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MARCH 16, 2002

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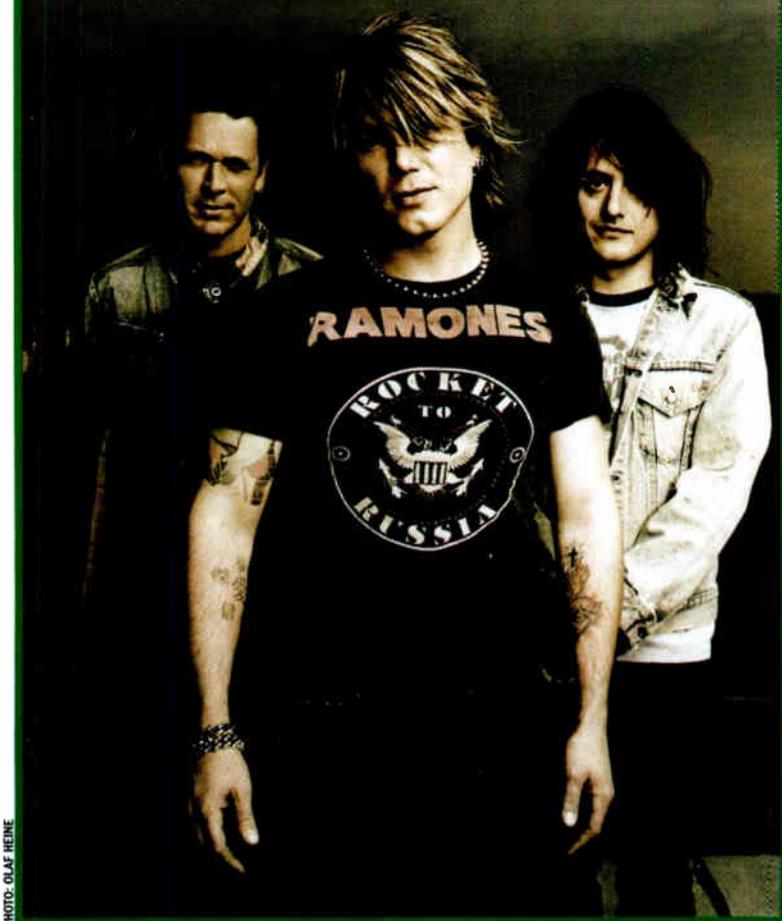
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 16, 2002

'Gutterflower' By Goo Goo Dolls Blooms On Warner



BY MELINDA NEWMAN

LOS ANGELES—Goo Goo Dolls co-founder Johnny Rzeznik is expounding on his New Year's resolution to give up judging other people's music. He then goes on to passionately hold forth on how no band should take

reviews and all the other vagaries of the music business personally.

"You get your ass kicked by the press in certain areas, you're subject to the whims of popular taste or whatever," he says. "The thing that

(Continued on page 116)

FATE OF SINGLES: Who Can Kill Or Save Them And Why

BY ED CHRISTMAN

NEW YORK—Although industry executives agree that the single is all but dead, some are reluctant to read its eulogy, while others still hope to bring the format back to life.

The single—the configuration that blew life into the record industry in the early 1950s and gave it the strength to grow into today's \$14 billion business—suffered a 41% sales decline last year,

SPECIAL FOCUS

according to SoundScan, with sales totaling 31 million units, the smallest amount since its infant years. Even worse, singles sales so far this year are down nearly a whopping 60% from last year's meager pace. The prognosis, as they say, is not good.

The main reason that singles sales are down is because most major-label executives believe that singles cannibalize album sales. Therefore, they either do not put singles out or they put singles out but delete them when the album containing the song is released—in an attempt to force consumers to purchase entire albums, which are more profitable.

It hasn't worked. Album sales

(Continued on page 117)

Grammys' Sales Impact

'O Brother,' Keys, Train Are Prime Beneficiaries

BY BRIAN GARRITY and MATTHEW BENZ

NEW YORK—After pulling in four trophies—including one for album of the year—at the 44th annual Grammy Awards Feb. 27, the *O Brother, Where Art Thou?* soundtrack is proving the big post-awards winner at retail. The long-running underground



phenomenon—which has received little-to-no airplay but has sold more than 4 million units to date, according to SoundScan—saw triple-digit percentage gains at many leading retail chains in the week following the show.

The soundtrack is emerging as an

(Continued on page 117)



FROM LEFT, BILLIE MCGEE, WILSON SAVOY, AND ROOSEVELT RICHARD

Capturing The Sound Of Young Cajun America

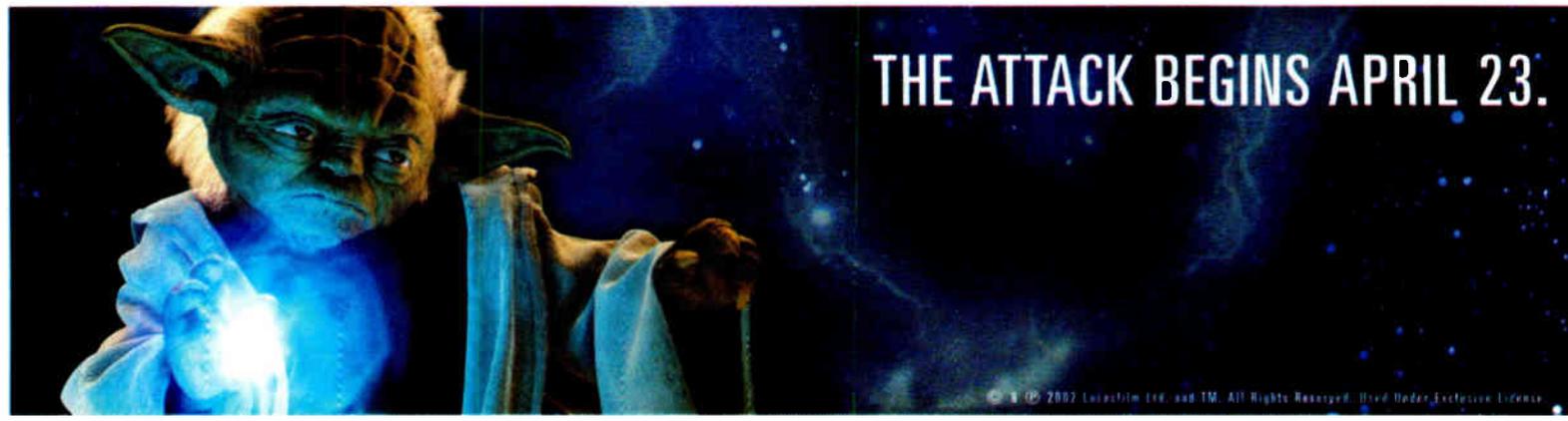
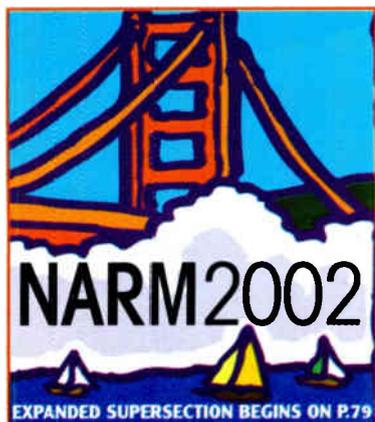
BY JIM BESSMAN

EUNICE, La.—Each winter, Cajun Mardi Gras brings together the young and old throughout the French-Cajun dialect-speaking Acadiana triangle of South Louisiana to perpetuate rural communal tradi-

tions dating back to medieval France. But in addition to the colorfully costumed Courir de Mardi Gras procession of "runners" on horse, wagon, and foot—who merrily beg farmers along the way for gumbo-

(Continued on page 114)

Capitol Breaks Kylie In America: Page 8 • Wm. Morris Acquires Premier Talent: Page 14 • Harlan Howard Remembered: Page 98



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RECORD OF THE YEAR

MIKE PIERSANTE
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A DUO OR GROUP WITH VOCAL
BEST ROCK ALBUM



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Going For The Gold, Or Just A Cash Equivalent?

Sometimes life is most instructive to the spectator. Two weeks ago, I had a skiing accident during a family trip. It left me with torn ligaments and a separated shoulder bone but also the winter vacation perk of spending additional time at home with my wife and sons as we watched the Olympic Games and the Grammy Awards. Both events, for all their public controversies and political posturing, were ultimately eclipsed at their core by raw talent and the passion to refine it—particularly in the joyfully unjaded figure skating of teenage gold medalist Sarah Hughes and in the charmingly unaffected performances of contributors to the Grammy album of the year, *O Brother, Where Art Thou?*

Yet both events seemed at a crossroads in their purity of purpose. As our culture ascends the slippery slope of Late High Capitalism—an era in which profit becomes its own justification—it was touching to see Olympic champions and their kin recalling previous medal glories, some of which extended to nether branches of their own family trees. But it was depressing to see latter-day medalists' triumphs in amateur sport equated with modern deals for product endorsements.

The latter remarks dovetailed in recent memory with a January chat this writer had with Ravi Shankar; his wife, Sukanya; and their daughter, Anoushka. We talked at their Manhattan hotel, hours before they attended a stand at the Makor nightclub by young singer Norah Jones—Ravi's 22-year-old daughter by Oklahoman Sue Jones. The Shankars were as thrilled with the prospect of seeing Norah sing as they were with the fact that Ravi was nominated for a Grammy Award (he went on to win) in the best world-music album category for *Full Circle/Carnegie Hall 2000* (Angel Records). Asked how he felt about Grammy recognition, Ravi grinned and said, "It's a great honor," and the 81-year-old added with a giggle, "but it's still a great honor to be able to play."

Just as in the Olympic Games, where many highly promoted athletes were surpassed at critical junctures by unsung and underestimated competitors who rose to the moment, it's a serious mistake in popular music to discount seasoned recording artists without affording them the benefit of the doubt. This columnist's first night out after the skiing mishap was a concert at the Fleet Center in Boston by Crosby, Stills, Nash & Young (CSN&Y). Here was a group I hadn't seen live since a June 1970 gig at the Fillmore East in Greenwich Village; I was amazed at how good they remained and how effective their more recent material was, from Crosby, Stills & Nash's 1982 hit "Southern Cross" to Young's 1989 "Rockin' in the Free World" and his ode to Sept. 11 heroism, "Let's Roll."

During the evening, I heard friendly complaints from two fellow CSN&Y concertgoers about how difficult it has become to discover worthy new acts via today's indie promotion/pay-for-play-infested radio. I urged them to buy Kate Rusby's *Little Lights* (Compass); Starsailor's debut album, *Love Is Here* (Capitol); and Norah Jones' *Come Away With Me* (Blue Note); as well as *Evangeline Made: A Tribute to Cajun Music* (Vanguard), featuring John Fogerty, et al. I expanded on my own Starsailor-related advice and caught the band's March 5 date at New York's Irving Plaza. The confident sound of the acoustic-guitar-centered rock combo was stunning in its careful melodic contours. Lead singer James Walsh has a vibrantly impulsive voice; it trespasses listeners' psyches with the suddenness of an interrupted dream. Highlights by the

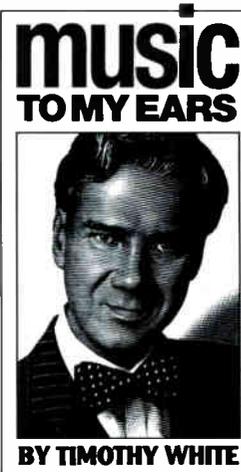
quartet from the North West of England included "Coming Down," "Lullaby," and a cover of John Lennon's "Jealous Guy."

For all the major-label time and funds wasted on rented digital downloads, the Digital Millennium Copyright Act, or other monopolistic dead-ends addressed in my last column ("The Music Industry's Web of Inbrigue," *Billboard*, March 2), if labels would simply strike equitable bargains with more budding talents like Starsailor—a band that could be huge if it stays the course—and help to supply the A&R essentials as each act's catalog accumulates, we'd have more new headliners that the public would fill stores and venues to support. Which brings me to a clarification of a passage in that March 2 essay. While writing that piece on my computer with one hand (my other throbbing arm held in a brace and sling), a clumsy random keystroke inadvertently deleted three lines of a paragraph near its conclusion, the blunder going unnoticed as the final draft was transmitted to the *Billboard* production department. As a consequence, an ex-BMG executive was misquoted. With sincere apologies for the error, but hewing to the text's critical theme, reprinted herewith is the entire section as it should have appeared:

"Almost as disappointingly elusive as online music profits are the rising numbers of out-of-power music and media executives who once undermined artists' cases for copyright and contract issues before assorted industry and government bodies, only to sometimes flip their respective 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. management firm, who now amazingly asserts that it's not selling product that matters most in today's music business power game but rather brokering artists. 'If we take that critical mass of artists from day one,' boasts Griffiths, alluding to his new company's 'big' management roster, 'everyone has to play with me.' The blunt detachment of his strategic viewpoint on talent was rivaled only by his new employer's withering statement characterizing Griffiths' decision to depart his prior profession: 'In the record business, people are realizing that record companies only care about selling records, therefore they don't care about long-term careers.'"

In fairness to Griffiths, a veteran label exec not known for personal callousness, he was merely evaluating a roster of musical talent from the same market-share perspective he had acquired during his career at BMG and Epic. Yet even in these current hard times, there remains a pervasive music industry attitude that the market clout of the castle in which one toils is far more important than the cares of the artists and customers the palace potentates are there to serve. If, as a professional community, we can all follow the music and not just the money, doing so in a spirit more Olympian than oligarchic, a hopeful future might ensue.

Back in January at Makor, once Anoushka Shankar had escorted her parents back to their hotel following Norah Jones' early-evening sets, she returned alone for Jones' late show. She sat beside the bandstand, cheering her half-sister on. Afterward, Anoushka leaned over and confided, "Isn't she fantastic?" Yes, she is. And all of us, whether fans, family, managers, label execs, or trade journalists, need to be on hand for the right reasons as Jones grows, doing our part to help turn the often graspingly shrill music of business into a giving and socially enriching business of music.



BY TIMOTHY WHITE

Kylie Minogue's 'Fever' Heats Up In U.S.

BY GORDON MASSON

LONDON—Despite having to devise a marketing campaign without any substantial access to the artist, Capitol has achieved a first-week chart entry in the U.S. of No. 3 on The Billboard 200 for Kylie Minogue's *Fever*.

Kept off the top spot by Alanis Morissette's *Under Rug Swept* (215,000 units) and the multi-Grammy Award-winner *O Brother, Where Art Thou?* soundtrack (209,000), Minogue's over-the-counter sales figure of 115,000 is nothing short of remarkable, given her low profile in America during recent years. Paying tribute to Capitol's U.S. team, Minogue says, "I'm over the moon—I couldn't be happier."

Minogue's popularity in Europe has limited her to just shy of two weeks' promo in the U.S., so much of the campaign there for *Fever* has been based on the single "Can't Get You out of My Head"—a smash in nearly every market where it has aired.

Capitol Records president Andy Slater says that the campaign began last December: "Phase one was trying to connect the images

of Kylie that we had to the airplay. Phase two will be to maximize whatever appearances she can give us in this country. And phase three will be to spread the word on the record."

Keith Wozencroft, managing director of Capitol's Parlophone imprint—which signed Minogue for the world, excluding Australia and New Zealand—says, "The problem we've had up until now has been her availability, but from the summer onward we're going to be getting Kylie more into America."

Slater notes, "There is a big gap between a teenage pop artist like Britney Spears and an adult pop artist like Madonna. Kylie's appeal leads both ways, and that's how we've really gone about marketing *Fever* in America—to find that demographic in the middle."

EMI Recorded Music U.K. and Ireland chairman/CEO Tony Wadsworth says, "Capitol Records' campaign has been bullish, but it has a lot of empathy with what our campaign has been creatively. The quality control has been high on both music and visuals—and that's paid off—but we've also got an artist who is at the top of her game and is really special."

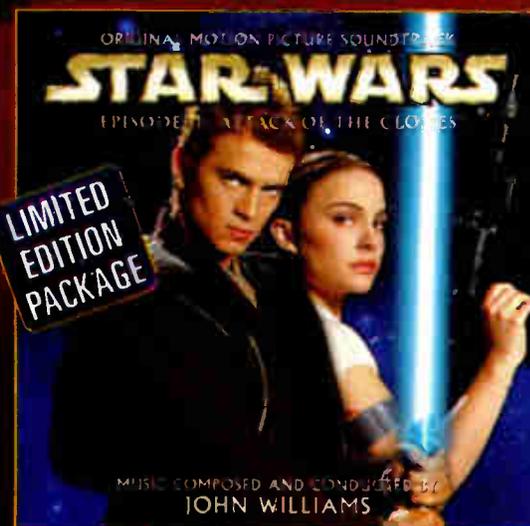
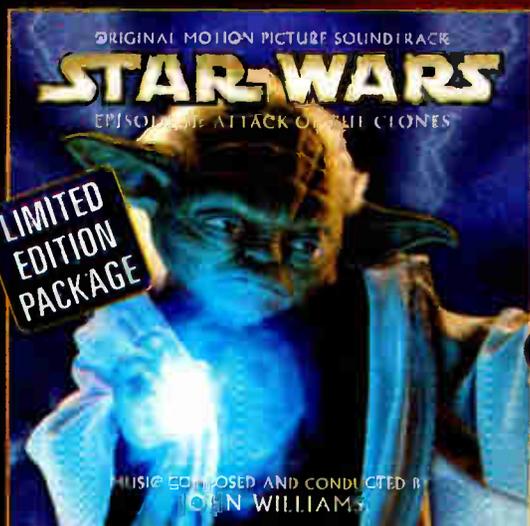


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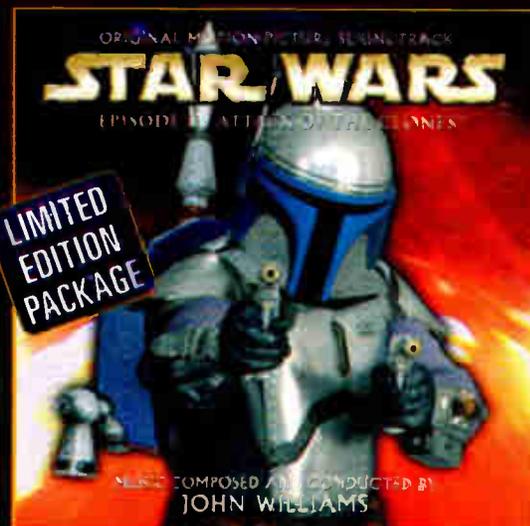
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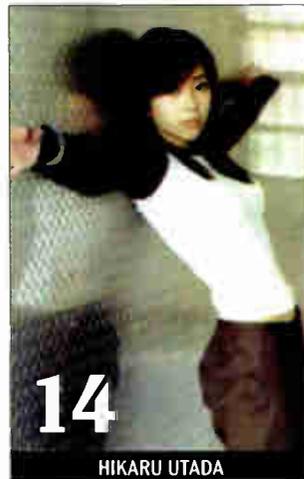
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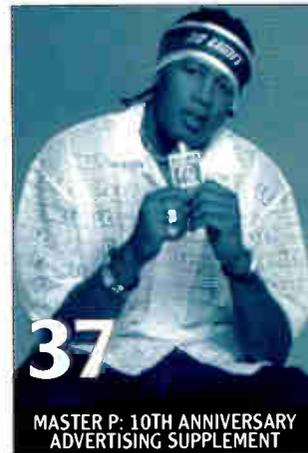
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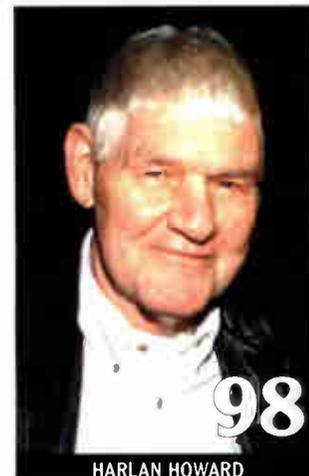
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HARLAN HOWARD

At a Glance

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Chart Beat by Fred Bronson

EVERYBODY'S GOT THE 'FEVER': Shedding her status as a one-hit wonder on The Billboard 200, **Kylie Minogue** enters at No. 3 with *Fever* (Capitol), her second album to appear on this tally. *Fever* breaks 13 years after Minogue's first album, *Kylie*, peaked at No. 53.

Minogue's latest set is the first top 10 album by a solo female artist on Capitol since **Deana Carter** went to No. 10 in 1997 with her debut recording, *Did I Shave My Legs for This?* Also, *Fever* is the highest-charting album by a solo female artist on Capitol since 1994, when **Bonnie Raitt** topped the list with *Longing in Their Hearts*.

