a Beatles Yellow Submarine and Kiss ducks.

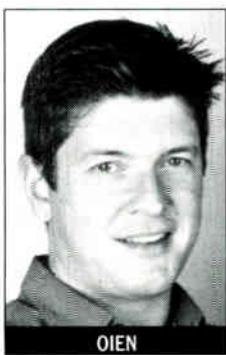


Eddie Comes to Life. Iron Maiden vocalist Bruce Dickinson, right, previews Eddie figurines with sculptor Todd McFarlane. (Photo: Steve Traiman)

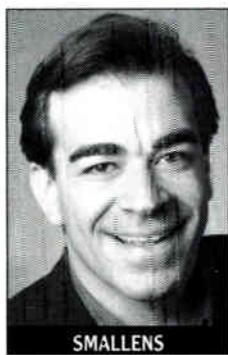
Executive Turntable



GABRIEL



OIEN



SMALLENS

DISTRIBUTION: Howard Gabriel is promoted to senior VP/GM of RED Ink in New York. He was VP/GM.

Nina Collins is promoted to senior director of national sales for BMG Special Products in New York. She was director of national sales.

Handleman promotes Melanie Siano Kopietz to director of accounting, Jeff Cuthbertson to management advisory services consultant, Lorna Hendricks to assistant accounting manager, and Patrick McCoubrey to assistant accounting manager in Troy, Mich. They were, respectively,

manager of accounting, merchandise analyst, a senior accountant, and a senior accountant.

NEW MEDIA: Derrick R. Oien is promoted to president/COO of Vivendi Universal Net USA Music Group in Los Angeles. He was president of MP3.com.

Sandy Smallens is named president/COO of Oddcast in New York. He was executive VP of programming and content for GetMusic/RollingStone.com.

Martin Vann is named VP of sales for DMOD in Boston. He was VP of field operations for Avid Technology.

In The News

• Liquid Audio reported fourth-quarter revenue of \$768,000, a 57% decline from the same period in the previous year. This was due in part to switching to direct sales from an affiliate model in its international business. Its net loss was \$5.8 million, or 26 cents per share, vs. \$10.6 million, or 47 cents per share, in the same period one year ago. The Redwood City, Calif.-based firm also took an \$825,000 charge for a write-off related to fixed assets and real-estate holdings. For the year, Liquid's net loss rose to \$37.2 million, or \$1.64 per share, from \$33.7 million, or \$1.52 per share. Revenue fell 60% to \$4.7 million. It had \$91.6 million in cash Dec. 31, 2001. The company is not projecting any revenue from its digital-music subscription business for this year.

• Alliance Entertainment will provide CD distribution and fulfillment services to Music Choice. The music TV network enables consumers to purchase CDs via an interactive TV feature.

• Rock group Fuel has asked automobile manufacturer Toyota to refrain from using the band's name as part of the Toyota-sponsored Fuel the Music Tour—an eight-week, multi-act outing that kicked off Feb. 2 in Orlando, Fla., and Los Angeles (*Billboard Bulletin*, Feb. 1). The band, which says the tour's name could confuse its fans, sent Toyota a cease-and-desist letter Feb. 8 and describes the matter as “an unfortunate oversight by the organizers of this tour.” A Toyota representative in L.A.—who says he has not seen the letter—did not have any comment.

• Modern-rock act Incubus will kick off a North American tour April 11 in Portland, Ore. The 50-date tour will be sponsored by Honda Civic, which put Blink-182 and Everclear out on the road last year on separate treks.

• Gaylord Entertainment reported fourth-quarter revenue in its media group of \$5.91 million, an 8.6% decrease from the same period in the previous year. The Nashville-based company cited lower ad revenue at its three radio stations, including WSM-AM. Overall, Gaylord—which is restructuring around its hospitality business—had a net loss of \$23.1 million, or 69 cents per share, vs. a net loss of \$105.1 million, or \$3.14 per share, the previous year. Revenue rose 1.1% to \$88.3 million.

Declarations Of Independents™



by Chris Morris

TIGHTENING THE BELT: The Minneapolis-based East Side Digital Group is scaling back its operations, in response to what it calls “difficult market conditions.”

The long-established indie company—comprising progressive music label East Side Digital, Scandinavian music imprint NorthSide, and world music label Omnium—is letting go of all its support staff, according to president Rob Simonds, who will now operate East Side and NorthSide alone. Drew Miller, who is among the laid-off employees, will continue to oversee Omnium.

The labels' release schedules will be halved, and the firm will move out of its longtime offices in the Minneapolis warehouse district.

Simonds describes the cutbacks as a “duck and cover” maneuver. “I'm eliminating my payroll and my rent, which are my two primary expenses,” he says.

All the label group's releases will continue to be handled by Ryko Distribution, which was formerly headed by Simonds (who today also serves as director of Web development for Rykodisc, which he co-founded). In-house agency NorthSide Artists will pare its roster of acts and book only two or three tours a year.

IN MEMORIAM: Harvey Korman, a pioneering independent distributor whose work in the business spanned four decades, died Feb. 5 at his Cleveland home of natural causes at the age of 70.

Korman's career stretched from the halcyon days of regional distribution to the nationalization of the '90s. He was partnered with Shelly Tirk and Ron Schaefer in Midwest Ltd. and went on to found the PIKS Corp. with Schaefer, distributing such then-indie labels as Mercury, Arista, and Chrysalis, among others. He served as the Cleveland branch manager for Schwartz Brothers and ended his career in the same role at Independent National Distributors, one of the first national distribution firms.

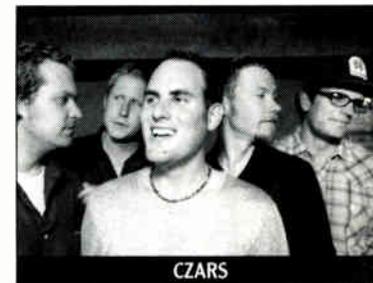
Korman is survived by his wife, Patricia; a son, Todd; a daughter, Kim; a sister; and two grandchildren. The family suggests that contributions be made in his memory to the National Assn. of Recording Merchandisers Scholarship Fund.

FLAG WAVING: Few bands in recent memory have made an impression as striking and immediate on *Declarations of Independents* as Denver's Czars, whose Manifesto debut, *The Ugly People vs. the Beautiful*

People, arrives March 19.

The five-piece group—pianist/vocalist John Grant, guitarists Roger Green and Andy Monley, bassist Chris Pearson, and drummer Jeff Linsenmaier—marshals a stunning array of musical influences on the collection, from classical music and Beatles-esque pop to the moodiness of the Cocteau Twins and Talk Talk. The entire enterprise is fired by Grant's breathtaking Scott Walker-styled singing.

Like the Czars' U.K.-only debut *Before . . . But Longer*, the new album was recorded for the Cocteau's English label Bella Union, with the band's Simon Raymonde at



CZARS

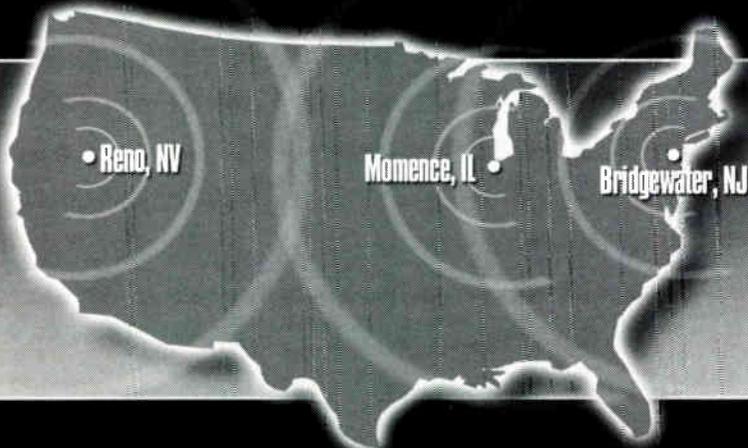
the production helm. It features refined remakes of two powerfully affecting songs—Clark's “Drug” and Pearson's “Lullabye 6000”—originally cut for the soundtrack of the indie film *I'd Rather Be . . . Gone* and issued on a three-inch CD for a now-defunct Canadian label.

“I was always a big Cocteau Twins fan,” Clark says, “and when we found out they were putting their label together, we thought we'd send them a record and see what happened.” After hearing the Czars' self-released album *The La Brea Tar Pits of Routine* and some later demos, Raymonde signed the band to Bella Union.

The Ugly People—on which the instrumental lineup is augmented by scintillating pedal-steel guitar, trumpet, and trombone work—is distinguished by a guest appearance from Paula Frazer, former lead singer of Tarnation. Her burnished sound, also heard on *Before*, matches up beautifully with Clark's style (which emulsifies a heavy Walker influence and those of such jazz-skewed female vocalists as Nina Simone and Dinah Washington).

The Czars' heart-rending songs are dark and sometimes disquieting. But Clark, one of the key writers, says, “I'm actually a very upbeat person. A lot of people consider the songs to be really bleak, but there's a lot of humor in them. I prefer to save all the positive stuff for living with people in real time.” The Czars plan on touring this summer.

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BAKER & TAYLOR
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Retail Track™



by Ed Christman

ONE BETTER: Last issue, I reported that the liquidation of Valley Media's remaining inventory brought in nearly \$32 million in bids. On Feb. 15, the day *Billboard* hits some newstands, Trans World Entertainment and Alliance Entertainment jointly objected to some of the product parcels they lost out on in the auction by placing higher bids with the court. The six product lots that they are seeking collectively raised \$6.7 million during the auction, and the joint bid by the two companies for the parcels comes in at \$7.6 million, sources say.

TOO MUCH TROUBLE: While Valley Media video vendors are coming to grips with the fact that they are unlikely to see any recovery from the company's liquidation, even as they fret about their exposure in the Kmart Chapter 11 filing, a few video suppliers have some energy left to express their unhappiness with how the liquidation won't even satisfy the bank, which is secured. However, not all creditors are happy with that explanation. "They are not filing bankruptcy due to the costs involved," a financial executive with a major supplier says. "Since the unsecured creditors wouldn't get anything, ETD executives don't think it's worth the effort."

Last November, the Houston-based video wholesaler revealed that its bank had called its loan, which it is blaming for triggering a shutting-down of the operation. But ETD executives haven't filed Chapter 11, claiming that the liquidation won't even satisfy the bank, which is secured. However, not all creditors are happy with that explanation. "They are not filing bankruptcy due to the costs involved," a financial executive with a major supplier says. "Since the unsecured creditors wouldn't get anything, ETD executives don't think it's worth the effort."

But apparently the ETD executives have not been doing everything they can to mollify their creditors, because a couple say that information on the situation has been slow in coming. For now, those executives say they will be patient a little while longer. But not everybody feels that way, as a source at a major suggests that "somebody has to be the heavy." That company is contemplating its legal options. ETD did not return calls for comment.

AS EXPECTED, the Wiz posted even bigger operating losses than last year, bringing the company's total operating loss for the year to \$88.8 million on revenue of \$678.6 million. In the fourth quarter, the Wiz had a loss of \$41.1 million on sales of \$217.6 million. Its new management team (Retail Track, *Billboard*, Feb. 16) is said to have a mandate to recharge the Wiz so it at least breaks even. That way, the chain can carry its weight while adding value by helping parent Cablevision sell its other products and services and thus bring in incremental revenue and profits for the company.

RAISING IRE: WEA's recent price increase on 12 catalog titles to the top-tier pricing level of \$18.98, while only devaluing two titles, goes against distribution trends, say retail merchants who are unhappy with the increases.



Wherehouse president **Larry Gaines** points out that sales are down. Acknowledging CD burning, file sharing, and a lack of strong releases, he says pricing is also playing a role. "Customers are saying [they] are not going to spend money on music now, and here we have WEA raising prices. I just don't understand it." WEA did not return a call for comment.

The pricing change from \$17.98 to \$18.98 is effective May 6 and applies to titles by **Brandy**, **Matchbox Twenty**, **Jewel**, **P.O.D.**, **Trans-Siberian Orchestra**, **Craig David**, and **Alanis Morissette**. At the same time that WEA raised the price on Morissette's *Jagged Little Pill*, WEA lowered the prices of the artist's *Supposed Former Infatuation Junkie* and *MTV Unplugged* albums from \$17.98 to \$11.98.

Merchants point out that Sony Music has been very aggressive in devaluing front-line catalog, and Arista has started a new super mid-line, Star Value. They also applaud Universal Music and Video Distribution for its Flexx Pricing promotion, which gives rebates to merchants for every copy sold of rotating featured titles in the program.

NEW AMBITIONS: Newbury Comics is coming soon to a mall near you. Well, maybe not so soon and not so near you, but the feisty Allston, Mass.-based chain is getting ready to hang with the big boys of music retail, as it is building its first store to be located inside an enclosed mall. The 21-unit chain, which prefers free-standing outlets and strip-mall locations, will open a 6,000-square-foot store in Providence Place in downtown Providence, Maine, which is anchored by Nordstrom, Newbury Comics CEO **Mike Dreese** reports.

"The only reason we got [the location] was because NRM went dark," Dreese says. "But if it's successful, you will see more Newbury Comics in malls." He reports that the new store will incorporate the chain's new love affair with rock and dance lifestyle clothing, as it will have six racks of clothing and a dressing room. He also reports that Newbury Comics is expanding clothing throughout the chain.

Movie Tunes To Digitally Distribute Music

BY BRIAN GARRITY

NEW YORK—Movie Tunes, a leading provider of in-theater music programming, will begin distributing its content digitally in select markets, in a move designed to increase the volume of its advertising business.

The Los Angeles-based company, which boasts a theater network of more than 2,500 locations and 15,000 screens in the U.S., currently distributes its programming on a monthly basis on CDs that include roughly 22 songs, front- and back-end tags identifying each artist, and messages from advertisers.

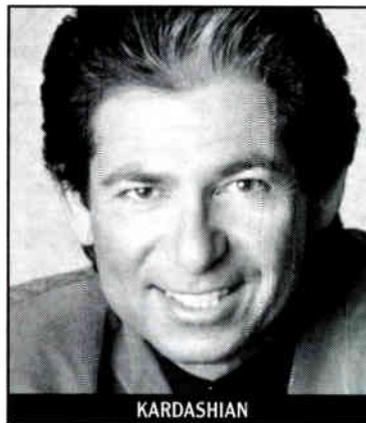
According to Movie Tunes executives, the new system—a collaboration with MP3.com's business-to-business music programming division—will enable the company to rotate ads in and out at any time, as opposed to fixed monthly slots.

"We will be more like a radio station in the movie theater," Movie Tunes president Robert Kardashian says. "We don't have that ability now delivering of a CD."

The company will now provide content and advertising digitally via MP3.com's Business Media Servers, which will be installed in all participating theaters. The MP3.com servers are fully Internet-enabled

digital audio devices designed to store and play back music and audio files in business environments.

The initial rollout will focus on what Movie Tunes senior VP Bob Martin terms "high-end megaplex-



KARDASHIAN

es" in Movie Tunes' top 20 markets, comprising 3,000 screens. The first phase of the rollout will be concluded by the end of March.

Movie Tunes expects its new ad flexibility to attract more dollars from entertainment companies and regional marketers constrained by limited promotion budgets and those looking to do short-range campaigns. Kardashian says, "We believe that there is a pent-up

demand to find new and affordable ways to advertise in the current economic environment, which is increasingly characterized by shrinking marketing budgets."

The company also believes it offers labels a compelling alternative marketing channel to radio. Unlike most retail audio music programs, Movie Tunes reaches a captive and what it calls a "message receptive" audience, where the music functions as a foreground entertainment feature rather than as a background audio program or image builder.

With Movie Tunes, record labels pay for monthly slots in the company's fixed rotation of 20-22 songs. In exchange, Movie Tunes plays each song 4.7 million times network-wide in a given month. The company plays between two and two-and-a-half minutes of advertising every 15 minutes. (The average listener is seated 20 minutes prior to show time.) Programming also plays in theater rest rooms, concession stands, and lobbies.

Movie Tunes, an independently owned company, distributes its service through theater marketing companies and theater chains, including NCN, Val Morgan, and United Artists.

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Hollywood Aims To Calm Toy Industry Fears With New Licensing Initiatives

BY ANNE SHERBER

NEW YORK—It was clear at the recent American International Toy Fair here that the relationship between Hollywood and the toy business has become a little rocky.

According to licensees and retailers attending the annual trade show, studios have come knocking once too often with theatrical properties that have either tanked at the box office—leaving the consumer products industry holding a bag full of tied-in merchandise—or have not performed well enough to deliver to retailers droves of consumers hungry for related merchandise. As a result, licensees and retailers have become more reluctant to attach themselves to properties that do not have high-profile daily exposure on either PBS or Nickelodeon.

But movie studios and their associated licensing and merchandising divisions are unwilling to abandon

the film's theatrical run, starting later this month. Byrne says the videos and DVDs of *Ice Age* are not likely to appear before the fourth quarter.

In order to tempt potential licensees for the June release of the full-length, animated theatrical feature *Lilo and Stitch* (about a girl who adopts an alien instead of a dog), Disney let its consumer merchandise partners know that in addition to the film's theatrical run, there would be a high-profile home-video release in October or November, as well as a direct-to-video *Lilo and Stitch* movie in fall 2003. According to a spokesperson for Hasbro, holder of the film's master toy license, this is the first time that Disney has promised a direct-to-video sequel to its licensing partners before a film's theatrical debut.

OTHER TEMPTATIONS

Licensors are looking at other ways to tempt manufacturers and retailers as well. In order to avoid incurring the costs of acquiring and developing a new property, Nelvana Communications—which holds the license to a

number of current and successful properties including Franklin the Turtle and Maurice Sendak's Little Bear—looked to its vaults.

Consequently, the company is re-launching Care Bears, a 1980s property that began life as a toy and morphed into a successful animated TV and video series. According to a company spokesperson, the Care Bears brand was responsible for \$1.5 billion in sales during the height of its popularity, and the brand continues to appeal to a broad demographic. When Play Along—the holder of the Care Bears master toy license—placed Care Bears plushes in Spencer Gifts last year, teens and teenage girls bought the toys.

Nelvana Communications executive VP of worldwide merchandising Sidney Kaufman says that the cost of launching a new property can be enormous. "Just registering your trademark worldwide can cost \$100,000," he says. "And creating a really good style guide can cost \$250,000."

So it's not surprising that the company is currently in talks with what Kaufman says is a major Hollywood studio about distributing repackaged Care Bears videos. In the meantime, Play Along will produce a set, due to street this month, which will include both a Care Bear plush and a tape featuring that particular bear.

Barbie, another toy-turned-personality, will star in her sophomore

effort this year. After the success of Barbie's *Barbie in the Nutcracker* video, produced by Mattel and released through Artisan Entertainment in fourth-quarter 2001 (*Billboard*, Aug. 25, 2001), Mattel has produced a new Barbie vehicle. The company plans an October release for *Barbie as Rapunzel*, although it has not yet announced which video company will release the product.

HIT Entertainment, which owns Barney and Bob the Builder—two of the most successful children's licenses today—is set to launch a merchandising and video program around Angelina, a popular publishing property authored by Katharine Holabird. A new animated weekly series will debut May 4 on PBS and feature the voice of Dame Judi Dench as ballet dancer Miss Lily. The first home video, which includes four PBS episodes, will street May 21. The company plans a number of promotions to launch the property, including an on-video sweepstakes in which consumers can win Angelina merchandise.

Another longstanding property—albeit one with a slightly different target demographic from Angelina's—is trying to climb aboard the licensing train. Bond Marketing, the consumer products company that controls licensing for the James Bond series of films, is celebrating the 40th anniversary of James Bond and the release of the series' 20th film by orchestrating the first concerted merchandising effort that the brand has ever had (see *Picture This*, this page).

According to Bond Marketing senior VP of global business strategy Keith Snelgrove, Bond fans range



in age from 8 to 80, making the property appealing to the broadest possible range of licensees. Among the most novel new consumer products to be released will be a Barbie and Ken Bond set, in which Ken comes decked out in a designer tuxedo and Barbie is a scantily dressed Bond girl.

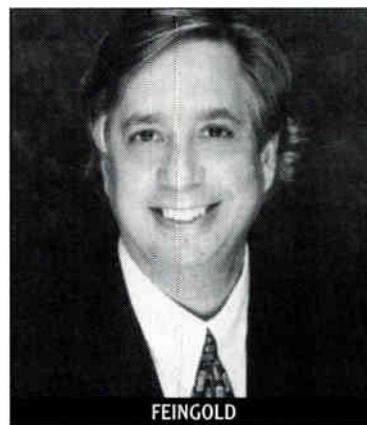
Picture This™



by Jill Pesselnick

NEW DESTINATION: Columbia TriStar Home Entertainment is launching Destination Films, a new specialty brand that will focus on avant-garde, cult, and alternative films, as well as non-theatrical product. The label's first release will be the anime feature *Osamu Tezuka's Metropolis* April 23.

The idea to form Destination was proposed by **Benjamin S. Feingold**, president of the Columbia TriStar Motion Picture Group and Columbia TriS-



FEINGOLD

tar Home Entertainment. "It occurred to me that we should probably set up a label to bring out projects that were not normal Hollywood fare," he explains. "We want to be the first world-cinema line. There is a growing appetite for foreign product."

Many Destination titles will be theatrically marketed and released through TriStar Pictures, Screen Gems, or such third-party distribution companies as Samuel Goldwyn prior to home video release. *Metropolis*, for example, was released in theaters by TriStar Jan. 25. Others will be released direct to video.

One to two Destination titles will arrive each month on DVD-Video and VHS. Each DVD-Video is likely to be loaded with special features geared toward a niche audience. The *Metropolis* DVD-Video set contains the first "pocket DVD"—a 3-inch mini-DVD playable on any DVD-Video player—that includes a 30-minute "making of" documentary, animation studies, and a **Tezuka** biography.

Upcoming Destination releases include **Jackie Chan's *Drunken Master***, the hit Korean action film *Shiri*, and the anime feature *Cowboy Bebop: The Movie*.

BOND MARKETING PACT: James Bond will be a highly visible film franchise in Best Buy stores during the next year due to a long-term pact between the retailer and MGM Home Entertainment. In celebration of the 20th James

Bond theatrical release set for Nov. 22, the companies will promote Bond home video merchandise this spring through a variety of in-store displays, contests, and advertising.

Best Buy—which also includes Sam Goody, Media Play, Suncoast, On-Cue, and Future Shop outlets—will feature special merchandise areas with the videos. Sunday circulars and in-store TV displays will also pinpoint Bond. Other plans include a Bond-themed sweepstakes and the use of Best Buy's Fun Zone truck (a 53-foot trailer outfitted with new technology). The pact will continue through next spring when *Bond 20* (the working title of the film) is released on DVD-Video.

MGM VP of marketing **Blake Thomas** says that Best Buy's customer base made the chain seem ideal for this type of Bond promotion. He explains, "Their customers are committed to home entertainment technology and pop culture, and we think they will be interested in a new film."

Best Buy VP of marketing services **Jeff Maynard** says that he doesn't think that any home video and retail company has capitalized on this type of synergy. He says, "This is the first time we've talked about anything of this magnitude, but it won't be the last."

LICENSING DEAL: Vialta, the Fremont, Calif.-based maker of the multimedia ViDVD machine—it plays DVD-Videos, CDs, MP3s, and karaoke discs; connects to the Internet; and displays digital photo CDs—has signed a multi-year licensing deal with Artisan Home Entertainment. The pact allows Vialta to include content from Artisan's library of 7,000 titles on its "ViMagazine" discs, which are set to debut this summer. ("ViMagazine" DVD-Videos, made especially for ViDVD, contain up to 14 hours of content, including feature films, cartoons, documentaries, songs, and lifestyle programs.) Vialta is also investing \$10 million in Artisan as a way of providing long-term, quality content for "ViMagazine" and is expected to make similar content agreements soon.

THIS AND THAT: Paramount Home Entertainment International is relocating its headquarters from London to Los Angeles in order to streamline global operations... Dothan, Ala.-based Movie Gallery has acquired the 13-store Video Vault chain... During 2001, DVD-Video rental transactions at Blockbuster increased by 160% more than 2000's figures. The chain also reports a record year of \$5.16 billion in revenue.

Harry Potter

their piece of the \$25 billion toy industry. Hollywood is responding to toy-industry jitters by building franchise properties out of its movies and by demonstrating a commitment to those properties over the long haul, largely through such outlets as home video.

For example, although the success of the film version of *Harry Potter and the Sorcerer's Stone* was not in doubt—even before the film's theatrical debut—Warner Bros. committed itself to annual sequels as well as to high-profile, yearly home-video releases. Licensees who stepped up could be confident that their products would have a shelf life comparable in length to merchandise associated with a long-running children's TV show.

But not every movie can or should be the launch of a series. In order to keep toy manufacturers interested in those titles with only a single shot at the theatrical gold ring, studios are adding value to extend the life of the film franchise and of its related consumer goods.