Minogue is not the first solo Australian female on the Capitol roster to have a top 10 album, but *Fever* has charted higher than any **Helen Reddy** LP. Reddy's best-charting set was her greatest-hits collection, which reached No. 5 in 1976. That clears the field for Minogue to have the highest-charting album by a solo Australian female artist in the rock era. **Meredith Brooks**, another Aussie female on Capitol, went to No. 22 with 1997's *Burning the Edges*. Sydney-born **Natalie Imbruglia** found her way to No. 10 in 1997 with RCA's *Left of the Middle*.

Fever matches the highest peak position reached by a **Savage Garden** album; the duo's eponymous debut set also went to No. 3.

Fever is fueled by the success of the single "Can't Get You Out of My Head," which enters the top 10 of The Billboard Hot 100 at No. 10. That gives Minogue a 13-year and four-month gap between top 10 hits, as "The Loco-Motion" peaked at No. 3 in November 1988. "Can't" is Capitol's first top 10 single since "Lost in You" by **Garth**

Brooks as **Chris Gaines** peaked at No. 5 in 1999.

NICE 'WORK' IF YOU CAN GET IT: She hasn't been off the charts as long as **Kylie Minogue**, but British national treasure **Kate Bush** is back on the Hot 100, as a songwriter. It's been eight years since Bush had a credit on the singles chart; "Rubberband Girl," which she wrote, produced, and recorded, peaked at No. 88 in December 1993.

Bush gets credit this issue as the songwriter of "This Woman's Work," as covered in an R&B version by **Maxwell**. His Columbia album track enters at No. 75. That makes it the highest-charting song written by Bush in more than 16 years, since "Running up That Hill" reached No. 30 in November 1985.

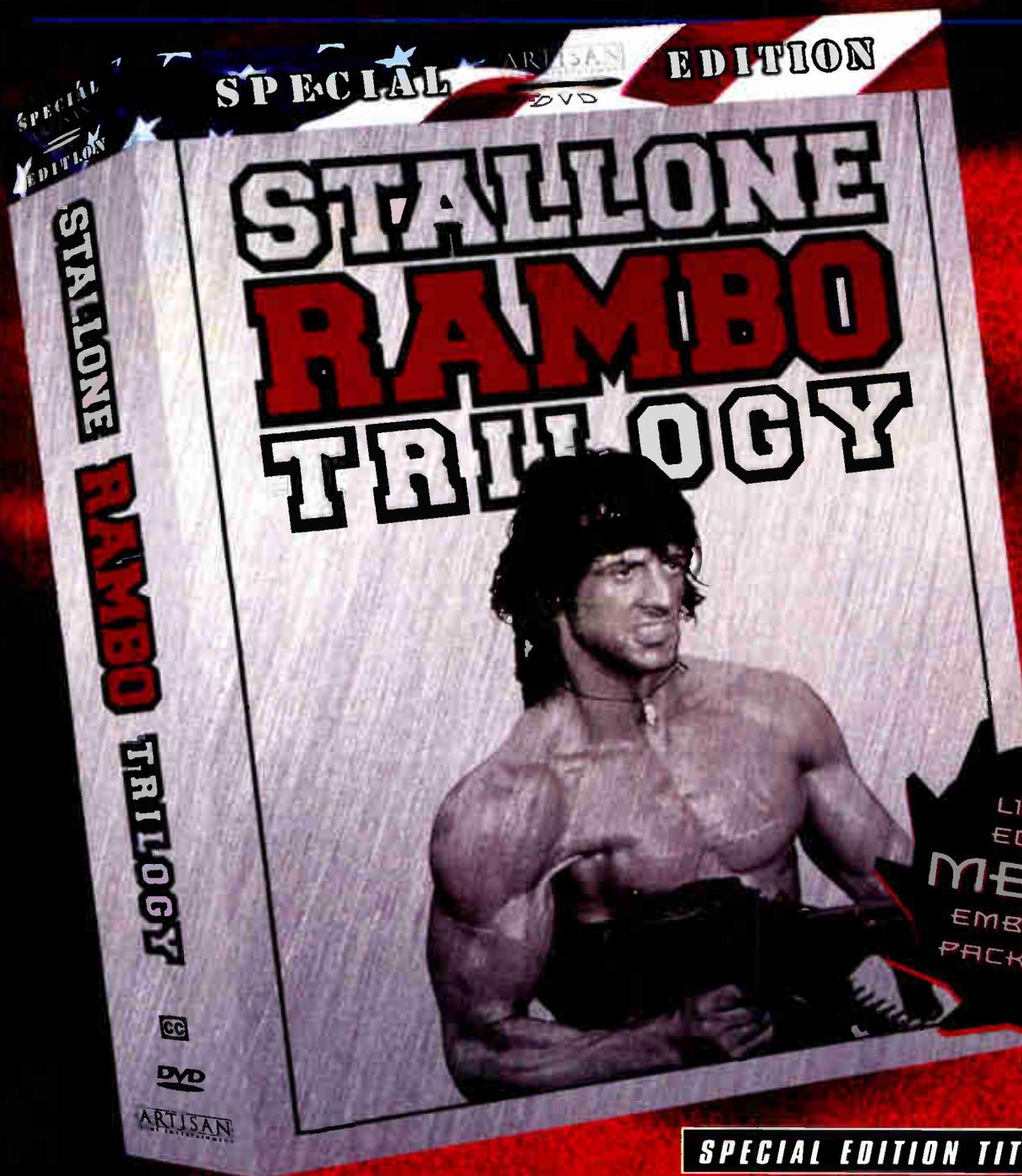
While this is the first time that "This Woman's Work" by any artist has charted on the Hot 100, it peaked at No. 25 on the U.K. singles chart for Bush in 1989.

'PROOF' POSITIVE: **Cher** has the highest-debuting album of her career, as *Living Proof* (Warner Bros.) opens at No. 9. Hard to believe, but that's even higher than the No. 139 debut of *Believe*, her 1999 album that went to No. 4. *Living Proof* is already Cher's third-highest-charting album, bested only by *Believe* and *Look at Us*. The latter was the first **Sonny & Cher** album to chart; it peaked at No. 2 in 1965.

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

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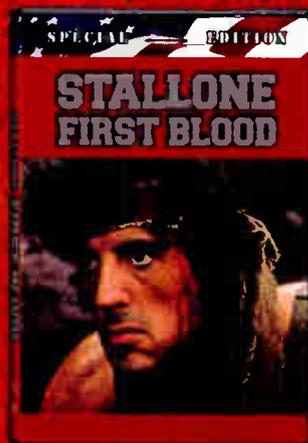
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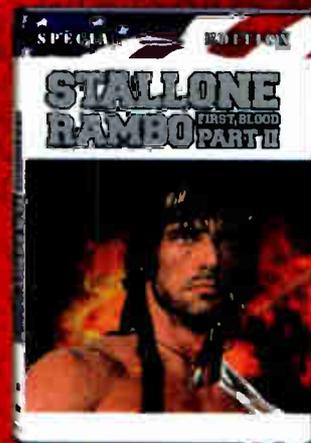
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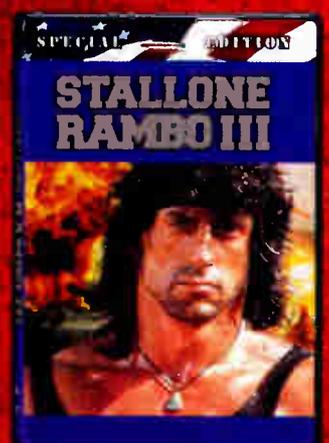
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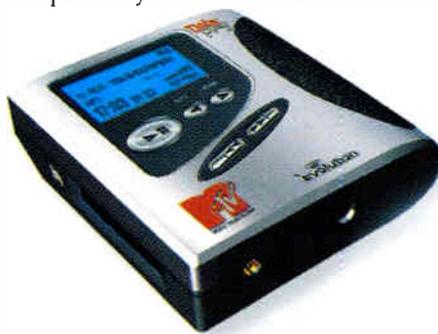
"My Music...My Way"

AT NARM MARCH 9,10,11 S.F. MARRIOTT PACIFIC CONFERENCE ROOM, SUITE F, 4th FLOOR

MTV® Unveils the MTV DataPlay™ Enabled Music Player

by Suzanne Stephens

Las Vegas, January 7, 2002 - Evolution Technologies, MTV® and DataPlay™ have announced the world's first DataPlay-enabled digital audio player that utilizes the new innovative DataPlay technology. The DataPlay-enabled device, considered to be the next generation of portable devices, operates as a music player, a recorder, an external storage drive and an optical media burner. The device, which is much smaller than portable CD players, will be commercially available to consumers in April 2002. DataPlay digital media supports MP3, WMA, AAC and QDX formats, and has the capacity to store up to 500 MB of universal content, including music, images, documents, software, games, video and more on one DataPlay digital media. In terms of musical content, this allows over eleven hours of high quality MP3 music, or the equivalent of five complete pre-recorded albums of CD-quality music.



EVOLUTION
MTV player

Universal, EMI and BMG announce
DATAPLAY RELEASES

Digital Music Choices For Artists and Fans

by Todd May

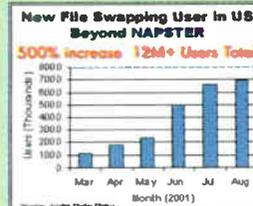
DataPlay is the new portable format (shown here) set to launch at retail this summer. With the introduction of DataPlay, the phrase "My Music...My Way" no longer means digital music choices, such as free MP3 files for the fans. For the last few years these digital music choices have been at the expense of the artist, songwriter, label and retailer. Now as the entire music industry prepares to introduce the new DataPlay format we thought it was important to look at DataPlay through the eyes of the artist, the retailer and the fan. One thing has been made clear over the last 18 months - music needs a new, secure vehicle to take advantage of all the digital and Internet opportunities. The timing could not be better for the music industry. As the entire electronics and wireless industries are moving to handheld, portable devices it will be music that sets the standard for new media.



(actual size) 500MB capacity

MUSIC FILE SWAPPING JUMPS 500%

While file swapping sites are getting record numbers of hits everyday, DataPlay's ability to unlock additional content on a pre-recorded album opens up entirely new ways to take advantage of the growing digital distribution opportunities.



DataPlay Announces Multi-Media Summer Advertising Campaign

Beginning on March 9th retailers will be introduced to the 2002 DataPlay advertising campaign based on consumer choices of pre-recorded music albums and MP3 files. The media buy includes television, radio and major magazines.



Over 2000 spots will appear in the top 50 television markets on such shows as The Today Show, The Tonight Show with Jay Leno, Saturday Night Live, David Letterman, Conan and key soap operas targeted at 18 to 24 year old music buyers. The commercials will be based around major music releases on DataPlay, with all of the added value bonus content. A DataPlay device will be prominently featured along with a retailer call to action. A similar campaign is being developed for radio and print.

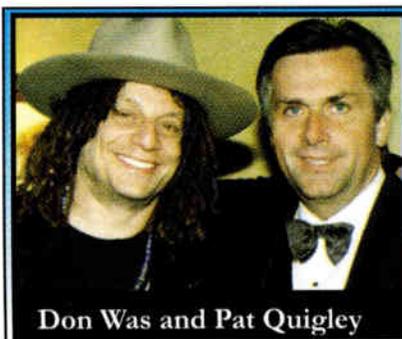
THANKS UNIVERSAL, BMG and EMI FOR CARING ABOUT THE MUSIC AND THE RIGHTS OF THE ARTISTS AND SONG WRITERS

DATAPLAY FEATURES

WHAT'S PLAYING ON DATAPLAY

- ADDITIONAL ALBUMS
- VIDEOS
- PHOTOS

WHO IS FLYING LU? www.flyinglu.com



Don Was and Pat Quigley

Don Was, pictured here with Pat Quigley, had this to say about DataPlay "DataPlay not only changes the way we sell and distribute music, it changes what and how we record. I make music differently now that there is DataPlay!" While much of what is commonly called MP3 has been compressed at the expense of the artists and their music, DataPlay albums will be mastered at the approximate values of the CD and if the music was recorded at 24 bit the result can be of even higher quality. Was added "Most artists and producers have a wealth of unreleased product that simply did not fit on the CD but DataPlay's ability to lock additional content on a pre-recorded album opens up entirely new ways to market our new releases and to reintroduce some of our greatest catalog albums"

ADVERTISEMENT

DataPlay

The **Data** PLAY Era Begins!

Early this summer **DataPlay** enabled music players and pre-recorded music albums arrive at retailers across the nation. **DataPlay** combines all the advantages of a new digital format with a small size that is ideally designed for today's portable devices. "We certainly don't have all the answers yet," stated Pat Quigley of **DataPlay** "but we are a part of the music industry. We believe that it is only by working together with all concerned parties that we will find the real solutions that allow fans and artists alike to mutually benefit from the Digital Revolution." **DataPlay** offers artists a new format on which they can give their fans a more intimate and interactive experience. **DataPlay's** ability to activate additional content gives artists and retailers the opportunity to open bonus content such as videos, games or even sell catalog albums which will be unlocked at the retailer's web site. **DataPlay** will be unveiling an electronic point of sale program at NARM that allows the customer to visit THE RETAILERS WEB SITE to view or listen to music and videos that are available on **DataPlay**.



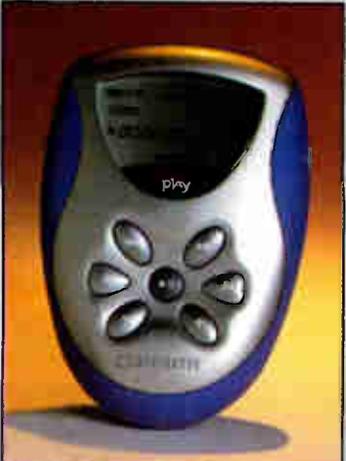
Play your favorite music albums

Record 11 hrs of MP3 files

Easy USB connection to retail Web site

Plays videos and games

Unlock additional content



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(DataPlay Future Player Application)

Videos

DataPlay allows fans to enjoy the artist's videos and share it with their friends

Web site

Now fans can link to their favorite artists Web site and learn more about the artist, their music and their tours



Gallery

Artists can share more of themselves - from unreleased photos to custom video games

New

Artists and producers can do things that they never dreamed of

Disc Copy

With one click the fan can make a DataPlay copy complete with all the Digital Rights Management Rules

Previews

Fans can sample additional music or bonus content that they can chose to purchase or unlock for free before purchasing

Purchase

Fans can purchase the additional content catalog at the web site of the original retailer

My Music

With DataPlay the consumer can choose between their pre-recorded music albums, downloads and MP3 files

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Two Languages, Two Deals For Japan's Hikaru Utada

BY STEVE McCLURE

TOKYO—The latest attempt to launch a Japanese star outside the home market is unique in a number of ways.

Hikaru Utada—aka Hikki, one of Japan's top pop divas—has surprised the music business by signing a worldwide English-language recording deal with the Island Def Jam Music Group. Known in Japan as Utada Hikaru, she remains under contract as a Japanese-language artist to Toshiba-EMI on its Virgin division's Eastworld label. That contract is also worldwide.

While Japanese labels occasionally license domestic artists' masters to rival labels overseas, one source notes, "this deal calls for two different sets of mas-

ters by the same artist being produced and distributed by rival companies."

Perhaps that makes sense for an artist who says there are distinctly different American and Japanese aspects of her personality. Born in New York in 1983, Utada has divided most of her time between there and Japan, attending New York's Columbia University.

The teenager's 1999 debut, *First Love*, is Japan's best-selling album ever, with shipments of almost 10 million units, according to Toshiba-EMI. Her second album, *Distance*, has shipped 5.3 million units since its March 2001 release, the label says, and her nine singles have shipped more than 13 million units in total.

The English-language album deal was set up by Island Def Jam Music Group president/CEO Lyor Cohen, who says Utada's first set will be recorded in New York this summer, "hopefully with the likes of the Neptunes and Rodney Jerkins," in time for release later this year or early in 2003.

Utada hopes the time is ripe for an Asian artist to break in the West. "Maybe the fruit has always been ripe, but so far, Asian artists who reached for it were a few inches short," she says. "I think the fact that I'm a native English speaker just might cover those last few inches. Of course, in the end, it all boils

down to the music."

Utada is managed by U3Music, a company formed by the artist and her parents, music producer Teruzane Utada and Junko Utada—who in the 1970s, was one of Japan's top female singers under the name of Keiko Fuji.

Although the upcoming set will be her first English solo album, Utada recorded an English-language album on the LiquidSoundLounge label as part of the band Cubic U before relocating to Japan in the mid-'90s.

The question on a lot of people's minds is why EMI apparently dropped the ball. The consensus here is that the recent bout of high-level personnel changes at EMI convinced the Utadas to go elsewhere.

"People at Virgin were kissing up to her dad and promising him that they were definitely going to launch her internationally," one industry source says. "But with the complete meltdown in the last six months, everybody the Utadas knew is gone." He adds, "Toshiba-EMI is not an indie startup label with no business-affairs savvy. It is unbelievable that the label agreed to this arrangement. There is much more to this story that has yet to be told."

Additional reporting by Gordon Masson in London.



Hikaru Utada Signs to Island Def Jam. Pictured in the back row, from left, are Universal Music Group chairman/CEO Doug Morris, Vivendi Universal chairman/CEO Jean Marie Messier, Island Def Jam Music Group president/CEO Lyor Cohen, Universal Music International chairman/CEO Jorgen Larsen, and U3 Music president Teruzane Utada. In the front row, from left, are Utada, U3 Music VP Junko Utada, and Universal Music K.K. senior executive consultant Riko Sakurai.

In The News

- *Billboard* international editor-in-chief and *Billboard* Music Group VP Adam White will move to Universal Music International (UMI), as VP of communications, April 2 (*Billboard Bulletin*, March 4). London-based White will report to UMI chairman/CEO Jorgen Larsen and work closely with Universal Music Group's L.A.-based VP of corporate communications, Bob Bernstein.

- Rep. John Conyers (D-Mich.) will keynote the *Billboard*/Airplay Monitor Radio Seminar & Awards Show March 15 at the Eden Roc Resort in Miami. See Homefront on page 119 for details of the event.

- After 44 years, radio trade magazine *Gavin Report* has folded, along with its daily "gmail" fax and Web site, gavin.com. Founded by the late Bill Gavin in 1958 and owned since 1993 by U.K. company United Business Media, it held its most recent convention in February in San Francisco.

- The Bush administration announced that the Department of Justice will handle all reviews of mergers in the Internet, computer software, telecommunication, and entertainment sectors. The Federal Trade Commission will handle reviews in such other areas as health care and energy. A March 4 joint memo by agency heads says the division of authority will speed up the clearance process of reviews and help assign reviews to the agency most experienced in those areas.

- Universal Music Group (UMG) reports 2001 operating income of 719 million euros (\$627 million), down 1% from 2000. Earnings before interest, taxes, depreciation, and amortization were flat at \$1.16 billion euros (\$1 billion). Parent Vivendi Universal's net loss was 13.6 billion euros (\$11.9 billion), as it took a non-cash charge of 15.2 billion euros (\$13.3 billion) on declines in the value of companies it acquired, including 3.1 billion euros (\$2.7 billion) from UMG.

William Morris Agency Acquires Premier Talent

BY RAY WADDELL

NASHVILLE—In the latest consolidation for the booking-agency business, the William Morris Agency (WMA) has entered into a deal to acquire New York-based Premier Talent Agency.

Once the top rock booking agency in the world, Premier brings to WMA such acts as Roger Waters, the Who, Keith Richards, Tom Petty & the Heartbreakers, Pretenders, Sinéad O'Connor, Pete Townshend, Bob Geldoff, Marianne Faithful, Sebastian Bach, Greg Lake, and Suzanne Vega.

Under the terms of the acquisition, longtime Premier principal and respected industry veteran Barbara Skydel will be named senior VP at WMA, and Premier founder Frank Barsalona will stay on as a consultant. Barsalona founded Premier in 1964, and Skydel became executive VP in 1977 and partner in 1985.

Skydel and Barsalona, who remain in New York, are the only staffers making the move from Premier to WMA. Longtime Premier agent Barry Bell—who counted Bruce Springsteen as a client—previously left Premier and is believed to maintain a relationship with Springsteen.

According to WMA worldwide head of music Peter Grosslight, the acquisi-

tion represents a unique opportunity for WMA. "Premier Talent is certainly a legendary company with an incredibly rich history and pedigree," Grosslight tells *Billboard*. "We have talked at different times over the years, and things were at the point where Frank wanted to function as a consultant. [Premier] clients have certain needs, and since they weren't a full-service company, we can help provide those needs and be part of a new day."

Grosslight says he doesn't believe that WMA's acquisition heralds any major trend for the booking-agency business: "Truthfully, I don't think it's representing any trend like [what happened with] record companies and concert promoters. Some smaller companies have come to the realization that this is the right time to be affiliated with a larger company. This is not motivated by the same economic structure that motivated other areas of the entertainment business."

Barsalona—who while at General Artists booked the first Beatles and Rolling Stones appearances in the U.S.—is credited with helping create the modern-day concert business. He is to be honored with the Silver Clef Award from the Nordoff-Robbins Foundation March 11.



Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	128,448,000	113,099,000	(↘12.0%)
Albums	121,828,000	110,380,000	(↘9.4%)
Singles	6,620,000	2,719,000	(↘59.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	112,328,000	103,820,000	(↘7.6%)
Cassette	9,264,000	6,297,000	(↘32.0%)
Other	236,000	263,000	(↗11.4%)

OVERALL UNIT SALES

This Week	12,545,000	This Week 2001	15,411,000
Last Week	12,193,000	Change	↘18.6%
Change	↘2.9%		

ALBUM SALES

This Week	12,254,000	This Week 2001	14,579,000
Last Week	11,895,000	Change	↘15.9%
Change	↘3.0%		

SINGLES SALES

This Week	291,000	This Week 2001	832,000
Last Week	298,000	Change	↘65.0%
Change	↘2.3%		

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	28,509,000	25,184,000	(↘11.7%)
Suburb	51,822,000	45,741,000	(↘11.7%)
Rural	41,497,000	39,454,000	(↘4.9%)

DISTRIBUTORS' MARKET SHARE

	(02/04/02—03/03/02)					
	UMVD	WEA	BM/G	INDIES	SONY	EMD
Total Albums	26.5%	17.1%	16.2%	15.8%	15.7%	8.9%
Current Albums	27.1%	15.6%	19.6%	14.8%	15.2%	7.8%
Total Singles	33.8%	14.5%	11.2%	21.0%	14.2%	5.3%

ROUNDED FIGURES

FOR WEEK ENDING 3/3/02

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





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March 15

The Rosie O'Donnell Show
March 18

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March 20

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World Radio History

Industry Outsider Makes Bid For Columbia House

BY ED CHRISTMAN

NEW YORK—Current negotiations to sell Columbia House to the Blackstone Group would put the licensed masters used to manufacture record clubs' CDs in the hands of an industry outsider for the first time.

The Blackstone Group, a private Wall Street investment firm, is negotiating to buy a majority stake in Columbia House, which is jointly owned by the Warner Music Group and Sony Music Entertainment. None of the parties would comment on the deal.

One senior exec says that if new owners controlled his company's masters, he would be more cautious and would keep his eye on how the club is operated. But someone in one of the camps involved in the deal thinks the other majors would be happy that the new ownership would mean that two of their competitors are no longer making as much profit off their masters.

Sources suggest that the deal on the table calls for Columbia House to carry a price tag in the \$450 million range, and Wall Street observers speculate that based on that valuation, Columbia House probably generated \$45 million to \$60 million in cash flow last year. Sources familiar

with the deal wouldn't comment on that number, except to say that the record club has enjoyed a return to profitability in 2001 after two years of red ink. Columbia House generated \$1.1 billion in revenue in each of the past two years—\$600 million from music and \$500 million from video.

Since 1999, Warner and Sony have engaged in repeated negotiations to sell Columbia House with BMG, which planned to merge it with its record club, in the belief that the competitive environment could no longer sustain two profitable record clubs. But those talks failed to produce a deal.

In its heyday in the mid-1990s, Columbia House is said to have generated as much as \$100 million in cash flow. But the growth of online retail, the end of the CD-replacement trend, and increasing competitive pressure between the two record clubs to give away CDs to lure new members resulted in record-club sales and profits decreasing. Moreover, some industry observers suggest that digital distribution creates even more uncertainty for what role record clubs will have in the future. Still, Columbia House is the only record club with a video component, and DVD-Video sales are booming.



Clear Channel Picks Up Montage Venue Deal May Slow Slater's Bid For Metropolitan

BY RAY WADDELL

NASHVILLE—Clear Channel Entertainment's (CCE) new deal to operate and book Montage Mountain Performing Arts Center near Scranton, Pa., may have at least temporarily thrown a wrench into the plans of former CCE (then-SFX) executive Mitch Slater to re-enter the concert business by acquiring former Montage operator Metropolitan Entertainment.

Sources say Slater has reached a definitive agreement to purchase Metropolitan from financially floundering Covanta Energy (*Billboard*, Feb. 9). But developments in Scranton have hampered the deal, as Montage Mountain has heretofore been considered a Metropolitan asset.

While Slater's acquisition of Metropolitan has been believed to be pending for weeks, another source close to the situation says CCE came in with a "highly aggressive bid" to purchase Metropolitan—"more than double" what Slater has offered. Metropolitan executive VP Keith Beccia differs, saying the CCE and Slater offers were "very close."

Montage Mountain, an 18,000-capacity amphitheater, was built with Lackawanna County money and operated by Metropolitan via an annually renewable lease that began eight years

ago. County officials say the lease was voided when Metropolitan couldn't come up with the funding needed to pay off bonds floated to construct the venue; Metropolitan has a March 21 date in Lackawanna County Court to argue that its contract was wrongly broken.

"The contract [between Metropolitan and the county] is black and white and speaks for itself," Beccia says. "The



county had absolutely no grounds to tell us our contract is null and void."

Meanwhile, a CCE team headed by longtime Philadelphia promoter Larry Magid signed a lucrative deal with the county March 4, which includes \$2.5 million in upfront money, \$833,000 per year, 15% of anything more than \$600,000 if CCE wrangles a naming-rights deal for the shed, 7.5% of food and beverage sales, and 8% of the gross on shows produced outside the May 15-Oct. 15 concert season. The deal is for 10 years.

Off the record, some say that CCE went after Montage Mountain to sour the deal between Slater and Metropolitan and to keep Slater from potentially re-entering the concert

business—a charge that Magid refutes. "That's not the case at all," he says, adding that Clear Channel was contacted by the Montage Mountain Performing Arts Center Commission first. "[Montage Mountain] was not something we were actively after. This doesn't have to do with anything but making money."

Bill Risse, community affairs director for Lackawanna County and spokesperson for the commission, says the CCE deal is "significantly better" than the one with Metropolitan. He adds that when Metropolitan and Covanta informed the commission, its counsel, and an independent accounting firm of an intention to sell to Slater, the commission "decided to pursue a relationship with Clear Channel. I don't think anybody wanted to besmirch Metropolitan or its principals, but circumstances beyond their control seemed to lead to an unraveling of their stability and viability, as determined by an independent accounting firm, the [commission's] lawyer, and special counsel."

Beccia takes a different view: "It looks like the county is trying to steal our business and sell it to Clear Channel. We intend to seek injunctive relief to overturn what they did, or we'll go to court against them."

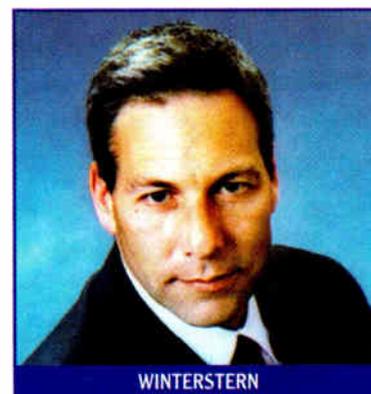
CDP Looks To Expand Publishing Profile

BY MATTHEW BENZ

NEW YORK—CDP Capital Entertainment's recently announced buyout of Dick Clark Productions (*Billboard*, March 2) capped the first phase of a clear, if open-ended, strategy for investing in entertainment, says Henry Winterstern, co-founder and managing partner. And music-related assets—including talent agencies and music publishers—are part of the company's \$300-million program.

CDP Capital Entertainment aims to invest directly in "the entrepreneurs that create and distribute" entertainment and grow with them. Winterstern says, "We're hands-on investors." The Los Angeles-based firm is an outgrowth of CDP Capital Communications, the media and entertainment investment fund of Caisse de Dépôt et Placement, a Canadian pension-fund manager with \$125 billion in assets. Winterstern, whose background is in real-estate investment and banking, has been affiliated with CDP Capital Communications for several years.

CDP was behind the formation of Mosaic Media Group in 2000, which united Atlas Entertainment, Gold-Miller Management, and Atlas-Third Rail Management. Mosaic and CDP are eyeing further talent-agency acquisitions, joining such



WINTERSTERN

Winterstern adds that he is working with an undisclosed Canadian bank to "create a new leverage model for the music-publishing business," which he calls "outstanding balance underwriting." The idea is to extend a loan's amortization period, "with a balloon or cash pay-out in five years, which gives us much more leverage."

The Dick Clark acquisition now "gives us the substance in television," Winterstern says. "We see it as a platform for expansion potentially into broadcasting."

Winterstern is the glue that holds CDP's portfolio of investments together. He is chairman of Signpost Films—a CDP-backed production company—and a member of the board of Mosaic Media Group and Metro-Goldwyn-Mayer. He says CDP is MGM's third-largest shareholder.

Winterstern says that down the road, CDP may complete the circle with one large acquisition or continue with a roll-up strategy. Record labels could also join the mix, complementing the publishing and talent-agency assets. CDP has held discussions but has not made any investments.

For now, what matters are the strategic ties that bind Mosaic, Dick Clark, and Signpost. Winterstern says, "They're all platform companies."

other investors as the Saban Music Group (*Billboard*, Jan. 26).

"People are starting to realize that content starts with the talent, whether it's a director, a writer, or an actor or a musician," Winterstern says. "That's the building block."

Last fall, Mosaic Music Publishing was formed. Earlier this year, it bought the Hamstein Music catalog, as well as another catalog that Winterstern declined to name. (He says, "We want to buy a lot more catalogs.") Between the \$100 million that CDP is committing and the other equity investors it intends to attract, "we think that the music-publishing division will be a company that has assets well in excess of \$400 million-\$500 million."

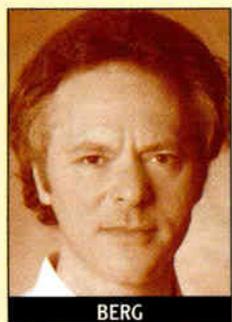
Executive Turntable



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RECORD COMPANIES: Tom Gorman is named senior VP/GM of Gold Circle Records in Los Angeles. He was president of Future Forward Marketing.

Carolyn Baker is named GM of Crossover Records in Los Angeles. She was VP of A&R development at Warner Bros. Records.

Bill Stafford is promoted to VP of copyright for BMG in New York. He was senior director of copyright.

Walt Disney Records promotes Damon Whiteside to executive director of marketing and Laura Rabney to manager of promotions in Burbank, Calif. They were, respectively, director of marketing and assistant manager of promotions.

Tony Berg is named A&R executive for ArtistDirect Records in Los Angeles. He was executive VP of A&R for Virgin Records.

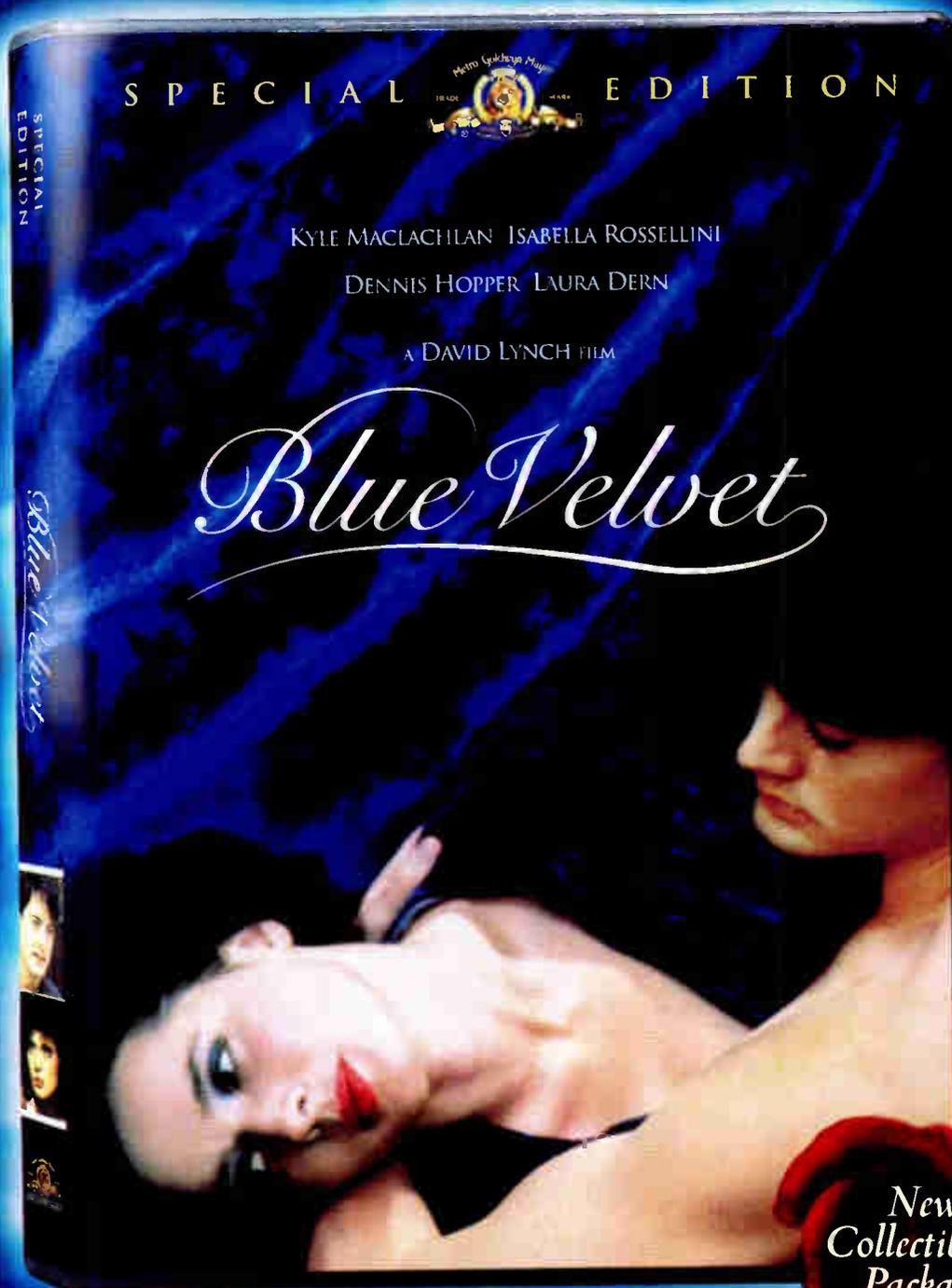
Sunny Hjordthol is named director of international for J Records in New York. She was associate director of international for Jive Records.

Shervah Edwards is named manager of artist development at Motown Records in New York. He was a promotions coordinator at Arista Records.

PUBLISHERS: J.J. Cheng is named director of SESAC Latina in Santa Monica, Calif. She was international marketing manager for EMI Latin.

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ARTISTS & MUSIC

Evil Teen's Kevn Kinney Works With 'Broken Hearts And Auto Parts'

BY WES ORSHOSKI

NEW YORK—Bored with the idea of making another folk record—having already done that on his previous three solo sets—Kevn Kinney says he was looking to mix things up a bit on his forthcoming *Broken Hearts and Auto Parts*, due March 19 on Evil Teen Records.

While he knew what he *didn't* want, Kinney—the frontman of Drivin'n'Cryin'—says that when he started the record, he found the thought of exploring a midtempo vibe throughout an entire album especially intriguing.

"I've never really done that weird midtempo thing. I wanted to do a whole session like that, because those songs are always hidden in between a bunch of rock songs," says Kinney, whose solo albums have often been quiet, spare, and acoustic, while Drivin'n'Cryin' is sometimes regarded as a roaring, Southern version of AC/DC. "I just didn't want to hide 'em. And I wanted to make a record that was somewhere between country and rock'n'roll, like the first



Eagles record or really early Burrito Brothers."

That approach helped make *Broken Hearts and Auto Parts* more electric and band-oriented than Kinney's previous solo efforts—that plus the fact that his Drivin'n'Cryin' bandmates back him on most of the record. Kinney, 41, says that after they expressed interest, so did peers and friends Sarah Lee Guthrie (Arlo's daughter), Johnny Irion, Tom Clark, New York saxophonist Topaz, and others. "When I booked my flight to New York to do this record, it was [just] me. And then the guys were like, 'We wanna come.' And then my friend Tom Clark was gonna come by, and then Johnny and Sarah Lee were [in New York]."

As a result, Kinney says *Broken Hearts and Auto Parts* gave him another opportunity to

shrink his career to-do list by making an album that is less a rigid recording project and more a loose snapshot of an event—more of a *session*, in the old-school jazz sense of the term.

These new midtempo tracks ought to fill a void in Kinney's catalog, says Mark Keefe, PD at noncommercial WNCW, which serves the Charlotte, N.C., area. "I've always thought, 'God, it's like feast or famine with his stuff.' It's either balls-to-the-wall rock'n'roll or it's sit-on-the-stool-and-play-your-guitar," Keefe says, adding that these songs should also give triple-A and Americana programmers a little more to play with—as did Kinney's remake of the Drivin'n'Cryin' classic "Scarred but Smarter" from his 2000 set *The Flower and the Knife*. "That had a little bit more of a pulse to it. That type of song is something that, temp-wise, we could definitely use in different dayparts."

Lyrical, the songs on *Broken Hearts and Auto Parts* recall the idealistic, romantic stories on Kinney's debut, 1990's *MacDougal Blues*. And that's refreshing, says Paul Seff, label manager of Evil Teen. (The label is headed by Stefani Scamardo, the wife/manager of Gov't Mule frontman Warren Haynes, Kinney's friend.) "Thematically, it's a little more optimistic and takes Kevn back to that cute, ideal-love, rock-star sort of thing."

For his part, the Athens, Ga.-based Kinney (whose songs are published by BMI and who is booked by Cass Scripps at Atlanta-based Metro Talent) says these songs are about the same things as all his others: "It's all about wanting to be somebody better, trying to meet somebody better, trying to figure out why you are like you are, trying to figure out how you can turn that into something positive, and knowing where you are, whatever your surroundings."

Leavell Unveils 'Forever Blue'

Bluesy Album On Terminus Coincides With 'Forever Green' Book

BY RAY WADDELL

NASHVILLE—In-demand session player and A-list sideman Chuck Leavell can add "solo recording artist" to his résumé with the release of his solo piano album, *Forever Blue*, on Terminus Records. Leavell made his mark as a member of the Allman Brothers Band and leader of his own outfit, Sea Level. He has also been a member of the Rolling Stones touring band since 1982 and counts the Grammy Award-winning Train single "Drops of Jupiter" among his recent studio work.

Aside from a 1998 Christmas album on Capricorn titled *What's in That Bag?*, *Forever Blue* is Leavell's only other solo effort. "Doing this record is something that has been in the back of my mind for a long time," he says. While a couple of songs on the record date back to Sea Level days, many were written during down time on the last Stones tour. Leavell says, "That's when I began to formulate the concept for a solo piano record."

Forever Blue was recorded with longtime Leavell friend/collaborator Paul Hornsby at Hornsby's Muscadine Studios in Macon, Ga. While well-known for his virtuosity and soulful style, Leavell has never had any formal musical training. "I learned from my mother and others like Paul Hornsby, who showed me the tricks of the trade." Even if *Forever Blue* is devoid of vocals, Leavell masterfully conveys his message, whether it's the atmospheric "Just Before Dawn," the slow-rollin' blues of the title cut, the jazzy "Song for Amy," the frenzied boogie of "Walk a Little Closer," or the gorgeously melodic "Ashokan Farewell."

Releasing *Forever Blue* also marks a move toward creative independence for Leavell. "I decided prior to doing this record that, because of my experiences in the past with record compa-

nies, I would make a hard and fast rule to no longer sign away my intellectual property, period," he says. He formed Evergreen Arts, which includes a label component and a publishing component in Classic Ivory Music. (The label entity is a partner in the deal with Terminus.) Additionally, a companion book by Leavell called *Forever Green*, which addresses his passion for conservation, is published under the Evergreen umbrella.

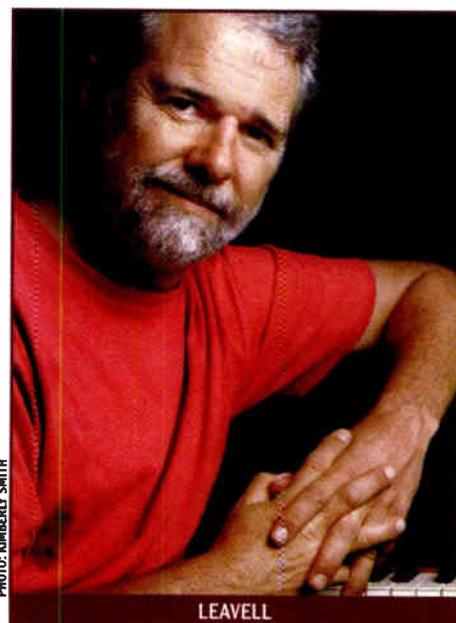
"I realized I wanted to own my intellectual property, but I'm not a record company, so I knew I needed a partner," Leavell says. "I've known the people at Terminus for a while, my daughter [Amy] works there as head of publicity, and I like what they're doing."