According to Fox Consumer Products executive VP of licensing and merchandising Peter Byrne, in order to create long-term enthusiasm for its animated feature *Ice Age*—the story of a human baby and three animals fending for themselves in the Ice Age era, which features the voices of actor/comedians Ray Romano and Denis Leary—Blockbuster Video will sell plushes from the movie during

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Billboard® TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	NUMBER 1 ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
2	2	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
3	3	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
4	NEW	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
5	NEW	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R	14.94
6	4	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
7	NEW	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
8	NEW	HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1936879	Anthony Hopkins Julianne Moore	2001	R	14.95
9	NEW	DRIVEN WARNER HOME VIDEO 21013	Sylvester Stallone	2001	R	14.94
10	6	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
11	8	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
12	NEW	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R	14.94
13	5	MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR	19.96
14	7	THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13	14.98
15	9	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
16	33	BARNEY: BE MY VALENTINE BARNEY HOME VIDEO/THE LYONS GROUP 2047	Barney	2001	NR	14.95
17	12	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
18	11	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR	9.95
19	16	WINNIE THE POOH: UN-VALENTINE'S DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24200	Winnie The Pooh	2002	NR	12.99
20	14	BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99
21	10	THE MEXICAN DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R	14.99
22	15	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
23	NEW	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858/12.95	Animated	2002	NR	12.95
24	17	HAPPY HEARTS DAY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21300	Rolie Polie Olie	2001	NR	12.99
25	20	THE BOOK OF POOH: A VALENTINE FOR EYORE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24197	Winnie The Pooh	2001	NR	12.99
26	19	TUPAC SHAKUR: BEFORE I WAKE XENON ENTERTAINMENT 4099	Tupac Shakur	2002	NR	14.98
27	13	ENEMY AT THE GATES PARAMOUNT HOME ENTERTAINMENT 156943	Jude Law Joseph Fiennes	2001	R	14.95
28	NEW	ROLLERBALL MGM HOME ENTERTAINMENT 606263	James Caan	1975	R	9.94
29	18	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
30	23	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
31	26	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
32	21	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
33	25	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
34	32	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
35	NEW	15 MINUTES NEW LINE HOME VIDEO/WARNER HOME VIDEO 5387	Robert De Niro Edward Burns	2001	R	14.94
36	24	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
37	NEW	BLACK STALLION/BLACK STALLION RETURNS MGM HOME ENTERTAINMENT 61001715	Mickey Rooney	2002	PG	14.95
38	34	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
39	28	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
40	38	CLIFFORD: PUPPY LOVE ARTISAN HOME ENTERTAINMENT 12441	Animated	2001	NR	12.98

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Billboard® TOP DVD SALES

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	1	NUMBER 1 ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated	PG	29.99
2	3	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
3	2	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336844	Amy Smart John Cleese	PG-13	29.99
4	4	KISS OF THE DRAGON FOXVIDEO 2003045	Jet Li Bridget Fonda	R	26.98
5	NEW	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 21378	Nicolas Cage Penelope Cruz	R	26.98
6	5	AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan	NR	26.98
7	7	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
8	8	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99
9	6	AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21850	Jason Biggs Alyson Hannigan	NR	26.98
10	11	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
11	9	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
12	13	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
13	12	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston	R	19.98
14	14	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long	R	26.98
15	NEW	GHOST WORLD MGM HOME ENTERTAINMENT 1002564	Thora Birch Scarlett Johansson	R	26.98
16	16	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
17	17	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99
18	19	PLANET OF THE APES FOXVIDEO 2000996	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
19	15	AMERICAN PIE 2 (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21489	Jason Biggs Alyson Hannigan	R	26.98
20	25	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
21	NEW ENTRY	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
22	RE-ENTRY	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98
23	RE-ENTRY	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
24	RE-ENTRY	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
25	22	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98

MARCH 2
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Billboard® TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	NUMBER 1 RAT RACE PARAMOUNT HOME ENTERTAINMENT 336843	Amy Smart John Cleese	PG-13
2	NEW	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 88683	Nicolas Cage Penelope Cruz	R
3	2	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	PG
4	4	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13
5	7	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long	R
6	3	KISS OF THE DRAGON FOXVIDEO 2002776	Jet Li Bridget Fonda	R
7	15	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 89273	Jason Biggs Alyson Hannigan	NR
8	5	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13
9	10	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito	PG-13
10	8	ROCK STAR WARNER HOME VIDEO 21327	Mark Wahlberg Jennifer Aniston	R
11	11	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R
12	16	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13
13	12	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G
14	14	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13
15	6	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan	R
16	NEW	GHOST WORLD MGM HOME ENTERTAINMENT 1002562	Thora Birch Scarlett Johansson	R
17	9	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13
18	19	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R
19	13	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
20	RE-ENTRY	BUBBLE BOY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32312	Jake Gyllenhaal	PG-13

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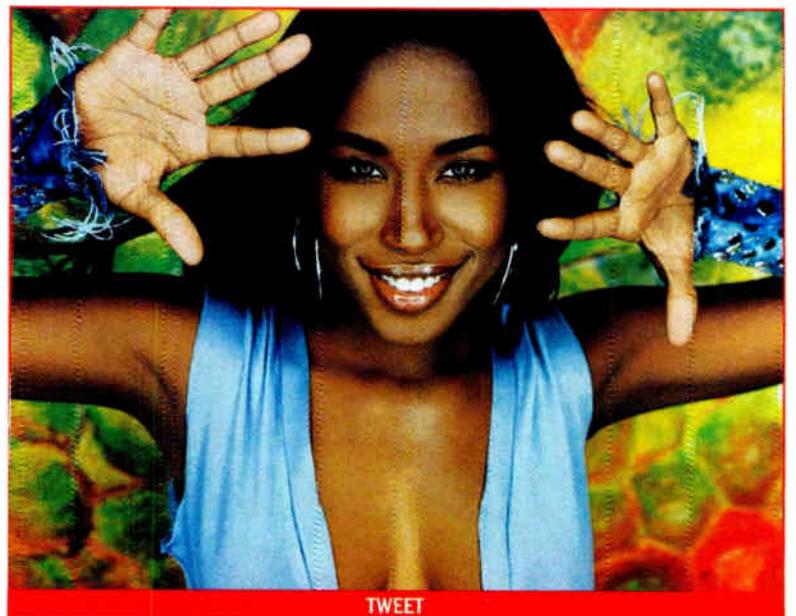
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TWEET

The Gold Mind/Elektra's Tweet Is 'Humming'

BY GAIL MITCHELL

LOS ANGELES—R&B newcomer Tweet knows first-hand how rewarding—and how disheartening—the music business can be. A few years ago, the singer/songwriter's initial attempt at a music career ended with her contemplating suicide. Now, as she awaits the April 2 release of her *The Gold Mind/Elektra* debut, *Southern Hummingbird*, she's enjoying the headiness of first-single success. "Oops (Oh My)" is nestled at No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 18 on *The Billboard* Hot 100.

"I was going to take pills," recalls childhood-nicknamed Tweet (born Charlene Keys), a former member of hip-hop girl group Sugah. After several promises to record an album never materialized, the Rochester, N.Y., native packed up her frustrations in 2000 and moved back in with her parents in Panama City, Fla. "I'd put all my life and trust in this group, and nothing happened," she says. "I felt like a failure."

That is until "guardian angel" Missy "Misdemeanor" Elliott, whom Tweet met in 1994, called and asked her to sing background on Elliott's latest album, *Miss E... So Addictive*. Tweet's Cinderella story took shape when Elliott heard the Atlanta-based artist singing an acoustic version of "Motel," a cut featured on Tweet's 16-track debut. Elliott subsequently signed Tweet to her Elektra imprint.

Southern Hummingbird's acoustic guitar-driven tracks, revealing lyrics, and plaintive, church-honed vocals prove that the self-taught guitarist and drummer is definitely her own artist. Elliott notes, "Lyrically, you can tell that she's been through something, and you feel it."

Take lead single, "Oops (Oh My)." Many view it as a hip-hopped story about a sexual encounter. "A lot of people think it's sexual," Tweet says. "But it's about self-love and appreciation." All the tracks are encased in no-frills production that emphasizes the singer and her songs. Tweet, whose songs are published through ASCAP, also co-produced several tracks. Producers include Elliott's beat man Timbaland,

Rockwilder, and Nisan Stewart and Craig Brockman. Guest spots were also kept to a minimum. Elliott appears on "Oops," while Interscope's Bilal guests on "Best Friend."

Set-up for the project began last October, led by a limited yellow-vinyl version of the single, according to Elektra senior director of marketing Al Branch. Two samplers—one with five full songs sent to tastemakers and a street sampler with two full songs and five snippets—were sent out in November and December. Tweet also performed live at last October's annual Mixshow Power Summit and at a December New York showcase.

In addition to appearing on Elliott's album, Tweet guests on the Timbaland & Magoo single "All Y'All," both of which helped boost awareness of her own material. The "Oops" video has been accepted by BET, MTV, and MTV2, and Tweet will be traveling overseas in March and April, where the album is set for a May 13 release.

Tweet—managed by Mona Scott of Violator Management and Chris Smith of Chris Smith Management and booked by Cara Lewis at the William Morris Agency—is wrapping her opening stint on Atlantic act Craig David's national tour, which ends Feb. 26 in Seattle.

Sonya Askew, urban music buyer for the Minneapolis-based Musicland chain, is excited by Tweet's potential. "With it being slow at retail, I need something to bring people into our stores," Askew says. "Elektra definitely has something on its hands. Buzz in my stores has been building for the last month."

Dorsey Fuller, assistant PD/music director of KKBT Los Angeles, concurs: "From the first time I heard the single, I knew it would be a big record. The song has a hypnotic beat that makes you want to hear it again and again."

Tweet definitely relishes such comments after her earlier trials. "I've just wanted to let people hear my music," she says. "When I was in the group, I was told to act a certain way. Now it's no one but me and God. The chains are broken, and I can breathe. I'm free."

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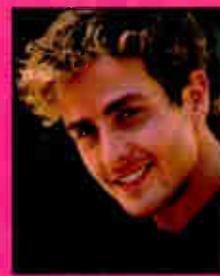
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- 2 SHARISSA, ANY OTHER NIGHT
- 3 FAITH EVANS, I LOVE YOU
- 4 JENNIFER LOPEZ, AIN'T IT FUNNY
- 5 B2K, UN HUH
- 6 BRANDY, WHAT ABOUT US?
- 7 IMX, FIRST TIME
- 8 BUSTA RHYMES, PASS THE COURVOISIER PART II
- 9 BEANIE SIGEL & FREEWAY, RIDE THE MIC
- 10 KEKE WYATT, NOTHING IN THIS WORLD
- 11 MONTTELL JORDAN, YOU MUST HAVE BEEN
- 12 FABOLOUS, YOUNG N (HOLLA BACK)
- 13 AALIYAH, MORE THAN A WOMAN
- 14 ALICIA KEYS, A WOMAN'S WORTH
- 15 NAS, GOT UR SELF A GUN
- 16 CEE-LO, CLOSE FREAK
- 17 MYSTIKAL, BOUNCIN' BACK
- 18 LI BOW WOW, THANK YOU
- 19 MARY J. BLIGE, NO MORE DRAMA
- 20 KNOX TURNER, KNOX
- 21 GLENN LEWIS, DON'T YOU FORGET IT
- 22 OUTKAST, THE WHOLE WORLD
- 23 MOBB DEEP, HEY LUV (ANYTHING)
- 24 YOLANDA ADAMS, NEVER GIVE UP
- 25 INDIA ARIE, READ FOR LOVE
- 26 LUDACRIS, SATURDAY (OOOH OOOH)
- 27 CRAIG DAVID, 7 DAYS
- 28 JERMAINE DUPRI, WELCOME TO ATLANTA
- 29 JA RULE, ALWAYS ON TIME
- 30 PETEY PABLO, I
- 31 DMX, I MISS YOU
- 32 USHER, U DON'T HAVE TO CALL
- 33 NAPPY ROOTS, ANNAW
- 34 JAHEIM, ANYTHING
- 35 LUDACRIS, ROLL HUT (MY BUSINESS)
- 36 USHER, U GOT IT BAD
- 37 MISSY ELLIOTT, TAKE AWAY
- 38 COREY, HUSH LIL' LADY
- 39 FAT JOE, WHAT'S LUV
- 40 ASHANTI, ROLL UP

- 1 TIM MCGRAW, THE COWBOY IN ME
- 2 KENNY CHESNEY, YOUNG
- 3 TOBY KEITH, MY LIST
- 4 JO OEE MESSINA, BRING ON THE RAIN
- 5 MARTINA MCBRIDE, BLESSED
- 6 TRISHA YEARWOOD, INSIDE OUT
- 7 RASCAL FLATTS, I'M MOVIN' ON
- 8 CHELY WRIGHT, JEZEBEL
- 9 ALAN JACKSON, WHERE WERE YOU
- 10 WILLIE NELSON, MENDOCINO COUNTY LINE
- 11 TRAVIS TRITT, MODERN DAY BONNIE & CLYDE
- 12 KID ROCK, LONELY ROAD OF FAITH
- 13 SHANNON LAWSON, GOODBYE ON A BAD DAY
- 14 DANNI LEIGH, SOMETIMES
- 15 NICKEL CREEK, THE LIGHTHOUSE'S TALE
- 16 GARTH BROOKS, WRAPPED UP IN YOU
- 17 STEVE HOLY, GOOD MORNING BEAUTIFUL
- 18 SARA EVANS, SAINTS & ANGELS
- 19 MERLE HAGGARD, IF YOU VE GOT THE MONEY
- 20 DIAMOND RIO, ONE MORE DAY
- 21 KEITH URBAN, WHERE THE BLACKTOP ENDS
- 22 TRACY BYRD, JUST LET ME BE IN LOVE
- 23 CYNDI THOMSON, I ALWAYS LIKED THAT BEST
- 24 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE
- 25 TY HERNDON, HEATHER'S WALL
- 26 CAROLYN DAWN JOHNSON, COMPLICATED
- 27 BROOKS & DUNN, ONLY IN AMERICA
- 28 MONTGOMERY GENTRY, COLD ONE COMIN' ON
- 29 BRAD PAISLEY, WRAPPED AROUND
- 30 GARY ALLAN, RIGHT WHERE I NEEDED TO BE
- 31 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- 32 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 33 NICKEL CREEK, WHEN YOU COME BACK DOWN
- 34 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS
- 35 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY
- 36 TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT
- 37 TRACE ADKINS, I'M TRYIN'
- 38 SARA EVANS, I COULD NOT ASK FOR MORE
- 39 TRACY BYRD, I WANNA TALK ABOUT ME
- 40 BROOKS & DUNN, AIN'T NOTHING ABOUT YOU

- 1 JERMAINE DUPRI, WELCOME TO ATLANTA
- 2 OUTKAST, THE WHOLE WORLD
- 3 LUDACRIS, ROLL OUT (MY BUSINESS)
- 4 PUDDLE OF MUDD, BLURRY
- 5 HDBASTANK, CRAWLING IN THE DARK
- 6 JENNIFER LOPEZ, AIN'T IT FUNNY
- 7 P.D., YOUTH OF THE NATION
- 8 NAS, GOT UR SELF A GUN
- 9 MYSTIKAL, BOUNCIN' BACK
- 10 X-E CUTIONERS, IT'S GOIN' DOWN
- 11 FABLOUS, YOUNG N (HOLLA BACK)
- 12 BLINK-182, FIRST DATE
- 13 BRANDY, WHAT ABOUT US?
- 14 MARY J. BLIGE, NO MORE DRAMA
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- 19 CRAIG DAVID, 7 DAYS
- 20 ALIEN ANT FARM, MOVIES
- 21 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- 22 GLENN LEWIS, DON'T YOU FORGET IT
- 23 AALIYAH, MORE THAN A WOMAN
- 24 SYSTEM OF A DOWN, TOXICITY
- 25 DMX, I MISS YOU
- 26 'N SYNC, GIRLFRIEND
- 27 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- 28 FAT JOE, WHAT'S LUV
- 29 VANESSA CARLTON, A THOUSAND MILES
- 30 GARY ALLAN, RIGHT WHERE I NEEDED TO BE
- 31 STROKES, LAST NITE
- 32 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 33 ENRIQUE IGLESIAS, ESCAPE
- 34 GORILLAZ, 19-2000
- 35 INCUBUS, NICE TO KNOW YOU
- 36 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE
- 37 MICHELLE BRANCH, ALL YOU WANTED
- 38 ROB ZOMBIE, NEVER GONNA STOP
- 39 PETEY PABLO, I
- 40 SUM 41, MOTIVATION

- 1 NICKELBACK, HOW YOU REMIND ME
- 2 ALANIS MORISSETTE, HANDS CLEAN
- 3 DAVE MATTHEWS BAND, EVERYDAY
- 4 THE CALLING, WHEREVER YOU WILL GO
- 5 NO DOUBT, HEY BABY
- 6 ALICIA KEYS, A WOMAN'S WORTH
- 7 PUDDLE OF MUDD, BLURRY
- 8 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- 9 ENRIQUE IGLESIAS, ESCAPE
- 10 CREED, MY SACRIFICE
- 11 CHER, (THIS IS) SONG FOR THE LONELY
- 12 JEWEL, STANDING STILL
- 13 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- 14 NATALIE IMBRUGLIA, WRONG IMPRESSION
- 15 TRAIN, SHE'S ON FIRE
- 16 DEFAULT, WASTING MY TIME
- 17 SHAKIRA, UNDERNEATH YOUR CLOTHES
- 18 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE
- 19 MARY J. BLIGE, NO MORE DRAMA
- 20 ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID
- 21 PINK, GET THE PARTY STARTED
- 22 BASEMENT JAXX, WHERE'S YOUR HEAD AT
- 23 NICKELBACK, TOO BAD
- 24 CRAIG DAVID, 7 DAYS
- 25 ALIEN ANT FARM, MOVIES
- 26 INDIA ARIE, VIDEO
- 27 CHRIS ISAAK, LET ME DOWN EASY
- 28 LIFEHOUSE, HANGING BY A MOMENT
- 29 BRIAN MCKNIGHT, STILL
- 30 LENNY KRAVITZ, DIG IN
- 31 NELLY FURTADO, I'M LIKE A BIRD
- 32 KID ROCK, LONELY ROAD OF FAITH
- 33 LIFEHOUSE, BREATHING
- 34 U2, WITH OR WITHOUT YOU
- 35 JEWEL, YOU WERE MEANT FOR ME
- 36 FRANKIE VALLI, CAN'T TAKE MY EYES OFF YOU
- 37 YAN HALEN, DREAMS
- 38 LENNY KRAVITZ, I BELONG TO YOU
- 39 CREED, WITH ARMS WIDE OPEN
- 40 BRIAN MCKNIGHT, LOVE OF MY LIFE

- NEW ONS**
- RUFF ENDS, SOMEONE TO LOVE YOU
 - BRIAN MCKNIGHT, WHAT'S IT GONNA BE
 - BIG MDE, PURPLE STUFF

- NEW ONS**
- CLINT BLACK, MONEY OR LOVE
 - GARY ALLAN, THE ONE

- NEW ONS**
- PINK, DON'T LET ME GET ME
 - DASHBOARD CONFESSSIONAL, SCREAMING INCELESTIES
 - LUDACRIS, SATURDAY (OOOH OOOH)
 - RES, THEY SAY VISION
 - CREED, BULLETS
 - ANDREW WK, PARTY HARD

- NEW ONS**
- JIMMY EAT WORLD, THE MIDDLE
 - CREED, BULLETS
 - HDBASTANK, CRAWLING IN THE DARK
 - TWEET, OOPS (OH MY)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 2, 2002



Continuous programming
200 Lencho Quadrangle, Jericho, NY 11753

- THE X-E CUTIONERS, IT'S GOIN' DOWN (NEW)**
- ENRIQUE IGLESIAS, ESCAPE (NEW)**
- DROWNING POOL, TEAR AWAY (NEW)**
- [OVEN FRESH]**
- PINK, DON'T LET ME GET ME
 - STATIC-X, COLD
 - REMY SHAND, TAKE A MESSAGE
 - THE BETA BAND, SQUARES
 - USHER, U DON'T HAVE TO CALL
 - ANTIFREEZE, ORDINARY
 - SOIL, UNREAL
 - LENNY KRAVITZ, STILLNESS OF HEART
 - DARREN HAYES, INSATIABLE
 - BUSTA RHYMES, PASS THE COURVOISIER PART II



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- RYAN ADAMS, ANSWERING BELL
 - KNOX-TURNER, KNOX
 - TRIK TURNER, FRIENDS & FAMILY
- NEW MUSIC**
- Continuous programming
299 Queen St. West, Toronto, Ontario M5V2Z5
- X-DS, HEAVEN ONLY KNOWS (NEW)
 - AMANDA MARSHALL, SUNDAY MORNING AFTER (NEW)
 - NAJIAH F. COLOCUS, MISS THAT (NEW)
 - THE NEW TOWN ANIMALS, THREE STEPS BACKWARDS (NEW)
 - KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
 - SHAKIRA, WHENEVER, WHEREVER
 - NICKELBACK, TOO BAD
 - ALICIA KEYS, A WOMAN'S WORTH
 - SWOLLEN MEMBERS, FUEL INJECTED
 - BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
 - ALANIS MORISSETTE, HANDS CLEAN
 - MARY J. BLIGE, NO MORE DRAMA
 - NO DOUBT, HEY BABY
 - DEFAULT, DENY
 - USHER, U GOT IT BAD
 - BLINK-182, FIRST DATE
 - 'N SYNC, GIRLFRIEND
 - THE CALLING, WHEREVER YOU WILL GO
 - SUM 41, MOTIVATION
 - CRAIG DAVID, 7 DAYS



Continuous programming
Hawley Crescent, London NW11BT

- ALANIS MORISSETTE, HANDS CLEAN
- NO DOUBT, HEY BABY
- NICKELBACK, HOW YOU REMIND ME
- PINK, GET THE PARTY STARTED
- KYLIE MINOGUE, IN YOUR EYES
- SHAKIRA, WHENEVER, WHEREVER
- KOOP, SUMMER SUN
- THE OFFSPRING, DEFEY YOU
- MARY J. BLIGE, DANCE FOR ME
- ETIENNE DE CRECY, TEMPOVISION
- ALICIA KEYS, A WOMAN'S WORTH
- NATALIE IMBRUGLIA, WRONG IMPRESSION
- LENNY KRAVITZ, STILLNESS OF HEART
- BRITNEY SPEARS, OVERPROTECTED
- JAMIROQUAI, LOVE FOLOSOPHY
- ENRIQUE IGLESIAS, ESCAPE
- ANDREAS JOHNSON, SHINE
- ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID
- D.N.A., WSZYSTKO TO CO JA HEY, SIC!



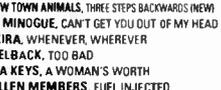
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- INJECTED, FAITHLESS
- JIMMY EAT WORLD, THE MIDDLE
- MICHELLE BRANCH, ALL YOU WANTED
- MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY
- NATALIE IMBRUGLIA, WRONG IMPRESSION
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- INCUBUS, WISH YOU WERE HERE
- LUCY BOYS CONFUSION, BOSSMAN
- INCUBUS, NICE TO KNOW YOU
- THE CHEMICAL BROTHERS, STAR GUITAR
- NINE INCH NAILS, HEAD LIKE A HOLE
- GOLDFRAPP, PILOTS
- FLAW, PAYBACK

Music & Showbiz



by Carla Hay

EVE OF FILM STARDOM: Most movie actors get their first film role after years of training and auditions. But hip-hop artist Eve didn't have that experience: She was hand-picked for her first feature-film role, in *XXX*, due out later this year from Revolution Studios.



EVE

"I didn't even read for the movie," Eve says of the action thriller that also stars Vin Diesel and Samuel L. Jackson. "I happened to be in L.A., and the [XXX] filmmakers asked if I could be on the set that day. I had time in my schedule, so I did it."

In the film, Eve has a small role as a friend of Diesel, whose character is an athlete who becomes a secret agent for the government.

Eve believes that her fame as a rap star had everything do with her seamless transition to movies. But she confesses, "For two years, I didn't even want to act. But more people started coming at me with acting projects, I started taking meetings, and I became interested. Now acting is a passion of mine, and it's starting to become an

obsession. It's how I feel about music." She continues, "I hate to get comfortable. Acting is an outlet for me to learn other things. It's another challenge, and it helps me come back to my music with another mind-set."

Eve is currently in Chicago filming her next movie, the MGM comedy *Barbershop*, in which she has a bigger starring role. Eve and *Barbershop* co-star Ice Cube will also have songs on the film's soundtrack. She says, "I play a character a lot like myself: I'm the only woman working in this barbershop, and it's a lot like my situation being the only female artist on [hip-hop record label] Ruff Ryders. She's tough but she's respected, because she's good at what she does."

The Philadelphia-bred entertainer adds that she has an acting coach, and her next goal is "to do totally different types of movies—the kind where I have to learn a different accent. I don't want to be typecast."

IN BRIEF: Dick Clark Productions (DCP)—the company behind several TV shows, including the American Music Awards and the Academy of Country Music Awards—has been sold to Mosaic Media Group and Capitol Communications for \$140 million. Dick Clark will remain chairman/CEO of DCP... Toni Braxton is co-starring in *Six*, an action movie that also features Michael Jai White... Christopher Guest (aka Spinal Tap's Nigel Tufnel) is directing an as-yet-untitled mockumentary film about folk music for Castle Rock Entertainment. Eugene Levy will co-write and co-star in the film with Guest... *Movin' Out*, a Broadway musical based on Billy Joel songs, will debut in October.

NEWSLINE...

Clear Channel appoints Tom Hanrahan operations manager for country WDXB and AC WMJJ, both in Birmingham, Ala. He assumes his new position in March... Naples, Fla.-based Beasley Broadcast Group has reported a net loss of \$3.5 million for fourth-quarter 2001, compared with a \$2 million net loss for fourth-quarter 2000... Radio-station owner Entercom has named Tom Durney VP/market manager for its Greenville, S.C., radio cluster. He was previously Entercom VP of marketing service for Kansas City, Mo... Country station WQDR Raleigh, N.C., has tapped Lisa McKay as PD. She was previously PD of oldies station WBBT Richmond, Va.

Compiled by Carla Hay in New York.

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World Radio History

DECEMBER 1 2001 **Billboard**

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	ARTIST
1	1	1	FAMILY AFFAIR	THE NOTORIOUS B.I.G.
2	2	2	I GOT IT BAD	BRITNEY SPEARS
3	3	3	HERO	CHRISTINA AGUILERA
4	4	4	HOW YOU REMIND ME	THE CORONADO
5	5	5	TURN OFF THE LIGHT	THE NOTORIOUS B.I.G.
6	6	6	I'M REAL	THE NOTORIOUS B.I.G.
7	7	7	DIFFERENCES	JAY-Z
8	8	8	LIVIN' IT UP	THE NOTORIOUS B.I.G.
9	9	9	FALLIN'	JAY-Z
10	10	10	EMQUITY	THE NOTORIOUS B.I.G.
16	16	16	SUPERMAN (IT'S NOT EASY)	THE NOTORIOUS B.I.G.
17	17	17	GIRLS, GIRLS, GIRLS	THE NOTORIOUS B.I.G.
18	18	23	I DID IT	THE NOTORIOUS B.I.G.
19	20	20	CARAMEL	THE NOTORIOUS B.I.G.
20	17	14	EVERYWHERE	THE NOTORIOUS B.I.G.
21	37	50	WHENEVER, WHEREVER	THE NOTORIOUS B.I.G.
22	31	38	MY SACRIFICE	THE NOTORIOUS B.I.G.
23	30	40	#1	THE NOTORIOUS B.I.G.
24	27	36	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	THE NOTORIOUS B.I.G.
25	22	19	DROPS OF JUPITER (TELL ME)	THE NOTORIOUS B.I.G.
26	21	17	HANGING BY A MOMENT	THE NOTORIOUS B.I.G.
27	40	49	I'M A SLAVE 4 U	THE NOTORIOUS B.I.G.
28	25	28	RAISE UP	THE NOTORIOUS B.I.G.
29	35	41	I WANNA TALK ABOUT ME	THE NOTORIOUS B.I.G.
30	24	18	WHERE THE PARTY AT	THE NOTORIOUS B.I.G.
31	56	63	ALWAYS ON TIME	THE NOTORIOUS B.I.G.
32	23	18	FILL ME IN	THE NOTORIOUS B.I.G.
33	49	60	BUTTERFLIES	THE NOTORIOUS B.I.G.
34	40	58	WE THUGGIN'	THE NOTORIOUS B.I.G.
35	46	61	WHEREVER YOU WILL GO	THE NOTORIOUS B.I.G.
36	26	27	LIFETIME	THE NOTORIOUS B.I.G.
37	19	43	DIG IN	THE NOTORIOUS B.I.G.
38	29	32	BE LIKE THAT	THE NOTORIOUS B.I.G.
39	28	34	DROWNING	THE NOTORIOUS B.I.G.
40	34	27	HIT 'EM UP STYLE	THE NOTORIOUS B.I.G.
41	32	26		
42	40	63		
43	42	39		
44	36	41		
45	41	42		
46	43	38		
47	53	57		
48	52	54		
49	55	53		

Billboard

Billboard

Women Strike Chord in Syndication
Selling Stations Show How Of Late Showcases Films Of One Man

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

CUPID DELIVERS: Valentine's Day creates a motivation to shop. Then a long President's Day weekend brings extra store traffic. It's a one-two punch that music retailers count on each year, and this frame does not disappoint. Although album volume trails the same week of last year by 7%—continuing a tone we've seen since 2002 began—the 14.5 million album units sold still represent this young year's strongest surge.