Buck Williams, Leavell's manager, says the release date for *Forever Blue* was moved up from April 23 to March 12 to capitalize on current synergies in Leavell's career, including the "Drops of Jupiter" Grammy and the focus on Leavell's conservation efforts. The record will be distributed via Rykodisc. "With [Terminus' and Rykodisc's] machine, we plan on having

a relatively intense marketing campaign," Williams says. "We're working on some [TV and radio appearances], and we'll tie in with Chuck's speaking engagements."

Craig Swedin, junior rock buyer for Torrance, Calif.-based Wherehouse, says Leavell's album may have to rely on retail promotion in the face of limited airplay but quickly adds he is very interested in the project, saying, "I've been waiting for this."

Leavell says his focus is on promoting both *Forever Blue* and *Forever Green*, but if a much-discussed Stones 40th-anniversary tour does come to pass this fall, he'd love to be a part of it. "It would be a double anniversary for me, 40 years for the Stones as a band, and 20 years touring with the Stones for me."

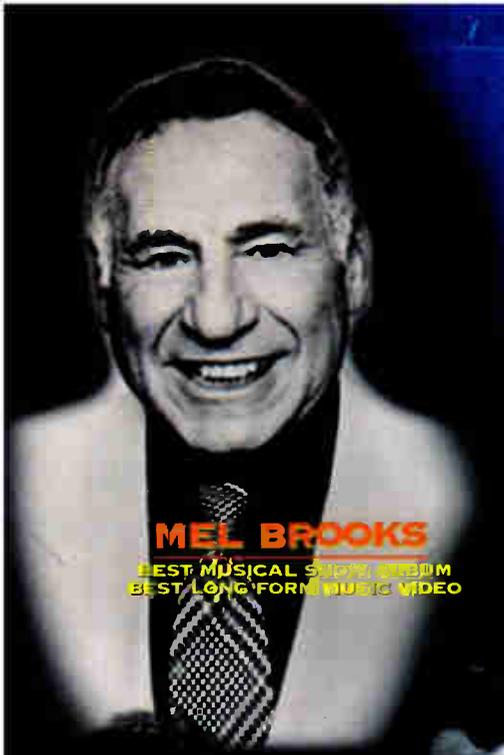


Electronic Countermeasures

Law & Technology of Fighting Copyright Infringement on the Internet

Synopsis: The open architecture of on-line "file sharing" systems makes them vulnerable to aggressive "electronic countermeasures" to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect "vector" for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at www.Schleimerlaw.com

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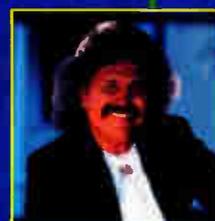
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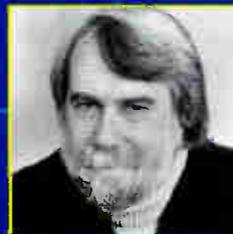
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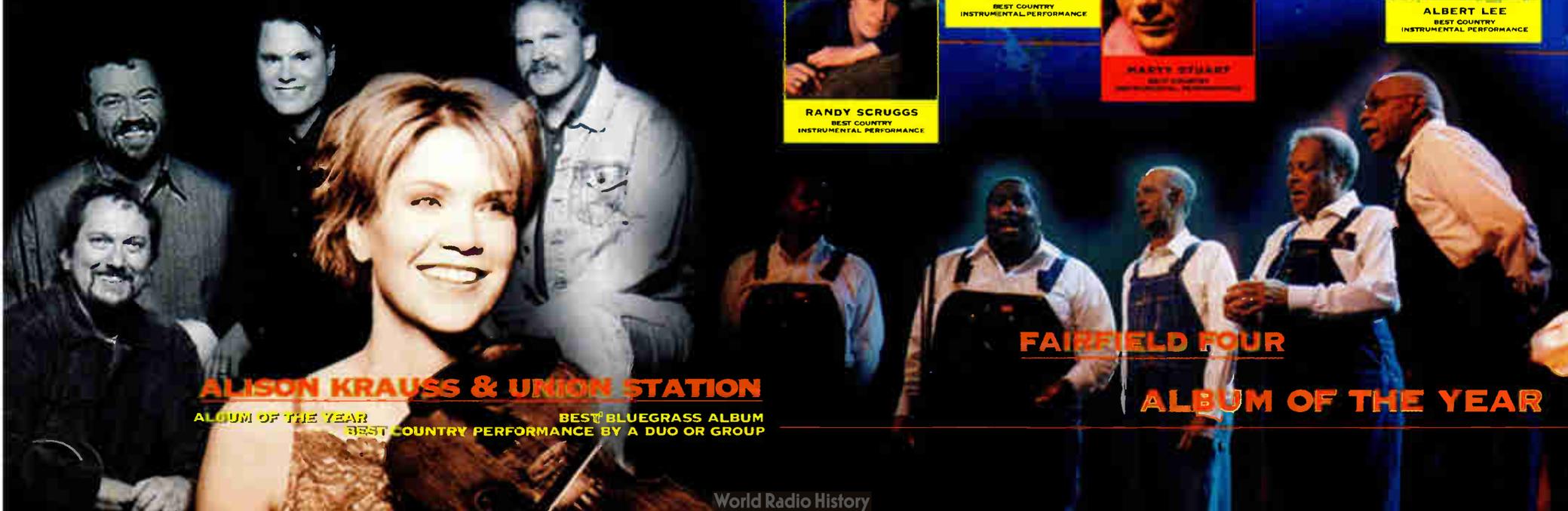
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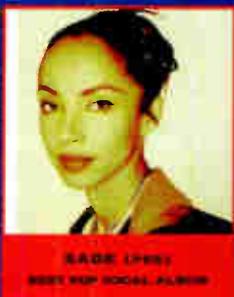


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ALBUM OF THE YEAR



SADE (PRS)
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LIL' KIM
BEST POP COLLABORATION



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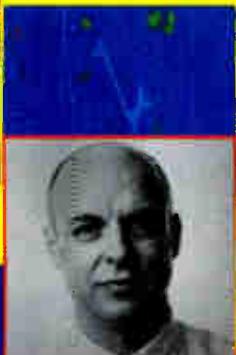
SCOTT UNDERWOOD (TRAIN)
BEST ROCK SONG



DOLLY PARTON
BEST MALE COUNTRY VOCAL PERFORMANCE



MYA
BEST POP COLLABORATION



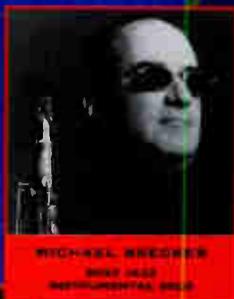
BRIAN ENO (PRS)
RECORD OF THE YEAR



SONNY ROLLINS
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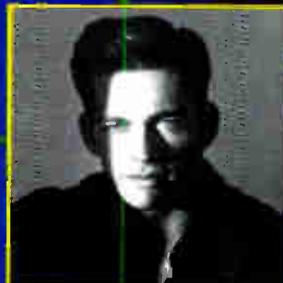
ROBERT GLASPER
BEST SOUL ALBUM



ERIC CLAPTON (PRS)
BEST POP INSTRUMENTAL PERFORMANCE



ROBERT LEE CASTLEMAN
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LARRY COMBS
BEST INSTRUMENTAL ALBUM



CHARLIE HADEN
BEST LATIN JAZZ ALBUM



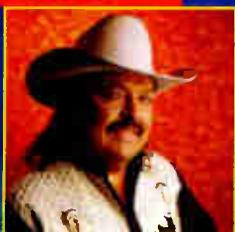
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O-BROTHER WHERE ART THOU? SOUNDTRACK

Cyclefly Marks Growth With 'Crave'

Radioactive Previews International Act's Sophomore Set With 'No Stress'

BY JILL PESSLNICK

LOS ANGELES—It is easy to guess why guitarist Nono Presta, bassist Christian Montagne, and drummer Jean Michel Cavallo were mesmerized when they caught Declan O'Shea singing in an Irish pub in 1995. The trio—which later formed Cyclefly with O'Shea and his brother, guitarist Ciaran O'Shea—could not turn away from his intense, raspy vocal style. It's a sound that permeates the act's sophomore set, *Crave* (Radioactive/MCA, March 26).

Crave, the follow-up to 1999's *Generation Sap*, is a moody exploration of the personal limits in modern society that highlights O'Shea's immeasurable craft. As a whole, the album further marks a pronounced shift in Cyclefly's focus. The Cork, Ireland-based group's first project was angst-ridden with a punk rock feel, while *Crave* is far more mellow, with greater attention paid to songwriting and experimentation.

"A lot of stuff on this album is about the music industry and becoming disillusioned with it," Declan O'Shea says. "We went through different periods and emo-

tions over the years [since *Generation Sap*]. We've gone through some growing up and changing."



Part of the change involved coming together as songwriters for the first time. Cyclefly wrote much of the album at an isolated house on the outskirts of Cork, which proved to be a slower, but more fruitful process. Though the band is made up of two Irishmen, two Frenchmen, and an Italian, the self-enforced collaboration served to play up on the group's varied influences.

"Everyone just jammed together. Some nights I'd write with Nono or with Ciaran, and then we'd all try it

together. Later, we'd sit down and work on melodies and lyrics," O'Shea recalls. "There was lots of testosterone flying around the place, but that's good. Each person brings different aspects to the total. We're able to capture a unique sound that isn't really like anybody else."

The first single, "No Stress," showcases that quality with its burning guitar riff and depiction of a young generation under intense pressure. Other notable songs include the title track, whose powerful lyrics about falling into detrimental habits are accompanied by a catchy percussion beat, and "Lost Opinion," with its crashing guitar and drum interaction that complements the cynical chorus "It's a lost opinion in a jaded story."

When Cyclefly first formed, O'Shea had been singing Alice in Chains covers at a number of pubs throughout Ireland. By the time that Presta, Montagne, and Cavallo tracked him down, both O'Sheas had left the country to build rollercoasters at Euro Disney. But when they came home for a visit and ended up in a jam session with the trio, the band was born.

From there, Cyclefly went on to sign to Radioactive/MCA and to open tours for Tool and Linkin Park. The latter opportunity led to the appearance of Linkin Park singer Chester Bennington on the *Crave* track "Karma Killer."

"Having Chester Bennington from Linkin Park singing on the song is incredible," MCA marketing director Sig Sigworth says. "It lends credibility to [Cyclefly]."

MCA's marketing plan for *Crave* will center on the radio single. The track has already appeared on several samplers, including the *Sno-Core Rock* tour sampler that was handed out at each of the tour's February and March stops. It has also been released to college and specialty radio shows.

Detroit college station CJAM has started playing the song to a positive response, says Christian Gagnier, director of music programming. "[Cyclefly] has a fairly progressive kind of sound. When people have been calling in, they have been asking who [the group] was."

Cyclefly, booked by Marty Diamond of New York's Little Big Man and managed by Brendan Bourke of the Firm in Los Angeles, will also be touring in England throughout this month, as well as performing in Europe in April. The group is expected to come to the U.S. in May with a focus on the Northeast.

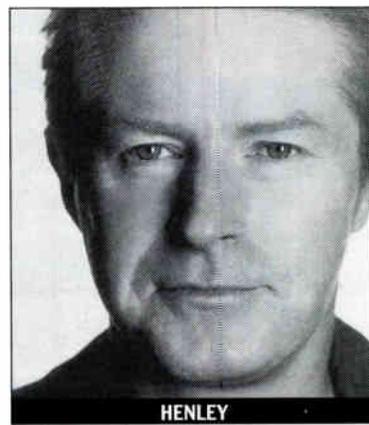
Retail marketing will also pinpoint accounts in the Northeast. MCA will create a giveaway incentive with the purchase of the album and will pursue exposure through key retail-oriented Web sites.

The Beat™

by Melinda Newman



SLOWLY BUT SURELY: The Eagles are steadily progressing on their first studio album of all-new material since 1979's *The Long Run*, according to Don Henley. "We're diligently working on it everyday," he tells *Billboard*. "It's going quite well. If I had to speculate, I'd say it will come out early next year."



HENLEY

The Eagles still have yet to ink a label deal for the new project. (Their last release—the live, mainly acoustic *Hell Freezes Over*—came out on Geffen in 1994.) "We don't have a label yet, and we don't necessarily want one," Henley says. "We might go independent—it would be a combination of the Internet and certain superstore chains. We've been researching it, and if we can't get the deal we want from a label, that's what we'll do."

IN THE STUDIO, PART 2: Bon Jovi will return to the studio this month to record its follow-up to the double-platinum *Crush*. **Jon Bon Jovi** says all the tracks have been written and that he and the other band members will lay down the tracks at his home studio in New Jersey. "We're looking at the single coming out in September and the album in October," he says. "And then we'll go back on the road [next] January."

At the Feb. 25 MusiCares tribute to **Billy Joel**, Bon Jovi and bandmate **Richie Sambora** performed a spirited version of "Say Goodbye to Hollywood" as a fitting caper to Bon Jovi's stay in Tinseltown. "I did my time here," he says. "I've been here for four months [taping] *Ally McBeal*, which has been great, and I thought it was an appropriate song." Unfortunately, Bon Jovi's recent work on a movie called *Vampires: Los Muertos*—shot for several months in Mexico—was for naught, since the movie has been shelved.

LIKE A VIRGIN: Retirement has given **Garth Brooks** a whole new appreciation of the music industry. "I'm watching it from the other side now, and it's pretty cool," he says. "It's nice to turn on music now and not analyze it. It's nice to see somebody have a great week in sales or get an award and be happy for them instead of thinking it's competition or 'Why didn't you get that?' It's a very freeing thing right now that's happening. Then," he adds with a laugh, "I'm sure depression sets in. But, right now, I'm enjoying music as much—if not more—[than I did] in 1988, before I got my record deal."

STUFF: **Robbie Williams**, who has completed his recording contract with EMI, was seen making the rounds at a number of EMI competitors' Grammy parties. Too soon to tell where he'll resurface, but we hear EMI isn't out of the running . . . V2 has signed **Alien Crime Syndicate**, the Seattle-based band fronted by the **Meices'** **Joe Reineke**. The group's label debut, *XL From Coast to Coast*, will come out later this spring and is fronted by first single "Ozzy," which, of course, pays homage to Mr. **Osbourne** (and **Motley Crue**). The deal is worldwide . . . **Don Henley** and **Train** will perform at **Tiger Woods'** Tiger Jam V benefit, to be held April 20 in Las Vegas . . . On April 30, Universal-distributed Fuel 2000 will release *Living With the Past*, a collection of live cuts from **Jethro Tull** combined with rarities, including a club reunion of the group's original 1968 lineup. Out the same date will be a DVD-Video with the same title but a different track listing. The band kicks off a U.S. tour April 23.

San Diego-based LMC Records has inked a three-year deal with MCA Records for distribution, promotion, and marketing on selected artists. LMC is headed by **Lee Chesnut**, a San Diego realtor who put his dream of making music on hold when he got married at the age of 20. "I hocked my Les Paul guitar to get a wedding ring," he says. Years later, Chesnut (no relation to the Lee Chesnut who is VP of A&R at Universal Records) began working with music acts and eventually connected with MCA senior VP of A&R **Gary Ashley**. First out through the deal are trio **Brooklyn Run** and hard rock band **Edify**. Coming later this year is the debut from **Revenge of the Triads**, a band led by **Nine Inch Nails'** **Charlie Clouser**.

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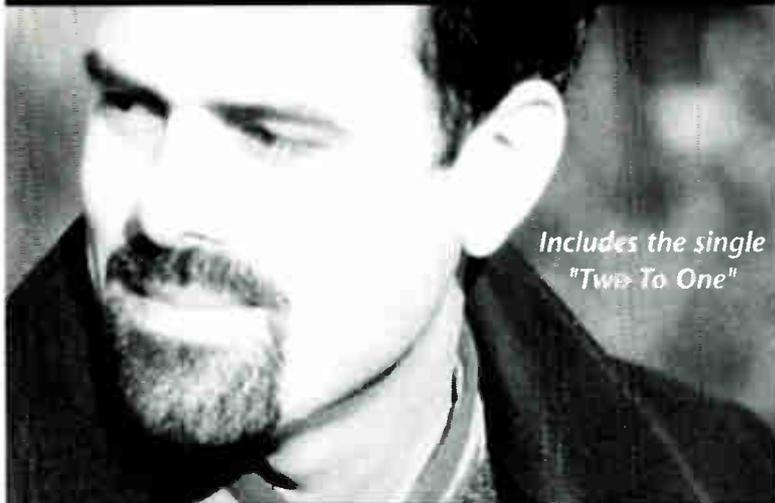


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In The Works

• Geffen/Interscope is issuing Weezer's fourth album, *Maladroit*, April 30. The band recently previewed the set with an eight-song sampler that was sent with personalized letters (signed by each band member) to journalists and other tastemakers. Demos of the tracks can be heard on the band's Web site, weezer.com. According to the site, various radio stations began playing the disc, causing Interscope to insist that frontman Rivers Cuomo personally contact them and ask them to stop playing the disc.

• On April 29, Future Farmer Records will issue Wonderlick's eponymous new project, a concept album that saw the band's masterminds—Jay Blumenfeld and Tim Quirk—drafting a series of tunes about family and mortality. The band is planning to begin touring behind the set in late spring.

• Hard-rock outfit Coal Chamber returns May 7 with *Dark Days*, its third Roadrunner Records set. The single "Fiend" goes to rock radio this month. It's enhanced by a video clip directed by famed photographer Paul Brown.

• RCA offers *Free Love*, the State-side debut of critically praised U.K. ingenue Peppercorn, June 4. The pop-hued rock set has garnered comparisons to Alanis Morissette and Lenny Kravitz. Look for Peppercorn to visit the U.S. in April and May to gladhand the press and radio programmers.



On the Road. Rufus Wainwright is currently touring the U.S. in support of his critically praised DreamWorks set, *Poses*. The singer/songwriter is also enjoying the break-out radio success of "Across the Universe," his contribution to the hit V2 soundtrack to the film *I Am Sam*. Wainwright takes the ongoing interest in his career in stride, noting that "it's always cool and gratifying when people respond passionately to something that you've poured your heart into." He adds that being on the road is "the best part of making music. I love to be out there, connecting with people."

Sound Tracks™



by Carla Hay

NEW WWF ALBUM: The World Wrestling Federation (WWF) isn't just a powerful brand name on TV. The moniker has also been associated with hit albums. The latest musical offering is *WWF Forced Entry*, due March 26 on SmackDown!/Columbia Records.

The 18 tracks on the new album are primarily the theme songs that various hard-rock acts have written for WWF stars, with a few tracks exclusive to the album. The featured acts are **Drowning Pool, Kid Rock, Disturbed, Limp Bizkit, Our Lady Peace, Rob Zombie, Marilyn Manson, Breaking Point, the Union Underground, Sevendust, Saliva, Monster Magnet, Stereomud, Neurotica, Cypress Hill, Dope, and Boy Hits Car.**

One of the songs on the album is Kid Rock's cover version of **ZZ Top's "Legs."** Covering ZZ Top was an easy decision for Kid Rock, who counts the band among his musical heroes. Rock says one of the highlights of his career was ZZ Top guitarist **Billy Gibbons** "showing me that swamp boogie bounce" on the guitar and performing with him at last year's MTV 20th-anniversary party.

Judging from the proliferation of WWF shows on TV, fans can't seem to get enough of the franchise. There are the series *WWF Smackdown!* (on UPN), *WWF Raw* and *WWF Excess* (both on TNN), *WWF Sunday Night Heat*, and *WWF Tough Enough* (both on MTV), and the syndicated shows *WWF Jakked*, *WWF Metal*, and *WWF Attitude*. In addition, WWF events can be seen regularly on pay-per-view.

Of the seven WWF albums that have impacted The Billboard 200 so far, four have been top 10 hits: 2001's *World Wrestling Federation: WWF the Music Volume 5* (Koch), which peaked at No. 2; 1999's *World Wrestling Federation: WWF the Music Volume 4* (Koch), at No. 4; 2000's *WWF: World Wrestling Federation—Aggression* (Priority), at No. 8; and 1999's *World Wrestling Federation: WWF the Music Volume 3* (Koch), at No. 10.

Columbia VP of marketing **Josh Ziemann** says, "If you've ever been entertained by the WWF properties, you know how integral music is to the programming. The theme songs are attached to a moment in the show that's a rush, and anyone who is already a fan will want to walk away with a souvenir of that feeling. We've been very careful to balance the marketing so that it not only reaches the core WWF fans but also satisfies fans of hard rock."

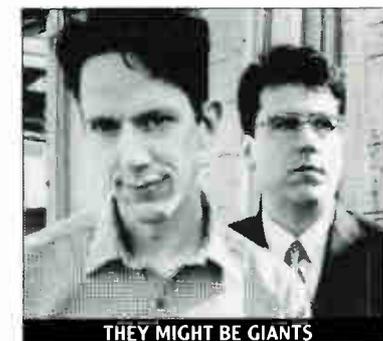
In addition to the regular version of *WWF Forced Entry*, there will be two different versions available at retail. Trans World will carry an exclusive version that includes **Finger Eleven's "Slow Chemical"** (the theme for *Kane*),

while Best Buy will have an exclusive version that includes a free two-hour DVD-Video of the history of WWF pay-per-view show *Wrestlemania*.

Buyers of the album through the direct-response TV commercials will receive an exclusive poster of WWF star **Stacy Keibler**. Musical acts from the album are expected to perform on the upcoming *Wrestlemania*. Contest winners will be flown to see WWF tapings and the *WWF Forced Entry* bands perform.

WWF stars will be making in-store appearances to promote the album. At press time, the only confirmed date was March 26 at Virgin Megastore's Times Square location in New York, although Ziemann says that additional in-stores are being planned along the routing of the WWF tour.

GRAMMY GLORY: Congratulations to **They Might Be Giants** (the alternative-rock duo of **John Flansburgh** and **John Linnell**) for winning the Gram-



THEY MIGHT BE GIANTS

my Award this year for best song written for a motion picture, TV, or other visual medium. The prize was awarded at the 44th annual Grammy ceremony, held Feb. 27 in Los Angeles (*Billboard*, March 9). The duo's winning song, "Boss of Me," is the theme to the Fox-TV sitcom *Malcolm in the Middle* and is included on the show's soundtrack, which was released in late 2000 on Restless Records. They Might Be Giants' Grammy win is especially noteworthy, considering "Boss of Me" was the only TV song nominated in the category: The other nominees were from feature films.

Backstage at the Grammys, Flansburgh explained that the duo's involvement with *Malcolm in the Middle* started from "a call from the show's creator, **Linwood Boomer**. He's a long-time fan. We didn't know how good an opportunity this was going to be. They sent us the first script, and it was such a crazy show." Flansburgh added that They Might Be Giants recently recorded a song for another Fox show, *America's Most Wanted*.

Additional reporting by Darryl Mordeen of *The Hollywood Reporter*.

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Vintage Richard Hell Frozen In 'Time' On Matador

BY CHRIS MORRIS

LOS ANGELES—Punk original Richard Hell is in retrospective mode.

On March 19, Matador Records will release *Time*, a two-CD compilation of vintage 1975-1984 live recordings—more than half of them previously unreleased officially—by vocalist/bassist Hell, who was a crucial member of Television and the Heartbreakers before fronting his own linchpin New York punk unit, the Voidoids.

That collection follows by four months the publication of *Hot & Cold* (PowerHouse Books, New York, \$33), a 245-page volume of his fiction, poetry, notebook entries, essays, art, and photography. (His first novel, *Go Now*, was published by Scribner in 1996.)

Is Hell a rocker or a writer? He, himself, views his music and his work in print as all of a piece.

He says, "The poets take it as an opportunity to call me a musician who writes poetry, and the musicians take it as an opportunity to call me a writer who plays rock-'n'-roll. In my opinion, the two things aren't inconsistent with each other.

"I'm trying to do well things that are exciting to me. It's a dif-

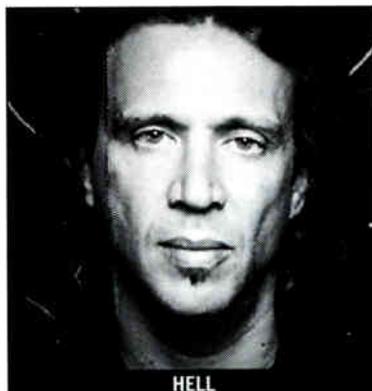
ferent endeavor—performing and writing hard rock music—than writing and publishing books. But it's not different from driving a car and driving a motorcycle. You're still driving."

Time combines the 1984 cassette-only ROIR release *R.I.P.*—which included Heartbreakers, Voidoids, and solo tracks (now augmented by three previously unreleased cuts)—with an all-new second CD. The latter contains a venomous 1977 Voidoids set at London's Music Machine that was captured raw on a hand-held recorder in the audience, as well as a four-song 1978 set featuring a guest appearance by Elvis Costello from a benefit for the St. Mark's Church Poetry Project at CBGB in New York.

Hell recalls that the frenzied London appearance—during which guitarist Robert Quine turns in an especially fierce performance—climaxed an agonizingly difficult '77 U.K. tour opening for the Clash that saw the New Yorkers gobbled upon by hostile British punk rockers at every stop.

He says with a laugh, "We were so full of poison from that experience, but also we were extremely

tight, because we'd been playing every night, and we'd been playing every week for a year. So we had the songs down. It was at that



HELL

[critical punk-rock] moment, 1977. It is a kind of natural night to be used to demonstrate what things were like."

Equally evocative of the times is the CBGB set, drawn from a radio air shot. "We were the last band [of 10 that played]," Hell recalls. "We probably did the longest set."

Matador partner Gerard Cosloy says that the inspiration for *Time* came from Michael Carlucci—owner of punk specialty retailer Subterranean Records in New

York—who suggested the label meet with Hell to discuss the release of some unheard material.

Cosloy says, "One thing in particular that he mentioned that was very much unavailable, hadn't been released before, and was in his possession were the live recordings of these New York and London shows. He sent us a cassette of the whole thing. Just putting that on in the office, it was pretty thrilling. To our mind, this is classic material."

Carlucci expresses satisfaction with the new Hell retrospective. "[Hell's 1977 debut] *Blank Generation* is one of those timeless records you need to hear," he says. "Where do you go after that? [Its 1982 followup] *Destiny Street* has been out of print for some time. I'm glad that he's doing it. It's fabulous. Any time anything comes out on any New York band, we do well with it."

The almost simultaneous release of *Hot & Cold* was coincidental, according to Hell: "I've been working on the *Hot & Cold* thing since 1998. This Matador thing only arose months ago. They didn't know about the *Hot & Cold* thing until I told them. It's great the way it turned out, because they make

nice companion pieces."

Of greatest interest to music fans will be the book's pieces, first published in *Hit Parader*, *New York Rocker*, *Spin*, and elsewhere, on such artists as Sid Vicious, Pere Ubu's Peter Laughner, the Ramones, and self-penned takes on Television and Heartbreakers guitarist Johnny Thunders, as well as a series of poems co-authored with Television guitarist Tom Verlaine in the early '70s under the name "Theresa Stern."

Hell says with a laugh of the Stern poems, "It was a pastime. It was an amusement. It was also a way to blow off steam. We were frustrated. We would pass the typewriter back and forth, generally not writing more than two lines before handing it over to the next guy. It was a kind of challenge, too. Sometimes you'd go to undermine what the guy had just written."

Hell, who says he is working on a new novel and has no plans for any more work in music, says his promotion of *Time* and *Hot & Cold* will be limited. "I'm going to Europe all of March, and I'll be doing a bunch of readings in England, and a little time in Paris. It'll be publicity for both things. That'll be the end of it."

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Candy Butchers Playing Mind Games On RPM

BY ERIC AIESE

NEW YORK—As various radio formats continue to embrace mainstream pop acts, the Candy Butchers—led by Mike Viola—are striving to continue the trend of song-driven rock with their sophomore set, *Play With Your Head* (RPM/Sony Legacy, March 12).

“People are rediscovering these singer/songwriter troubadours,” says Danny Bennett, who is both



VIOLA

the act’s manager and president of RPM. “And Mike is the Candy Butchers. He has a band, but it’s about the frontman—‘the front-and-behind man,’ we call him.”

In addition to singer/guitarist/songwriter Viola, the trio also includes drummer Mike Levesque and bassist Pete Donnelly.

Viola, whose songs are published by Warner/Chappell (ASCAP), says he aimed to try something new as he wrote the songs in his home studio. “I wrote with these old ’80s keyboards and drum machines, and I put them through effects to make the sounds more unrecognizable.”

Bennett notes the significance of Viola’s sharp lyrics. “The last- [element of] pop music is lyrical content, and his lyrics are literate and meaningful on different levels.”

COLLEGE AUDIENCE & BEYOND

Promotional efforts aimed at the band’s college-aged core audience will revolve largely around lifestyle marketing, Legacy project director Stephan Moore says, adding that the act will appear on NBC’s *Late Night With Conan O’Brien* the week of release and CBS’ *The Late Late Show With Craig Kilborn* later this month.

Still, Bennett says, the band’s appeal is considerably broader than the college market. “The pop genre finds people who grew up on pop music. You have kids that are too hip to be into Britney Spears and ’N Sync but who are still looking for standard pop music.”

“You Belong to Me Now” will ship early this month to modern-AC radio, where Viola was heard in 1996 as the dubbed vocalist for fictional band the Wonders on the soundtrack to *That Thing You Do!* College radio will receive the album with an emphasis on the song “Dome.”

Viola flexes his self-deprecatory wit with the Ron Egozi-directed video for “Ruby’s Got a Big Idea.” The singer’s character finds a pamphlet instructing him that success lies at New York’s legendary Apollo Theatre. For the shoot, Viola asked the MC to goad the audience into booing as he actually performed live at one of the Harlem venue’s amateur nights, famous for their zealous audiences.

While some people do not get the humor, Viola says, “I was electrified with the energy. [Booing] isn’t that far from being cheered!”

Dates for earnest shows will begin in the spring, as Viola (who is booked by Paola Palazzo at Creative Artists Agency in Los Angeles) will perform a cyclic series of solo shows, returning to six U.S. cities three times each during a period of six weeks. His bandmates will join Viola on a series of supporting dates through the summer.

The Classical Score



by Steve Smith

SECOND ACT: When F. Scott Fitzgerald said that there are no second acts in American lives, he clearly didn’t extend his sights south of the border. At 57, the distinguished Brazilian pianist Nelson Freire has finally decided that he is ready for a recording career. Freire makes his “second debut,” as he describes it, with an all-Chopin program that will be released March 12 by Decca. The disc includes poetically conceived, technically assured performances of Chopin’s Piano Sonata No. 3, 12 Etudes, Op. 25, and *Trois Nouvelles Etudes*.

Born in 1944 in Boa Esperanca, Brazil, Freire began playing the piano at age 3, effortlessly mimick-

works by Mozart, Chopin, Schumann, Brahms, and others. As offers to record continued to arrive, Freire decided that perhaps the time to resume his recording career had come. Captivated by a recital in France, Decca VP of A&R Jean-Hugues Allard convinced the pianist to sign with the label. In a positively rhapsodic press announcement, Allard stated that Freire had “quietly grown into a grand master with great integrity.”

“What made me decide [to sign with Decca] was not because I think I’m ready now, but because maybe I’ll be too old if I wait any longer,” the avuncular pianist says with a laugh. Freire confesses that making records is a difficult process for him. “The studio is completely different from the concert atmosphere,” he explains. “It’s a sort of challenge for myself, and then I decided to make it a double challenge by playing something that I’ve never played before.”

While Chopin had always been a staple of Freire’s repertoire, the new Decca recording documents his first traversal of the Op. 25 Etudes. His approach to the demanding pieces is informed by his admiration for such legendary pianists as Alfred Cortot and Guiomar Novaes, performers who played with a stylistic freedom that had gone out of vogue by the time of Freire’s student years. “When I was a teenager, people used to play in a strict style, more [concerned with] technique,” he says. “I thought I could do something a little bit different to show the poetry of the pieces, not just the technical challenges. I wanted to make the listener forget about all that and hear the charm and humor.”

Freire will include music by Chopin (as well as Bach, Schumann, and Debussy) in a recital scheduled for March 9 in Toronto. By coincidence, later this month he will perform Chopin’s Piano Concerto No. 2 with the Baltimore Symphony (14-17), the New York Philharmonic (20-23), and the Utah Symphony (29-30).

Having made his second debut, Freire does not have any shortage of ideas for future projects—among them, Chopin’s Op. 10 Etudes and Albeniz’s *Iberia*. In the meantime, Video Filmes Brazil, the studio that made the Academy Award-nominated *Central Station*, has completed a documentary about the pianist’s life, including performance footage from his first trip to Russia in 2001. Along with the new CD, the film should do much to reintroduce this “quiet grand master” to a much wider audience.



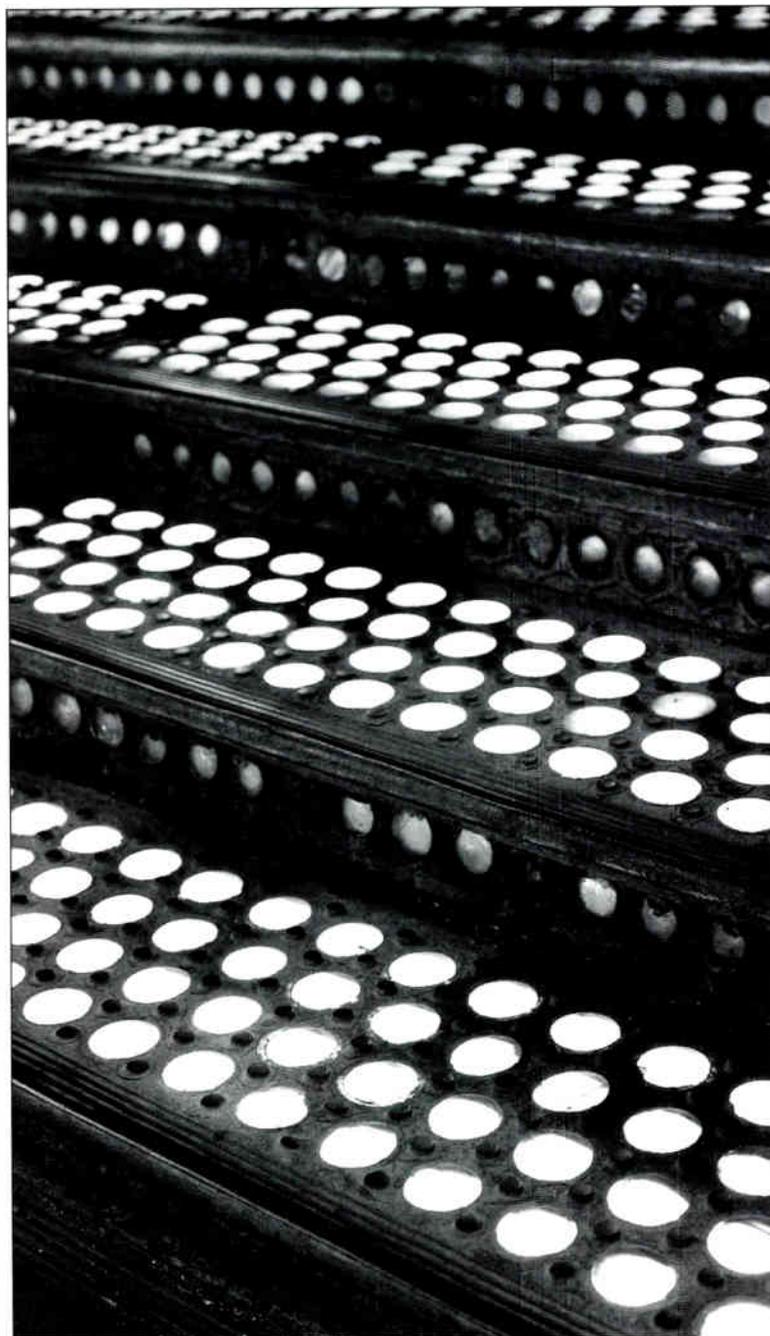
FREIRE

ing by ear the works his elder sister was studying. He gave his first public recital at 5, stunned both the audience and critics in his Vienna debut at age 15, and went on to win several notable competitions. As his reputation spread, the record companies soon came calling.

“I began making records at 22,” Freire says. “I made six LPs for CBS, then recorded for Teldec in Germany. Then I stopped, because I felt that I was not ready for records.” His recordings became highly valued by piano connoisseurs, all the more so because they were so few in number.

Instead, Freire—who splits his time between Brazil and France—has concentrated on live performance, presenting 40 to 50 recitals and orchestral concerts per year. He has also built lasting musical partnerships with several close friends. A long association with the mercurial pianist Martha Argerich resulted in significant recordings of works by Rachmaninov, Lutoslawski, Bartók, and others for the Philips label. CD reissues of Freire’s Columbia recordings and sporadic live recital discs issued by such independent labels as Audiofon and Alpee further fueled his sterling reputation.

In 1999, Freire was canonized in Philips’ monumental “Great Pianists of the 20th Century” series in



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Keith Poised For Tour Success

Coors Original Will Sponsor Country Star On His First Headlining Tour

BY RAY WADDELL

NASHVILLE—In a genre starved of new box-office muscle, Toby Keith is poised to make some big noise touring this year.

Sponsored by Coors Original, Keith will play a combination of arenas, amphitheaters, casinos, fairs, and festivals in his first extensive major-venue headlining tour. As evidenced by radio hits, industry awards, and platinum sales, the DreamWorks artist appears to be up to the challenge.

"This is the first time for us where you go out, lease the building, and make money off what you can sell," Keith explains. "You're stepping out, but we've got some early shows on sale and they're selling out, so the early indicators are good."

The Keith camp believes strongly that it's his time to make a statement on the road. "I think he's ready for this and, more than that, I think people are ready for Toby," observes Curt Motley, Keith's responsible agent at Monterey Peninsula Artists. "There are not too many people this far into their career that still have another gear. I don't know how many gears Toby's got left, but I do know he's on a roll."

Keith's Unleashed tour begins with a 13-date spring leg that gets out of the gate March 14 at Roberts Stadium in Evansville, Ind., and wraps with an April 21 stop at Sioux Falls Arena in Sioux Falls, S.D. Jamie O'Neal and Emerson Drive are supporting on the spring leg.

Keith will play fairs, festivals, and isolated sheds from June to August before kicking off a full-blown amphitheater run of about 30-35 dates from August to October. Included are stops at nontraditional country venues like Jones Beach Amphitheater in Wantagh, N.Y., and Tweeter Center in Holmdel, N.J. "We're going into some places that are not big country markets," Motley notes. "Of course, when you tell us we can't go somewhere, Toby wants to."

KEITH'S TIME

The year will include some 80-90 dates, concluding with an indoor run in November. The route features numerous venues with capacities ranging from 12,000 to 20,000. "This is one of those deals where you strive your whole career to get to this point, and when it happens, people know it's your time," Keith says. "We felt we could have done some of this last year, but we were a little more conservative."

Keith's handlers believe his sta-

tus as the second-billed act on last year's Brooks & Dunn's Neon Circus and Wild West Show shed tour—one of the top country tours of the year—provided Keith a nice setup for this year's headlining run. Motley says, "That tour, as far as I'm concerned, was a great vehicle to deliver Toby to the next level."

Coors Brewing Company national promoter Roger Husky saw enough on the Coors Light-sponsored Neon Circus tour to help align Keith with sister brand Coors



KEITH

Original. "Toby Keith can do things that others in country music can't do—he's right there on that edge," Husky says. "We saw his impact with Brooks & Dunn last year and knew right then it was time to talk to Toby."

NUTS AND BOLTS

Keith will expand his Easy Money band to nine members for the Unleashed tour, including a horn section. He describes the set as "a kind of futuristic, Terminator-looking thing, with a drain pipe and an elevator I can come and go from and barbed wire across the top."

Increased production calls for a more "carved in stone" set list—a condition Keith isn't exactly high on. "I've never been a set-list guy. This is the first year I ever did it, because of the demands of production, lighting, and effects. I like to call songs and do 'em on the fly, but they finally forced me into using a set list."

Even so, Keith now has plenty of hits to choose from. He says, "We're at the point where every time I have a hit, we're taking songs out [of the set list]. We're taking No. 1s out now."

The tour has already brought focus to Keith's catalog, his label notes. "We saw good increases in markets where he went on sale in February," DreamWorks senior executive of sales and marketing John Rose says. "We saw anywhere from a 28% to 78% increase be-

tween the [tour] announcement and on-sale date."

Rose says DreamWorks is not taking any chances in terms of capitalizing on Keith's touring efforts. "Between our department and [distributor] Universal, we're trying to work two weeks in front of each show's announcement, just being ready with additional product and merchandise and [point-of-purchase] in the stores. We'll interact at some level with every show."

According to Rose, Keith's last album, *Pull My Chain*, sold 120,000 copies in its first week. Momentum from the tour should help the next release, due Aug. 27, top that number.

PROMOTIONAL MUSCLE

In addition to helping underwrite production expenses, Coors also brings promotional muscle to the party. "Money is only one aspect of the sponsorship," says T.K. Kimbrell, Keith's manager. "It does bring money so you can do big production and promotion, but [Coors] will also have Toby Keith stand-ups in convenience stores and places where Coors is sold, so that's added impressions with people."