Romance, naturally, accounts for several of this week's upwardly mobile albums, including the **Frank Sinatra** compilation *Greatest Love Songs*, which wins The Billboard 200's percentage-based Pacesetter, as its sales more than double (75-32, 45,000 units). Others in

Cupid's quiver: **Enya** (23-16, up 52%), **Barbra Streisand** (29-25, up 30%), **Andrea Bocelli** (94-44, up 116%), **Diana Krall** (81-50, up 80.5%), **Sade** (179-156, up 31%, even as

her live album gains 10% at No. 15), **Elton John** (189-162, up 35%), **Elvis Presley** (No. 174, up 45%), and **Luis Miguel** (No. 189, up 76%). Sinatra, Bocelli, and Krall also benefit on Top Pop Catalog Albums, where the multi-act *Body + Soul: Love Serenade* (No. 19) and **Barry White** (Nos. 30 and 43) join the bouquet. And Valentine activity enables Universal Classics to stretch a two-week monopoly that sees the label hold No. 1 on all four of our classical charts, as each of those four chart-toppers fit the occasion.

Sad news also stirs the charts, as the death of **Waylon Jennings** creases Top Pop Catalog Albums (Nos. 7 and 49) and both of our country album charts (see page 52).

BACK IN THE DRIVER'S SEAT: Boosted by Feb. 7 stops on both *The Late Show With David Letterman* and *Rosie O'Donnell*, **Alan Jackson** recaptures The Billboard 200 perch, notching a fourth week at No. 1.

This week's 22.5% spurt—the first gain that Jackson's *Drive* has posted since it bowed big five weeks ago—easily takes the summit, while last week's queen, **Jennifer Lopez**, slides to No. 3, with a drop of 14%. Lopez's evaporation is much smaller than the 40%-50% declines that most big albums see in the second week out, which is probably as much a testament to her popularity as it is to the traffic that stores enjoy during the first quarter's busiest shopping week. Another former chart-topper, **Creed**, rises to No. 2 with the Greatest Gainer ribbon.

Drive already seems destined to be one of 2002's biggest titles and represents the fastest start in Jackson's career. The obvious catalyst has been "Where Were You (When the World Stopped Turning)," Jackson's reaction to the terrorist attacks of last Sept. 11. Writing a song about those world-changing events is a tricky proposition: Force the issue, and the result might sound contrived or hokey, if not cynically opportunistic. But *Drive*'s numbers clearly indicate the song, which spent five weeks at No. 1 on Hot Country Singles & Tracks, connects with the music-buying public.

SoundScan has the album just shy of 1.2 million copies in five short weeks—more than double what any of Jackson's other 10 albums sold in the same amount of time. What's more, *Drive* has already surpassed any of the high-profile, multi-act tribute projects Sept. 11 spawned, a feat that not only suggests that Jackson is reaching beyond his core fans but has also touched shoppers who might ordinarily shun country. Columbia's quickly assembled *God Bless America*, which bowed at No. 1 in the Nov. 3, 2001, issue of *Billboard*, has sold just slightly more than 1 million units since its October release, while SoundScan clocks *America: A Tribute to Heroes* at 621,000, *The Concert for New York City* at 443,500, and the EP *What's Going On* at 232,500 units.

PLUGGED: After a one-week absence from The Billboard 200, a Feb. 15 story on NPR's *Morning Edition* stirs an 87% gain for bluegrass darling **Alison Krauss**. The burst brings her **Union Station** set back on the chart at No. 117 . . . Valentine's Day plus *Rosie O'Donnell* plus a hit title track (69-48 on Hot 100 Airplay) equals a 67% bump for **Enrique Iglesias** (21-10) . . . NBC's Olympics coverage not only boosts **John Williams' American Journey** (146-98, up 69%), with music he wrote for the Winter Games, but also speeds acts that played the Salt



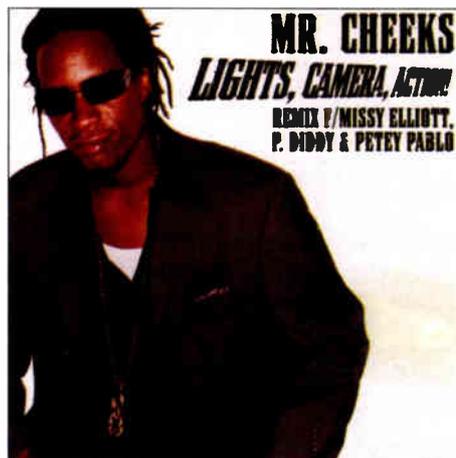
Lake City event, including **Sting** (67-61, up 28%), **Train** (162-131, up 45%), **Dixie Chicks** (144-135, up 25%), and **Barenaked Ladies** (181-164, up 29%) . . . Cross-promotion by Reprise and Showtime of his new album and his new cable show, including a radio tour and a Tower Records campaign, helps **Chris Isaak** score the highest Billboard 200 debut of his career (No. 24). Warner Bros. is the distributing label for each of that chart's top three bows, including Isaak's.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

CHEEKY MOVE: **Lost Boyz** frontman **Mr. Cheeks** takes top billing on the Hot R&B/Hip-Hop Singles & Tracks chart with "Lights, Camera, Action!"—ending the two-month reign of "Always on Time" by **Ja Rule Featuring Ashanti**. The retail launch of the maxi-CD single, which includes the remix version featuring **Missy "Misdemeanor" Elliott**, **P. Diddy**, and **Petey Pablo**, compounds the sales total of the previously released 12-inch vinyl to propel the single 6-1 in its 28th week on the chart. No single has taken a longer climb to No. 1 on R&B/Hip-Hop Singles & Tracks during the Broadcast Data Systems/SoundScan era. **Jagged Edge's** "Promise" previously held the distinction, with a 22-week stroll that culminated in the March 31, 2001, issue.



"Action" nabs the Greatest Gainer/Sales nod on both R&B/Hip-Hop and The Billboard Hot 100, where it jumps 24-16. But "Action" just misses the pole position on the Hot R&B/Hip-Hop Singles Sales chart by a whisker, as **B2K** holds on to No. 1 there for a seventh week. On Hot 100 Singles Sales, "Action" scans 13,500 units and climbs 48-3. B2K also holds on to the No. 1 slot on Hot 100 Singles Sales for an eighth week, which is the longest run for a No. 1 on that chart since **Brandy & Monica** spent nine weeks at the top, beginning in June 1998, with "The Boy Is Mine."

MORE MONICA: "The Boy Is Mine" is featured in another "last time" item. You have to go back to the Aug. 29, 1998, issue to find an artist with two songs in the top three of the Hot 100. In that issue, **Monica** was No. 1 with **Brandy** on "Mine," while also reaching No. 3 with her own "The First Night." **Ja Rule** matches that feat, as "Always on Time" holds at No. 1 for a second week, while his duet with **Jennifer Lopez**, "Ain't It Funny," climbs 4-3.

TOGETHER AGAIN: **Garth Brooks** and **Trisha Yearwood's** "Squeeze Me In" takes the largest increase on Hot Country Singles & Tracks for the third consecutive week, as it gains 563 detections, rising 29-24. The single is the third such outing for the pair—"In Another's Eyes" rose to No. 2 in the issue dated Nov. 1, 1997, which was followed by a No. 18 peak with "Where Your Road Leads" in the Oct. 31, 1998, issue.

"Squeeze" is the third single from Brooks' *Scarecrow* set. "Beer Run," a duet with **George Jones**, peaked at No. 24 last November, while "Wrapped Up in You," lands at No. 29 this issue after peaking at No. 5 in late January. "Squeeze" has also been added to new pressings of Yearwood's *Inside Out* set, which finishes at No. 45 on Top Country Albums.

NOTHING DOINGS: Nearly two years after helping **Avant's** "My First Love" become a top five single on Hot R&B/Hip-Hop Singles & Tracks, **Ketara Wyatt** (who now goes by **Keke**) does the same with her own "Nothing in This World." It holds at No. 5, with Avant returning the favor as the featured artist.

Wyatt received some negative publicity surrounding the stabbing of her husband/manager last month. While "World" was already a top 20 single at the time of the incident, it did not deter (and maybe accelerated) the song's climb to the upper reaches of the chart. "World" garners an audience of more than 43 million—1.5 million more than last issue. Meanwhile, Avant, the opening act on **Mary J. Blige's** *No More Drama* tour, has his own single, "Makin' Good Love," which jumps five positions—to No. 45—on R&B/Hip-Hop Singles & Tracks.

NEW AND OLD: Hot Country Singles & Tracks shows seven new artists competing with debut singles this issue, including four in the chart's top 40: **Tommy Shane Steiner's** "What If She's an Angel" (17-17), **Emerson Drive's** "I Should Be Sleeping" (25-22), **Kevin Denney's** "That's Just Jessie" (28-28), and **Kellie Coffey's** "When You Lie Next to Me" (34-34).

Other debut titles include **Shannon Lawson's** "Goodbye on a Bad Day" (43-42), **Brad Martin's** "Before I Knew Better" (46-45), and "Don't Waste My Time" by new foursome **Little Big Town**, which opens at No. 56.

On the other side of the age spectrum is **Willie Nelson**, who reaches his highest position on Hot Country Singles & Tracks in nearly 12 years, as "Mendocino County Line" (with **Lee Ann Womack**) steps 45-43. Nelson's "Ain't Necessarily So" stopped at No. 17 in the Dec. 15, 1990, issue. He last cracked the top 10 in January 1990, when "There You Are" rose to No. 8.

MARCH 2
2002

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			4 Weeks At Number 1						
1	2	1	5	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	48	43	49	16	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	36
				GREATEST GAINER									
2	4	2	2	CREED ▲ ⁵ WIND-UP 12075 (11.98/18.98)	Weathered	1	50	81	81	2	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
3	1	—	2	JENNIFER LOPEZ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-! The Remixes	1	51	49	41	34	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
4	5	3	69	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	52	31	14	3	STAINED ▲ ⁴ FLIP/ELEKTRA 62626 EEG (12.98/18.98)	Break The Cycle	1
5	7	5	45	NICKELBACK ▲ ³ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	53	42	30	2	SOUNDTRACK ROC-A-FELLA/DEF JAM 586671*/IDJMG (11.98/11.98)	State Property	14
6	6	4	12	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3	54	57	53	35	BUSTA RHYMES ● J 20009* (12.98/18.98)	Genesis	7
7	3	—	2	BARRY MANILOW BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	55	45	43	14	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
8	9	9	13	PINK ▲ ² ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	56	53	44	5	KEKE WYATT MCA 112609 (12.98/18.98)	Soul Sista	43
9	13	13	25	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	57	58	59	41	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2
10	21	22	16	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12.98/18.98)	Escape	2	58	50	48	31	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
11	14	8	28	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	59	48	40	10	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
12	8	6	26	JA RULE ▲ ² MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	60	59	67	15	MOBB DEEP ● LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22
13	16	11	2	SOUNDTRACK ▲ ⁴ LOST HIGHWAY/MERCURY 170069/IDJMG (11.98/18.98)	O Brother, Where Art Thou?	10	61	67	76	13	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	52
14	17	25	15	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	62	67	76	13	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32
15	10	—	2	SADE EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10	63	73	80	9	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
16	23	18	45	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	64	55	54	17	STEVE HOLY CURB 77972 (11.98/17.98) #	Blue Moon	63
17	18	12	14	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	65	61	57	20	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/13.98)	The Great Depression	1
18	15	16	14	SHAKIRA ▲ ² EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	66	62	42	56	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
19	19	17	4	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	67	77	77	11	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
20	11	7	9	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	68	60	51	10	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	37
21	20	—	2	MARY J. BLIGE MCA 112806* (12.98/18.98)	No More Drama (2002)	20	69	46	—	2	JOE JIVE 41788/ZOMBA (12.98/18.98)	Better Days	32
22	24	20	10	NO DOUBT ▲ INTERSCOPE 493156* (12.98/18.98)	Rock Steady	9	70	72	89	48	VARIOUS ARTISTS EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA (12.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46
23	26	21	6	SOUNDTRACK V2 27119 (12.98/18.98)	I Am Sam	20	71	78	82	14	RASCAL FLATTS ● LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	70
				HOT SHOT DEBUT									
24	NEW	1	1	CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD)	Always Got Tonight	24	72	74	74	11	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
25	29	15	3	BARBRA STREISAND COLUMBIA 86123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15	73	97	93	31	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) #	Josh Groban	41
26	25	66	44	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	74	89	94	22	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1
27	22	19	10	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	75	63	55	9	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
28	12	—	2	VARIOUS ARTISTS BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	12	76	88	92	40	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	53
29	28	24	13	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	77	65	58	19	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
30	27	23	11	OUTKAST ARISTA 26293* (12.98/18.98)	Big Boi & Dre Present... OutKast	18	78	68	68	15	THE STOKES ● RCA 68101* (17.98 CD)	Is This It	33
31	32	—	2	VARIOUS ARTISTS GRAMMY/UTV 084705/UMG (18.98 CD)	Grammy Nominees 2002	31	79	87	64	13	PETEY PABLO ● JIVE 41223/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
				PACESETTER									
32	75	87	5	FRANK SINATRA REPRISE 78295/WARNER BROS. (12.98/18.98)	Greatest Love Songs	32	80	80	79	21	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (11.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
33	40	29	14	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	81	81	64	50	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
34	33	36	74	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	82	76	69	20	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
35	30	26	14	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	83	84	116	4	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANThology	11
36	37	34	5	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	84	92	109	10	MICHAEL W. SMITH ● REUNION 10926/ZOMBA (11.98/17.98)	Worship	20
37	34	35	15	FAITH EVANS ● BAD BOY 72041/ARISTA (12.98/18.98)	Faithfully	14	85	99	98	27	MERCYME INOWORD 88133/WARNER BROS. (16.98 CD) #	Almost There	84
38	39	38	31	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	86	86	78	25	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64
39	44	37	23	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	87	87	90	75	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness	29
40	35	27	16	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1	88	85	74	12	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
41	47	71	44	INDIA.ARIE ▲ MOTOWN 013770*/UNIVERSAL (12.98/18.98)	Acoustic Soul	10	89	89	69	60	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	61
42	41	39	13	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) #	Hoobastank	25	90	85	74	12	JAY-Z ROC A FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	31
43	52	52	45	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	91	90	79	33	VARIOUS ARTISTS ▲ WARNER BROS. ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
44	94	95	18	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	92	91	72	16	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
45	36	31	9	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	93	92	90	20	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
46	54	45	17	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	94	96	96	23	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	56
47	51	47	4	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	95	91	72	16	FABOLOUS ● DESERT STORM/ELEKTRA 62629*/EEG (12.98/18.98)	Ghetto Fabolous	4
							96	66	32	3	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
							97	105	99	43	THE CHEMICAL BROTHERS FREESTYLE DUST 11682*/ASTRALWERKS (18.98 CD)	Come With Us	32
							98	146	—	2	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1
											JOHN WILLIAMS SONY CLASSICAL 89364 (18.98 EQ CD)	American Journey	98

MARCH 2 2002		Billboard TOP JAZZ ALBUMS	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	DIANA KRALL ▲ VERVE 548846/VG	22 Weeks At Number 1 The Look Of Love
2	2	TONY BENNETT RPM/COLUMBIA 65433/CRG	Playin' With My Friends: Bennett Sings The Blues
3	4	VARIOUS ARTISTS UTV/VERVE 585746/VG	Pure Jazz Encore!
4	6	STAN GETZ VERVE 585361/VG	Getz For Lovers
5	7	HARRY CONNICK, JR. COLUMBIA 66077/CRG	Songs I Heard
6	5	STEVE TYRELL COLUMBIA 86906/CRG	Standard Time
7	3	THIEVERY CORPORATION VERVE 584151/VG	Sounds From The Verve Hi-Fi
8	9	HARRY CONNICK, JR. COLUMBIA 69794/CRG	30
9	10	JOHN COLTRANE IMPULSE 548361/VG	Coltrane For Lovers
10	8	ETTA JAMES PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
11	11	JANE MONHEIT N-CODED 4219/WARLOCK	Come Dream With Me
12	12	VARIOUS ARTISTS UTV/VERVE 520191/VG	Pure Jazz
13	13	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
14	14	DIANNE REEVES BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
15	18	MILES DAVIS LEGACY/COLUMBIA 85186/CRG	Super Hits
16	22	MILES DAVIS LEGACY/COLUMBIA 85479/CRG	The Essential Miles Davis
17	17	SOUNDTRACK LEGACY/COLUMBIA 85350/CRG	Finding Forrester
18	23	BILLIE HOLIDAY VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
19	19	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
20	16	JANE MONHEIT N-CODED 4207/WARLOCK	Never Never Land
21	21	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	Ken Burns Jazz - The Definitive Duke Ellington
22	20	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
23		TONY BENNETT COLUMBIA 63576/CRG	Ultimate Tony Bennett
24		DIANA KRALL JUSTIN TIME 40050	Stepping Out
25		MILES DAVIS LEGACY/COLUMBIA 61443/CRG	Ken Burns Jazz - The Definitive Miles Davis

MARCH 2 2002		Billboard TOP CONTEMPORARY JAZZ ALBUMS	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	PAT METHENY GROUP WARNER BROS. 48025	1 Week At Number 1 Speaking Of Now
2	1	BONEY JAMES WARNER BROS. 48004	Ride
3	2	CHRIS BOTTI COLUMBIA 85753/CRG	Night Sessions
4	3	VARIOUS ARTISTS HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
5	4	WALTER BEASLEY SHANACHIE 5086	Rendezvous
6	6	DAVID BENOIT GRP 89079/VG	Fuzzy Logic
7	7	ANDRE WARD ORPHEUS 70579	Feelin' You
8	8	PETER WHITE COLUMBIA 85212/CRG	Glow
9	5	THE JOHN SCOFIELD BAND VERVE 58536/VG	Uberjam
10	10	ST. GERMAIN BLUE NOTE 25114/CAPITOL	Tourist
11	9	PAUL TAYLOR PEAK 8508/CONCORD	Hypnotic
12	11	TOWER OF POWER RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
13	12	ACOUSTIC ALCHEMY HIGHER OCTAVE 11103/VIRGIN	AArt
14	18	HERB ALPERT A&M 490886/INTERSCOPE	Definitive Hits
15	19	RICHARD ELLIOT VERVE 549774/VG	Crush
16	15	BRIAN CULBERTSON ATLANTIC 83444/AG	Nice & Slow
17	14	VARIOUS ARTISTS SHANACHIE 5087	Sweet Love - Smooth Jazz
18	13	LARRY CARLTON WARNER BROS. 48006	Deep Into It
19	17	KEIKO MATSUI NARADA JAZZ 10264/VIRGIN	Deep Blue
20	20	JIMMY SOMMERS HIGHER OCTAVE JAZZ 10317/VIRGIN	360 Urban Groove
21	21	PAMELA WILLIAMS FOLIE/RED INK 56074/DEEL	Evolution
22	16	ALEX BUGNON NARADA JAZZ 11134/VIRGIN	Soul Purpose
23	20	PIECES OF A DREAM BLUE NOTE 35707/CAPITOL	Sensual Embrace - The Soul Ballads
24	22	VARIOUS ARTISTS GRP 549781/VG	A Twist Of Marley -- A Tribute
25	25	BONEY JAMES/RICK BRAUN WARNER BROS. 47857	Shake It Up

MARCH 2 2002		Billboard TOP CLASSICAL ALBUMS	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	LUCIANO PAVAROTTI DECCA/UTV 42071/UNIVERSAL CLASSICS GROUP	2 Weeks At Number 1 Romantica
2	2	RICHARD JOO COLUMBIA 83397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
3	3	YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
4	4	ANDREA BOCELLI ● PHILIPS 48460/UNIVERSAL CLASSICS GROUP	Verdi
5	5	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 86782	Appalachian Journey
6	8	EVGENY KISSIN RCA VICTOR 63884	Pictures At An Exhibition
7	NEW	MARIA CALLAS EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
8	NEW	EDITH PIAF EMI CLASSICS 30284/ANGEL	Eternelle: Edith Piaf
9	9	VANGELIS SONY CLASSICAL 89181	Mythodea
10	7	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur
11	NEW	BRYN TERFEL DG 471346/UNIVERSAL CLASSICS GROUP	Bryn Terfel: Wagner
12	NEW	VARIOUS ARTISTS DECCA 470460/UNIVERSAL CLASSICS GROUP	Baroque Adagios
13	11	HILARY HAHN SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
14	12	CHANTICLEER TELDEC 41342/AG	Lamentations & Praises
15	13	MICHAEL TILSON THOMAS RCA VICTOR 63703	An American Journey

MARCH 2 2002		Billboard TOP CLASSICAL CROSSOVER	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ANDREA BOCELLI ▲ PHILIPS 59823/UNIVERSAL CLASSICS GROUP	14 Weeks At Number 1 Cieli Di Toscana
2	3	JOHN WILLIAMS SONY CLASSICAL 89364	American Journey
3	4	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG	Enchantment
4	2	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL	Classics
5	NEW	DANIEL RODRIGUEZ MANHATTAN 37564	The Spirit Of America
6	5	SOUNDTRACK DECCA 418191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
7	11	ANDREA BOCELLI PHILIPS 59823/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
8	7	BELA FLECK SONY CLASSICAL 89610	Perpetual Motion
9	8	SARAH BRIGHTMAN ● NEMO STUDIO 56950/ANGEL	La Luna
10	6	VARIOUS ARTISTS UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
11	9	RUSSELL WATSON DECCA 468695/UNIVERSAL CLASSICS GROUP	The Voice
12	10	BOND MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born
13	14	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
14	12	YES YES 578205/BEYOND	Magnification
15	NEW	SOUNDTRACK DECCA 467878/UNIVERSAL CLASSICS GROUP	Captain Corelli's Mandolin

MARCH 2 2002		Billboard TOP NEW AGE ALBUMS	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ENYA ▲ REPRISE 47426/WARNER BROS.	62 Weeks At Number 1 A Day Without Rain
2	2	JIM BRICKMAN WINDHAM HILL 11589/RCA	Simple Things
3	4	2002 REAL MUSIC 8803	Across An Ocean Of Dreams
4	7	JIM BRICKMAN WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
5	3	YANNI RCA SPECIAL PRODUCTS 45680	Snowfall
6	5	YANNI ● VIRGIN 79893	If I Could Tell You
7	6	YANNI WINDHAM HILL 11568/RCA	Very Best Of Yanni
8	NEW	JIM WILSON SPRING HILL 51005	Cape Of Good Hope
9	8	VARIOUS ARTISTS VIRGIN 50838	Pure Moods III
10	NEW	TONY LEVIN NARADA 11626/VIRGIN	Pieces Of The Sun
11	10	VARIOUS ARTISTS WINDHAM HILL 11395	Songs Without Words: Vol. 2
12	NEW	VARIOUS ARTISTS NORTHSOUND 186487	Native Flute
13	NEW	DAVID ARKENSTONE NARADA 11627/VIRGIN	Visionary
14	11	GEORGE WINSTON WINDHAM HILL 11624/RCA	Remembrance
15	12	TRAMMEL STARKS ST. CLAIR 61954	Trilogy Of Fantasy: Part 1

MARCH 2 2002		Billboard TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	FOR MY LOVE DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
2	2	FOR A SUNDAY MORNING DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
3	3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
4	4	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS
5	5	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
6	6	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	VARIOUS ARTISTS
7	7	GUITAR CLASSICS ST. CLAIR	VARIOUS ARTISTS
8	8	GOD BLESS AMERICA: UNITED WE STAND! MADACY	VARIOUS ARTISTS
9	9	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
10	10	GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS
11	11	PIANO CLASSICS ST. CLAIR	VARIOUS ARTISTS
12	12	BEST OF BEETHOVEN: VOL. 1 MADACY	VARIOUS ARTISTS
13	13	CLASSICAL MASTERPIECES: CLASSIC MEDITATION MADACY	VARIOUS ARTISTS
14	14	RAINY DAY CLASSICS MADACY	VARIOUS ARTISTS
15	15	CLASSICS FOR RELAXATION & MEDITATION MADACY	VARIOUS ARTISTS

MARCH 2 2002		Billboard TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ROMANTIC TENORS DECCA/UNIVERSAL CLASSICS GROUP	CARRERAS-DOMINGO-PAVAROTTI
2	2	ROMANTIC ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
3	3	COPLAND: APPALACHIAN SPRING SONY CLASSICAL	NEW YORK PHILHARMONIC/BERNSTEIN
4	4	CLASSICAL DREAMS-MUSIC TO INSPIRE SONY CLASSICAL	VARIOUS ARTISTS
5	5	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE
6	6	MOVIE ADAGIOS DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
7	7	BEST OF THE MILLENNIUM OG/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	8	COPLAND'S GREATEST HITS SONY CLASSICAL	VARIOUS ARTISTS
9	9	MOZART FOR YOUR MIND PHILIPS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
10	10	VIVALDI FOR VALENTINES PHILIPS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
11	11	TENORS ON TOUR SONY CLASSICAL	CARRERAS-DOMINGO-PAVAROTTI
12	12	GERSHWIN: RAPOSOY IN BLUE/AN AMERICAN IN PARIS SONY CLASSICAL	NEW YORK PHILHARMONIC/BERNSTEIN
13	13	ONLY CLASSICAL CD YOU NEED RCA VICTOR/RCA	VARIOUS ARTISTS
14	14	GLENN GOULD LIVE IN LENINGRAD SONY CLASSICAL	GLENN GOULD
15	15	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 2 2002		Billboard TOP KID AUDIO	
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	KIDZ BOP KIDS RAZOR & TIE 89042	KIDZ BOP
2	2	SPONGEBOB SQUAREPANTS NICK/JIVE 49500/20MBA	ORIGINAL THEME HIGHLIGHTS
3	3	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
4	4	READ-ALONG WALT DISNEY 860497	MONSTERS, INC.
5	5	VARIOUS ARTISTS WALT DISNEY 860695	PLAYHOUSE DISNEY
6	6	VARIOUS ARTISTS WALT DISNEY 860737	RADIO DISNEY JAMS: VOL. 4
7	7	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
8	8	TODDLER TUNES BENSON 84056	26 CLASSIC SONGS FOR TODDLERS
9	9	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
10	10	VARIOUS ARTISTS WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION
11	11	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
12	12	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
13	13	VEGGIE TUNES BIG IDEA/WORD 6164/LYRIC STUDIOS	VEGGIE TALES: SILLY SONGS WITH LARRY
14	14	VARIOUS ARTISTS WALT DISNEY 860746	PRINCESS FAVORITES
15	15	VEGGIE TUNES BIG IDEA/WORD 9468/LYRIC STUDIOS	VEGGIE TUNES 2
16	16	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 74343/RHINO	PRESCHOOL FAVORITES
17	17	THE WIGGLES LYRIC STUDIOS 9204	YUMMY YUMMY
18	18	BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860729	MORE SONGS FROM BEAR IN THE BIG BLUE HOUSE
19	19	FRED MOLLIN WALT DISNEY 860677	DISNEY'S LULLABY ALBUM
20	20	CEDARHART KIDS CLASSICS BENSON 82217	ACTION BIBLE SONGS
21	21	ST. JOHN'S CHILDREN'S CHORUS MADACY KIDS! 1389/MADACY	GOD BLESS THE U.S.A. - 1025 SING SONGS FOR AMERICA
22	22	RAFFI ROUNDER 60805/10JMG	SINGABLE SONGS FOR THE VERY YOUNG
23	23	CEDARHART KIDS CLASSICS BENSON 82218	SUNDAY SCHOOL SONGS
24	24	WENDY WISEMAN KIDZUP 40040	KIDZUP: BEST TODDLER TUNES
25	25	DRAGON TALES KID RHINO 7672/RHINO	DRAGON TUNES

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro), ▲ Certification of 200,000 units (Platino), △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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

MARCH 2
2002

Billboard HEATSEEKERS®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	KASEY CHAMBERS WARNER BROS. 48028 (11.98 CD)	NUMBER 1/HOT SHOT DEBUT Barricades & Brickwalls	1	25	27	18	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum
2	2	5	JOHN MAYER AWAR/COLUMBIA 85293/CRG (17.98 EQ/11.98)	Room For Squares	5	26	27	27	SOIL J 20002 (17.98/11.98)	Scars
3	3	9	LINDA EDER ATLANTIC 83523/WAG (12.98/18.98)	Gold	9	27	30	32	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
4	4	11	JACK JOHNSON ENJOY 86099/UNIVERSAL (14.98 CD)	Brushfire Fairytales	11	28	29	37	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
5	5	12	DANIEL RODRIGUEZ MANHATTAN 37584 (17.98 CD)	The Spirit Of America	12	29	31	28	REMY ZERO ELEKTRA 67678/EEG (17.98 CD)	The GoldenHum
6	6	2	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD)	Nickel Creek	2	30	32	44	ALEXANDRE PIRES ARIELA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
7	7	8	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	8	31	33	18	ZERO 7 PALM 5007 (11.98 CD)	Simple Things
8	8	7	PETE YORN COLUMBIA 62216/CRG (17.98 EQ/12.98)	Musicforthemorningafter	7	32	34	41	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged
9	11	—	FERNANDO ORTEGA WORD 3810/WARNER BROS. (11.98/16.98)	Storm	—	33	18	10	G. DEP BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto
10	4	1	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98)	Platinum In Da Ghetto	1	34	40	31	THE HIT CREW TURN UP THE MUSIC 1257 (5.98/6.98)	Happy Valentine's Day
11	1	3	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here	3	35	10	—	FU MANCHU MAMMOTH 165515/HOLLYWOOD (14.98 CD)	California Crossing
12	7	6	OUT OF EDEN GOTEE 72850 (16.98 CD)	This Is Your Life	6	36	40	31	ILL NINO ROADRUNNER 618497/DJMG (14.98 CD)	Revolution/Revolucion
13	12	11	ZOEGIRL SPARROW 51828 (16.98 CD)	Life	11	37	48	—	BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD)	Rooty
14	5	4	HANK WILLIAMS III CURB 78728 (17.98 CD)	Lovesick Broke & Driftin'	4	38	33	38	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98)	Origenes
15	13	20	SIR CHARLES JONES MARDI GRAS 1030 (10.98/16.98)	Love Machine	20	39	34	35	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
16	15	12	MUSHROOMHEAD FILTHY HANDS 016430/UNIVERSAL (12.98 CD)	XX	12	40	34	35	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver
17	14	13	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes	13	41	37	42	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis
18	19	36	CHRIS BOTTI COLUMBIA 85753/CRG (12.98 EQ CD)	Night Sessions	36	42	37	42	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5
19	16	16	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INVERSCOPE (10.98/15.98)	Awesome Wonder	16	43	36	40	JOAN SEBASTIAN △ MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
20	32	38	CHARLIE ZAA ○ SONDLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento	38	44	25	39	CARLOS VIVES EMI LATIN 35255 (19.98/15.98)	Dejame Entrar
21	17	14	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01	14	45	36	40	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas
22	24	21	NICOLE C. MULLEN WORD 85872/EPIC (11.98 EQ/17.98)	Talk About It	21	46	25	39	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)	Hymns
23	22	26	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)	White Blood Cells	26	47	24	21	ALICIA VILLARREAL ○ UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido
24	35	—	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98)	Las 16 Mas Romanticas De Los Tucanes	—	48	22	26	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98)	Lo Dijo El Corazon
						49	22	26	DAVID BENOIT GRP 589075/VG (18.98 CD)	Fuzzy Logic
						50	35	—	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98)	Paulina

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Billboard TOP INDEPENDENT ALBUMS™

Both charts compiled from a national sample of retail stores, mass retailers and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	DEFAULT TVT 2310 (11.98 CD) #	NUMBER 1/GREATEST GAINER The Fallout	5	25	36	36	JOAN SEBASTIAN △ MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
2	2	2	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief	2	26	17	24	LIL JON & THE EAST SIDE BOYZ BME 2231/TVT (10.98/16.98)	Put Yo Hood Up
3	4	4	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD)	Nickel Creek	4	27	—	—	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98)	Lo Dijo El Corazon
4	8	21	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	21	28	37	33	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James
5	6	6	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	6	29	22	13	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...
6	3	3	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) #	Platinum In Da Ghetto	3	30	28	26	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4
7	5	5	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	5	31	29	17	LIL BLACKY HIT A LICK 51279/TRIPLE X (11.98 CD) #	Big Ballin
8	7	7	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street	7	32	24	19	KRS-ONE AND THE TEMPLE OF HIPHOP IN THE PAINT#ROYN PAIGE 8363/KOCH (12.98/18.98)	Spiritual Minded
9	—	—	VARIOUS ARTISTS HELLCAT 80444/EPITAPH (5.98 CD)	HOT SHOT DEBUT Give 'Em The Boot 3	—	33	30	28	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke
10	13	48	VARIOUS ARTISTS MADACY 8872 (16.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits	48	34	27	22	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01
11	10	20	SIR CHARLES JONES MARDI GRAS 1030 (10.98/16.98) #	Love Machine	20	35	47	46	REGINA BELLE PEAK 9505/CONCORD (16.98 CD)	This Is Regina
12	11	15	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	15	36	32	25	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House
13	12	12	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra. Dance 01	12	37	31	37	FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta S#@t!
14	9	8	C-BO WEST COAST MAFIA 2847/WARLDC (11.98/17.98)	Life As A Rider	8	38	—	—	ROGER CLYNE & THE PEACEMAKERS EMMA JAVA 6000 (14.98 CD)	Sonoran Hope And Madness
15	19	29	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	29	39	15	—	AESOP ROCK DEFINITIVE JUX 021* (9.98 CD)	Daylight (EP)
16	18	31	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse	31	40	43	—	YOUTHFUL PRAISE EVIDENCE GOSPEL/LIGHT 5380/COMPENDIA (9.98/15.98)	Awesome God
17	34	—	THE HIT CREW TURN UP THE MUSIC 1257 (5.98/6.98) #	Happy Valentine's Day	—	41	50	—	VEGGIE TUNES BIG IDEA/MORO 6164/LYRICK STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry
18	—	—	OLETA ADAMS MONARCH 5171/PIONEER (17.98 CD)	All The Love	—	42	41	50	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO (11.98/16.98)	Duets
19	16	14	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	14	43	—	—	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World
20	20	18	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	18	44	—	—	BANDA EL RECODO FONDVISA 96185 (8.98/12.98)	Tributo Al Amor
21	23	23	PRINCE NPG 70004/REDLINE (18.98 CD)	The Rainbow Children	23	45	40	32	VARIOUS ARTISTS NITRO 15846 (4.98 CD)	Punkzilla
22	33	39	BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD) #	Rooty	39	46	—	—	VARIOUS ARTISTS MINISTRY OF SOUND 5005 (12.98 CD)	The Chillout Session
23	25	30	WALTER BEASLEY SHANACHIE 5086 (18.98 CD) #	Rendezvous	30	47	42	35	OUTLAWZ IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane
24	35	16	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	16	48	48	45	DARUDE GROOVILIGIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm
						49	39	34	BLESSED ULTIMATE 102 (12.98 CD) #	Journey For The Heart
						50	14	—	THRICE SUB CITY 091* (13.98 CD) #	The Illusion Of Safety

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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1	2 Weeks At Number 1	
1	1	BARRY MANILOW BMG HERITAGE 10600/ARISTA	Ultimate Manilow	7
2		CHRIS ISAAK REPRISE 48016/WARNER BROS.	Always Got Tonight	24
3		ROGER CLYNE & THE PEACEMAKERS EMMA JAVA 6000	Sonoran Hope And Madness	-
4	2	SOUNDTRACK ▲ ⁴ LOST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	13
5	5	SOUNDTRACK V2 27119	I Am Sam	23
6		PAT METHENY GROUP WARNER BROS. 48025	Speaking Of Now	101
7	3	ALAN JACKSON ARISTA NASHVILLE 67039/RLG	Drive	1
8	12	FRANK SINATRA REPRISE 78295/WARNER BROS.	Greatest Love Songs	32
9	11	U2 ▲ ³ INTERSCOPE 524653	All That You Can't Leave Behind	26
10		SADE EPIC 86373	Lovers Live	15
11		KASEY CHAMBERS WARNER BROS. 48028	Barricades & Brickwalls	104
12	8	BARBRA STREISAND COLUMBIA 86123/CRG	The Essential Barbra Streisand	25
13		LINDA EDER ATLANTIC 83523/AG	Gold	151
14	6	JOSH GROBAN 143 48154/WARNER BROS.	Josh Groban	72
15	17	DIANA KRALL ▲ VERVE 549846/VVG	The Look Of Love	50
16	14	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS.	A Day Without Rain	16
17	10	SOUNDTRACK ● REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	79
18	9	SOUNDTRACK ▲ INTERSCOPE 493035	Moulin Rouge	54
19	13	CREED ▲ ⁵ WIND-UP 13075	Weathered	2
20	16	SOUNDTRACK EPIC 86311	A Walk To Remember	36
21	15	THE STROKES ● RCA 68101*	Is This It	77
22	7	ROD STEWART WARNER BROS. 78328	The Very Best Of Rod Stewart	62
23	25	PINK ▲ ² ARISTA 14718	M!ssundaztood	8
24	18	PINK FLOYD ▲ ³ CAPITOL 36111	Echoes - The Best Of Pink Floyd	56
25		ALISON KRAUSS + UNION STATION ROUNDER 610495/DJMG	New Favorite	117

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Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	25 Weeks At Number 1
1	1	O BROTHER, WHERE ART THOU? ▲ ¹	LOST HIGHWAY/MERCURY 170069/DJMG
2	2	I AM SAM	V2 27119
3	4	A WALK TO REMEMBER	EPIC 86311
4	5	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	3	STATE PROPERTY	ROC-A-FELLA/OEF JAM 586671*/DJMG
6	6	MOULIN ROUGE ▲	INTERSCOPE 493035
7	9	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
8	7	COYOTE UGLY ▲ ³	CURB 78703
9	8	ALI	INTERSCOPE 493172
10	11	THE FAST AND THE FURIOUS ●	MUROER INC./OEF JAM 548832*/DJMG
11	10	HOW HIGH	DEF JAM 586628*/DJMG
12	13	THE PRINCESS DIARIES ●	WALT DISNEY 860731
13	12	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
14	15	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
15	14	ORANGE COUNTY	COLUMBIA 85933/CRG
16	16	AMERICAN PIE 2 ●	REPUBLIC 014494/UNIVERSAL
17	17	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUJ/COLUMBIA 1972/CRG
18	18	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
19	19	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
20	22	A KNIGHT'S TALE	COLUMBIA 85648/CRG
21	20	TRAINING DAY	PRIORITY 50213*/CAPITOL
22	23	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
23		ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
24	24	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NOVESUCH/ATLANTIC 83491/AG
25	21	THE ROYAL TENENBAUMS	HOLLYWOOD 162347

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

MARCH 2
2002

Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, music instrument and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 / GREATEST GAINER	9 Weeks At Number 1
1	1	1	CREED ◆ ⁰ WIND-UP 13053* (11/98/18/98)	Human Clay
2	3	3	ENYA ▲ ² REPRISE 46835/WARNER BROS. (12/98/18/98)	Paint The Sky With Stars - The Best Of Enya
3	4	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10/98/15/98)	Greatest Hits
4	2	18	U2 ▲ ISLAND 524613/DJMG (12/98/18/98)	The Best Of 1980-1990
5	5	2	CREED ▲ ⁵ WIND-UP 13048 (11/98/18/98)	My Own Prison
6	6	5	PINK FLOYD ◆ ¹⁵ CAPITOL 46001 (10/98/18/98)	Dark Side Of The Moon
7		11	WAYLON JENNINGS ▲ ¹ RCA (NASHVILLE) 8506/RLG (7/98/11/98)	Greatest Hits
8	10	6	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7/98/11/98)	Greatest Hits
9	8	9	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11/98/18/98)	Vault - Greatest Hits 1980-1995
10	7	7	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11/98/17/98)	Metallica
11	9	8	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 831917/AG (12/98/18/98)	Devil Without A Cause
12	12	10	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12/98 EQ/18/98)	All The Way...A Decade Of Song
13	13	15	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10/98 EQ/17/98)	Wide Open Spaces
14	15	35	ABBA ▲ ³ POLYDOR 51700/UNIVERSAL (12/98/18/98)	Gold - Greatest Hits
15	16	11	AC/DC ◆ ¹⁹ EASTWEST 92418/VEEG (11/98/17/98)	Back In Black
16	11	20	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12/98/18/98)	Legend
17	18	14	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG (7/98 EQ/11/98)	Kind Of Blue
18	17	12	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12/98/18/98)	Come On Over
19		31	VARIOUS ARTISTS TIME LIFE 3397 (11/98/19/98)	Body + Soul: Love Serenade
20	19	25	SADE ▲ ⁴ EPIC 85287 (12/98 EQ/18/98)	The Best Of Sade
21	44	40	FRANK SINATRA ▲ ² REPRISE 26501/WARNER BROS. (13/98/18/98)	Sinatra Reprise - The Very Good Years
22	37	31	ANDREA BOCELLI ▲ ³ PHILIPS 535207 (12/98/18/98)	Romanza
23	34	27	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10/98/17/98)	Greatest Hits
24	20	21	CAROLE KING ◆ ¹⁰ EPIC 65850 (7/98 EQ/11/98)	Tapestry
25	47	-	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (6/98/11/98)	Greatest Hits

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	22	29	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (7/98 EQ/11/98)	System Of A Down
27	36	30	LUTHER VANDROSS LEGACY/LV 66068/EPIC (10/98 EQ/17/98)	Greatest Hits
28	25	36	TOM PETTY AND THE HEARTBREAKERS ▲ ³ MCA 110813 (12/98/18/98)	Greatest Hits
29	14	-	U2 ◆ ¹⁰ ISLAND 842298/DJMG (11/98/18/98)	The Joshua Tree
30		35	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6/98/11/98)	Barry White's Greatest Hits Volume 1
31	26	16	INCUBUS ▲ ² IMMORTAL 63852/EPIC (12/98 EQ/18/98)	Make Yourself
32	29	17	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12/98/18/98)	Sublime
33	24	28	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19/98/24/98)	Greatest Hits
34	27	26	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7/98 EQ/11/98)	Aerosmith's Greatest Hits
35	23	34	JOURNEY ◆ ¹⁰ COLUMBIA 44453/CRG (11/98 EQ/17/98)	Journey's Greatest Hits
36	28	24	THE BEATLES ◆ ¹² APPLE 46446*/CAPITOL (12/98/18/98)	Abbey Road
37	43	37	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7/98 EQ/11/98)	16 Biggest Hits
38	31	33	MADONNA ◆ ¹⁰ SIRE 26440*/WARNER BROS. (13/98/18/98)	The Immaculate Collection
39	41	46	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5/98/9/98)	Greatest Hits, Vol. 1
40		43	DIANA KRALL ▲ VERVE 050301/VVG (12/98/18/98)	When I Look In Your Eyes
41	46	45	FAITH HILL ▲ ⁷ WARNER BROS. (NASHVILLE) 47373/WARN (12/98/18/98)	Breathe
42	32	38	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10/98/17/98)	Cross Road
43		44	BARRY WHITE ▲ MERCURY 522458/DJMG (11/98/18/98)	All Time Greatest Hits
44	21	23	AALIYAH ▲ ² BLACKGROUND 10753 (12/98/17/98)	One In A Million
45	40	47	QUEEN ▲ HOLLYWOOD 161265 (11/98/17/98)	Greatest Hits
46	39	-	JOHN MELLENCAMP ▲ MERCURY 538738/DJMG (11/98/17/98)	The Best That I Could Do 1978-1988
47	48	48	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10/98/17/98)	...Hits
48	42	-	EAGLES ▲ ⁷ GEPFEN 42472*/INTERSCOPE (12/98/18/98)	Hell Freezes Over
49		1	WAYLON JENNINGS RCA (NASHVILLE) 8949/RLG (4/98/9/98)	Super Hits
50	45	-	3 DOORS DOWN ▲ ⁵ REPUBLIC 153628/UNIVERSAL (12/98/18/98)	The Better Life

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

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.

Avalon: CC 23
Avant: H100 28; HA 27; HSS 68; RA 3, 42; RBH 5, 45; RS 36
Ramon Ayala: LT 50
Ramon Ayala Y Sus Bravos Del Norte: LA 72
Steve Azar: CS 25

—B—

B2K: H100 45; HSS 1; RA 58; RBH 24; RS 1
Backstreet Boys: B200 95; AC 8; H100 88
Bad Religion: B200 163; IND 2; MO 35
Baha Men: WM 9; HSS 61
David Ball: CA 34; H100 98
Charli Baltimore: HSS 64; RBH 91; RP 16; RS 27
Banda El Recodo: IND 44; LA 24; RMA 12; LT 11; RMS 5, 10
Barenaked Ladies: B200 164
Basement Jaxx: EA 6; HS 37; IND 22; DC 29; DS 2; HSS 43; MO 40
Helen Baylor: GA 11
Beanie Sigel: H100 71; HA 68; RA 25; RBH 26, 93
Bear Witnezi: HSS 26; RBH 92; RP 5; RS 10
Walter Beasley: CJ 5; HS 39; IND 23
The Beatles: B200 102; PCA 36
Bee Gees: B200 114
Bernie Man: RE 15
Beki: DC 21
Bel Amour: DC 30
Regina Belle: IND 35; RBA 82; RBH 87
Tony Bennett: JZ 2, 23
David Benoit: CJ 6; HS 49
Benzino: RP 23; RS 42
Bigga Figgaz: RS 64
Big Lew BKA Popeye Reds: RS 58
Big Noyd: RS 68
Big Pokey: RBA 98
Bilal: HSS 45; RS 34
Bjork: EA 10
Clint Black: CA 43; CS 59
Blackhawk: CS 44
Blessed: GA 17; IND 49
Mary J. Blige: B200 21; RBA 7, 70; RBC 3, 8, 25; DC 47; H100 17, 21; HA 16, 22; HSS 25; RA 22, 41, 54; RBH 23, 39, 59; RS 14; T40 17, 20
The Blind Boys Of Alabama: GA 34
Blink-182: B200 113; MO 12, 36
Rory Block: BL 11
Blue Six: EA 24
Andrea Bocelli: B200 44; CL 4; CX 1, 7; PCA 22
Bon Jovi: PCA 42
Bond: CX 12
Miguel Bose: LA 71
Chris Botti: CJ 3; HS 18
Bounty Killer: A40 14; H100 5; HA 5; T40 2
Boyz II Men: B200 176
Brandy: H100 9; HA 9; HSS 28; RA 5; RBH 4; RS 11; T40 19
Michelle Branch: B200 85; A40 13; H100 56; HA 61; T40 24
Rick Braun: CJ 25
Brian: RS 70
Jim Brickman: NA 2, 4; AC 10
Sarah Brightman: B200 150; CX 4, 9
The Bright Star Male Chorus: GA 32
Brooks & Dunn: B200 100; CA 12; CCA 9; CS 4; H100 42; HA 41
Garth Brooks: B200 35; CA 4; CCA 14; CS 24, 29; H100 95
Andrea Brown: DC 14
Dave Brubeck: JZ 22
Bryn Terfel: CL 11
Alex Bugnon: CJ 22
Los Bukis: LA 60
R.L. Burnside: BL 12
Busta Rhymes: B200 53; RBA 17; H100 49, 85; HA 46; HSS 47; RA 28, 35; RBH 29, 36; RP 10, 22; RS 17, 41; T40 34
Tracy Byrd: CA 42; CS 14; H100 76; HA 73

—C—

Caedmon's Call: CC 33
Shirley Caesar: GA 8; HS 46
Chris Cagle: B200 188; CA 25; HS 7; CS 9; H100 59; HA 56
Maria Callas: CL 7
George Calle: EA 17
The Calling: B200 48; A40 1; H100 7; HA 7; T40 3
Jaime Camil: LPS 24; LT 29; TSS 34
Cam'Ron: RBH 93
Blu Cantrell: HSS 21; RS 33
Mariah Carey: B200 187; HSS 20; RS 40, 61
Larry Carlton: CJ 18
Rodney Carrington: CA 64
Kurt Carr Singers: CC 16; GA 6; HS 19
Jeff Carson: CS 60
Aaron Carter: B200 140
Case: T40 25
Johnny Cash: CA 36; CCA 8
C-Bo: IND 14; RBA 62
Cee-Lo: RA 73; RBH 73
Ricardo Cerda "El Gavilan": LT 48; RMS 18
Kasey Chambers: B200 104; CA 13; HS 1; INT 11
Chanticleer: CL 14
Manu Chao: LA 65; WM 12
Steven Curtis Chapman: B200 175; CC 10
The Chemical Brothers: B200 96; EA 1; DC 3; DS

7; HSS 53
Cher: A40 31; AC 15; DC 23
Kenny Chesney: B200 125; CA 17; CS 8; H100 55; HA 54
Mark Chesnutt: CS 50
El Chichicuilote: LA 43
Charlotte Church: B200 148; CX 3
City High: B200 165; RBA 95; H100 26; HA 26; T40 16
Eric Clapton: BL 1
Patsy Cline: CCA 13, 25
Roger Clyne & The Peacemakers: IND 38; INT 3
Tammy Cochran: CA 61; CS 30
Kellie Coffey: CS 34
Coldplay: B200 120
Phil Collins: PCA 47
John Coltrane: JZ 9
Conjunto Primavera: LT 18; RMS 6, 13
Harry Connick, Jr.: JZ 5, 8
Coo Cal: RS 62
Corey: H100 63; HSS 2; RA 72; RBH 43; RS 4
Corey C: RS 57
Conchi Cortes: LPS 11; LT 15; TSS 4
Course Of Nature: MO 27; RO 13
Mia Cox: DC 10
El Coyote Y Su Banda Tierra Santa: RMS 21
Creed: B200 2; INT 19; PCA 1, 5; A40 4; H100 8; HA 8; MO 21, 28; RO 7, 11; T40 9
Cristian: LA 25; LPA 10; LPS 7, 8; LT 16, 19; TSS 13
Celia Cruz: TSA 9; LT 38; TSS 5
Charlie Cruz: TSS 38
The Crystal Method: EA 19
Brian Culbertson: CJ 16
Custom: MO 23; RO 30

—D—

D12: HSS 69
Da Entourage: HSS 22; RP 7; RS 13
Daft Punk: EA 8; DC 46
Dakota Moon: A40 28
The Charlie Daniels Band: CA 54, 65; CC 29; CCA 18
Darlyn Y Los Herederos: TSS 20
Darude: EA 16; IND 48; DC 35
Dashboard Confessional: HS 27; IND 15
Craig David: B200 38; RBA 29; DS 3; H100 10; HA 10; HSS 10; RA 69; RBH 54; RS 9; T40 10
Miles Davis: JZ 15, 16, 25; PCA 17; RBC 24
De La Soul: IND 19
Default: B200 60; IND 1; A40 37; H100 52; HA 51; MO 3; RO 2
Def Leppard: PCA 9
Delerium: DC 11
Denise: DC 9
Dennis Da Menace: HSS 40; RP 11; RS 18
Kevin Denney: CS 28; H100 92; HSS 30
John Denver: CCA 21
Depeche Mode: DC 18; DS 12
Destiny's Child: B200 129; RBA 83; DC 20
Louie DeVito: EA 9; IND 30
Diamond Rio: CA 53
Neil Diamond: B200 182
Dido: AC 6; DC 2
Joe Diffie: CA 74; CS 10; H100 66; HA 63
Celine Dion: PCA 12; AC 9; H100 73; HA 70
Dirty South: IND 29; RBA 90
Disturbed: B200 86; RO 19, 37
Dixie Chicks: B200 135; CA 19; CCA 2; PCA 13; CS 7; H100 57; HA 55
DJ Disciple: DC 10
DJ Quik: RA 66; RBH 68
DJ Skribble: EA 13; IND 36
DMX: B200 64; RBA 24; H100 86; RA 34; RBH 37; RS 67
David Draiman: RO 40
Dr. Dre: B200 20; RA 53, 66, 75; RBH 58, 68, 75; RS 72
Dream: DS 16, 19; HSS 44
Dream Street: IND 8; HSS 36
Ricardo "RikRok" Ducent: RS 70
Huey Dunbar: TSS 40
Dungeon Family: RBA 63
Jemaine Dupri: B200 134; RBA 42; H100 39; HA 39; RA 15; RBH 15
Bob Dylan: B200 191

—E—

Eagles: PCA 48
Eastern Michigan Gospel Choir: GA 37
Linda Eder: B200 151; HS 3; INT 13
Edith Piaf: CL 8
Elephant Man: RE 7
Duke Ellington: JZ 21
Missy "Misdemeanor" Elliott: B200 185; RBA 57; DC 7; H100 54; HA 53; RA 14, 75; RBH 14, 75, 96; RS 72
Richard Elliott: CJ 15
Emerson Drive: CS 22
Eminem: RBH 99
Enigma: B200 190
Kim English: DC 38; DS 13
Enya: B200 16; INT 16; NA 1; PCA 2; A40 17; AC 2; HSS 13
Faith Evans: B200 37; RBA 5; H100 30, 86; HA 29; HSS 60; RA 7, 34; RBH 7, 37, 94; RS 20, 67
Rev. Clay Evans And The AARC Mass Choir: GA 23

Sara Evans: B200 173; CA 23
Eve: H100 26; HA 26; RBH 76; T40 16

—F—

Fabulous: B200 94; RBA 47; H100 48; HA 47; RA 27; RBH 28; RP 24; RS 44; T40 35
Jody Farias: LT 50
Fat Joe: B200 67; RBA 26; H100 23, 44; HA 19, 43; HSS 29; RA 13, 21; RBH 10, 21; RP 6; RS 12, 49, 59; T40 31
Fear No M.O.B.: IND 37; RBA 93
Alejandro Fernandez: HS 38; LA 7; LPA 5; LPS 10, 26; LT 4, 42; RMS 22
Pedro Fernandez: LPS 39
Vicente Fernandez: LA 28; RMA 15; RMS 29
FFH: CC 30
Fiel A La Vega: LPS 29; TSS 22
Five For Fighting: B200 180; A40 6; AC 5; H100 33; HA 36
Flaw: HS 17
Bela Fleck: CX 8
Flip Flop: DC 50
Joseph Fonseca: TSA 18; TSS 30
Luis Fonsi: LPS 4; LT 8; TSS 18
Foo Fighters: MO 24; RO 25
Kirk Franklin: GA 21; RBA 92
Freeway: H100 71; HA 68; RA 25; RBH 26
Frum & Urik: DC 31
Fu Manchu: HS 35; RO 27
Fulanito: TSA 10
Fundisha: RBH 82
Funkmaster Flex: RS 59
Funky Green Dogs: DC 1
Nelly Furtado: B200 76; A40 39