Clear Channel Entertainment (CCE) will promote the majority of dates on the tour, but Keith's organization stopped short of selling the entire tour to CCE, even though that was an option. "Everybody has an opportunity to be a part of this, but whether they can afford it or not is a different story," Motley says. "Clear Channel offered an all-in deal for the whole year that would encompass every date he did, but we wanted to be more hands-on—plus we felt an obligation to the people that had been buying him for the past 10 years, including the fair buyers."

Brian O'Connell oversees country music touring for CCE. "We're doing all the dates on the tour that are not fairs and festivals," he says. "Right now, we've got six shows on sale, and five have sold out. And after all the success Toby's had, he's earned it."

O'Connell believes Keith's touring success is only now beginning. "Toby Keith is preparing to bust through and set the world on its ear," he says. "It's a great thing for all of country music to have another headliner break out, and I'm thrilled to be working with him."

Keith's tour manager is David Milam, his production manager is Barney Castro, and tour merchandising is in-house. As for the show, Kimbrell advises, "Expect the unexpected."

Festival Secures Its Future

Glastonbury Owner Loosens Grip In Name Of Crowd Safety

BY JULIANA KORANTENG

LONDON—All devoted parents have problems letting go of their offspring. Ask pioneering British music-festival organizer Michael Eavis.

His baby is the world-famous, U.K.-based, hedonistic Glastonbury Festival, which turns 32 years old in June. The festival's headliners have included such big names as David Bowie, Lenny Kravitz, and Tom Jones. But recently, it has faced potential closure as a result of crowd-control problems.

On Feb. 13, Eavis agreed to reduce his 100% interest in the festival and hand over a 20% stake to the Mean Fiddler Group (MFG), the U.K. music festival/promoter owned by British entrepreneur Vince Power.

In exchange, according to a joint statement, MFG will "take on the operational management role," including security, to protect Glastonbury Festival's future.

But a few days later, Eavis was having second thoughts. He admits to *Billboard* that the deal, which gave MFG management and operational control, as well as the option to increase its stake to 40% after three years, meant he would lose artistic control.

His reaction was "an emotional sort of thing," he says. "Glastonbury [Festival] is a very English affair. It's not just a music festival—it's part of the youth culture in this country and in the U.S. I wanted to hang on as tightly as possible after more than 30 years. It's all been resolved now."

Effectively, MFG has taken a 16% stake in the festival, while the Workers Beer Co., a fundraising organization that operates beer tents at festivals, has taken a 4% share. Profits will be divvied up in those proportions after the festival has made its traditional donations to various charities, such as Oxfam and Greenpeace.

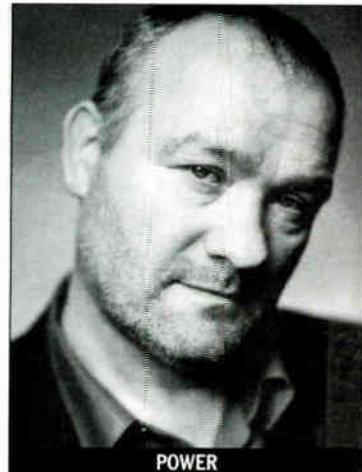
MFG managing director and former Glastonbury Festival employee Melvin Benn will take on the additional role of the festival's new operations director.

MFG will now handle security and licensing compliance, Eavis explains. "We will still do all the entertainment bits. [Benn's] involvement is essential and will add value. We can trust him, and that's why it's going to work very well."

Industry observers consider the move an astute one. MFG, an

established publicly quoted company that promotes such major brands as the Reading and Leeds Festivals and the Fleadh in the U.S., will bring much-needed experience.

In 2000, Glastonbury Festival was fined £6,000 (\$8,700) and asked to pay £9,000 (\$13,000) in costs after an estimated 100,000 non-ticket-holders gate-crashed an event that already had 140,000 legitimate spectators.



POWER

The resulting havoc became a serious crowd-safety issue, as fans without tickets entered by breaking down the seven-mile fence surrounding the venue on Eavis' 1,000-acre Worthy Farm in Somerset, Southwest England.

It was also the same year that nine people were tragically crushed to death at the Roskilde Festival in Denmark (*Billboard Bulletin*, July 6, 2000).

The local Avon & Somerset police force and Mendip District Council—the local authority that granted the required public-entertainment license—threatened to put a stop to the festival unless security facilities were vastly improved.

Last year's event was canceled amid ongoing concern from the police and local authorities about audience safety. Eavis instead held a virtual version that was Webcast on the Internet in a joint venture with Playlouder, a U.K. online technology company and a former Glastonbury sponsor.

Eavis has since spent more than \$2 million on a 20-foot-high impenetrable steel barrier designed to keep out non-ticket-holders. By Feb. 26, he says, more than 30,000 tickets had already been sold of the 100,000 available at £100 (\$145) each for this year's three-day event, to be held June 28-30.

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CROSBY, STILLS, NASH & YOUNG	Madison Square Garden, New York Feb. 22-23	\$2,871,015 \$226/\$40.50	33,497 two sellouts	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Air Canada Centre, Toronto Feb. 12-13	\$1,536,792 (\$2,443,347 Canadian) \$142.15/\$25.47	29,136 31,224 two shows	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Gund Arena, Cleveland Feb. 25	\$1,013,052 \$226/\$40.50	13,930 14,869	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Nationwide Arena, Columbus, Ohio Feb. 7	\$813,824 \$226/\$40.50	11,404 11,769	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Hartford Civic Center, Hartford, Conn. Feb. 28	\$804,581 \$226/\$40.50	9,860 12,300	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	The Cajundome, Lafayette, La. Feb. 28	\$685,317 \$59.50/\$49.50	12,260 sellout	Varnell Enterprises
CONCERT FOR ARTIST RIGHTS: NO DOUBT, THE OFFSPRING, WEEZER	Long Beach Arena, Long Beach, Calif. Feb. 26	\$638,050 \$50	12,761 sellout	Goldenvoice, Recording Artists Coalition
PRINCE	Chicago Theatre, Chicago March 2-3	\$577,195 \$125/\$85/\$60	6,871 two sellouts	Jam Prods., Impact 3 LLC
CROSBY, STILLS, NASH & YOUNG	Conseco Fieldhouse, Indianapolis Feb. 20	\$550,505 \$203/\$42.50	7,115 12,188	Clear Channel Entertainment
CONCERT FOR ARTIST RIGHTS: DWIGHT YOAKAM, TRISHA YEARWOOD, EMMYLOU HARRIS, DIXIE CHICKS	Universal Amphitheatre, Universal City, Calif. Feb. 26	\$474,615 \$125/\$65/\$65/\$45	6,089 sellout	House of Blues Concerts, Recording Artists Coalition
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	DAR Constitution Hall, Washington, D.C. Feb. 4-5	\$427,957 \$75.50/\$55.50/\$35.50	7,000 two sellouts	I.M.P. Metropolitan Entertainment Group, House of Blues Concerts
BARRY MANILOW	Verizon Wireless Arena, Manchester, N.H. Feb. 23	\$378,216 \$55/\$45/\$35	8,314 8,497	Jack Utsick Presents, New Park Entertainment
BROOKS & DUNN	Mark Tress Arena, Atlantic City, N.J. Feb. 8-9	\$346,584 \$39.50/\$29.50	8,892 9,793 two shows	Jack Utsick Presents, New Park Entertainment
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Thomas & Mack Center, Las Vegas Feb. 24	\$346,362 \$29.50	12,595 13,951	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Goldenvoice
BARRY MANILOW	Sovereign Center, Reading, Pa. Feb. 24	\$319,575 \$58/\$49/\$38	6,538 6,631	Jack Utsick Presents, New Park Entertainment
JULIO IGLESIAS	Broward Center, Fort Lauderdale, Fla. Feb. 22-23	\$297,439 \$75/\$39	4,733 5,000 two shows	Fantasma Prods.
BOB DYLAN	Frank Erwin Center, Austin Feb. 24	\$288,705 \$45/\$29.50	7,997 11,216	in-house, 462 Concerts
ALAN JACKSON, JAMIE O'NEAL	UI Assembly Hall, Champaign, Ill. Feb. 1	\$273,176 \$34.50/\$27.50	8,044 sellout	Police Prods.
ALAN JACKSON, JAMIE O'NEAL	Joyce Center, Notre Dame, Ind. Feb. 22	\$262,630 \$45/\$25	8,206 sellout	Jack Utsick Presents
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Cox Arena, San Diego Feb. 23	\$256,541 \$26.25	9,773 sellout	House of Blues Concerts
WEEZER, SAVES THE DAY, OZMA	Continental Airlines Arena, East Rutherford, N.J. Feb. 11	\$255,860 \$27.50	10,093 16,708	Clear Channel Entertainment
STYX & REO SPEEDWAGON	Allen County War Memorial Coliseum, Fort Wayne, Ind. Feb. 22	\$254,027 \$34.50/\$28.50/\$24.50	8,493 sellout	Police Prods.
WEEZER, SAVES THE DAY, OZMA	Raleigh Entertainment and Sports Arena, Raleigh, N.C. Feb. 22	\$241,505 \$27.50	9,220 10,250	Clear Channel Entertainment
STYX & REO SPEEDWAGON	Peoria Civic Center, Peoria, Ill. Feb. 21	\$241,503 \$34.50/\$29.50	7,565 sellout	Jam Prods., Police Prods., Jay Goldberg Co.
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Allstate Arena, Rosemont, Ill. Feb. 8	\$234,675 \$35.50	7,771 9,935	Clear Channel Entertainment
DOWN FROM THE MOUNTAIN: MUSIC FROM "O BROTHER, WHERE ART THOU?"	Wang Center for the Performing Arts, Boston Feb. 2	\$232,260 \$77/\$62/\$52/\$42	3,703 3,712	Metropolitan Entertainment Group, House of Blues Concerts
GAITHER HOMECOMING	CenturyTel Center, Bossier City, La. March 2	\$209,221 \$27/\$18.50/\$15.50	11,013 13,677	Premier Prods.
BIG SHIZZO III: OUTKAST, 112, AMANDA PEREZ	Allen County War Memorial Coliseum, Fort Wayne, Ind. Feb. 21	\$198,817 \$29.45	6,895 7,276	Touring Pro
WEEZER, SAVES THE DAY, OZMA	Pepsi Arena, Albany, N.Y. Feb. 17	\$198,132 \$27.50	7,337 8,500	Metropolitan Entertainment Group
AARON CARTER, DREAM STREET, LINDSAY PAGANO	Dunkin' Donuts Center, Providence, R.I. Feb. 4	\$197,605 \$36.75/\$31.25	6,005 9,500	Metropolitan Entertainment Group
WEEZER, SAVES THE DAY, OZMA	Municipal Auditorium, Nashville Feb. 21	\$194,838 \$27.50	7,085 sellout	Clear Channel Entertainment
LINKIN PARK, CYPRESS HILL, ADEMA, DJ Z-TRIP	Patriot Center, Fairfax, Va. Feb. 12	\$191,435 \$29.50/\$27	6,988 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Wicomico Youth & Civic Center, Salisbury, Md. Feb. 7	\$190,704 \$35/\$27	5,767 sellout	Clear Channel Entertainment
KID ROCK, HEMIGOD	Wendler Arena, Saginaw, Mich. Feb. 22	\$190,153 \$29	6,664 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, CAROLYN DAWN JOHNSON	Salem Civic Center, Salem, Va. Feb. 15	\$188,207 \$35/\$28	6,247 sellout	Clear Channel Entertainment, Varnell Enterprises

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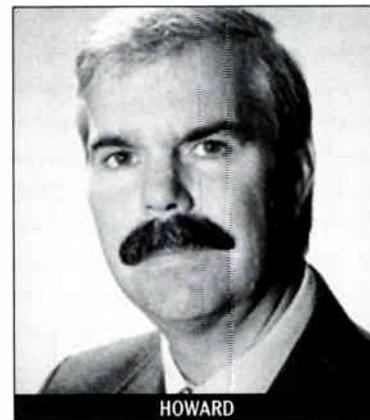
Venue Views™



by Linda Deckard

KILLER QUARTER: In first-quarter 2002, Bryce Jordan Center in State College, Pa., has grossed more from concert ticket sales than it did throughout the whole of 2001, says **Bob Howard**, GM of the Penn State University arena.

According to Howard, during the first four years that the arena was open, it averaged \$6 million a year in concert-ticket sales. Two years ago, that number leapt to \$9.2 million, when "everyone was having a great year." Last year,



HOWARD

it plummeted to \$3.8 million. "We were getting some shows in, but they weren't the big blockbusters that can carry you through sometimes," Howard says. "Typically, we end up getting seven to eight top-tier shows. We didn't get Neil Diamond and Billy Joel and Elton John last year, but we got them for 2002."

Howard is optimistic about the rest of this year: "If we get half of what we're being called about right now, we'll have a good year. I see it being an \$8 million-\$9 million year again."

STRAIT TRUTH: Alan Freeman, GM for SMG at the Pyramid in Memphis, isn't as optimistic about the year in general. He predicts a dozen shows, compared with 14-15 last year. But he's thrilled to have been blessed with a **George Strait** date—albeit a postponed one.

Strait (with opening act **Jo Dee Messina**) set a single-date concert-gross record for the Pyramid at \$1,149,157 from 20,725 fans for a sold-out March 1 concert. But at noon that day, Strait had to postpone the show because of a sore throat. It was rescheduled for Friday, March 8.

Freeman says the stagehands had completed the setup, and the promoter is eyeing at least an additional \$10,000 in costs for that. But the fans seem willing to make the change: As of March 4, Freeman had only 200 requests for refunds, and those tickets were resold.

Freeman says, "It's the biggest event for paid tickets in the history of the building." Strait is performing in the

round. His whole production is in three trucks. The top ticket price is \$59.50.

Strait rehearsed for three days at the **Cajundome** in Lafayette, La., before his Feb. 27 date there, a sellout with more than 12,000 in attendance. Cajundome assistant director **Pam DeVille** says per caps were \$5.56 on food and drink and \$6.88 on merchandise for Quintess Catering. Strait last played Lafayette in January 1996, and it was his last arena tour before the stadium years.

At Rodeo Houston, Strait drew the largest crowd in the history of the rodeo and livestock show, with 68,266 people paying \$17-\$50 apiece. It is the last Rodeo Houston performance at the **Astrodome**. Next year, the show moves into the new **Reliant Stadium**.

SETTING THE STAGE: Some might assume, given the number of high-profile concerts performed in Salt Lake City during the Olympics, that the market was burned. Not so, says **Scott Williams**, GM of **Delta Center**—the home of Olympic figure skating and speed skating that is now back to being a basketball/concert venue. Delta Center hosted a basketball game Feb. 2 and Feb. 28. Williams says, "We were in Olympic mode for the 26 days in between."

As to the future impact of that Olympic experience, Williams says, "We all think it's positive. **Creed, Brooks & Dunn, 'N Sync**—all potential arena tours—played Medals Plaza. But of the 20,000 tickets available for each of those free shows, only 2,000-3,000 were really available to the community. We think that because of the fun, excitement, and interest it caused, it was sort of a tease. In fact, Brooks & Dunn announced from the stage that they are coming here May 11."

Now Williams is hoping for the same with Creed. "We won't have any trouble at all selling it on the Salt Lake Medals Plaza experience. Every one of the artists we're dealing with wants to come back."

RARE OCCURRENCE: Who's going to manage the **Augusta Richmond County Civic Center** in Georgia? SMG, which bought the private management contract there when it acquired Leisure Management International and has since renewed twice, has notified the Coliseum Authority it is not interested when the deal comes up again in June.

Reggie Williams, SMG GM of the venue, says, "The best way to describe the situation is that you have different expectations by each party."

Coliseum Authority chairman **Bill Maddox** says the 12-member board has not yet decided how to proceed.



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TOURING

MerleFest Returns

BY RAY WADDELL

NASHVILLE—The ongoing popularity of roots music, along with a big acoustic music night at the Grammy Awards, adds luster to the 15th annual MerleFest, set for April 25-28 in Wilkesboro, N.C.

Presented by Wilkes Community College as a celebration of the music of the late Merle Watson and his father, Doc Watson, the event is hugely popular with both artists and music fans. Last year, it drew a four-day aggregate attendance of 77,000 and grossed \$2.1 million vs. a budget of \$1.7 million in expenses.

Organizers expect an even more successful run this year. No fewer than seven MerleFest performers took home Grammy Awards Feb. 27, including Alison Krauss + Union Station, Earl Scruggs & Friends, and participants in the album of the year winner, the *O Brother, Where Art Thou?* soundtrack. MerleFest 2002 will feature several of those participants, including Krauss, members of Union Station and the Nashville Bluegrass Band, and Gillian Welch.

"I believe that MerleFest will continue to benefit from the *O Brother* phenomenon, even though the groundswell of our success was evident before the movie came out," MerleFest sponsorship and marketing director Art Menius notes. "There has been a strong movement for roots music, and we have the right mixture of environment and entertainers to take advantage of it."

Dozens of acts will join Doc Watson and Merle's son Richard at MerleFest 2002, including Nickel



O'BRIEN

Creek, Patty Loveless, the Sam Bush Band, Kate Campbell, Honeyboy Edwards, Jorma Kaukonen, Leahy, the John Cowan Band, and the Waybacks.

Many artists would not consider missing MerleFest. "Being a part of it is an honor for me, because anyone who plays there is part of a venerable and healthy tradition," O'Brien says. "The main channel of that tradition for most of us is Doc Watson's music, which has been a wellspring and acoustic music road map for about the last 40 years. It also seems like when it comes to MerleFest, duty calls. Seems like it might be a sin to miss it."

He points out that it is a duty but still a pleasure. "The players and the fans are just happy to be there together one more time. Like Easter and the maypole, it's a rite of spring where we all celebrate, in our own way, rebirth and the continuing of the good things in life. It's a community I'm proud to be a part of."