—G—

Warren G: RBA 67
Ana Gabriel: LA 40; LPA 16; LPS 20; LT 17; RMS 27
Juan Gabriel: LA 55; RMS 34
Bill & Gloria Gaither: CC 36, 37
Bill & Gloria Gaither And Their Homecoming Friends: CC 14
Garbage: EA 7
G. Dep: HS 33; RBA 85; RBH 89; RS 46
Georgie Porgie: DC 4
Gerardo: DC 36
Stan Getz: JZ 4
Ghostface Killah: RBA 87; RS 52
Bebel Gilberto: WM 11, 14
Ginuwine: B200 166; RBA 61; H100 54; HA 53; RA 14, 32, 64; RBH 14, 35, 67; T40 40
Gipsy Kings: LA 31; LPA 11; WM 4, 15
Gisselle: TSA 20; TSS 35
Jonell: H100 82; HSS 5; RA 56; RBH 31; RP 2; RS 3
Tony Gold: RS 70
Jimmy Gonzalez Y El Grupo Mazz: LA 53; RMS 38
Gorillaz: B200 122
Gravity Kills: RO 38
David Gray: B200 170
Macy Gray: DC 17
James Grear & Company: GA 35
Al Green: PCA 23; RBC 5; RA 59; RBH 62
Green Day: B200 158
Lee Greenwood: CCA 20; HSS 23
Pat Green: CA 51; CS 52
Andy Griggs: CS 39
Josh Groban: B200 72; INT 14
Grupo Bryndis: LA 27, 30; RMA 14, 17; LT 43; RMS 16
Ely Guerra: LPS 25; LT 49; TSS 31
Juan Luis Guerra 440: TSA 12
Amaury Gutierrez: LPS 30
Buddy Guy: BL 4
Alejandra Guzman: LA 51; LPS 28

—H—

Hilary Hahn: CL 13
Halz The Ripa: HSS 12; RBH 71; RP 3; RS 6
Andricka Hall: DC 22
Fred Hammond: GA 20
George Harrison: HSS 17
Darren Hayes: A40 36; AC 16; H100 81
Headstrong: RO 24
Don Henley: CS 46
Ty Herndon: CS 41
Elder Jimmy Hicks And The Voices Of Integrity: GA 38
Faith Hill: CCA 6; PCA 41; AC 12
The Hilliard Ensemble: CL 10
The Hit Crew: HS 34; IND 17
Billie Holiday: JZ 18
Dave Hollister: HSS 12; RBH 71, 81; RP 3; RS 6
Steve Holy: B200 63; CA 7; CS 1; H100 34; HA 32
Hoobastank: B200 42; H100 77; HA 74; MO 5; RO 10
Whitney Houston: HSS 24; RS 66
Rebecca Lynn Howard: AC 10
Los Huracanes del Norte: LA 73

—I—

Ibiza: DC 32
Ice Cube: B200 168; RBA 56
Enrique Iglesias: B200 10; A40 20; AC 1; H100 25, 47; HA 24, 48; LPS 12, 16; LT 23, 30; T40 22, 26; TSS 21
Ilo: H100 79; T40 32

Ill Nino: HS 36; RO 31
Iman: LA 67; RMS 20
Natalie Imbruglia: A40 10; H100 64; HA 67; T40 28
IMx: B200 178; IND 5; RBA 40; RA 67; RBH 69
Incubus: B200 46; PCA 31; MO 10, 11; RO 12, 20
India: TSA 14
India.Arie: B200 41; RBA 21; A40 15; AC 29; DS 20; RBH 95
Injected: MO 29; RO 28
Intocable: LT 6; RMS 2
Chris Isaak: B200 24; INT 2; A40 21
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 157; RBA 41; RBH 88

—J—

Alan Jackson: B200 1; CA 1, 33; CCA 12; INT 7; CS 13, 32, 55; H100 60; HA 57
Janet Jackson: B200 97; RBA 59; DC 7; HSS 59; RBH 96; RS 55
Michael Jackson: B200 40, 143; RBA 13; H100 29; HA 28; RA 4, 74; RBH 6, 79
Jadakiss: RBA 91; RS 59
Jagged Edge: B200 123; RBA 43; DS 8; HSS 39; RA 45; RBH 49, 82; RS 26
Jaguars: LPS 40
Jaheim: B200 43; RBA 4; H100 67; HA 64; RA 23; RBH 22; RS 48
Bishop T.D. Jakes: B200 147; CC 8; GA 3
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 34; GA 10
Boney James: CJ 2, 25; RBA 68; RBH 81
Etta James: BL 5; JZ 10
Jamiroquai: EA 14; DC 5
Ja Rule: B200 12; RBA 8; DC 26; H100 1, 3; HA 1, 3; HSS 64, 65; RA 1, 6, 54; RBH 3, 8, 59, 91; RP 16, 18; RS 27, 32; T40 4, 6, 25
Jay-Z: B200 89, 109; RBA 33, 38; RBC 15; H100 84; HSS 37, 48; RA 37, 43, 57, 63; RBH 38, 47, 60, 66; RP 9; RS 16, 47
Waylon Jennings: CA 67, 70, 71; CCA 1, 7, 11; PCA 7, 49
Jewel: B200 33; A40 3; AC 21; H100 32; HA 37; T40 18
Jose Alfredo Jimenez: LA 59
Jimmy Eat World: B200 92; MO 7
Jodeci: RBC 22
Joe: B200 68; RBA 23; H100 100; RA 49; RBH 52; RS 61, 71
Elton John: B200 162; PCA 25; AC 18, 28
Johnny Vicious: EA 3; HS 21; IND 13
Carolyn Dawn Johnson: CA 57; CS 26
Jack Johnson: B200 155; HS 4
Jonell: H100 82; HSS 5; RA 56; RBH 31; RP 2; RS 3
George Jones: CA 58
Roy Jones, Jr.: HSS 12; RBH 71; RP 3; RS 6
Sir Charles Jones: HS 15; IND 11; RBA 28, 84
Richard Joo: CL 2
Montell Jordan: RA 46; RBH 51
Journé: PCA 35
The Judds: CCA 24
Jump 5: CC 28; HS 42
Juvenile: RBA 74; RBC 14; RA 61; RBH 63
Jyve V: LPS 27; TSS 28

—K—

Israel Kamakawiwo'Ole: WM 7
K-Ci & JoJo: HSS 63; RS 74
Anthony Kearns: WM 5
John P. Kee: GA 19, 25
Toby Keith: B200 39; CA 5; CCA 10, 15; CS 15, 19; H100 65; HA 62
Kelis: DC 48
R. Kelly: B200 195; RBA 51; RBC 11; H100 43, 44; HA 43, 49; HSS 48; RA 21, 39, 43, 57, 63; RBH 21, 42, 47, 60, 66; RS 47, 49; T40 30
Alicia Keys: B200 17; RBA 15; A40 24; H100 20; HA 20; HSS 72; RA 18; RBH 17; RS 30; T40 23
Khia: RBA 89
Kid Rock: B200 29; PCA 11; RO 18
Kidz Bop Kids: B200 153
Killer Mike: H100 19; HA 17; RA 9; RBH 9; T40 29
Carole King: IND 43; PCA 24
B.B. King: BL 1
Evgeny Kissin: CL 6
Kittie: IND 20
Jennifer Knapp: CC 24
Knoc-Turn'Al: RA 53, 75; RBH 58, 75; RS 72
Kosheen: DS 18
Diana Krall: B200 50; INT 15; JZ 1, 24; PCA 40; AC 24
Alison Krauss: B200 117; CA 15; CCA 22; INT 25
Lenny Kravitz: B200 138, 169; A40 11; MO 39
KRS-One And The Temple Of Hiphop: CC 32; GA 9; IND 32

—L—

La' Chat: IND 33; RBA 100
Tracy Lawrence: CS 57
Shannon Lawson: CS 42
Melina Leon: TSA 19
Gerald Lewis: RBA 50
Glenn Lewis: H100 35; HA 34; RA 11; RBH 11; RS 43
LaLey: LA 22; LPA 9; LPS 25; LT 49; TSS 31
LFO: HSS 49

Liberacion: LA 33; RMA 19; LT 5; RMS 1
 Lifehouse: B200 137; A40 9, 19
 Lil Blacky: IND 31; RBA 80
 Lil Bow Wow: B200 49; RBA 19; RA 47; RBH 50,
 82
 Lil' J: HSS 9; RBH 77; RS 7
 Lil Jon & The East Side Boyz: IND 26
 Lil' Keke: HS 10; IND 6; RBA 36
 Lil' Romeo: RBA 86; H100 63; HSS 2; RA 72; RBH
 43; RS 4
 Lil' Smoke: HSS 57; RP 14; RS 23
 Limi-t 21: TSA 16
 Limp Bizkit: B200 127, 193
 Linkin Park: B200 4; A40 26; H100 4; HA 4; MO 4;
 RO 4; T40 5
 Lito & Polaco: LA 49; LPA 20
 Little Big Town: CS 56
 LL Cool J: RP 19; RS 37
 LMNT: HSS 75
 Lo Fidelity Allstars: DC 15
 Lonestar: B200 160; CA 21; CCA 19; A40 40; AC 3;
 CS 36
 Loon: RA 70; RBH 72
 Jennifer Lopez: B200 3, 66; RBA 3, 65; DC 26;
 H100 3; HA 3; RA 6; RBH 8; T40 6
 Lords Of Acid: DS 23
 Patty Loveless: CA 55
 Lyle Lovett: CA 60
 Ludacris: B200 6; RBA 1; H100 24, 39, 78; HA 23,
 39; HSS 46; RA 15, 16, 29; RBH 15, 16, 30; RP
 13, 19; RS 22, 37, 51; T40 27

-M-

Mack 10: B200 181; RBA 45
 Madonna: B200 111; PCA 38; DC 28; DS 17, 21
 Magoo: RBH 97
 Raven Maize: DC 8
 Cheb Mami: DS 14
 Barry Manilow: B200 7; IND 12; INT 1; AC 25
 Mantra: DC 40
 Bob Marley: PCA 16; RBC 18; RE 1, 12
 Bob Marley And The Wailers: RE 2
 Damian "Mr. Gong" Marley: RE 5
 Brad Martin: CS 45
 Remy Martin: RS 59
 Rogelio Martinez: RMA 40
 Mary Mary: CC 15; GA 5; RBA 97
 Pepper Mashay: DC 19
 Master Joe: LA 56
 Master P: B200 75; RBA 20; H100 99; RA 55; RBH
 56
 Masters At Work: DC 9
 matchbox twenty: AC 4
 Keiko Matsui: CJ 19
 Dave Matthews Band: B200 73; A40 8; T40 38
 Maxwell: B200 108; RBA 30; DS 1; HSS 38; RA 31,
 33; RBH 33, 34; RS 31
 John Mayer: B200 145; HS 2; A40 27
 Yo-Yo Ma: CL 3, 5
 Martina McBride: B200 74; CA 9; CS 6; H100 50;
 HA 45
 Paul McCartney: HSS 35
 Delbert McClinton: BL 7
 Nicole J. McCloud: DS 6; HSS 52
 Donnie McClurkin: B200 171; CC 9; GA 4; RBA 53
 Brian McComas: CS 53
 Mindy McCready: CS 54
 Reba McEntire: CA 26; CS 40
 Tim McGraw: B200 57, 124; CA 6, 16; CCA 23; CS
 3, 5; H100 36, 37; HA 33, 35
 Mark McGuinn: CS 37
 Brian McKnight: B200 121; RBA 55; AC 22
 John Mellencamp: PCA 46; A40 15; AC 29
 Melody: LA 38; LPA 14
 Memphis Bleek: RBH 93
 Roy D. Mercer: CA 69
 MercyMe: B200 84; CC 4
 Jo Dee Messina: B200 126; CA 18; AC 26; CS 3;
 H100 37; HA 35
 Metallica: PCA 10
 Pat Metheny Group: B200 101; CJ 1; INT 6
 Method Man: H100 82, 97; HSS 5; RA 48, 56; RBH
 31, 48; RP 2, 20; RS 3, 38
 Tanto Metro & Devonte: RE 6; RA 68; RBH 70
 Edgar Meyer: CL 5
 Lisandro Meza: TSS 16
 Miami Sound Machine: DC 45
 Luis Miguel: B200 189; LA 2; LPA 1; LPS 1; LT 2;
 TSS 8
 Mikaila: HSS 74
 Pablo Milanes: TSA 13
 Christina Millan: HSS 7; RS 21
 Mimi: RA 66; RBH 68
 Kylie Minogue: DC 12; DS 15; H100 12; HA 12; T40
 8
 Mobb Deep: B200 59; RBA 16; H100 62; HA 60;
 RA 30; RBH 32; RS 68
 Monchy Y Alexandra: LT 40; TSS 7
 Jane Monheit: JZ 11, 20
 Ricardo Montaner: LA 54, 70; LPS 36; TSS 39
 Pablo Montero: LPS 17; LT 21
 John Michael Montgomery: CA 27
 Montgomery Gentry: CA 50
 Jessie Morales: LA 69; RMS 28
 Alanis Morissette: A40 5; H100 27; HA 30; T40 15
 La Mosca Tse Tse: LPS 14; LT 27; TSS 14

Mr. Cheeks: RBA 58; H100 16; HA 25; HSS 3; RA
 8; RBH 1; RP 1; RS 2
 Mr. Guzs: RP 23; RS 42
 Nicole C. Mullen: CC 19; HS 22
 Keith Murray: RP 19; RS 37
 Mushroomhead: HS 16
 Musiq Soulchild: RBA 88; RA 40; RBH 46
 Myra: TSS 36
 Mystikal: B200 45; RBA 12; H100 58; HA 58; HSS
 70; RA 20; RBH 19; RP 21; RS 39

-N-

Nappy Roots: RA 65; RBH 65
 Nas: B200 20; RBA 2; RBC 16, 23; H100 93; HSS
 66; RA 44, 62; RBH 44, 64, 84; RP 15; RS 25
 Nate Dogg: B200 179; RBA 49
 Ultra Nate: DC 41
 Ednita Nazario: LPS 31; TSS 26
 Frankie Negron: TSA 11; TSS 11
 Nelly: B200 133; RBA 75; DS 8; H100 72; HA 72;
 HSS 39; RS 26; T40 33
 Willie Nelson: B200 87; CA 11; CCA 4, 16; PCA 37;
 CS 43
 Ann Nesby: RA 59; RBH 62
 New Creation Of God: GA 40
 New Life Community Choir: GA 19
 Thomas Newman: DC 39
 New Order: EA 23; DC 37
 Next: H100 67; HA 64; RA 23; RBH 22; RS 65
 Nice & Smooth: RS 53
 Nickel Creek: B200 172; CA 22; HS 6; IND 3
 Nickelback: B200 5; A40 2; H100 2; HA 2; HSS 33;
 MO 9, 14; RO 3, 5; T40 1
 Nine20: HSS 71; RS 28
 Nine Inch Nails: B200 116
 No Doubt: B200 22; A40 14; H100 5; HA 5; T40 2
 Nonchalant: RS 58
 The Notorious B.I.G.: RBC 12, 13; HSS 58; RS 50
 'N Sync: B200 65; H100 22, 40; HA 21, 42; RA 26,
 71; RBH 27, 74; T40 14, 37

-O-

Paul Oakenfold: EA 25
 Mark O'Connor: CL 5
 The Offspring: H100 94; MO 15; RO 17
 Jamie O'Neal: CA 52; HS 40; CS 33
 Greg O'Quin 'N Joyful Noize: GA 30
 Orchestra Baobab: WM 3
 La Oreja De Van Gogh: LPS 19; LT 33
 Los Originales De San Juan: RMS 39
 Original P: HSS 62; RP 12; RS 19
 Oro Solido: TSS 29
 Fernando Ortega: B200 197; CC 11; HS 9
 Ozzy Osbourne: B200 115; RO 21, 35
 Ospina: DC 22
 O-Town: AC 11
 OutKast: B200 30; RBA 14; H100 19; HA 17; RA 9;
 RBH 9; RS 63; T40 29
 Outlawz: IND 47
 Out Of Eden: CC 12; HS 12

-P-

Petey Pablo: B200 78; RBA 34; RBH 80
 Joe Pace & The Colorado Mass Choir: GA 27
 Lashun Pace: GA 39
 Lindsay Pagano: HSS 31
 Los Palominos: LA 29; RMA 16; RMS 32
 Palomo: LA 16; RMA 7; LT 7; RMS 3
 Pamela Williams: CJ 21
 Brad Paisley: CA 37; CS 2, 58; H100 38; HA 38
 Pastor Troy: RBA 94
 Laura Pausini: LA 21; LPA 8; LPS 13; LT 25
 Luciano Pavarotti: CL 1
 P. Diddy: DC 7; H100 85; HSS 47; RA 35, 70; RBH
 36, 72, 96; RP 10; RS 17
 Carlton Pearson And The Azusa Mass Choir: GA
 24
 Amanda Perez: H100 89; HSS 11
 Perion: HSS 12; RBH 71; RP 3; RS 6
 Pesado: LA 17; RMA 8; RMS 23
 Tom Petty And The Heartbreakers: PCA 28
 Phillipps, Craig And Dean: CC 35
 Pieces Of A Dream: CJ 23
 Pilar Montenegro: LA 62; WM 10; LPS 38; LT 14;
 RMS 8
 Pimpinela: LA 46; LPA 18
 Pink: B200 8; INT 23; A40 23; DC 33; DS 4, 22;
 H100 14; HA 14; HSS 50; T40 11, 36
 Pink Floyd: B200 56; INT 24; PCA 6
 Alexandre Pires: HS 30; LA 5; LPA 3; LPS 5, 6; LT
 9, 13; TSS 9
 Play: HSS 27
 El Poder Del Norte: LA 20; RMA 10; LT 46; RMS 17,
 30
 P.O.D.: B200 19; CC 1; H100 53, 83; HA 52; MO 2,
 19; RO 8, 15
 Point Of Grace: CC 25
 Christoph Poppen: CL 10
 Po' White Trash And The Trailer Park Symphony:
 HS 41; IND 24; RBA 73
 Elvis Presley: B200 174; IND 4; HSS 32
 Pretty Willie: HSS 34; RBH 85; RP 25; RS 45
 Prince: IND 21
 The Product G&B: DC 49
 Prophet Jones: RBA 60; RA 52; RBH 57
 Puddle Of Mudd: B200 9; A40 22; H100 13; HA 11;

MO 1; RO 1, 16; T40 21
 Puerto Rican Power: LT 45; TSS 10, 32
 Puppah Nas-T: DC 9

-Q-

Queen: PCA 45
 A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA
 6; LT 34; RMS 12

-R-

Rabanes: TSS 37
 Radical For Christ: GA 20
 Rani: DC 11
 Rascal Flatts: B200 70; CA 8; CS 11; H100 61; HA
 59
 The Rawlwo Boys: HSS 57; RP 14; RS 23
 Collin Raye: CA 68
 Rayvon: RS 70
 Redman: H100 97; RA 48; RBH 48; RP 20; RS 38
 Dianne Reeves: JZ 14
 Regency Buck: DC 27
 Remy Zero: HS 29
 Renan Almendarez Coello: LT 41; RMS 15
 Res: DC 34
 Lydia Rhodes: DC 40
 Los Rieleros Del Norte: RMS 31
 Teddy Riley: RP 23; RS 42
 LeAnn Rimes: CA 38; A40 25; AC 17, 19, 27; DS 11;
 H100 11; HA 15; HSS 6; T40 12
 Juan Rivera: RMS 33
 Lupillo Rivera: HS 45; LA 11, 18, 23, 35; RMA 4, 9,
 11, 20; LT 10; RMS 4
 RL: RBH 86
 Dawn Robinson: HSS 54; RS 56
 Daniel Rodriguez: B200 159; CX 5; HS 5; HSS 15
 Tito Rojas: LA 19; TSA 3; LT 39; TSS 6
 Royce Da 5'9": RBH 99
 Paulina Rubio: HS 50; LA 15; LPA 7; LPS 34
 Ruff Endz: RA 51; RBH 55

-S-

Sade: B200 15, 156; INT 10; PCA 20; RBA 9, 66;
 RBC 7; DS 5; HSS 51
 Saliva: RO 36
 Sanchez: RE 13
 Carlos Santana: DC 49
 Gilberto Santa Rosa: LA 45; TSA 6; LT 26; TSS 2,
 27
 Alejandro Sanz: HS 32; LA 6; LPA 4; LPS 21; LT 36
 Sawyer Brown: CS 47
 S Club 7: AC 20
 The John Scofield Band: CJ 9
 Jill Scott: B200 128; RBA 32, 71; RA 50; RBH 53
 Peggy Scott-Adams: BL 6
 Earl Scruggs And Friends: CA 73
 Joan Sebastian: HS 43, 48; IND 25, 27; LA 9, 14,
 66; RMA 3, 6; LPS 33; LT 12; RMS 9, 36
 Jon Secada: TSS 17
 Bob Seger & The Silver Bullet Band: PCA 3
 Selenia: LA 64
 Sensefield: A40 29
 Erick Sermon: RBH 86
 Sevendust: IND 7; RO 34
 Shaggy: B200 154; RE 3; RS 70
 Shakira: B200 18; LA 57; A40 34; DC 6; H100 15;
 HA 13; LPS 2, 9; LT 3, 20; T40 13; TSS 15, 25
 Remy Shand: RBH 83
 Sharissa: H100 91; RA 38; RBH 41
 Blake Shelton: CA 41; CS 18
 Sherm: RS 64
 Carly Simon: DC 7; RBH 96
 Frank Sinatra: B200 32; INT 8; PCA 21
 Skip: RS 57
 Sleepy Brown: H100 78; HSS 46; RA 29; RBH 30;
 RP 13; RS 22
 Richard Smallwood With Vision: GA 16
 Smash Mouth: DC 24
 The Smashing Pumpkins: B200 194
 Michael W. Smith: B200 83; CC 3
 Snoop Dogg: RBA 99
 Soil: HS 26; RO 33
 Solar City: DC 19
 Solas: WM 13
 Marco Antonio Solis: LA 42; LPA 17; LPS 32; LT
 28; RMS 19
 Something Corporate: MO 38
 Jimmy Sommers: CJ 20
 Sonicflood: CC 38
 Bubba Sparxxx: RBA 76
 Britney Spears: B200 14; AC 30; DS 25; RBH 98;
 T40 39
 St. Germain: CJ 10
 Staind: B200 51; A40 16; H100 75; HA 71; MO 8;
 RO 6
 Derrick Starks & Today's Generation: GA 22
 Trammel Starks: NA 15
 Starsailor: HS 11; MO 31
 Static-X: RO 39
 Tommy Shane Steiner: CS 17; H100 70; HA 66
 Ray Stevens: CA 29; HSS 8
 Rod Stewart: B200 62; INT 22
 Sting: B200 61; DC 25; DS 14
 Angie Stone: B200 103; RBA 27; DC 43; H100 87;
 RA 36; RBH 40; RS 73
 Stone Temple Pilots: HSS 67
 George Strait: B200 110; CA 14, 46; CS 12, 48, 55;

H100 69; HA 65
 Barbra Streisand: B200 25; INT 12
 Strik nine: HSS 19; RBH 90; RP 4; RS 8
 The Strokes: B200 77; INT 21; MO 6
 Sublime: PCA 32
 Sum 41: B200 112; MO 26
 Keith Sweat: RBC 6
 System Of A Down: B200 34; PCA 26; H100 90;
 MO 17, 18; RO 26

-T-

Tamia: DS 24; RS 69
 Olga Tanon: LA 37; TSA 4; LPS 35; TSS 24
 Tantric: B200 136; MO 37; RO 29
 James Taylor: PCA 8
 Paul Taylor: CJ 11
 Los Temerarios: LA 32, 50; RMA 18; RMS 24
 Tempo: LA 34; LPA 12
 The Temptations: RBA 79
 Thalia: LA 75
 Thievery Corporation: JZ 7
 Third Day: B200 139; CC 7, 27
 Michael Tilson Thomas: CL 15
 Cyndi Thomson: B200 177; CA 24; CS 21
 Thrive: IND 50
 Thursday: HS 28; IND 16
 Los Tigres Del Norte: LA 63; LT 24; RMS 7
 Timbaland & Magoo: B200 199; RBA 54
 Timbaland: RBH 97
 Aaron Tippin: CS 20; H100 68; HA 75; HSS 14
 T.I.: RBA 69
 TobyMac: CC 21; HS 25
 T.O.K.: RE 14
 Tommy Tee: RS 53
 Tony Levin: NA 10
 Too Short: RBA 77
 Tool: MO 30; RO 22
 T.O.R.O.: HSS 57; RP 14; RS 23
 Tower Of Power: CJ 12
 Toya: HSS 18; RS 24
 Train: B200 131; A40 7; AC 13; H100 46; HA 44
 Transmatic: A40 33
 Randy Travis: CA 72
 Travis: A40 38
 Faith Trent: DC 50
 Trick Pony: CA 35; CS 35
 Trina: RA 45; RBH 49
 Los Tri-o: LA 52
 Travis Tritt: B200 149; CA 20, 59, 66; CS 23
 Los Tucanes De Tijuana: HS 24; LA 4, 47; RMA 1;
 RMS 25, 35
 Trik Turner: MO 13
 Shania Twain: CCA 3; PCA 18
 Tweet: H100 18, 54; HA 18, 53; HSS 16; RA 2, 14;
 RBH 2, 14, 97; RS 5
 Twin: RP 17; RS 29
 Ronan Tynan: WM 5
 Steve Tyrell: JZ 6
 Moses Tyson, Jr.: GA 28

-U-

U2: B200 26; INT 9; PCA 4, 29; A40 12
 UB40: RE 4
 UGK: B200 184; RBA 37
 Uncle Kracker: AC 14
 Union Station: B200 117; CA 15; INT 25
 Unwritten Law: B200 144; MO 20
 Polo Urias Y Su Maquina Nortena: RMS 37
 Usher: B200 11; RBA 11; H100 6, 31; HA 6, 31; RA
 12, 19, 70; RBH 13, 20, 72; T40 7

-V-

Ian Van Dahl: DS 9; HSS 55
 Luther Vandross: B200 146; PCA 27; RBA 39; RBC
 2; RA 60; RBH 61
 Paul Van Dyk: EA 22
 Vanessa Carlton: H100 80; HSS 4
 Vangelis: CL 9
 Sergio Vargas: TSS 19
 Phil Vassar: CA 63; CS 16; H100 74; HA 69
 Jimmie Vaughan: BL 8
 Stevie Ray Vaughan And Double Trouble: BL 2, 9
 Eddie Vedder: A40 32; MO 34
 Veggie Tunes: IND 41
 Jaci Velasquez: LA 39; LPA 15; LPS 15
 Alicia Villarreal: HS 47; LA 12; RMA 5; LT 32; RMS
 11
 Fernando Villalona: TSS 17
 Viola: DC 16
 V.I.P. Music & Arts Seminar Mass Choir: GA 25
 Virtue: GA 18
 Vita: RS 68
 Carlos Vives: HS 44; LA 10; TSA 2; LPS 18, 22; LT
 31, 35; TSS 12

-W-

The Wailers: PCA 16; RBC 18; RE 1, 12
 Mel Waiters: BL 14
 Andre Ward: CJ 7
 Russell Watson: CX 11
 Waymore Blues Band: CA 71
 Weebie: H100 99; RA 55; RBH 56
 Westbound Soljaz: HSS 62; RP 12; RS 19
 Barry White: PCA 30, 43; RBC 19, 21
 Peter White: CJ 8
 White Stripes: HS 23

Hank Williams Jr.: CA 28; CCA 5; PCA 39
 Doug Williams: GA 15; IND 42
 Hank Williams III: CA 30; HS 14
 John Williams: B200 98; CX 2
 Lee Williams And The Spiritual QCs: GA 26
 Melvin Williams: GA 15; IND 42
 Pharrell Williams: H100 85; HSS 47; RA 35; RBH
 36; RP 10; RS 17
 Willie D: HSS 73; RP 8; RS 15
 Mark Willis: CS 33
 Jim Wilson: NA 8
 CeCe Winans: CC 18; GA 7
 George Winston: NA 14
 Lee Ann Womack: CA 32; AC 7; CS 27, 43
 W.O.S.P.: DC 13
 Chely Wright: CA 49; CS 31
 Finbar Wright: WM 5
 Jaguar Wright: B200 93; RBA 18
 Wu-Tang Clan: B200 130; RBA 35; RS 60
 Keke Wyatt: B200 55; RBA 10; H100 28; HA 27; RA
 3; RBH 5; RS 75

-X-

The X-Ecutioners: MO 22; RS 54

-Y-

Yanni: NA 5, 6, 7
 Trisha Yearwood: CA 45; CS 24, 46
 Yes: CX 14
 Pete Yorn: B200 192; HS 8; A40 35
 Neil Young: RO 32
 Youthful Praise: GA 13; IND 40

-Z-

Charlie Zaa: HS 20; LA 3; LPA 2; LPS 3; LT 1; TSS 3
 Zero 7: EA 4; HS 31
 Zoegirl: CC 13; HS 13
 Rob Zombie: B200 71; MO 33; RO 14

-SOUNDTRACKS-

Ali: B200 88; RBA 48; STX 9
 Almost Famous: STX 23
 Amelie: WM 2
 American Pie 2: B200 196; STX 16
 A Beautiful Mind: CX 6
 Black Hawk Down: WM 1
 Captain Corelli's Mandolin: CX 15
 Coyote Ugly: B200 80; CA 10; STX 8
 Crouching Tiger, Hidden Dragon: CX 13
 Down From The Mountain: CA 31; STX 18
 The Fast And The Furious: B200 118; STX 10
 The Fast And The Furious: More Fast And Furi-
 ous: B200 161; STX 13
 Finding Forrester: JZ 17
 Harry Potter And The Sorcerer's Stone: STX
 24
 How High: B200 119; RBA 46; STX 11
 I Am Sam: B200 23; INT 5; STX 2
 Jimmy Neutron Boy Genius: B200 167; STX 14
 Kingdom Come: GA 31
 A Knight's Tale: STX 20
 The Lord Of The Rings: The Fellowship Of The
 Ring: B200 79; INT 17; STX 7
 Moulin Rouge: B200 54; INT 18; STX 6
 O Brother, Where Art Thou?: B200 13; CA 2;
 INT 4; STX 1
 Orange County: B200 186; STX 15
 The Princess Diaries: B200 141; STX 12
 The Royal Tenenbaums: STX 25
 Save The Last Dance: STX 19
 Shrek: B200 47; STX 4
 Spongebob Squarepants Original Theme
 Highlights: STX 22
 State Property: B200 52; RBA 6; STX 5
 Swordfish: The Album (Soundtrack): EA 25
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 29
 Three 6 Mafia & Hypnotize Minds Presents:
 Choices — The Album: RBA 52; STX 17
 Training Day: STX 21
 A Walk To Remember: B200 36; INT 20; STX 3

-VARIOUS ARTISTS-

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 Now 8: 27
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 28
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 Artists And Hits: 107

MARCH 2 2002 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	6	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	1	YOUTH OF THE NATION	ATLANTIC	P.O.D.
3	4	2	WASTING MY TIME	TVT	Default
4	3	2	IN THE END	WARNER BROS	Linkin Park
5	5	1	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
6	6	1	LAST NITE	REA	The Strokes
7	7	1	THE MIDDLE	DREAMWORKS	Jimmy Eat World
8	8	1	FOR YOU	FLIP/ELEKTRA/EEG	Staind
9	9	1	TOO BAD	ROADRUNNER/IDJMG	Nickelback
10	10	1	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
11	12	1	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
12	14	1	FIRST DATE	MCA	Blink-182
13	16	1	FRIENDS & FAMILY	RCA	Trik Turner
14	13	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
15	11	1	DEFY YOU	COLUMBIA	The Offspring
16	18	1	THE WAY YOU LIKE IT	ARISTA	Adema
17	15	1	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
18	22	1	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
19	17	1	ALIVE	ATLANTIC	P.O.D.
20	25	1	SEEIN' RED	INTERSCOPE	Unwritten Law
21	19	1	MY SACRIFICE	WIND-UP	Creed
22	23	1	IT'S GOIN' DOWN	LOUD/COLUMBIA	The X-Ecutioners
23	24	1	HEY MISTER	ARTISTDIRECT	Custom
24	20	1	THE ONE	COLUMBIA	Foo Fighters
25	29	1	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
26	26	1	MOTIVATION	ISLAND/IDJMG	Sum 41
27	31	1	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
28	28	1	BULLETS	WIND-UP	Creed
29	35	1	FAITHLESS	ISLAND/IDJMG	Injected
30	21	1	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
31	33	1	GOOD SOULS	CAPITOL	Starsailor
32	27	1	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
33	38	1	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
34	34	1	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
35	37	1	SORROW	EPITAPH	Bad Religion
36	36	1	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
37	32	1	MOURNING	MAVERICK/REPRISE	Tantric
38	39	1	IF YOU C JORDAN	DRIVE-THRU/VEGA	Something Corporate
39	40	1	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
40	40	1	WHERE'S YOUR HEAD AT	XL/ASTRALWORKS/VIRGIN	Basement Jaxx

MARCH 2 2002 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	3	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	1	WASTING MY TIME	TVT	Default
3	3	1	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	5	1	IN THE END	WARNER BROS	Linkin Park
5	6	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
6	7	1	FOR YOU	FLIP/ELEKTRA/EEG	Staind
7	4	1	MY SACRIFICE	WIND-UP	Creed
8	8	1	YOUTH OF THE NATION	ATLANTIC	P.O.D.
9	10	1	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
10	9	1	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	14	1	BULLETS	WIND-UP	Creed
12	12	1	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
13	16	1	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
14	21	1	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
15	11	1	ALIVE	ATLANTIC	P.O.D.
16	18	1	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	13	1	DEFY YOU	COLUMBIA	The Offspring
18	22	1	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
19	20	1	DOWN WITH THE SICKNESS	REPRISE	Disturbed
20	17	1	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
21	15	1	DREAMER	EPIC	Ozzy Osbourne
22	19	1	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
23	24	1	THE WAY YOU LIKE IT	ARISTA	Adema
24	25	1	ADRIANA	RCA	Headstrong
25	23	1	THE ONE	COLUMBIA	Foo Fighters
26	26	1	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
27	27	1	SQUASH THAT FLY	MAMMOTH	Fu Manchu
28	31	1	FAITHLESS	ISLAND/IDJMG	Injected
29	29	1	MOURNING	MAVERICK/REPRISE	Tantric
30	30	1	HEY MISTER	ARTISTDIRECT	Custom
31	32	1	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
32	33	1	LET'S ROLL	REPRISE	Neil Young
33	37	1	UNREAL	J	Soil
34	28	1	PRaise	TVT	Sevendust
35	35	1	GETS ME THROUGH	EPIC	Ozzy Osbourne
36	34	1	AFTER ME	ISLAND/IDJMG	Saliva
37	36	1	THE GAME	GIANT/REPRISE	Disturbed
38	39	1	ONE THING	SANITARY	Gravity Kills
39	40	1	COLD	WARNER BROS	Static-X
40	40	1	FORSAKEN	WARNER BROS	David Draiman

MARCH 2 2002 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	10	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
2	2	1	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
3	3	1	WHEREVER YOU WILL GO	THE CALLING	RCA
4	5	1	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
5	6	1	IN THE END	LINKIN PARK	WARNER BROS
6	9	1	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
7	4	1	U GOT IT BAD	USHER	ARISTA
8	10	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
9	8	1	MY SACRIFICE	CREED	WIND-UP
10	11	1	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
11	7	1	GET THE PARTY STARTED	PINK	ARISTA
12	13	1	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
13	12	1	WHENEVER, WHEREVER	SHAKIRA	EPIC
14	17	1	GIRLFRIEND	N SYNC	JIVE
15	16	1	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
16	15	1	CARAMEL CITY HIGH	FEATURING EYE	BOOGA BASEMENT/INTERSCOPE
17	14	1	FAMILY AFFAIR	MARY J. BLIGE	MCA
18	18	1	STANDING STILL	JEWEL	ATLANTIC
19	21	1	WHAT ABOUT US?	BRANDY	ATLANTIC
20	20	1	NO MORE DRAMA	MARY J. BLIGE	MCA
21	24	1	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
22	30	1	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
23	19	1	A WOMAN'S WORTH	ALICIA KEYS	J
24	26	1	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS
25	23	1	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM/IDJMG
26	22	1	HERO	ENRIQUE IGLESIAS	INTERSCOPE
27	25	1	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG
28	29	1	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
29	33	1	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
30	28	1	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
31	38	1	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TRORR SQUAD/ATLANTIC
32	40	1	RAPTURE (TASTES SO SWEET)	HO	UNIVERSAL
33	27	1	#1	NELLY	PRIORITY/CAPITOL
34	31	1	BREAK YA NECK	BUSTA RHYMES	J
35	35	1	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/EEG
36	36	1	DON'T LET ME GET ME	PINK	ARISTA
37	32	1	GONE	N SYNC	JIVE
38	36	1	EVERYDAY	DAVE MATTHEWS BAND	RCA
39	34	1	I'M NOT A GIRL, NOT YET A WOMAN	BRITNEY SPEARS	JIVE
40	37	1	DIFFERENCES	GIMWINE	EPIC

MARCH 2 2002 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	12	HERO	INTERSCOPE	Enrique Iglesias
2	3	1	ONLY TIME	REPRISE	Enya
3	2	1	I'M ALREADY THERE	BNA	Lonestar
4	5	1	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
5	6	1	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
6	4	1	THANK YOU	ARISTA	Dido
7	8	1	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	7	1	DROWNING	JIVE	Backstreet Boys
9	24	1	A NEW DAY HAS COME	EPIC	Celine Dion
10	10	1	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
11	11	1	ALL OR NOTHING	J	O-Town
12	9	1	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS	Faith Hill
13	12	1	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	13	1	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
15	16	1	(THIS IS) A SONG FOR THE LONELY	WARNER BROS	Cher
16	18	1	INSATIABLE	COLUMBIA	Darren Hayes
17	14	1	SOON	CURB	LeAnn Rimes
18	22	1	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
19	20	1	I NEED YOU	SPARROWWEAP/TOL/CURB	LeAnn Rimes
20	19	1	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
21	21	1	STANDING STILL	ATLANTIC	Jewel
22	23	1	STILL	MOTOWN/UNIVERSAL	Brian McKnight
23	23	1	I NEED YOU	COLUMBIA	Marc Anthony
24	26	1	THE LOOK OF LOVE	VERVE	Diana Krall
25	25	1	TURN THE RADIO UP	CONCORD	Barry Manilow
26	29	1	BRING ON THE RAIN	CURB	Jo Dee Messina
27	27	1	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
28	27	1	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
29	28	1	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
30	30	1	I'M NOT A GIRL, NOT YET A WOMAN	JIVE	Britney Spears

MARCH 2 2002 **Billboard ADULT TOP 40 TRACKS™**

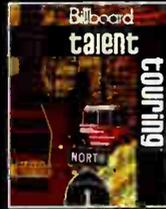
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	WHEREVER YOU WILL GO	RCA	The Calling
2	2	1	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	1	STANDING STILL	ATLANTIC	Jewel
4	4	1	MY SACRIFICE	WIND-UP	Creed
5	6	1	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
6	5	1	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	7	1	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	8	1	EVERYDAY	RCA	Dave Matthews Band
9	10	1	HANGING BY A MOMENT	DREAMWORKS	Lifeshouse
10	12	1	WRONG IMPRESSION	RCA	Natalie Imbruglia
11	9	1	DIG IN	VIRGIN	Lenny Kravitz
12	11	1	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
13	18	1	ALL YOU WANTED	MAVERICK/WARNER BROS	Michelle Branch
14	20	1	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
15	15	1	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
16	14	1	IT'S BEEN AWHILE	FLIP/ELEKTRA/EEG	Staind
17	13	1	ONLY TIME	REPRISE	Enya
18	17	1	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
19	19	1	BREATHING	DREAMWORKS	Lifeshouse
20	16	1	HERO	INTERSCOPE	Enrique Iglesias
21	21	1	LET ME DOWN EASY	REPRISE	Chris Isaak
22	26	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
23	23	1	GET THE PARTY STARTED	ARISTA	Pink
24	22	1	FALLIN'	J	Alicia Keys
25	25	1	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
26	28	1	IN THE END	WARNER BROS	Linkin Park
27	33	1	NO SUCH THING	AWARE/COLUMBIA	John Mayer
28	27	1	LOOKING FOR A PLACE TO LAND	ELEKTRA/EEG	Dakota Moon
29	32	1	SAVE YOURSELF	METTWERK	Sensefield
30	24	1	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
31	31	1	(THIS IS) A SONG FOR THE LONELY	WARNER BROS	Cher
32	36	1			

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MARCH 2 2002

Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	Always On Time	JAY-Z (RCA) (MURDER INC./DEF JAM/DJMG)	26	23	3	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	51	54	4	Wasting My Time	DEFAULT (TVT)
2	2	26	How You Remind Me	NICKELBACK (CORUNNER)	27	26	2	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)	52	59	4	Youth Of The Nation	PD D (ATLANTIC)
3	4	10	Ain't It Funny	JENNIFER LOPEZ FEAT. JAY-Z (EPIC)	28	20	14	Butterflies	MICHAEL JACKSON (EPIC)	53	53	12	Take Away	MISSY MISDEMEANOR/BLUETT (THE GOLD MIND/ELEKTRA/EGG)
4	5	17	In The End	LINKIN PARK (WARNER BROS.)	29	36	6	I Love You	FAITH EVANS (BAD BOY/ARISTA)	54	58	4	Young	KENNY CHESNEY (BNA)
5	6	13	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	30	30	5	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	55	60	7	Some Days You Gotta Dance	DIXIE CHICKS (MONUMENT)
6	3	22	U Got It Bad	USHER (ARISTA)	31	46	4	U Don't Have To Call	USHER (ARISTA)	56	62	4	I Breathe In, I Breathe Out	CHRIS CABLE (CAPITOL/NASHVILLE)
7	7	17	Wherever You Will Go	THE CALUMIN (RCA)	32	27	14	Good Morning Beautiful	STEVE HOLY (CUB)	57	52	15	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA/NASHVILLE)
8	8	19	My Sacrifice	CRIBED (WIND-UP)	33	42	8	The Cowboy In Me	TIM MCGRAW (CUB)	58	51	12	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
9	9	7	What About Us?	BRANDY (ATLANTIC)	34	40	10	Don't You Forget It	GLENN LEWIS (EPIC)	59	64	5	I'm Movin' On	RASCAL FLATTS (LYRIC STREET)
10	13	13	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	35	38	13	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CUB)	60	57	4	Hey Luv (Anything)	MOBB DEEP FEAT. 112 (LORD COLUMBIA)
11	16	11	Blurry	PUDDLE OF MUDD (LAWLESS/GEFFEN/INTERSCOPE)	36	28	27	Superman (It's Not Easy)	FILETOR FIGHTING (AWARE/COLUMBIA)	61	72	2	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)
12	14	8	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	37	35	16	Standing Still	JEWEL (ATLANTIC)	62	68	3	My List	TOBY KEITH (DREAMWORKS/NASHVILLE)
13	12	11	Whenever, Wherever	SHAKIRA (EPIC)	38	31	15	Wrapped Around	BRAD PAISLEY (ARISTA/NASHVILLE)	63	65	7	In Another World	JOE DIFFIE (MONUMENT)
14	10	19	Get The Party Started	PINK (ARISTA)	39	43	10	Welcome To Atlanta	JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	64	73	2	Anything	JAHMEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)
15	18	9	Can't Fight The Moonlight	LEANN RIMES (CUB)	40	50	5	More Than A Woman	AALIYAH (BLACKGROUND)	65	56	19	Run	GEORGE STRAIT (MCA/NASHVILLE)
16	15	12	No More Drama	MARY J. BLIGE (MCA)	41	39	11	The Long Goodbye	BROOKS & DUNN (ARISTA/NASHVILLE)	66	74	2	What If She's An Angel	TOMMY SHANE STEINER (RCA/NASHVILLE)
17	17	11	The Whole World	OUTKAST FEAT. MILLER MIKE (ARISTA)	42	41	24	Gone	N SYNC (JIVE)	67	—	1	Wrong Impression	KATY B (RCA)
18	25	4	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EGG)	43	32	18	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	68	70	2	Rock The Mic	BEANIE SIGEL & FREEWAY (RCA/FELLA/DEF JAM/DJMG)
19	37	3	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	44	44	51	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	69	75	2	That's When I Love You	PHIL VASSAR (ARISTA/NASHVILLE)
20	11	17	A Woman's Worth	ALICIA KEYS (J)	45	49	1	Blessed	MARTINA MCBRIDE (RCA/NASHVILLE)	70	—	1	A New Day Has Come	CELINE DION (EPIC)
21	34	4	Girlfriend	N SYNC (JIVE)	46	29	13	Break Ya Neck	BUSTA RHYMES (J)	71	—	1	For You	STAINED (RUP/ELEKTRA/EGG)
22	19	22	Family Affair	MARY J. BLIGE (MCA)	47	33	11	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EGG)	72	63	20	#1	NELLY (PRIORITY/CAPITOL)
23	21	14	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	48	69	2	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	73	61	8	Just Let Me Be In Love	TRACY BYRD (RCA/NASHVILLE)
24	22	23	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	49	47	10	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	74	—	1	Crawling In The Dark	HOBBASTANK (ISLAND/DJMG)
25	24	17	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	50	66	3	Foolish	ASHANTI (MURDER INC./DEF JAM/DJMG)	75	67	19	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)

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MARCH 2 2002

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	Uh Huh	B2K (EPIC)	26	25	10	Can I Get That???	BEAR WITNEZ (FARGASM)	51	61	33	By Your Side	SADE (EPIC)
2	2	10	Hush Lil' Lady	CORCI FEAT. LIL' ROOIE (INDO TIME/MOTOWN/UNIVERSAL)	27	21	23	Us Against The World	PLAY (COLUMBIA)	52	47	4	One Good Reason	NICOLE J. MCCLOUD (217/ARTEMIS)
3	48	8	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	39	2	What About Us?	BRANDY (ATLANTIC)	53	52	5	Star Guitar	THE CHEMICAL BROTHERS (ASTRALWERKS/VIRGIN)
4	—	1	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	29	30	2	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	54	46	13	Envious	DAWN ROBINSON (LEFTSIDE/D)
5	3	10	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)	30	31	5	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	55	55	2	Will It?	IAN VAN DAHL (ROBBINS)
6	4	7	Can't Fight The Moonlight	LEANN RIMES (CUB)	31	28	25	Everything U R	LINDSAY FAGAND (WARNER BROS.)	56	53	19	Yes	AMBER (TOMMY BOY)
7	5	23	AM To PM	CHRISTINA MILIAN (DEF SOUL/DJMG)	32	29	18	America The Beautiful	ELVIS PRESLEY (RCA)	57	49	14	Ain't Nobody (We Got It Locked!)	THE RAWLDO BOYS (HOUSE OF FIRE)
8	9	5	Osama-Yo' Mama	RAY STEVENS (CUB)	33	26	12	How You Remind Me	NICKELBACK (ROADRUNNERS/EPIC)	58	74	46	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	6	13	It's The Weekend	L.L. J. (HOLLYWOOD)	34	32	7	Roll Wit Me	PRETTY VILLIE (D2/REPUBLIC/UNIVERSAL)	59	51	27	Someone To Call My Lover	JANET (VIRGIN)
10	8	3	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	35	23	14	Freedom	PAUL MCCARTNEY (MPL/CAPITOL)	60	—	1	I Love You	FAITH EVANS (BAD BOY/ARISTA)
11	13	8	Never	AMANDA PEREZ (UNIVERSAL)	36	35	9	I Say Yeah	DREAM STREET (UEG/EOEL)	61	—	1	Move It Like This	BABA MA (303/CAPITOL)
12	7	9	That Was Then	ROY JAMES JR. (BOY HEAD)	37	33	3	Jigga	JAY-Z (RCA/FELLA/DEF JAM/DJMG)	62	50	20	Jump Up In The Air	ORIGINAL P. (WESTBOND)
13	14	13	Only Time	ENYA (REPRISE)	38	34	18	Lifetime	MARWELL (COLUMBIA)	63	62	22	Tell Me It's Real	K-CI & JOJO (MCA)
14	10	20	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	39	37	24	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	64	—	1	Down A** Chick	JAY-Z FEAT. THE BLACK MEXICANS (RCA/DEF JAM/DJMG)
15	17	10	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	40	38	23	Buster	DENNIS DA MENACE (1ST AVENUE)	65	68	14	Always On Time	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)
16	27	2	Dops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/EGG)	41	45	3	Peaches & Cream	112 (BAD BOY/ARISTA)	66	64	11	Got Ur Self A...	NAS (JIVE/COLUMBIA)
17	11	5	My Sweet Lord	GLORIOUS HARRISON (GNOME/CAPITOL)	42	36	13	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	67	58	12	Revolution	STONE TEMPLE PILOTS (ATLANTIC)
18	12	40	I Do!!	TOYA (ARISTA)	43	43	7	Where's Your Head At	BASEMENT JAXX (XL/ASTRALWERKS/VIRGIN)	68	67	20	Separated	AVANT (MAGIC JOHNSON/MCA)
19	15	17	Dansin Wit Wolvez	STRIK SIN (FADE/ECMO)	44	40	33	This Is Me	DREAM (BAD BOY/ARISTA)	69	54	35	Purple Hills	D12 (SHADY/INTERSCOPE)
20	16	10	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	45	44	22	Love It	BILAL (MOJO/INTERSCOPE)	70	57	9	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
21	19	27	Hit 'Em Up Style (Dops!)	BLU CANTELL (D2/ARISTA)	46	—	1	Saturday (Dooh! Dooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	71	75	2	What Would You Do?	NO (MCA)
22	24	4	Bunny Hop	DA ENTOURAGE (BAD BOY)	47	—	1	Pass The Courvoisier Part II	BUSTA RHYMES FEATURING P. DIDDY & PHARRELL (J)	72	—	1	A Woman's Worth	ALICIA KEYS (J)
23	20	19	God Bless The USA	LEE GREENWOOD (CUB)	48	41	49	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	73	—	1	Dear God	WILLIE O (IRELIENTLESS)
24	22	32	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	49	42	4	Life Is Good	LFO (J)	74	63	39	So In Love With Two	MIKAILA (ISLAND/DJMG)
25	18	29	Family Affair	MARY J. BLIGE (MCA)	50	—	1	You Make Me Sick	PINK (LAFACE/ARISTA)	75	—	10	Juliet	UN1T (ATLANTIC)

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MARCH 2 2002

Billboard

HOT 100

Main chart table with columns: 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 / SALES'.

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. ... SoundScan logo.

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 72
 7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 10; RBH 54

-A-

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/D) 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 3; RBH 8
ALIVE (Soulljah, ASCAP/Famous, ASCAP), HL, H100 83
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 18
ALL Y'ALL (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-Ooh, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP), HL/WBM, RBH 97
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 56
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 94
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/D) Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI, WBM, H100 1; RBH 3
ANY OTHER NIGHT (Lienad, BMI) H100 91; RBH 41
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI) H100 67; RBH 22
AWNAW (Success Story, BMI/Full Circle, ASCAP) RBH 65

-B-

BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 58
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 45
BEST OF BOTH WORLDS (INTRO) (R.Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP), HL/WBM, RBH 47
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 6; H100 50
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 13
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 19
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funking, 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 49; RBH 29
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 3; H100 37
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J), BMI/Unloc Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 87; RBH 40
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 29; RBH 6

-C-

CAN I GET THAT?! (Copyright Control) RBH 92
CAN'T FIGHT THE MOONLIGHT (Realsongs), WBM, H100 11
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 12
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 26
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 22
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 90
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 47
CLOSET FREAK (God Given, BMI) RBH 73
COMO DUELE (D'Nico Int'l, BMI) LT 2
COMO PUDIESTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 11
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitners', BMI/Gottahaveable, BMI), HL/WBM, CS 5; H100 36
CRAWLING IN THE DARK (Not Listed) H100 77
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 57

-D-

DANSIN WIT WOLVEZ (AMRX27, ASCAP) RBH 90
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 44
DEFY YOU (Undrachiever, BMI) H100 94
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 35
DE RAMA EN RAMA (TN Ediciones, BMI) LT 24
DESIGNATED DRINKER (EMI April, ASCAP/Tri-angels, BMI), HL, CS 55
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, RBH 35
DIME (Kike Santander, BMI) LT 29
DOES MY RING BURN YOUR FINGER (Tinkie Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP), WBM, CS 27
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 56

DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 35; RBH 11
DOWN A CHICK** (Not Listed) RBH 91
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 32
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 88
EL DUELO (Universal Musica, ASCAP/Warner-Tamerlane, BMI) LT 49

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 5
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 30
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 47
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 6
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 84

-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 Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 21; RBH 39
FIRST TIME (Notting Hill, SESAC) RBH 69
FLOR SIN RETONO (Peer Int'l, BMI) LT 1
FOOLISH (Desmone, BMI/D) Irv, BMI), HL, H100 51; RBH 18
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 75
FROM HER MAMA (MAMA GOT A)** (Money Mack, BMI) RBH 63

-G-

GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 14
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 66
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 22; RBH 74
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 70
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WaReRo, BMI/South Hudson, BMI), WBM, H100 40; RBH 27
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 42
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 1; H100 34
GOT ME A MODEL (Uh Oh, BMI/Ensign, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Shaniah Cymone, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Ho Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI), HL/WBM, RBH 86
GOT UR SELF A... (Ill Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 93; RBH 44

-H-

HALFCRAZY (Soulljah, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unitat Catalog, BMI), HL, RBH 46
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 27
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 21
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 41
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 79
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 53
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI) CS 51
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 25
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 23
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 5
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 62; RBH 32
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 2
HUELO A SOLEDAD (AG, ASCAP) LT 17
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 63; RBH 43

-I-

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 80
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 9; H100 59
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 53
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Trigic, BMI/Ensign, BMI), HL, CS 30
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Ven-

ture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 25
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 26
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 61
I GOT IT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Trina, BMI/Deuce Poppi, BMI/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 49
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'in', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, H100 30; RBH 7
I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 98
I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 58
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, H100 86; RBH 37
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 11; H100 61
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acu'f-Rose, BMI), HL/WBM, CS 33
I'M TRYIN' (Pacific Wind, SESAC/4ta, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, H100 66
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 66
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Jack Knight, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sony Lester, ASCAP) RBH 72
INSATIABLE (Rough Cut, ASCAP/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP), HL, H100 81
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 46
IN THE END (Zomba, BMI/Big Bad Mr. Mahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 4
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 22
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 77
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 19

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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 84; RBH 38
JUST LET ME BE IN LOVE (Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 14; H100 76
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 35

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KARMA (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI), HL/WBM, CS 49
KNOCK (Knoc-Turn'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 75
LA AGARRO BAJANDO (Mo' Clan, ASCAP) LT 26
LA CALANDRIA (Vander, ASCAP) LT 50
LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 38
LA PLAYA (Sony/ATV Latin, BMI) LT 33
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, H100 100; RBH 52
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 33
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 16; RBH 1
LIVING AND LIVING WELL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 48
LLOVIENDO ESTRELLAS (Erani, ASCAP/WB, ASCAP) LT 19
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 4; H100 42
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 31