ALBUMS

Edited by Michael Paoletta

POP

★ ANIKA MOA

Thinking Room
PRODUCER: Victor Van Vugt
Atlantic 83530

Hailing from New Zealand, Moa is a folk-influenced singer/songwriter with the undeniable heart of a popster. Her first stateside release is a masterful cakewalk between "serious" acoustic-rock stylings and top-40-friendly froth. Moa strikes a comfortable balance with the ease of a seasoned veteran, infusing teen-like tension into the hit-worthy "Youthful," while gliding through the delicate "Holding Me High" with remarkable maturity. Producer Van Vugt does a good job of keeping each track free of trend-conscious clutter. Instead, every instrument exists to support and enhance Moa's voice, as well as illuminate the depth of her notably literate lyrics and infectious melodies. In the end, that method of production effectively asserts Moa as an appealing young artist on the verge of a long career.—*LF*

★ TULLYCRAFT

Beat Surf Fun
PRODUCER: Chris Munford
Magic Marker Records 020

Seattle's Tullycraft blends pop and punk sensibilities to create a catchy hybrid perfect for a summer day at the shore. With nods to both '60s surf music and '80s new-wave, the set's slower tracks' laid-back singing and simple keyboard hooks will evoke smiles and head-bobbing, but the band gets even better when it picks up the pace. Infectious opener "Twee" is reminiscent of early New Order—if Bernard Sumner took Prozac—while the danceable "Wild Bikini," bouncy "Cowgirls on Parade," and guitar-driven "Knockout" bear echoes of the B-52's' carefree flair for having a good time. Full of breezy vocals and sunny instrumentation, this album redefines beach music for the new millennium. If you listen closely, you can almost hear the ocean. For info, log on to magicmarkerrecords.com.—*WH*

SPOTLIGHTS



INDIGO GIRLS
Becoming You
PRODUCER: Peter Collins
Epic 86401

If there's ever proof that an act doesn't need radio or MTV support in order to thrive, it's the enduring team of Emily Saliers and Amy Ray (aka Indigo Girls). For more than a decade, the Girls have consistently sold millions of records, as they've undeniably tried less and less to court industry sectors that will likely ignore their smarter-than-average brand of pop. Instead, they've wisely opted to simply follow their creative muses. With *Becoming You*, they offer their strongest set in years, as they also revisit the lean, acoustic sound of their salad days. That said, gorgeous, finely crafted tunes like Ray's "Moment of Forgiveness" and Saliers' "Hope Alone" are not retreats. Rather, these songs are far more complex than the artists were capable of 10 years ago. When you have an act that never stops growing, it's no wonder that countless fans follow their every move—without the urging of radio or video programmers.—*LF*

BERNADETTE PETERS
Bernadette Peters Loves Rodgers & Hammerstein
PRODUCERS: Richard Jay-Alexander and Jonathan Tunick
Angel 7243 5 34969

On this collection of gems and would-be gems, Peters is respectful of the legendary composers but confident enough to make her own mark. She provides powerful renditions of classics like "Some Enchanted Evening" (*South Pacific*) and "You'll Never Walk Alone" (*Carousel*). But she really spreads her creative wings elsewhere. The album



showcases Peters' versatility; she floats high notes with a feathery touch on "If I Loved You" (*Carousel*) only to segue into a sassy take on "The Gentleman Is a Dope" (*Allegro*) that shows off her lower range. With "There is Nothing Like a Dame" (*South Pacific*), the sometime-comic performer displays her knack for pacing and humor, as Jonathan Tunick's orchestrations—generally elegant and restrained—get brash and brassy. Delicious.—*WH*



BRANDY
Full Moon
PRODUCERS: various
Atlantic 83493

After a lengthy musical pause (it's been four years since her sophomore set, *Never Say Never*), Brandy returned earlier this year with the off-kilter "What About Us?" Produced by Rodney "Darkchild" Jerkins, the trippy track goes against the musical grain, with the artist singing against—not with—the mechanical beats. Jarring at first, the top 10 hit sounds like nothing else on radio, and therein lies its strength. But those expecting more of the same from *Full Moon* will be disappointed, as it's a fairly paint-by-numbers affair. On tracks like "I Thought" and "Can We," Brandy attempts to share Mary J. Blige's world instead of carving out one of her own. The set's most shining moments occur on the ballads, particularly the Warrin "Baby Dubb" Campbell-produced "He Is" and the Uncle Freddie-produced "Nothing." The album closes with a sublime cover of PM Dawn's "I'd Die Without You" (here titled "Die Without You"), produced by Robert "Big Bert" Smith, Brandy, and her brother Ray J.—*MP*

PHANTOM PLANET

The Guest
PRODUCERS: Mitchell Froom and Tchad Blake
Epic/Daylight 62066

Phantom Planet's sophomore album neither broaches any pressing world issues nor copes with any particularly heavy emotional experiences, but what it does is present 12 tracks of fun, lighthearted rock tunes that are

each instantly hummable. The project kicks off with "California," a track that could become a road-trip classic, and continues with such pop-leaning gems as "One Ray of Sunlight," which describes an almost bittersweet, last grasp at love, and "Anthem," a tune that will likely appeal to prospective songwriters in search of that just-right lyric. "Turn Smile Shift Repeat"

is perhaps too dark with its "corporate business is evil" mantra, but its amazing catchiness overpowers any seriousness. With *The Guest*, Phantom Planet—Jacques Brautbar and Darren Robinson (guitarists), Sam Farrar (bassist), Alex Greenwald (vocalist), and Jason Schwartzman (drummer and star of the film *Rushmore*)—has crafted one carefree escape.—*JP*

20TH ANNIVERSARY RECORDING

Dreamgirls in Concert
PRODUCER: Tommy Krasker
Nonesuch 79656

Sometimes more is definitely less. The original 1982 Geffen cast album of *Dreamgirls* deftly moved from one showstopper to another. A new two-disc recording from a benefit concert staged last year gives listeners pretty much everything, including numbers intended as underscoring. Plucked from Michael Bennett's eye-popping original production, much of the music by Tom Eyen and Harvey Krierger lacks sparkle. The performances (by some of Broadway's brightest stars) sometimes overwhelm the material. As the lead singer of a Supremes-like girl group (called the Dreames, Audra McDonald *ragtime*) doesn't manage to sound much like Diana Ross. Heather Headley (*Aida*) is wasted in a small role. Save some time and skip to where Lillias White (*The Life*) sizzles with "And I Am Telling You I'm Not Going" and "I Am Changing."—*MS*

SEAN NA NA

My Majesty
PRODUCERS: Bryan Hanna and Sean Tillmann
French Kiss 006

Last year, under the moniker Har Mar Superstar, indie-rock smart aleck Sean Tillmann mixed elements of Prince and Stevie Wonder to produce a collection of caustic and sometimes humorous R&B tracks. Now operating under the Sean Na Na moniker and backed by a four-piece band, Tillmann combines Morrissey and Elvis Costello influences on a collection steeped in candy-coated angst-pop. Underneath sunny melodies and bom-bom-boms that would make Bowser proud, Tillmann virulently rails against rejection ("Double Date," "Spread the Good Feelin'"), those who steal his women ("I Hate Saxophones"), and his inability to find the perfect girl ("I Need a Girl"). There's nothing revolutionary here, but Tillmann shows a knack for quirky lyrics and solid hooks. Racked by Southern.—*BG*

ULTRAPULL

From All Directions
PRODUCERS: Dale Everett, Gerard Garcia, and John Potoker
Gold Circle GC-50015

From the minute "Out for Me" kicks off this debut disc, it's clear that

(Continued on next page)

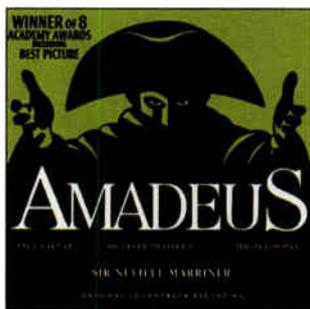
VITAL REISSUES

VARIOUS ARTISTS

Amadeus
PRODUCERS: Erik Smith and John Fraser
Fantasy 2WAMCD-4435

Few films on any musical figure have come close to *Amadeus* for sheer humanity, humor, and high quality of musical presentation. Winner of eight Academy Awards (including best picture) in 1985, the sublime Mozart biopic benefited immeasurably from having as its measurer the eminent Mozartian Sir Neville Marriner. In league with his Academy of St. Martin-in-the-Fields and several standout soloists, the English conductor saw to it that the composer's music was used with

utmost integrity and stylishness. In this deluxe package, the full *Amadeus* soundtrack has been reissued to coincide with a new director's cut of the film on DVD-Video; the two-disc set has been remastered in 24-bit sound, presented on gold CDs, along with a generously annotated and illustrated booklet and slipcase. Even though there are myriad Mozart anthologies on the market, this collection is something special, as it reaches beyond the composer's "greatest hits" to include relatively lesser-known but no-less-dramatic selections (along with snippets of music by his contemporaries). From the thrilling opening of the Sympho-



ny in G minor No. 25 to the credit-accompanying, heart-easing Romanza from the D Minor Piano Concerto,

the *Amadeus* soundtrack is consistently rewarding and is sure to have people reaching out for more Mozart. And that's a wonderful thing.—*BB*

JUDY GARLAND

The Judy Garland Show: The Show That Got Away
PRODUCER: Scott Schechter
Hip-O/UMG 088 112 855

Thirty-nine years ago, CBS was looking to break the hold that NBC had on Sunday nights with the top-rated show *Bonanza*. CBS found gold in Judy Garland, whose eponymous show initially soared to the top of the ratings game in the then-coveted 9 p.m. slot. Before long,

though, CBS began tinkering with the program's heart and soul, resulting in a watered-down series. Despite being canceled after just one season, *The Judy Garland Show* was home to one of the world's greatest entertainers doing what she did best. Digitally remastered in 24-bit sound, this disc brings together 32 shining moments from the series (including dialogues, outtakes, and, of course, songs). From this Moment On and "They Can't Take That Away From Me," the set includes duets with daughter Liza Minnelli, Lena Horne, Peggy Lee, and Barbra Streisand, among others.—*MP*

CONTRIBUTORS:

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

(Continued from preceding page)

Ultrapull is ready for the radio. The quartet's music is filled with power chords, catchy refrains, and easy harmonies—instantly likeable tunes ideally suited for a party in a friend's basement or a top-down drive in a convertible. On tracks like "Lose It," "Boomerang," and "Breathe," Ultrapull hits the nail on the head with an accessible rock sound akin to a sunnier Green Day or a less flippant Blink-182. Unfortunately, the set is uneven: Several harder numbers are fine but lack a certain punch, and the handful of quieter near-ballads feel like they're trying too hard. Overall, vocalist Dale Everett and guitarist Gerard Garcia have done an admirable job writing all the tracks. Despite the album's weaknesses, a few choice cuts show Ultrapull's great potential.—**WH**

CLINIC

Walking With Thee
PRODUCER: Ben Hiller
Domino WIG 100P

Nothing else currently on the music landscape sounds quite like Clinic's mix of lo-fi garage rock, Pixies-style sinisterness, and Velvet Underground sensibilities. On the follow-up to 2000's outstanding *Internal Wrangler* (released domestically last fall), the U.K. quartet proves it again by returning to familiar territory in fine form. Now, if only it didn't stick so close to the *Internal Wrangler* formula. Besides a few songs that crack the four-minute mark (a new wrinkle for a band whose tracks are notoriously short), the album is similar to its predecessor in sequence, pacing, and flair. That said, there's plenty to enjoy here. Particularly good are the slinky, danceable "Harmony" and "The Equaliser." In the end, *Walking With Thee* feels more like a transition record than a definitive statement in its own right.—**BG**

DANCE/ELECTRONIC

► CARL COX

Global
PRODUCERS: various
ffrr/WMG R2-78240

On his first U.S. major-label release, internationally revered DJ Carl Cox serves up one helluva beat-mixed set. A true master of funky sensations, Cox uses *Global* as a runway to showcase his rhythmic likes, which range from tech-house to techno to progressive house. Cox opens the proceedings with Natural Born Grooves' "Kickback," a

fiery Dutch production that seamlessly segues into Angel Moraes' deeply underground "Turn It Up." From that point forward, Cox lets loose with one hypnotic track after another, peaking with the absolutely hypnotic "Tribal Drumz" by Groove Creator and the Yaz-referencing "Simulation" by Tiga & Mateo. *Global* closes with Vince Watson's "Friction," a sublime slab of bitersweet Larry Heard-inflected house music. Longtime fans of Cox, as well as those who first discovered him manning the turntables at last year's Area:One tour, will not be disappointed by this postcard-perfect set.—**MP**

COUNTRY

★ **STAR ROOM BOYS**
This World Just Won't Leave You Alone
PRODUCERS: David Barbe and Star Room Boys
Slewfoot Records 806

Star Room Boys of Athens, Ga., combine tasteful musicianship and twang-oriented sensibilities with edgy, insightful lyrics and more regret than 10 George Jones albums. The hurtin' imagery cuts deep on such songs as "White Lies, Blue Tears" and sorrowful, steel-drenched observations like "If I Can Ever Get It Back Again" and "Cocaine Parties." Singer Dave Marr is a sincere and moving vocalist, recalling at times Jason Ringenberg of Jason & the Scorchers fame, but these Boys stay firmly on the "cow" side of the cow-punk fence. Cool lyrics hide behind every corner, like "I used to hold liquor like the strongest of men/But now I'm just holding it dear" on "Whiskey and You." Elsewhere, "The Daydreamer" is a manic thumper, "Bars and Stone" is the best prison song in years, and the exquisitely rendered title cut and "When I'm All the Way Down" accept impending downfall as inevitable. A fine, fine piece of work, *This World Just Won't Leave You Alone* is further evidence that Missouri-based Slewfoot is putting out some of the best country music anywhere. Racked by City Hall.—**RW**

GREG BROWN

Milk of the Moon
PRODUCERS: Greg Brown, Pete Heitzman, and Karen Savoca
Red House 168

Despite 18 albums on Red House, Greg Brown has operated largely under the radar, a wonder in itself, given his lyrical genius. *Milk of the Moon* is an understated affair, drawing stark contrast between subtle acoustic instrumentation and Brown's husky growl. A

master of mood, his "Lull It By" has a feel of uneasy repose, while "A Little Excited" is a good-natured shuffle; he romances with "Milk of the Moon," and "Smell of Coffee" challenges all the senses. No folksy pantywaist, Brown thumps with insinuating fuzztone authority on "Let Me Be Your Gigolo," hovers threateningly on "The Moon Is Nearly Full," and simmers on "Mud." He showcases a strong sense of melody and feeling on "Ashamed of Our Love," steady rhythm on "Steady Love," and wisdom with "Telling Stories." On "Stories," Brown says of a lover, "Never saw anything so beautiful or so ordinary," and therein lies his brilliance: he makes the ordinary beautiful.—**RW**

LATIN

► LUIS FONSI

Amor Secreto
PRODUCERS: various
Universal Music Latino 4400170202

On his third disc, up-and-coming star Luis Fonsi showcases quite different personas. On the one hand is the traditional Latin balladeer, a continuation of his preceding albums and the sound that's put him on the Latin music map. On the other is Fonsi the singing/dancing teen heartthrob ("Stop"). Somewhere in the middle lies accessible pop with healthy doses of R&B and soul; it's in this area where Fonsi sounds most at ease. For sure, Fonsi is adept at singing all songs with conviction—his high tenor is expressive, intimate, and distinctive—but on tracks like "Díselo Ya" and the title track, he truly soars and finds his rightful place. The current single, "Quisiera Poder Olvidarme de Ti," will do well by him, but it's too traditional for his more impish, youthful voice. Likewise, dance tracks like "Fight the Feeling" are merely fun, and "Stop" is a toss-out. Fonsi reasserts himself on closing track "Para Vivir," which finds him accompanied simply by piano and cello. As Fonsi sings his heart out, it becomes readily apparent that he doesn't need much else to stand firm. The proof is right there in his voice.—**LC**

★ VOCAL SAMPLING

Cambio de Tiempo
PRODUCERS: Ana Lourdes Martinez Nodarse, and Rene Banos Pascual
Decca Records/Ciocan 468 498

Cuban vocal a cappella sextet Vocal Sampling has always delivered excellence within its genre—the members' voices capable of duplicating even the most intricate percussion or brass. By

the same token, the novelty of their sound can wear thin after a lengthy listen. Not so with *Cambio de Tiempo* (Time Change), wherein the group indeed changes time, pace, and style to a degree that keeps the listener wanting more. While Vocal Sampling specializes in Cuban music—the classic "Mi Guantanamo" is included here—other genres, including música llanera ("Ay! Venezuela"), cha-cha-cha ("Ten Pacioncia"), and basic feel-good pop ("Melodía de la Impaciencia") aren't ignored. Perhaps the only confounding track is the closer, "Así Hablaba Zarathustra." Was this version of the classic meant to be funny? We're not sure, but it's too ambiguous an ending for too good a disc.—**LC**

BLUES

★ **MARKUS JAMES**
Nightbird
PRODUCER: Markus James
Firenze 768

First things first: *Nightbird* is easily one of the most conceptually inspired albums to come along in quite some time. James has taken his bluesy songs and his dusky voice to Mali, where he tracked this album with several outstanding Malian musicians, including Mama Sissoko (guitar), Hama Sankare (calabash), Hassi Sare (*njarka*), and Solo Sidibe (*kamele n'goni*). Wassoulou vocalist Jeneba Diakite and American blues singer Sarah Baker also make their presence felt on several tracks. The music James created for this CD is as sparse and expansive as Mali itself. "Child See the Rider," "Rain," "Pharoah's Daughter," "Nightbird"—each of these tunes is the most fascinating combination of intense groove and minimal arrangement. He gets a world of feeling from his voice, a guitar, and a one-stringed violin (Sare's *njarka*). *Nightbird* is one of the deepest listening experiences that will hit the U.S. market this year. Distributed in the U.S. by Musik International.—**PVV**

JAZZ

► **ARTURO SANDOVAL**
My Passion for the Piano
PRODUCER: Arturo Sandoval
Crescent Moon/Columbia CK86374

Jazz trumpeter Arturo Sandoval's piano debut—a mix of a broad range of standards (from "Esta Tarde Vi Llover" to "Stella by Starlight")—arrives after years of writing on the instrument and of playing it at numerous live shows.

Most noteworthy in this first outing is the reciprocity with bassist Dennis Marks and drummer Ernesto Simpson and Sandoval's impressive piano chops, all the more remarkable given he started playing late in life. This technique serves Sandoval well, particularly on upbeat tracks like "Blues in Fa" and the dazzling "Departure." And the Latin-sounding "Sureña" is a gorgeous romp in full swing. On slower numbers, however, Sandoval and company seem stymied, rarely departing from a rather formulaic improvisation pattern that tries to impress more than explore. Exceptions are the unassuming (and more pop-sounding) "Mariana Says Goodbye" and a startling rendition of "Windmills of Your Mind."—**LC**

DVD-VIDEO

THE DOORS
No One Here Gets out Alive:
The Doors' Tribute to Jim Morrison
PRODUCER: Richard Mann
DIRECTOR: Gordon Forbes

Eagle Eye Media/Eagle Vision EV300129

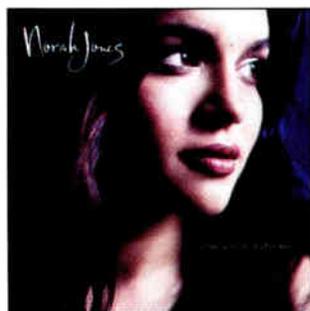
When this documentary was first released on home video in 1981 (under the title *The Doors: A Tribute to Jim Morrison*), it was arguably the best video biography of late Doors leader Jim Morrison. With its rerelease on VHS and DVD-Video more than 20 years later, it stands the test of time. Key players in Morrison's life are interviewed, including surviving Doors members Ray Manzarek, Robby Krieger, and John Densmore; producer Paul Rothchild; and band associate Danny Sugerman, who co-wrote the landmark Doors biography *No One Here Gets out Alive*. Best of all, there is plenty of performance footage and interviews with Morrison to give added depth. The operative word to this documentary is "tribute," since the majority of comments about Morrison are pure adulation, describing him as a misunderstood poetic genius. Any mention of his dark side tends to be cloaked in vague references to him partying too much or such repeated statements as "Morrison always lived on the edge," without going into any sordid details. However, there is the honest testimony that Morrison's vices and contradictory personality made him difficult. As a visual story of his impact on the Doors, this documentary is simple but effective. But as a DVD-Video, it falls extremely short of expectations, since there is not any extra footage exclusive to it. That said, this item won't find much appeal beyond die-hard Doors fans.—**CH**

N O T E W O R T H Y

NORAH JONES

Come Away With Me
PRODUCER: Arif Mardin
Blue Note 7243 5 32088

Armed with the timeless *Come Away With Me*, newcomer Norah Jones may very well prove to be the Alicia Keys at next year's Grammy Awards. Born in New York, raised in Dallas, and now a resident of Brooklyn, N.Y., vocalist/pianist Jones revels in a breaking down of musical borders. For proof, look to *Come Away With Me*, which finds elements of country, soul, jazz, blues, folk, and pop coalescing into one gorgeous whole. It's as if Jones is channeling—in her own style, of course—artists as



diverse as Dusty Springfield, Laura Nyro, Willie Nelson, and Roberta Flack. (All of them have, at one point or

another, worked with veteran producer Arif Mardin, who helmed this set.) Songs like "Nightingale" reveal a musician who is also adept at penning a fine tune. Covers of Hank Williams' "Cold Cold Heart" and John D. Loudermilk's "Turn Me On" reveal an artist who knows from where she came.—**MP**

PLUS ONE

Obvious
PRODUCERS: various
Atlantic 83528

With its debut, *The Promise*, this talented quintet established itself as the Christian community's most successful new act—racking up impressive sales numbers and winning the 2001 Dove



Award for best new artist, while also making strong inroads in the mainstream pop world. Now, with this

engaging sophomore collection, Nate Cole, Jeremy Mhire, Jason Perry, Nathan Walters, and Gabe Combs have taken a more active role, writing the bulk of the material, with Combs earning his first production credit. The result is a vibrant collection that spotlights the group's musical maturity. The vocals are stunning and the lyrics uplifting; musically, the sound is more aggressive, as demonstrated on "I Don't Care" and "Camouflage." "Let Me Be the One" and "Calling Down an Angel" are gorgeous ballads. In the end, there's not a throwaway cut in the bunch. With *Obvious*, Plus One is well-poised to take its place alongside acts like 'N Sync and Backstreet Boys.—**DEP**



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**We look forward to honoring him
as Commissioner of Basketball
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T.J. Martell B-Ball Classic.**

SINGLES

Edited by Chuck Taylor

POP

KASEY CHAMBERS *Not Pretty Enough* (3:22)

PRODUCER: Nash Chambers

WRITER: K. Chambers

PUBLISHER: Gibbon Music Publishing Australia/BUG Music, ASCAP

REMIXER: Mike Shipley

Warner Bros. 100825 (CD promo)

From the land of Olivia Newton-John and Natalie Imbruglia, Kasey Chambers continues the tradition of the Australian chanteuse with this first single from her *Barricades & Brickwalls* disc. "Not Pretty Enough" ponders a female angst more mature than that explored by the teen pop princesses, as Chambers sings a lyric laden with insecurities. "Why do you see right through me," she sighs, with a downright adorable voice. Chambers' innocent sound conveys a raw honesty to her emotional delivery. The midtempo track, loading the slide guitar over a relaxed tempo with a touch of twang, hints at her background as a teenage singer in her family's country act back home, the Dead Ringer Band. While this record is marketed toward the triple-A crowd and will fit nicely at many stations, Chambers' sweet, charming sound and poetry could put her alongside Jewel or Sarah McLachlan at modern AC as well.—**EA**