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MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 45
MANANTIAL DE LLANTO (Edimonsa, ASCAP) LT 12
MAS ALTO QUE LAS AGUILAS (Edimonsa, ASCAP) LT 44
MAYBE, MAYBE NOT (Bob Brumley, ASCAP/ICG, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 54
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 43
ME VOLVI A ACORDAR DE TI (Oceano/Fonomusic, ASCAP) LT 37
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 23
MONEY OR LOVE (Blackened, BMI), WBM, CS 59
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 41; RBH 12
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 15; H100 65

MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 8

-N-

NAILA (Edimonsa, ASCAP/Vander, ASCAP) LT 41
NECESIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 9
NEVER (Powerhouse, BMI) H100 89
NEVER GIVE UP (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), HL, RBH 100
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 73
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 7
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 17; RBH 23
NO SE VIVIR SIN TI (Arpa, BMI) LT 18
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 36
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 (SOCA, ASCAP) RBH 78
OOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 87
OOHHHWEE (One Up, BMI) H100 99; RBH 56
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 18; RBH 2
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 97; RBH 48
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, H100 85; RBH 36
PENA DE AMOR (I&N, ASCAP) LT 45
PEQUEÑA AMANTE (Edimonsa, ASCAP) LT 46
POR VOLVERTE A VER (Beechwood, BMI) LT 47
PUT IT ON ME (Ain't Nuthin' Goin' On But Funking, 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 68
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 62

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QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 8
QUITAME ESE HOMBRE (Piato, ASCAP) LT 14
RAINY DAYZ (Slavery, ASCAP/D) Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) RBH 59
RAPTURE (TASTES SO SWEET) (Renemade, BMI/EMI Blackwood, BMI), HL, H100 79
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) H100 98
THE ROC (Killa Cam, ASCAP/Shukur Al-Din, ASCAP/Hitco South, ASCAP) RBH 93
ROCK CITY (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Eight Mile Style, BMI/Ensign, BMI/Spyda, ASCAP), WBM, RBH 99
ROCK THE BOAT (Herbicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 25
ROC THE MIC (Music Of Windswept, ASCAP/Shukur Al-Din, ASCAP/Hitco South, ASCAP/Elartooee, ASCAP/E.O.B., ASCAP) H100 71; RBH 26
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 24; RBH 16
ROLL WIT ME (Dz Pro, ASCAP) RBH 85
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 82; RBH 31
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 12; H100 69

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SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 78; RBH 30
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 88
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 28
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 37
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 50
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 34
SI TU NO VUELVES (Musart, ASCAP) LT 42
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/JRBI, ASCAP), HL, CS 7; H100 57
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 55
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspring, ASCAP) RBH 81
SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, RBH 96
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 89
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 24
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 32
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 95
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 3
SUFRIENDO A SOLAS (Not Listed) LT 10
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 33
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 40

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TAKE A MESSAGE (Mortay, SOCAN) RBH 83
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 54; RBH 14
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, BMI), HL, RBH 50
TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 60
TANTITA PENA (Warner-Tamerlane, BMI) LT 4
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 20
TE LO PIDO SENOR (Nota, ASCAP) LT 39
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 32
TE QUIERO COMER LA BOCA (EMI April, ASCAP) LT 27
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 40
THANK YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, RBH 82
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 28; H100 92
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 16; H100 74
THAT WAS THEN (Ten Count, BMI/HTR, BMI/Jermoe A. Hunter, BMI/Mike City, BMI) RBH 71
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, RBH 34
A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI) H100 80
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 52
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 15
TONIGHT I WANNA BE YOUR MAN (Nuyorican, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 39
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 67

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U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 31; RBH 13
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 6; RBH 20
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TrackstyleMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL, H100 45; RBH 24
U, ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/D) Irv, BMI/MTune, BMI) RBH 76
UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP) CS 60
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 13

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 43
VOLVERE JUNTO A TI (WB, ASCAP) LT 25

-W-

WASTING MY TIME (EMI April, ASCAP), HL, H100 52
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/lobete, ASCAP), HL/WBM, H100 39; RBH 15
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 44; RBH 21
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/Tarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins II, BMI), HL/WBM, H100 9; RBH 4
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 70
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/D) Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 23; RBH

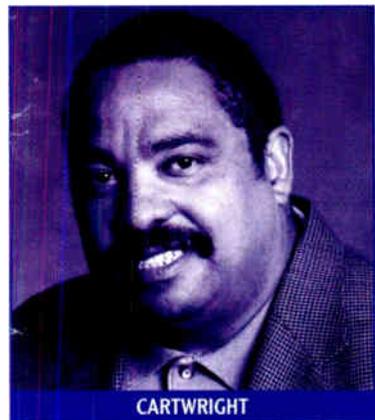
Black Artists Struggle

Continued from page 1

Sam Cooke and Curtis Mayfield, Quincy Jones, Lamont Dozier, and Al Jarreau.

With the increasingly vital role that catalogs contribute to record companies' bottom lines, all artists could face even tougher battles in the coming years in trying to reclaim or negotiate ownership of their masters, according to a number of industry executives. Entertainment attorney L. Londell McMillan, whose clients include Prince and Stevie Wonder, notes that "buy-back of masters is something that's not normally going to happen."

However, a new paradigm in the artist/label relationship will be introduced in 2013, when the Copyright Act takes effect. Under that law's 35-year statute, artists who recorded material



CARTWRIGHT

after Jan. 1, 1978, are eligible to reclaim their masters beginning in 2013. Artists whose recordings are registered between 1972 and 1978 can also reclaim their masters under the law but have to wait a total of 56 years, starting from 1972. Artists aren't eligible to reclaim their masters recorded prior to 1972 under federal law, because no sound recording copyright existed before that year (see story, page 90).

In light of the pre-1972 stipulation—and especially in the case of old-school black artists—regaining ownership is quite an accomplishment when one considers the music industry's historically less-than-honorable treatment of many R&B acts.

"At Vee-Jay, there was no money," recalls Michael McGill of the Dells, whose first R&B chart hit was 1956's "Oh What a Nite." "[Vee-Jay] would tell us, 'You make your money on the road. The records are just to promote you.'"

According to Main Ingredient member Tony Silvester, things had not improved much by 1970, when the act (which has included Cuba Gooding, Donald McPherson, and Luther Simmons Jr.) scored its first R&B chart hit, "You've Been My Inspiration." "All those stories about giving black acts new cars are real," he says. "Back in those days, you were lucky to get royalties. When we signed with RCA, the executives didn't make appointments with us until after 5 p.m. They didn't want us in the building during regular business

hours. That's how racist it was."

The subject of masters remains a sensitive topic not only for labels but for artists themselves. Reportedly, Luther Vandross owns his Cotillion masters, while Aretha Franklin is said to possess her later Atlantic albums. Repeated calls and faxes to their representatives, as well as to several other artists, did not generate any response—save for a faxed, one-sentence reply from Ashford & Simpson that read: "We have the rights to some of our old masters." The veteran singer/songwriter duo declined to reveal any details.

However, several artists and/or their representatives were willing to share their stories in the hope that they could provide advice for other acts.

A GREAT FEELING

Dozier recalls, "One day in 1981, my attorney Lee Phillips called and said, 'Go and pick up your masters at Warner Bros. Records in Burbank [Calif.] right now!' It was a great feeling."

Dozier, one-third of Motown's legendary Holland-Dozier-Holland songwriting/production team and a current Grammy Award nominee, joined Warner Bros. in 1976 after charting top 20 success with his 1973 solo debut, *Out Here on My Own*, on ABC/Dunhill. The first project under the four-album pact was *Right There*. But after the third album, Warner Bros. opted not to release a fourth one.

"Lee said, 'If you're not going to let him do the fourth album, then please let him have his three previous albums,'" Dozier says. "And that's what Lee and [then-Warner Bros. chief] Mo Ostin worked out. I have to give Ostin credit for breaking that ground, too."

In the case of Jarreau—another former Warner Bros. artist—securing masters ownership was not happenstance but a plan, his manager Bill Darlington says. Warner Bros. owns everything worldwide for the singer's first six albums, including the platinum-certified 1981 set *Breakin' Away*. But after that, "we split the deal up," Darlington explains. "For the last seven albums, Jarreau was signed to Warner Bros. in America and to WEA International, where he has a huge audience. And he got back the international rights on those records."

Dating back to 1984's *High Crime*, those seven albums include the gold-selling *I Is for Lover*, *Heart's Horizon*, and *Heaven and Earth*. Darlington says these albums are now licensed to Universal outside America. "It's an annuity," he adds. "They put the records out, he gets paid, and he still owns them. It's great for any artist when he or she can get some control of their life."

A more recent example involves producer/musician Jones. When the joint venture between Jones' label, Qwest, and Warner Music Group was dissolved last year, he was able to negotiate the rights to nine albums. The list includes the soundtracks to *The Color Purple* and *Boyz in the Hood*, the platinum-certified *Back on the Block* and *Q's Jook Joint*, James Ingram's gold-certified *It's Your Night*, *Basie and Beyond*, and *From Q, With Love*. Quincy Jones Music is currently negotiating a licensing deal.



COOKE

LOOKING BACK

Precedents for attaining control were set by such farsighted artist/businessmen as Cooke, Charles, and Mayfield. A handful of white acts is also part of that select group, including country major leaguers Buck Owens and Kenny Rogers and '50s and '60s-era acts the Four Seasons (the group's Vee-Jay and Philips material), Paul Anka, and Fats Domino (their ABC-Paramount material).

Having notched a string of 15 No. 1 country singles—including "Act Nat-



MAIN INGREDIENT

urally" and "Love's Gonna Live Here"—Owens signed a final deal with Capitol under very specific terms: He would record for the label another four years, and after that contract expired, he would own all of his Capitol recordings from 1957 to 1975. As part of the deal, Capitol would continue to manufacture his records until 1980, when the masters would revert to him.

"I said, 'I ain't doing another record unless I get all my masters back, period,'" Owens says. "So we struck a deal. 'Every artist should insist on that,'" he adds. "You can't at first. You've got to have the sales—and guts—to back it up. But once you have a smash hit, tell them you want your goddamned masters back."

Charles also learned how to negotiate in his favor when he signed with ABC-Paramount in 1959 after several years at Atlantic: He asked upfront



DOZIER

for his masters to revert back to his ownership. ABC-Paramount agreed. Among the songs he recorded for the label are the classic "Georgia on My Mind" and the No. 1s "Hit the Road Jack" and "I Can't Stop Loving You."

Charles—who has licensed his material to reissue label Dunhill Compact Classics and later to Rhino—could not be reached for comment for this story, despite repeated attempts. But James Austin, Rhino's senior director of A&R/special projects who worked with Ray Charles Enterprises on the March 2000 *Very Best of Ray Charles* compilation, says Charles has told him that "it's a situation where I just have to have them. It comes down to music I've worked hard to create, and I want to own it myself."

Cooke, who scored such hits as "You Send Me" and "A Change Is Gonna Come," also established ownership through what manager Allen Klein terms "contractual accomplishment." In 1963 Cooke hired Klein not only as his manager but to also oversee his SAR record label and other related entities, which Klein still handles. That same year, Cooke signed an agreement whereby all of his RCA material would go through Cooke and Klein's Tracey Records for a period of 30 years. The deal gave Cooke ownership of his work.

RCA's right to distribute Tracey—a division of Klein's ABKCO Records—expired in 1993. Klein owns and manages Cooke's masters and copyrights on behalf of Cooke's widow, Barbara; daughters Linda and Tracey; and other family heirs.

Before going solo in 1970, Mayfield, who died in 1999, had enjoyed a successful run with the Impressions—a group that recorded for ABC-Paramount. "In those days it was unheard of for a performer/songwriter to own his own publishing, let alone his masters," recalls Mayfield manager Marv Heiman, who partnered with Mayfield in a publishing company, as well as indie label Curtom. "When Curtis started Curtom, we both felt that whomever we did a distribution deal with, we wanted those masters to come back to us after a brief sell-off period. It was a material point of our deal."

Mayfield's Curtom label struck successive pacts with Buddah, Warner Bros., RSO, and Neil Bogart's Boardwalk. "And all of those masters reverted back to us," Heiman adds. "We sold the domestic rights to Rhino a few years ago. The Mayfield Family Trust [whose immediate beneficiary is Mayfield's widow, Altheida] still owns the foreign rights. It was important to Curtis to own as much of himself as he could."

STILL IN PURSUIT

For every success story, there are many other tales in which artists' master pursuits have been in vain. That includes Prince—who is still seeking ownership of his Warner Bros. material—and former Impressions member Jerry Butler.

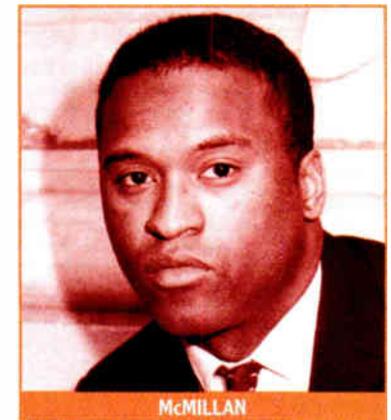
Butler, whose solo "Ice Man" persona sparked such No. 1 R&B/crossover hits as "Hey, Western Union Man" and "Only the Strong Survive," is involved in a lawsuit that dates back nine years. In 1993, a total of 15 plaintiffs—including Sam Moore (of Sam & Dave), Mayfield, and the estates of Jackie Wilson and Mary Wells—filed a

class-action suit alleging pension fraud against all five major labels and American Federation of TV and Radio Artists for back royalties. As part of that suit, Butler says he also asked for ownership of past masters of his dating back to Vee-Jay and up to and including Philadelphia International.

"Justice moves slowly, if it moves at all," he says. "The court denied the suit, because the interests are too varied and it couldn't put us all in one class. The attorneys have since decided to refile."

"When we started, the music industry was a baby," he continues. "The youngsters back then didn't have good legal advice. If I were starting out today, I would control my masters, publishing, everything."

But the door to ownership that Charles, Cooke, and Mayfield walked through earlier has virtually closed. With the industry's continued growth and more sophisticated technology, record companies began realizing the value of their respective catalogs—especially with the advent of the digital era—and have become more reluctant to part with artists' masters.



McMILLAN

Declining to go into specific detail, one former label executive who is now an artist manager says that 50% or more of a label's revenue can come from its catalog.

"In those early days," Heiman says, "record company catalog wasn't very important. However, labels definitely knew the value starting in the late '70s. I can see the labels' viewpoint [in terms of holding onto artists' masters]. They're investing a lot of money in artists. If the artists become superstars, the masters are an asset to the label."

Former Elektra artist Patrice Rushen says she's not "naive enough to think Elektra is going to give up any of my work." That output includes the top 10 tracks "Haven't You Heard," "Forget Me Nots" (sampled by Will Smith for the title song to the *Men in Black* film), and "Feels So Real (Won't Let Go)."

"The best part is I'm getting sampled," she adds. "But if you've had the good fortune to remain a viable selling commodity over a period of time, you do start to wonder about controlling your product. If the music holds up, you might want a shot at doing something with it yourself—especially if the label isn't doing anything with it."

For the past four years, she's been trying to reclaim ownership of *Signature*, a smooth-jazz CD released in 1997 on Discovery, then part of the WEA group. Though the record re-

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ceived some airplay and earned a Grammy Award nod, Rushen says she ended up having to self-promote the record when Discovery changed hands.

"My only conjecture," Rushen says, "is that because I have a successful list of recordings elsewhere and my name continues to appear in different situations in regards to other projects, it does prompt people to look at my other work. So maybe [those holding the *Signature* master] don't want to take the chance of that record not being there. But at a certain point, masters should revert to the artist."

REDOING THE MASTERS

Rushen's contention is shared by McMillan. His client roster includes the estate of Sammy Davis, which owns some masters but is currently fighting with Universal to retrieve others.

"Take an artist like Roberta Flack, whom I also represent," he says. "A lot of these record companies aren't taking advantage of these artists' catalogs. They're just sitting there. Most of the money's been made already. But if Roberta owned those masters, who knows? She might be doing all kinds of things to help make her recordings sell so [that] she can take care of herself and her family."

Another way artists have ensured that they own some of their creative endeavors is by rerecording their earlier material. James Brown, whose career includes stints on the King, Polydor, and Scotti Bros. labels, has found success that way.

"James doesn't own his original masters," his attorney Jay Ross confirms. "But he does own masters of material he's rerecorded, as well as live concert footage, so he now competes against the labels who have his earlier recordings."

"In fact," he adds, "we can license a heck of a good album featuring the greatest of his material. In some people's minds, given today's technology and modern orchestration, it's superior to the original."

However, talk to any real music aficionado, and nine times out of 10, he wants the original recording.

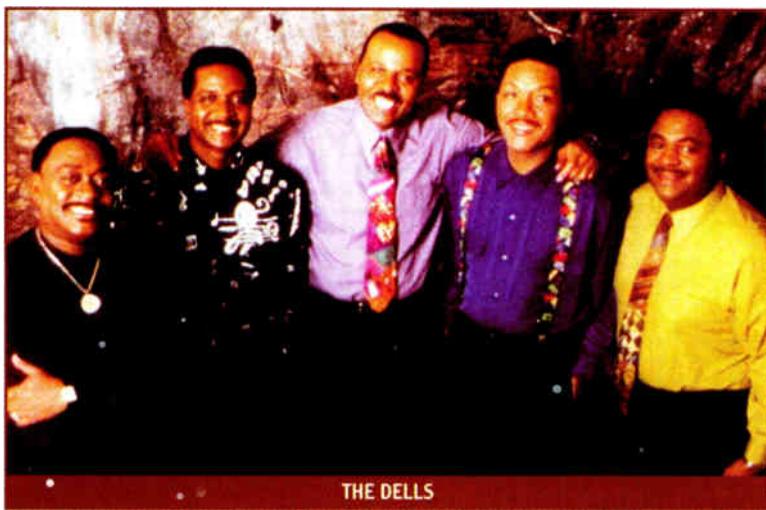
"Artists rerecording their material is becoming a trend," EMI Music VP of catalog marketing Tom Cartwright agrees. "And it does give them the opportunity to own something. But in terms of commercial appeal, everyone wants the original."

HAVE MASTERS, WILL EXPLOIT

As several of those who were interviewed pointed out, it's one thing for an artist to own his masters and quite another to know what to do with them. The financial costs in terms of exploiting those masters—remastering the

years to Castle Music of the Sanctuary Group in the U.K.—a marketplace where he still has a strong following. Among the songs found on those albums is the Dozier-penned and sung "Going Back to My Roots" (from his *Peddlin' the Music*) whose initial popularity, Dozier notes, "took me throughout Europe on tour." The tune was subsequently recorded by Odyssey and Richie Havens.

Since the Castle licensing deal was only signed last year, it's still too new to see any major royalties. But Dozier emphasizes there have been other rewards. "Yes, [licensing the masters] has been a good thing to be able to do financially. However, what I really



recordings depending on their quality, finding a distributor, marketing, and promotion—can be a tough nut to crack for most artists opting to do it on their own.

According to Cartwright, licensing rates are pretty standard, depending on the wholesale price of the record, the number of tracks, and the use of the music. "It [the rate] can mirror artists' contracts or can be negotiated," he says, "anywhere from 10%-25% of wholesale. However, the money really comes in the advance. Most artists want to take an upfront piece."

Last year, Dozier licensed his three former Warner Bros. albums for five

gained was a sense of controlling my art by being able to license and release these albums again."

Universal Music Enterprises senior VP of A&R Andy McKaie, whose division administers the catalogs of such veteran soulsters as the Dells, acknowledges that some artists make a good living taking care of their own masters. But he's aware of situations where "the masters aren't being worked in the way we could. I'm obviously on the other side of the fence, but it's difficult to replace the entire mechanism a label provides."

Still others believe that ownership only belongs in the hands of artists who can afford to produce and mar-

ket their masters with their own money. "In my experience in the music business, the only artists who have the ability to own or partially own some of their masters are artists like a Prince [who owns his post-Warner Bros. recordings]," says Matt Kahane, co-owner/co-founder of independent GoodVibe Recordings, whose artists include Grammy Award-nominated Mystic.

"The main drawback is that it's very hard work, and there's usually very limited exposure when you're trying to do everything completely independently," he continues. "In most cases, though, record labels are taking very big risks when they sign a new act and have to spend hundreds of thousands of dollars—potentially millions—just to create value for the masters that they paid to create. So the fact that they own those masters isn't necessarily unfair."

Rapper KRS-One doesn't own his earlier masters with Jive but does co-own his masters under a joint-venture between his Front Page Recordings and In the Paint/Koch. "I don't want to own my catalog for it to sit and gather dust. I also don't have the desire to sit and farm out my catalog. I'd rather share that with someone else who'll take a percentage and work the catalog to be used in movies, commercials, and TV."

CO-OWNERSHIP ROUTE

Like KRS-One, one of the more popular ways that contemporary artists have gained a measure of masters control is through joint ventures. Such rappers as Master P, the Cash Money Collective, and others were well on their way to sales success before aligning themselves with major labels for wider distribution.

"Our sales gave us a lot of weight and pull," says Cash Money CEO Ronald Williams, whose label is distributed through Universal. "We used to hear a lot about the majors—how they take control—and we didn't want to go out like that. But it's going to be a fight right now for artists to keep their masters. You just have to fight to

keep 100% of your company."

Citing the groundwork made by rappers like Master P and Eazy-E, Kahane agrees that any artist who creates his own music, pays for its production, and then works hard to promote and market it will have more leverage in striking a label deal with a major—even though an indie may still give the artist more favorable terms. "The main difference between major labels and independent labels is that independents seem fairer about masters participation. If GoodVibe wanted to sign an artist like Prince—who's already created enormous value for himself—we'd have no problem working out a master co-ownership deal."

Given the RAC's ongoing challenge against the industry status quo, coupled with the changes inherent under the first terms of the Copyright Act, some industry observers predict a change will—and must—come.

"With the challenges we'll see by statute as well as by artists lobbying for reform, we should expect more governmental oversight—which will hopefully increase the opportunity for a fairer negotiation process," McMillan says. "For example, publishers don't usually buy out 100% of an artist's publishing. They'll work out a co-publishing arrangement—eight, 10, or 12 years—and negotiate a reversion clause. Since that's so customary in publishing and they're making a tremendous profit from that, then the recording side should consider doing business in a similar way."

Under a new deal with New York-based Magnatar Records, the Main Ingredient negotiated control of its masters. However, after more than 30 years in the business, group member Silvester questions the inequities that still exist. "Once you pay for a car, it's yours. But if you make a record, pay for the actual recording, and recoup all other costs, you still don't own the record. There's something wrong with that."

Additional reporting by Bill Holland in Washington, D.C., and Adam White in London.

Sound Recordings & Copyright Act's Termination Right

BY BILL HOLLAND

WASHINGTON, D.C.—The vast majority of recording artists (black and white) who want to reclaim their masters and other recorded material will most likely have to take part in expensive future litigation against record companies—cases that will involve interpretation of the Copyright Act's termination right. For both sides, the stakes are high, and the legal fights won't come cheap.

Many copyright law experts say the termination provision of the Copyright Act applies to recording artists as the "authors" and hence owners of sound recordings and that they should be able to reclaim their ownership after a period of exploitation by record companies. Record companies, whose financial profiles and security are intertwined with the ownership in perpetuity of their vast recording vaults of millions of masters, disagree.

There are three categories of sound recordings that are affected by the Copyright Act's termination right, each of them defined by the date of the copyright registration of the original master recording by a record company.

First, under the provisions of the current revised Copyright Act of 1976 (which was enacted in 1978), experts say the "authors" or owners of sound recordings recorded after Jan. 1, 1978, can reclaim their ownership of the item after 35 years—in other words, 35 years after that date or beyond, depending on the registration of the recording. That's a date that begins in 2013. Notice must be given to the

record company 10 years beforehand, starting in 2003.

Older recordings are afforded different status as far as the termination clause is concerned. The revised act says sound recordings created between Feb. 15, 1972, and Jan. 1, 1978, can employ the termination right—at the end of 56 years of exploitation. This will kick in between the years of 2018 and 2028. Notice must be given to the record company 10 years ahead of time, or from 2008 to 2018.

Before 1972, however, no right in federal law existed that allowed the registration of a sound recording for copyright (unlike the underlying words and music). Before that date, the Copyright Act did not have a provision that made a sound recording a copyrighted work. The revised act did not remedy this. Therefore, pre-1972 recordings are not protected by the current copyright law, nor are they offered the termination right—state laws apply instead.

If artists in this category want to obtain the rights to their recordings—which by contract are usually given to record companies—then they would have to pursue other areas of law, such as the "failure to compensate" royalties in contract law.

Many copyright law experts maintain that in most cases, since the creation of a modern (post-1978) sound recording usually stems from the artist and since the master recording is the work of the artist that is handed to a company as a finished project to be accepted or rejected, then the ownership of the recording resides with the artist and should revert to the artist after 35 years.

They also point out that the Copyright Act states that the termination right apply "notwithstanding any agreement to the contrary," meaning the right cannot be contracted away.

The Copyright Act grants this right of termination to all authors except those whose creations are "works made for hire." Some works made for hire fall under the employer-employee definition, which does not apply to recording artists. There are specific other categories of works for hire, including contributions to a collective work and a compilation. There is not a sound recording category, nor are sound recordings mentioned in any language accompanying the revised 1976 act.

In 1999, without customary debate, the Recording Industry Assn. of America (RIAA) inserted legislation into an unrelated bill that added sound recordings to the list of works made for hire. That legislation was signed into law in November but repealed by Congress the next year, after a coalition of artists' groups complained the change was a substantial change in the law and not, as the RIAA argued, a technical correction.

Record company lawyers now argue that even without the excised sound-recording category, modern-era recordings can fit into the definitions of a "contribution to a collective work" or a "compilation." Artists and their representatives argue most or all recordings do not.

Congress asked both sides to meet to find a non-legislative resolution. Industry observers believe that once the predicted litigation between artists and companies regarding ownership of masters begins in earnest, the matter will be decided by the courts.

Mailboat's Buffett Delivers

Continued from page 1

but you try to use some different ingredients."

In this case, the "different ingredients" in many ways hark back to Buffett's early days, when he recorded such plaintively beautiful songs as "Come Monday." On *Far Side of the World*, he reflects on



'At a certain age, you start to become more introspective. I'm 55. At some point, wisdom starts to overcome testosterone.'

—JIMMY BUFFETT

love through a cover of Bruce Cockburn's wistful "All the Ways I Want You" as well as his own ode to dreamers, "Someday I Will," and closes with a gentle reminder to stay true to oneself with "Tonight I Just Need My Guitar."

The slightly more intimate feel was by design, he says. "At a certain age, you start to become more introspective. I'm 55. At some point, wisdom starts to overcome testosterone."

At the same time, longtime fans still have plenty of Buffett's quick wit to draw upon on the drippingly

condescending "Altered Boy" and hilariously existential yet nostalgic "What If the Hokey Pokey Is All It Really Is About," which Buffett wrote after seeing the line on a bumper sticker. "Let's teach the parrot heads [as his die-hard fans are called] the hokey pokey," says Buffett, who's working up a new routine for his live show. "We've been doing 'Fins' long enough."

OUT OF AFRICA

Much of the album was influenced by a trip Buffett took to Africa, as evidenced by the rhythms on opening track "Big Guitar." But the travelogue extends far beyond Africa: "Autour de Rocher" details the Bacchanalian decline of a Caribbean hotel Buffett used to own that mysteriously burned down; "USS Zydecoldsmobile," penned by Sonny Landreth, is a high-speed romp through cajun country.

The album was originally slated to be released last October but was delayed when Buffett decided to change the cover art after Sept. 11.

"The cover was a photo of me from Africa [sitting] on a camel with a turban talking on a cell phone," Buffett says. "I decided we'd take another picture from the series. Even before Sept. 11, I was thinking, 'I don't want the cover in this flash, sound-bite world to become an issue.' The album and quality of the work would have gotten lost. Someone on Fox would have taken me to task, so we just re-did it."

The album's first single, the midtempo "Savannah Fare You Well" (written by Hugh Prestwood), salutes the Georgian city, and Buffett liked the title, as the word "savannah" tied in with his African theme.

The song went to triple-A, AC, and modern AC Feb. 18. Alexandra Inzer, PD at Memphis triple-A outlet WMPS, says her station considers spinning any new output from Buffett.

"We play a lot of gold Jimmy Buffett," she says. "And we've been talking on the air about how he has a new album coming out. We're big supporters of artists who have a big grass-roots base but don't necessarily get a lot of airplay—like Jimmy, Phish, or Widespread Panic."

Now on his own label, Buffett would like airplay, but he's not willing to change things to court it. "The consultants [we] hired asked if we would take the steel guitar part out of the song," Buffett recalls. "I told them, 'Hell no, I paid him a lot of money to play that!'"

There's also anticipation for the album at retail. "The parrot heads will be out the first week," predicts Storm Gloor, director of music for Amarillo, Texas-based Hastings. "They come out in big numbers. The live album did well for us. It can be a challenge since he doesn't get a lot of radio play, but he's Jimmy Buffett. There will be friends of fans and children of fans buying this one."

Buffett turned to Russ Titelman
(Continued on next page)



Portrait Of A Tradewinds Entrepreneur

Buffett Starts Label And Web Radio Station, Pacts With Rock Band Poison

By MELINDA NEWMAN

LOS ANGELES—While Jimmy Buffett is best-known for his popular records, best-selling books, and sold-out tours, his entrepreneurial streak extends to owning several Margaritaville restaurants, running his own record company, and overseeing a 24-hour Internet radio station.

After more than 25 years on major labels, Buffett decided to bow Mailboat Records in 1999 (*Billboard*, Nov. 20, 1999). "It was a risk at the time, but we had enough credibility from touring all those years," Buffett says. "People love our shows—that includes many folks at retail outlets and radio stations."

He also started the label because he found the majors to be too conventional. "They couldn't figure us out," he says. "They knew what we sold, what they would spend, and they never went an inch farther to see if they could take it beyond 500,000 copies. I quietly delivered everything that was contractually demanded of me. They offered me another deal, and I [passed]."

After a long association with MCA, Buffett most recently recorded for Island Records through his custom imprint, Margaritaville.

Mailboat's first release—*Buffett Live: Tuesdays, Thursdays, Saturdays*—has sold 547,000 copies, according to SoundScan. His last album for Margaritaville/Island was 1999's *Beach House on the Moon*, which has moved 699,999 units.

Mailboat sells direct to most accounts but is supplemented by Select-o-Hits in Memphis and West Sacramento, Calif.'s Bayside Entertainment Distribution. Buffett is the only artist signed directly to Mailboat Records. However, a handful of other acts run projects through Mailboat's distribution pipeline, including Poison. (Both the hard-rock band and Buffett are managed by HK Management.)

AN UNUSUAL ALLIANCE

Poison released a live album (that also contained five new studio tracks) through Mailboat in 2000. *Power to the People* (*Billboard*, May 26, 2001) sold 69,000 copies, according to SoundScan. The numbers equal the group's last release on Capitol, *Crack a Smile . . . & More!*, which has sold 72,000 units.

For Poison bassist Bobby Dall, distribution through Mailboat has been smooth sailing. "It would seem an odd fit," Dall says. "But it's been wonderful. We decided we wanted to do our own record, and we talked to the majors about distribution. To make a long story short, Jimmy cut us the best deal."

Buffett gave the band \$100,000 to cut a new studio album, its first since original guitarist C.C. Deville rejoined the band. Slated for a May release, the project was produced by Thom Panunzio. "We make as much money if we sell 100,000 copies this way as we made when we sold a million

copies through a major label," Dall says. "We're very fortunate."

Mailboat has also released a solo project from Eagle Timothy B. Schmit, and Buffett says he's in discussions with Lone Justice's Maria McKee, although a deal has not been signed. "We don't chase hits—we just put out albums," Buffett says. "The prerequisite to be on Mailboat is, 'Be a working band that plays at least 100 days, and we'll try to sell 100,000 albums.' You can make a nice chunk of change."

Buffett also runs Radio Margaritaville, a free-form, 24-hour Internet radio station that features Buffett's music, airs his concerts live, and highlights other performers whom he believes parrot heads will enjoy. Listeners who tune into radiomargaritaville.com are just as likely to hear Lord Kitchener and Frank Sinatra as they are Cesaria Evora and the Beach Boys.

The programming also includes exclusive interviews with artists, a weekly Little Feat show, live concerts from artists performing at Buffett's restaurants, and even features drop-ins by Buffett's sister LuLu, who shares her recipes.

The Internet channel debuted in 1998 and was borne, in part, out of Buffett's frustration at the state of the public airwaves.

"I underwrite the station, but it's starting to get advertisers," he says. "No one sees music as a long-lasting relationship between artist and consumer or DJ and consumer anymore—but I know it exists."

Mailboat's Buffett Delivers

Continued from preceding page

(James Taylor, Randy Newman) to produce *Far Side of the World*. Although the two men had known each other a long time, they'd never worked together.

"He's one of my favorite pro-

ducers of lasting music," Buffett says. "I'd always told him that I'd love to make a record with him where we could use an old-school philosophy to select songs, use a little A&R. I said, 'I don't need to write everything. I'm not trying to get on the radio.'"

QUICK AND TO THE POINT

But Buffett remains committed to trying to make the best record for his fans that he can. "If you're into what we do, it's a record you'd love to add to your collection, but that doesn't mean I just whip something out every year. I try to

put as much attention into an album as I do a show."

The pair recorded the bulk of the basic tracks on a soundstage on Sag Harbor in Long Island, N.Y. "It was a public-access studio that we modified," Titelman says. The pair then went to Nashville to complete overdubs, backing vocals, and other instrumentation. After another stint in New York, the album was done. From start to finish, the project took about six weeks to record—which is a much quicker pace than at which Titelman usually works.

"Jimmy said to me, 'It goes really fast, and it's lots of fun,'" Titelman recalls. "And I looked at him at the end of the record and said, 'Sir, you did not deceive me.'"

Buffett says, "As much as I love his records, I knew Russ had a propensity to extend and go over budget, so I just subtly said, 'We don't have to beat ourselves up in here.' You can approach it as a microscopic surgeon and overdub the beginning of a note because the technology is there, but I don't

'What I found working with him is that he's a much better musician and singer than he lets on.'

—RUSS TITELMAN, PRODUCER

happen to be one of those people. I'm a live performer trying to capture whatever bit of magic I may have, because I believe in that."

Titelman says Buffett's good-time, life-of-the-party stage persona disguises the serious artist. "He sort of appears to his fans like he's an everyman, and he's a great entertainer," Titelman says. "What I found working with him is that he's a much better musician and singer than he lets on."

But it's Buffett's live appeal that remains his strength. Booked by the Howard Rose Agency, he averages around 30 shows a year, usually logging sellouts wherever he appears, despite lessening airplay. He drew 49,490 people during a two-night stand last September at the Chicago-area Tweeter Center. According to the *Billboard* Boxscore reports, Buffett grossed \$25.6 million last year playing 30 shows.

"After Sept. 11, I had mixed feelings, but I feel that we still had to go out there," Buffett says. "As a performer, I was going to go out and play come hell or high water. I wasn't going to be run out of town by a bunch of terrorists. In doing so, our crowds were—and are—so wonderful. I think there was almost a desperation. If we can give them the best night they have all year and they can take home something musically that lasts the rest of the year, I've done my job for them and I've done my job to Mailboat."

Brit Awards

Continued from page 1

Jamiroquai, who performed "Bad Girls"; So Solid Crew with its U.K. No. 1 hit, "21 Seconds"; Mis-Teq singing "One Night Stand"; the Strokes doing "Last Night"; and Shaggy and Ali G, with their forthcoming release, "Me Julie."

Dido won the best British album and best British female categories, while Minogue matched that feat by picking up best international female and best international album for her latest set, *Fever*. It is being released March 5 by Capitol in the U.S.

"The Brit Awards make a big impact in other territories, and [they are] starting to gain a bit more importance in America, so we can expect some movement in those territories," observes Keith Wozencroft, managing director of Capitol's Parlophone imprint—which signed Minogue for the world, excluding Australia and New Zealand.

MIXED REACTIONS

While delighted with the outcome of the awards ceremony, Wozencroft tells *Billboard*, "The thing I'm really pleased about is the press Kylie has had. [After the show,] she was [on the] front page of just about every British newspaper, and I think that—as much as the show—will help push sales. I think that press [reaction] will filter through to America, and the awareness of the huge response she's had here will definitely help."

Another winner at the show, held at London's Earls Court arena, was indie outfit Basement Jaxx, which picked up the best British dance act statuette. Member Simon Ratcliffe says, "I'm led to believe that these things help.



BASEMENT JAXX

[Winning the award] is a great acknowledgement, especially as our award was voted for by the industry. But I don't take it too seriously—I don't see that this is going to change our career."

Winners and performers at this year's ceremony can, perhaps, expect bigger sales boosts than in previous years, thanks to ITV1's decision—in an attempt to boost interest—to air three shows dubbed *The Brits Are Coming* in the run-up to the event.

A spokesman for Woolworths, Britain's leading retailer of music,

says, "There has been a considerable uplift in sales for the titles related to the Brits. On this occasion, Kylie, Dido, and Sting have been particularly massive. The Brits as an event is generally a very positive thing for the industry and provides the same kind of uplift every year."

It isn't just winners that benefit from the Brits: Performers at such events can also expect an upsurge



WOZENCROFT

in sales in the days following the broadcast. Wozencroft says, "After Kylie [performed at] the MTV Europe awards, we saw quite an impact on sales. The album is selling very well in Europe now, and we're shipping 500,000 to the States—which is amazing, as her first album only sold that number in total there."

Being realistic about the chances of the accolade boosting Basement Jaxx's sales internationally, Ratcliffe says, "It is good exposure, but I don't expect our album sales to leap up because we won an award." But he adds, "Two years ago, we performed live on the Brits, and that did us a lot of good, because millions of people watched it.

"I tend not to get too excited about award ceremonies: They're done for TV, it's entertainment, it's razzmatazz, and if someone like us—the underdogs—can get a look in, that's brilliant," he continues. "But it's not going to change our lives or anything."

Or, as Sting told the audience, "Music is its own reward."

Following is the full list of winners of the 2002 Brit Awards:

- Best British female:** Dido
- Best British newcomer:** Blue
- Best international artist:** Shaggy
- Best international group:** Destiny's Child
- Best pop act:** Westlife
- Best international newcomer:** the Strokes
- Best single:** S Club 7, "Don't Stop Moving"
- Best British dance act:** Basement Jaxx
- Best international female artist:** Kylie Minogue
- Best British video:** So Solid Crew, "21 Seconds"
- Best British male:** Robbie Williams
- Best British group:** Travis
- Best international album:** Kylie Minogue, *Fever*
- Best British album:** Dido, *No Angel*
- Outstanding Contribution to Music:** Sting

Jimmy Buffett: The 'Billboard' Staffer



A number of *Billboard* alumni have gone on to greater glory in the music business after leaving the magazine's pages, but probably none have been as successful as Jimmy Buffett.

Before hitting the big time with such hits as "Margaritaville" and "Cheeseburger in Paradise," Buffett served as a Nashville correspondent for *Billboard*. He wrote for the magazine in 1969 and 1970, prior to the release of his first album, *Down to Earth*, on Barnaby Records.

Among his duties was writing concert reviews, but he's the first to admit that he was a soft touch. Buffett says, "Someone who had the intestinal fortitude to climb on a stage always got an 'A' for effort."

The following is a review he penned for *Billboard*:

ISAAC HAYES

Municipal Auditorium, Nashville

Isaac Hayes brought his "Movement" to the Municipal Auditorium on May 3, combined it with an orchestra composed of the finest studio string horn and woodwind musicians in Nashville, and the result was a fantastic show which proved Isaac Hayes to be one of the finest black artists on the scene today. The "Hot Buttered Soul" man combined his songs and his keyboard work on both organ and piano with a full and powerful voice range that created a style which was truly his own.

Hayes established a free and easy manner with his audience of 5,000 and talked at length with the crowd which responded with enthusiasm. He and his back-up group performed several tight instrumental numbers that were richly flavored with the "Memphis Sound." Vocally Hayes was superb on such numbers as "Light My Fire," "I Stand Accused" and several selections from his million-selling Enterprise LP "Hot Buttered Soul." However, the highlight of the evening was Isaac Hayes' 23-minute rendition of "By the Time I Get to Phoenix."

Black Gold also appeared on the show which was a benefit performance for the Edgehill Tutoring Project. **JIMMY BUFFETT**



Students Name Billboard Among Favorite Music Publications

Billboard was recently nominated for a Vanderbilt University Music Award in the best music publication category. Sponsored by the Vanderbilt Music Society, Vanderbilt University's largest active student organization, the Vanderbilt University Music Awards are the Tennessee school's way of honoring the music industry for its accomplishments over the past year.

The awards are decided by the online votes of Vanderbilt students, faculty, and administration and recognize their choices for the best in music, music video, media, and live performances. Other nominated publications include *The Source*, *Rolling Stone*, *Guitar World*, and *Spin*.

"The awards pay tribute to the publications that shape public perception of the music industry," says Bradley Metrock, president of the Vanderbilt Music Society. "Vanderbilt students, like most other college students, rely on these publications to make informed purchases of CDs and DVDs of their favorite bands, as well as concert and movie tickets. Taking time to honor 'the best of the best' of these publications is the least that students our age can do."

Voting for the awards ends at midnight (central time) on Monday (25); winners will be announced Thursday (28) on Vusic: Vanderbilt Music Television in Nashville.

u p c o m i n g e v e n t s

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@



COMING THIS WEEK: "I'm doing really well and am enjoying my downtime relaxing and concentrating on refocusing my musical career," Arthur Lee, founder of seminal '60s psychedelic act Love, says in an interview that will appear exclusively on Billboard.com. Recently released after nearly six years in prison for illegal possession of a firearm, Lee talks about archive releases, new material, and his long-awaited autobiography, *Love Volume One*.

Also this week, read "The Torture Tour" the second installment of Billboard.com's four-part series of excerpts from *Freebirds: The Lynyrd Skynyrd Story*, the new book by Marley Brant.

Plus, Billboard.com will feature exclusive reviews of *Source Tags & Codes*, the major label debut of ...And You Will Know Us by the Trail of Dead (Interscope), electronica act Boards of Canada's *Geogaddi* (Warp), and singer/songwriter Josh Rouse's *Under Cold Blue Stars* (Slow River/Rykodisc).

News contact: Jonathan Cohen • jacohen@billboard.com



personnel DIRECTIONS

Patrick McGowan joins the *Billboard* and *Airplay Monitor* staffs as adult chart manager/chart coordinator. He will be based in the New York City office.



McGowan will manage the adult top 40 and adult contemporary charts for both *Billboard* and *Airplay Monitor*. He will also oversee the modern AC chart and write the spin column in *Top 40 Airplay Monitor* while assisting in all activities related to the chart content of all *Airplay Monitors*.

McGowan comes to the magazines with a wealth of radio industry experience. Most recently, he served as music director at KWPT Eureka, Calif. Prior to that, McGowan worked at Mediabase, also in Eureka, where he served as a music research specialist, and at KFMI, where he was assistant program director and music director.

McGowan will report to Silvio Pietroluongo, director of charts for *Airplay Monitor*, and Geoff Mayfield, director of charts for *Billboard*.

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



It's My Party And I'll Sing If I Want To

Sheryl Crow turned 40 in good company Feb. 11, when she hosted a birthday party/concert at the El Rey Theater in Los Angeles. Onstage guests included Bonnie Raitt, Don Henley, Dwight Yoakum, and actor Gwyneth Paltrow. Her set primarily consisted of '70s rock songs, a sprinkling of her own hits, and selections from her upcoming album *C'mon C'mon*, due April 9.



LOVE ROCKS

Bono, left, was the honoree at the first Entertainment Independence Foundation's Love Rocks concert on Valentine's Day in Hollywood. He's shown onstage with presenter Tom Cruise; others in the house included Gwen Stefani, Cher, and actor Kevin Spacey. The event marked the foundation's launch of the Cardiovascular Research Initiative.



Stepping In

Country crooner Neal McCoy, left, and Wayne Newton were among the entertainers that volunteered to go overseas with the USO at year-end to raise morale for U.S. troops, along with Shaggy, Bo Derek, and Rob Schneider. The two took turns singing jazz standards at the piano bar in the hotel where the tour participants stayed. McCoy was invited to sub for Newton at the Stardust in Las Vegas when the staple performer had to step out for other commitments.

On The Side Of The Law: Jerry Lee



Jerry Lee is leading a double life. By day, he's known as a broadcast pioneer who helped turn FM radio into a viable format in the 1960s and as the current president/owner of AC WBEB (B101) Philadelphia.

But he has also raised millions of dollars in support of crime-fighting research and initiatives around the world, culminating in the recent opening of the Jerry Lee Center of Criminology at the University of Pennsylvania. He is the only non-criminologist who is a voting member of the Campbell Crime and Justice Group, an organization comprising the top 14 criminologists in the world—and Lee.

"I'm one of those fortunate people who seems to be standing in the right place at the right time," Lee suggests. "The whole thing started quite by accident" in 1996, over a random dinner set up by a friend with a criminal expert. "A four-hour dinner then turned into a brainstorming session at the radio station with this man and a high-ranking member of the Department of Justice that he brought with him," Lee says. "I have all these theories about criminology and education, and we started putting together an organization to deal with problems in West Philly."

Time and Lee's financial generosity led to his endowment of the Department of Criminology

and Criminal Justice at the University of Maryland, led by international expert Larry Sherman, who appointed Lee as the head of his advisory board there. In 1999, Sherman was wooed to the University of Pennsylvania to head the Fels Center of Government. Again, with Lee's backing, a criminology department was established, and again, he was named head of the advisory board.

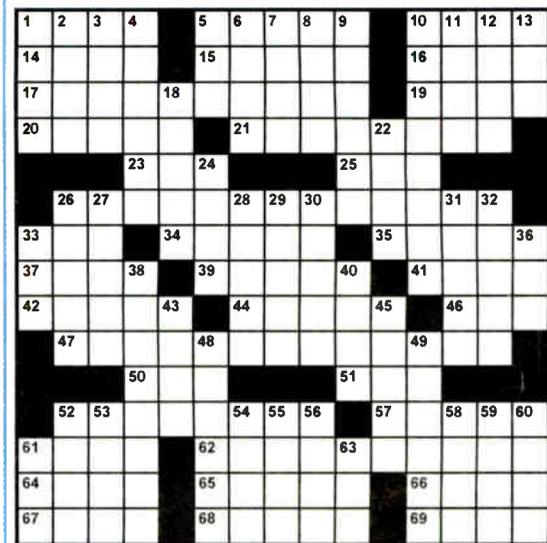
In October 2000, the University of Pennsylvania's Jerry Lee Center of Criminology opened its doors with a dedication in 2001 that was attended by some 400 people, including former U.S. Attorney General Janet Reno (pictured above, left, with Lee, center).



"My No. 1 goal in life is to solve problems in our inner cities, and this really fits my mission," Lee says. "Research isn't worth anything unless it brings about change. When I get onto something, I'm good at making it happen."

And what about his career in broadcasting? Has that taken a back seat? "If I sold my radio station, all I'd have is money," Lee explains. "By holding on, I have influence. When a broadcaster talks to his congressman, he has tremendous leverage. As far as being an indie station owner, I intend to be the last man standing."

CHUCK TAYLOR



'IT'S THE SAME OLD SONG' by Matt Gaffney

- Across**
- 1 Semi-educated guess
 - 5 "Sunny Came Home" singer Colvin
 - 10 "Rama Ding Dong"
 - 14 Awesome, to Bob Marley
 - 15 Jamiroquai's "Too Young"
 - 16 Like some history
 - 17 UB40 song that charted in 1984...and 1988
 - 19 Pill bottle
 - 20 Beatles song "I've Just Got Face"
 - 21 With 52-across, Monkees song that charted in 1967...and 1986
 - 23 Mr. Berlin, to pals
 - 25 Paul Dresser song "My Gal"
 - 26 Sheriff song that charted in 1983...and 1989
 - 33 One-third of an "N SYNC hit
 - 34 Thai or Taiwanese
 - 35 Manfred and Aimee
 - 37 "Under Pressure" instrument
 - 39 Make demands on, as for a favor
 - 41 Part of CBS
 - 42 Alabama or Kansas, but not Chicago or Boston
 - 44 Tennis player known for grunting loudly during play
 - 46 "the land of the free..."
 - 47 Beatles song that charted in 1964...and 1986
 - 50 Fond du Wisconsin
 - 51 Songs to be played
 - 52 See 21-across
 - 57 Doors' security?
 - 61 Renaissance fair drink
 - 62 The Kingsmen song that charted in 1963...and 1966
 - 64 "It Must Be Him" singer
 - 65 Greene who had a #1 hit in 1964 with "Ringo"
 - 66 George Jones' "Little Loving Come In"
 - 67 Not doing much of anything
 - 68 "on the Water"
 - 69 Nice place in the Bible
 - 22 Clinton adviser Emanuel
 - 24 Foreign travel need, sometimes
 - 26 The Soft Machine drummer Robert
 - 27 And the war lives inside him still" (Paula Cole line from "I Don't Want to Wait")
 - 28 Aerosmith's "I Don't Want to ___ Thing"
 - 29 Get up
 - 30 ELO's "England Town"
 - 31 Lionel Richie's "Stuck ___"
 - 32 Like some gems
 - 33 King and others
 - 36 Narrow waterway: abbr.
 - 38 1999 rap hit
 - 40 ___ up (admit guilt)
 - 43 Actor Morales of "La Bamba"
 - 45 Supertramp's "Hide in Your ___"
 - 48 Immune system virus-fighters
 - 49 Actor nominated for seven Oscars
 - 52 Necklace component, maybe
 - 53 Jazz saxophonist Bostic
 - 54 "Va-va-___!"
 - 55 Money for Nena, now
 - 56 Where people skate to music
 - 58 Gave the high sign
 - 59 Last word of a "Mary Poppins" song title
 - 60 Penn of "Sweet and Lowdown"
 - 61 Michael Jordan has done ads for them
 - 63 Wide shoe size
- Down**
- 1 Paul McCartney and Elton John
 - 2 Last word of a U2 album title
 - 3 Senate staffer
 - 4 Elton's lyricist
 - 5 Normal: abbr.
 - 6 Jerome Kern's "You Like to Spoon With Me?"
 - 7 Sarah McLachlan tune with the line "We are born innocent"
 - 8 Of merlot or cabernet
 - 9 Requires, to Shakespeare
 - 10 Words after "My Cherie Amour"
 - 11 "Che Gelida Manina" from "La Boheme," for example
 - 12 Army address, sometimes
 - 13 Color Me Badd's "4 Love"
 - 18 ___ living

The solution to this week's puzzle can be found on page 66.

RIM SHOTS by Mark Parisi



Introducing . . .



Billboard

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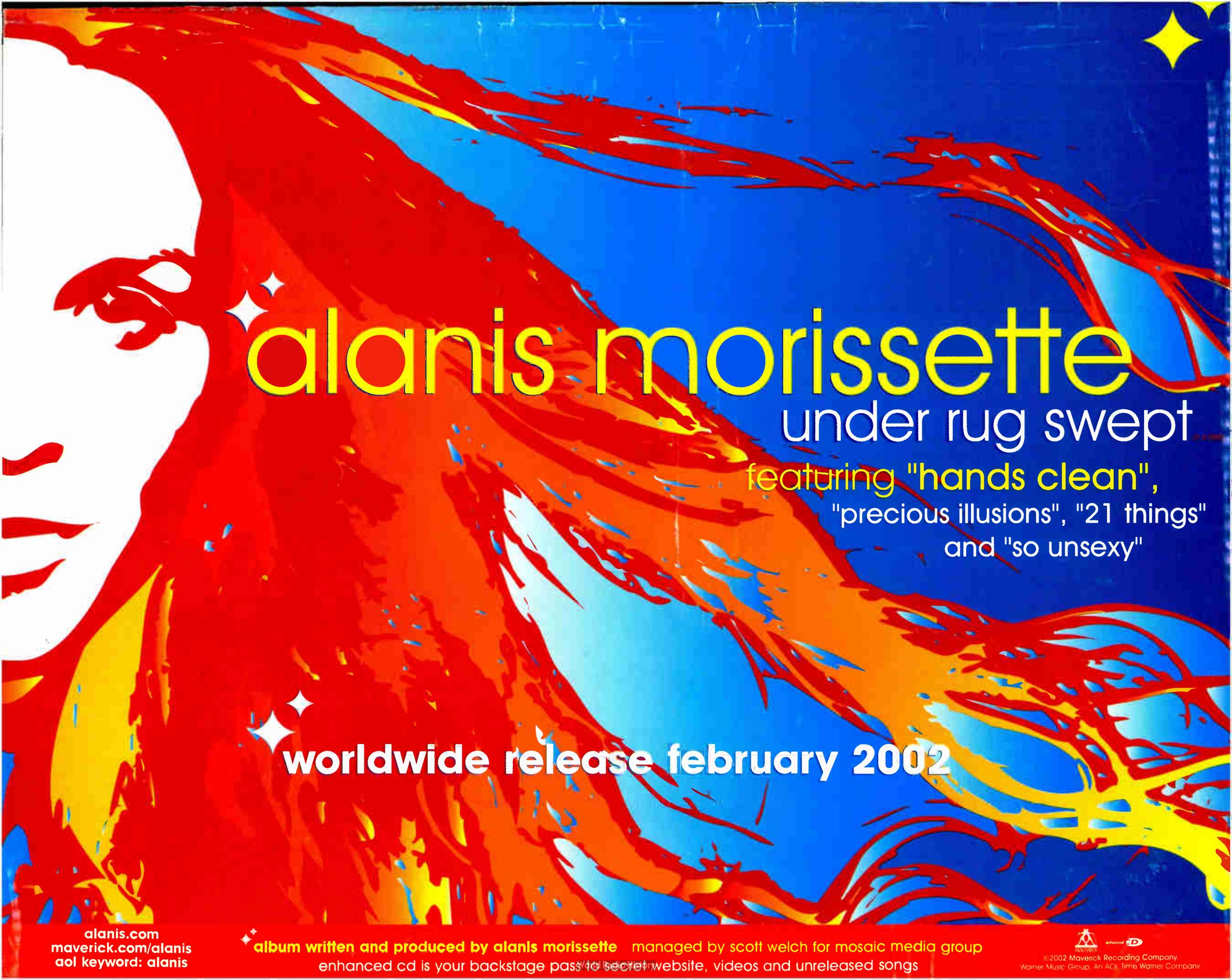
European Quarterly IV

SWEDEN AND DUBLIN

issue date: Nov 30 • Ad close: Nov 1

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