SMASH MOUTH *Holiday in My Head* (2:40)

PRODUCER: Eric Valentine

WRITER: G. Camp

PUBLISHERS: Warner Chappell/Squish Moth/Warner Tamerlane, BMI

Interscope/Hollywood 11493 (CD promo)

Few bands have gotten as much mileage from a single signature as Smash Mouth. It keeps pumping out the same song, more or less, and more often than not, radio bites. Nothing's really new on "Holiday in My Head," but boy, is it hard to slap this one out of your head once it has crawled inside your ears. These guys, along with acts like Blink-182, continue to be ideal partners for the frat party circuit, which defies season or age. Perhaps that's why these bands, both one-trick ponies, persevere whether or not their repertoire evolves dramatically. But whose business is it to argue with such ongoing success? As long as their day in the sun continues, party on. "Holiday in My Head" is the first single from the flick *Clock Stoppers*, out March 15; it's also on the band's current, self-titled disc.—**CT**

COUNTRY

► **SARA EVANS** *I Keep Looking* (3:46)

PRODUCERS: Sara Evans, Paul Worley

WRITERS: S. Evans, T. Shapiro, T. Martin

PUBLISHERS: Sony/ATV Songs/Wenonga/Hamstein Cumberland/Baby Mae, BMI

RCA 120 (CD promo)

During the past few years, Sara Evans has emerged as one of the country format's reigning female vocalists, and there's a good reason why: She has one of those voices that seems traditional and contemporary at the same time. Her phrasing and the emotional

CONTRIBUTORS: Eric Ales, Rashaun Hall, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard* 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

SPOTLIGHTS



BONNIE RAITT *I Can't Help You Now* (3:13)

PRODUCERS: Bonnie Raitt, Mitchell Froom, Tchad Blake

WRITERS: T. Sims, G. Kennedy, W. Kirkpatrick

PUBLISHER: not listed

Capitol 16901 (CD promo)

Bonnie Raitt serves up her most commercially appealing single since 1991's top five "Something to Talk About" in the sassy, flirtatious "I Can't Help You Now." It is the first track to be dropped from the illustrious singer/songwriter's 16th album, *Silver Lining*, due April 9. The song was written by Tommy Sims, Gordon Kennedy, and Wayne Kirkpatrick, the trio responsible for Eric Clapton's No. 1 hit "Change the World," and its roots are grounded in similar musical soil. Add to that Raitt's trademark brand of guitar musings; her easygoing, whimsical vocal style; and a bit more of a bang for the buck tempo-wise, and you've got the idea. Adult top 40 seems the most likely home for this track, which will have the masses singing along with utter ease. It's a joyous outing that will make radio's disciples want to roll down the windows in the car as if there's a summer breeze blowing. The single heats up Ms. Raitt's upcoming extensive theater tour, which launches March 30.—**CT**

quality in her voice recall a young Tammy Wynette, yet instead of heart-breaking ballads, she has made a name for herself with such emotional anthems as "No Place That Far," and such upbeat, life-affirming romps as "Born to Fly." This latest single, culled from *Born to Fly*, finds Evans singing

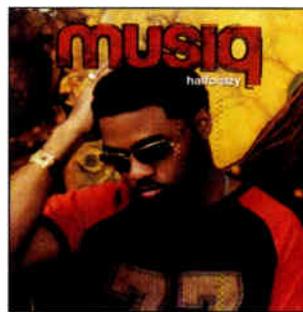
JEWEL *Break Me* (4:04)
PRODUCERS: Dan Huff, Jewel Kilcher
WRITER: Jewel Kilcher
PUBLISHER: WB Music/Wiggly Tooth, ASCAP

Atlantic 300804 (CD promo)
While the media spotlight is primarily focused on new R&B and rock artists, Atlantic's crowning Jewel has quietly moved 1 million copies of her fine *This Way*, scoring top three airplay at adult top 40 radio with the sparkling first single "Standing Still." Follow-up "Break Me" showcases the more wistful side of the singer/songwriter, with a lyric about the vulnerability that



comes with giving oneself to another: "Feels like being underwater/Now that I've let go and lost control/Water kisses fill my mouth/Water fills my soul." Jewel's delivery is like a pale flower petal—fragile, touchable, and lovely in the simplest fashion. The song's subtle demeanor may make some programmers pause, but—much like Sarah McLachlan's "Angel"—with a few spins, listeners will absorb the message and the mood and likely embrace its spirit. The final note alone—a gorgeous, nine-second whisper—is absolutely chill-inspiring, worthy of airplay by itself. "Break Me" is among the artist's most understated singles yet, but it has lasting impact. A fine, elegant musical moment.—**CT**

about the old "grass is greener" phenomenon that keeps humankind constantly searching for something better. She delivers the lyric with power and passion as the guitars crunch and quiver. It's an enjoyable outing that looks sure to keep Evans' momentum going at country radio.—**DEP**



MUSIQ *Halfcrazy* (3:31)

PRODUCERS: Carvin Haggins, Ivan Barias

WRITERS: I. Barias, C. Haggins, M. Soulchild, F. Lai

PUBLISHER: not listed

Def Soul 15530 (CD promo)

Musiq has dropped both his last name and the lead single from his forthcoming sophomore effort, *Juslisten*. While the name change hasn't raised any eyebrows, "Halfcrazy" has. The beautifully lush ballad finds the Philadelphia native and Billboard R&B/Hip-Hop Award winner once again stretching his wings as a singer while referencing his soul roots. As with his previous three singles—"Just Friends," "Love," and "Girl Next Door"—Musiq takes a common situation, this time two friends who try their hand at love, and turns it into a soulful ditty drenched in emotion and matter-of-fact language. By sampling composer Francis Lai's "Live for Life," producers Carvin Haggins and Ivan Barias have crafted a track that envelope Musiq's tenor like a warm blanket. Mainstream and adult R&B formats are already up and running with the single, which should carry fans until the release of *Juslisten* in May. No sophomore jinx here, as Musiq continues to make simple and beautiful... music.—**RH**

► **ALISON KRAUSS + UNION STATION** *Let Me Touch You for Awhile* (3:09)

PRODUCER: not listed

WRITER: R. Castleman

PUBLISHER: Live Slow Music, BMI

Rounder 1245 (CD promo)

Alison Krauss is like a back rub for the soul: comforting, therapeutic, and an

inspiration to bring life's noise down a notch. Her latest in a consistent roster of pristine singles, "Let Me Touch You for Awhile," treads on familiar territory. Krauss' delicate vocals are at the forefront, alongside a hefty helping of mandolin, guitar, and other acoustic ingredients courtesy of Union Station—and isn't that just fine? Here we find Krauss in a bit of a melancholy mind-set, urging her most wanted to pay her a little attention. With Krauss' profile raised via her *O Brother, Where Art Thou?* Grammy Award wins, the time is right for radio to remind listeners of one of country's premiere talents. Please don't let this one go unnoticed.—**CT**

ROCK

UNWRITTEN LAW *Seein' Red* (3:46)

PRODUCERS: Miguel, Unwritten Law

WRITER: Russo

PUBLISHER: not listed

Interscope 10663 (CD promo)

"Seein' Red" is a dark track from San Diego power-pop quintet Unwritten Law, from its latest album *Elva*, released in January. The brooding guitar-and-vocal opening introduces the midtempo rocker, showcasing the raspier side of Scott Russo's vocals. Exploding into the chorus, the band packs a dramatic burst of power, along with a little feedback for flavor. The band gels well through the cut, dynamically moving through the changes together. Drummer Wade Youman creates some compelling syncopation, falling somewhere between the marching band and jazz club. "Seein' Red" is already climbing the modern rock charts and making inroads at *Total Request Live*, which suggests that the track will have a future at top 40. Touring with Sum 41 has been a good move for Unwritten Law, which should be able to parlay that connection into a wider, mainstream fan base.—**EA**

RAP

★ **DUNGEON FAMILY** *6 Minutes*

(Dungeon Family It's On) (4:05)

PRODUCERS: Organized Noise

WRITERS: R. Wade, P. Brown, R. Murray, A. Patton, C. Gipp, W. Knighton, R. Barnett, T. Burton, E. Johnson, J. Williams, F. Bell, R. Bailey, R. Waters, D. Davis

PUBLISHERS: Organized Noise/Point East/Brown Branches & Green Bottles/T-Mo 2/

God Given, BMI; Death to the Fakers Music/Slick Rick Music/Entertaining Music, BMI;

Gnat Booty/Chrysalis/Dez Only 1/Street

Top/Cool People, ASCAP

Arista 3948 (CD promo)

Dungeon Family is at it again and without "a minute" to spare. The Atlanta-based collective follows its lead single, "Trans DF Express," with "6 Minutes (Dungeon Family It's On)." Paying homage to the Doug E. Fresh classic "The Show"—which peaked at No. 4 on the Hot R&B/Hip-Hop Singles & Tracks chart in 1985—the Dungeon Family combines its funk-influenced style with old-school flair to create possibly the finest moment from their debut, *Even in Darkness*. Nearly every member of the 14-man crew gets to drop a few lines, with Freddie Calhoun and Cee-Lo stealing the spotlight. Despite radio's reluctance to play "Trans DF Express," which peaked at No. 80 on the Hot R&B/Hip-Hop Singles & Tracks chart, "6 Minutes" offers a more traditional sound that should be appealing bait for radio.—**RH**

NEW & NOTEWORTHY

MSM *I'm the Only One* (3:09)

PRODUCERS: Emilio Estefan Jr., Jon Secada, Joel Somellian

WRITERS: J. Secada, J. Somellian, L. Quintana

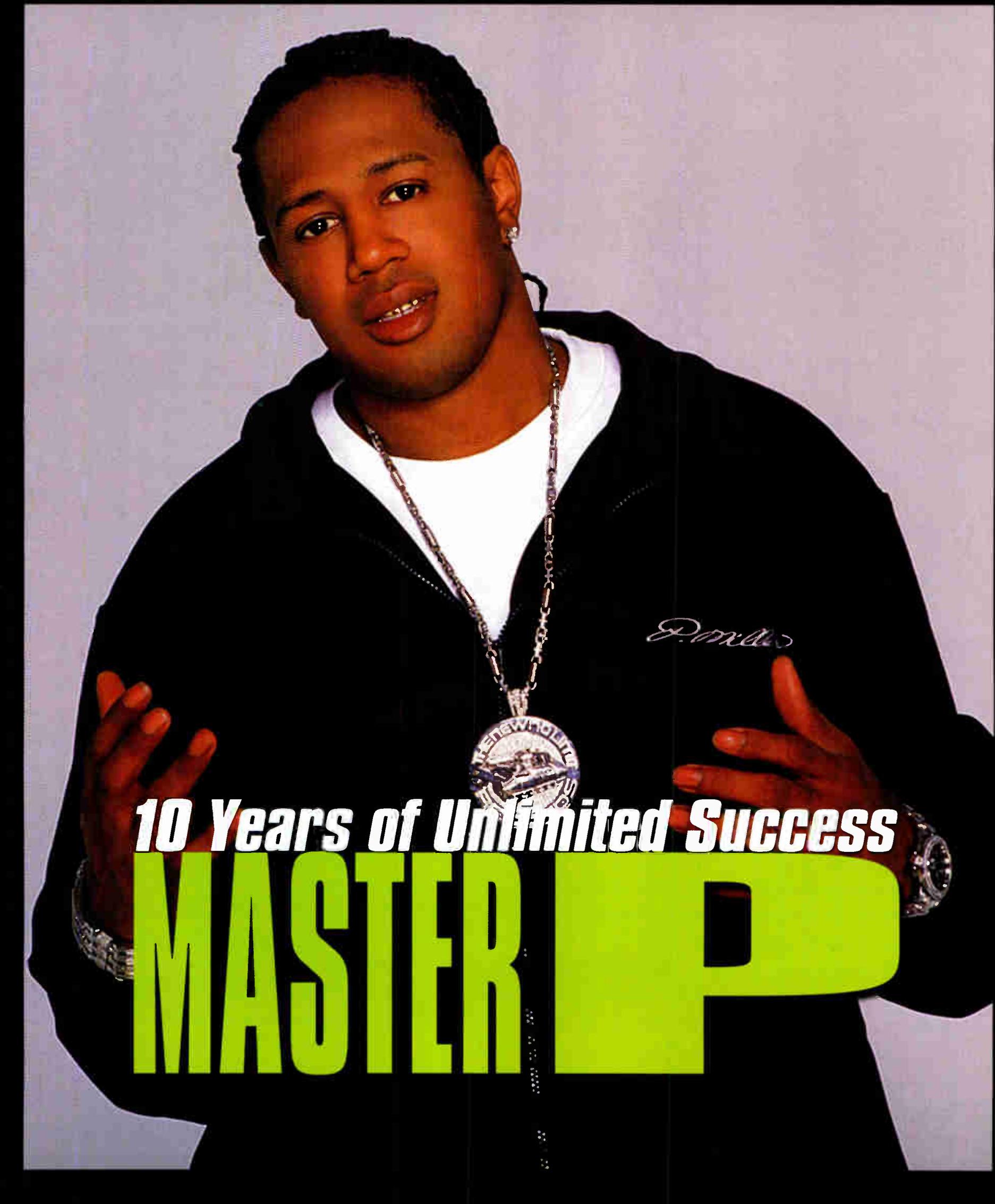
Crescent Moon/Epic 54827 (CD promo)

It's hard to fathom that it has been more than 15 years since Miami Sound Machine first popped up on U.S. airwaves with "Conga," but sure enough, founder Emilio Estefan Jr. is launching a second-generation version of the Latin-hued outfit, dubbed MSM. Gloria Estefan has handed off the mike to three dynamic chicas (by way of Miami, Rhode Island, and New



Jersey), who bring a Destiny's Child R&B sensibility to first single "I'm

the Only One," among whose writers and producers is Estefan camp staple Jon Secada. The Wildfire remix smooths out the beats and zaps up the tempo, making the track suitable for rhythm stations, while the Pablo Flores radio edit throws in a manic splash of bass and classic elements that may catapult the track to the dancefloor or mix-show airwaves. With proper marketing and video exposure—and enough variety on the album that perhaps breaks free from the Destiny's Child cliché—Estefan could be on to something here. Worth checking out.—**CT**



10 Years of Unlimited Success

MASTER P



From the Crescent City to Cali and back, Master P took his own route to artistic and commercial success.

BY RASHAUN HALL

Master Builder: Creating An Empire The Old-Fashioned Way

When Master P launched his attack on rap music 10 years ago with his No Limit army, few could have predicted that the New Orleans native would become a household name within a decade. Aiding in the careers of his brothers Silkk The Shocker and C, not to mention his son Lil' Romeo and Mystikal, Master P has taken the music world by storm and there seems to be "no limit" to his success.

Master P (né Percy Miller) began his musical empire not in New Orleans but in Richmond, Calif., where he opened the No Limit record store. His entrepreneurial spirit soon led him back to Louisiana to start his own independent label, No Limit Records.

"Most people that come into this business start by working for someone else," says Master P of his indie roots. "That's what made me different. I've set a standard for independents. A lot of people took deals where they couldn't make a financial change, and that's where I broke the code of silence. You can be independent and successful if you have the right team of people working for you. Everyone else thought they needed this big old chain behind them to sell records, and I just felt as though all you needed was good people, and that's what I went out and found. No Limit is a team effort; I'm not the only person that made this happen. I just made sure I had a good family around me, and that's what made it work."

"Back in the day, people used to just be famous," he adds. "They'd put out a lot of records, and they were just considered rock stars. We changed the game. We wanted to make money off of record sales and not concerts. That's where I was able to take this: showing people that you can make money off of product."

BRANDING THE 'P'

According to Master P, a large part of his success as an independent came as a result of proper promotion and branding. "I went out there and created a name for No Limit," he says. "That was my main concern—creating a brand. I wanted to hit every marketplace, every community that accepted rap music. I didn't care whether it was white, black, Asian or Latino—any community that was buying rap music, that's where I needed to be. If I could get my CD into the right kids' hands, then they could go out there and spread the word in the community that this is the best record out there. Whether it was the kid with the banging sound system in their car, or the kid who was just popular. Whether it was an NBA or an NFL player, whatever they're riding and listening to, everyone else wants to listen to."

Knowing that he couldn't compete dollar-for-dollar with the majors, Master P found ways to succeed as an indie.

"I had to give people more for their money," he explains. "I put more songs [on our albums] than the majors were putting on theirs, and it was quality music. It was also party music. Some of their records then were either too hard or they were just riding music. I wanted to give them party music, so they could see that this could catch on in the clubs and then get out in the communities once the DJs started loving it. That's another thing I did; I hit all the DJs across the country. That's the way I broke in through this independent thing—city by city."

'P' CALLS UP THE TROOPS

Master P's success as an indie soon found him courting offers from the majors. Still master of his own destiny, he signed a distribution deal with Priority Records in 1996 that allowed him to keep 85% of the profits from No Limit titles.

"I really wasn't surprised by it because I was already selling hundreds of thousands of units," Master P says of the label's success with Priority. "I knew that, with some



Making 'em say "Uhh!": Master P in concert

Continued on page 48



MASTER P

Universal Records Congratulates Master P
& the New No Limit Records on
Ten years in the Business

THE UNIVERSE HAS NO LIMIT



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The self-described “ghetto Bill Gates” studied hard and followed his dream—to build an enterprise that knows no limits.

BY RHONDA BARAKA



The Master P story is not just another tale of a disgruntled gangster who pulls himself from the ashes of ghetto life and stumbles upon success as a rap star. His is a story of vision, determination, ingenuity and precise execution, all launched by his ability to see the big picture and not be deterred by the reluctance or rejection of the so-called powers that be. Master P, born Percy Miller, grew up in New Orleans’ violent, poverty-stricken Calliope Projects. The success of his independent releases, 1993’s *The Ghetto’s Tryin’ to Kill Me*, 1994’s *99 Ways to Die* and 1996’s *Ice Cream Man*, caught the attention of Priority Records, which signed his fledgling No Limit Records to a distribution deal. But No Limit’s underground rumblings were just a precursor to the success that was yet to come: 1997’s triple-platinum *Ghetto D*, 1998’s platinum *I Got the Hook Up* (soundtrack) and 1998’s quadruple-platinum *MP Da Last Don*, not to mention gold and platinum releases by artists Mystikal, Mia

PHOTOS: TIM ALEXANDER

X, Silkk The Shocker, C and Miller’s 12-year-old son Lil’ Romeo.

Today, what started out as No Limit Records—a small record store that Miller financed with inheritance money—has mushroomed into a mammoth empire that produces and sells everything from music and films (including 1997’s *I’m Bout It* and 1998’s *I Got the Hook Up*) to clothing and shoes, to toys and wireless communication services and devices. In the works: *Pieces to the Puzzle*, a Nickelodeon series (executive produced by Miller and starring Miller and Lil’ Romeo) due to premiere next month. Billboard recently talked with Master P via cell phone, while he was en route to the taping of the new Nickelodeon show.

How did you get so smart about the music business?

Watching other people make mistakes. **You knew what not to do, but how did you know what the alternative should be?**

You have to not be afraid to take chances. You just have to research and look at what other people are doing. You gotta ask what kind of deal you have; how many records are you putting out? When I found out how many records these big companies put out, it’s way too many records. From a marketing and promotion standpoint, I just think the overhead is too big, and the difference with us is, when we get 85% of a record, we don’t have to put that many records out to make money. But it’s a difference when you’re only getting 14% to 15%; you gotta put a lotta records out to try to make some money.

When you first got that 85% distribution deal with Priority, did you step to them and tell them what you wanted, or did you arrive at that deal after lengthy negotiations?

I got with one of the attorneys for Michael Jackson,

Continued on page 42

CONGRATULATIONS FROM

LIL' ROMEO

SONYA MILLER & FAMILY

HAPPY 10th ANNIVERSARY
YOU BUILT A LEGACY!
NO LIMIT

Photo: Tim Alexander





What They Say: Business Associates Recall P's Dedication To His Dream

BY RHONDA BARAKA

When Master P started No Limit Records, he didn't waltz into a big record company, lay down his list of demands and walk out with a sweet multimillion-dollar deal. As a rapper from New Orleans, he was selling a product that had yet to be tested: gangsta rap—which, in itself, was being shunned by some music execs—from Louisiana, not New York or California. He had to prove himself as an artist and as an entrepreneur, and those who have worked closely with him say he did that through persistence and hard work.

It was Dave Weiner, Priority's West Coast sales manager and director of distributed labels, who first discovered a young Master P in Richmond, Calif. "I was selling Priority Records in the Bay Area, and I met Master P standing out in a parking lot selling product out of the trunk of his car," recalls Weiner. "He introduced himself and gave



Jean Riggins and Bryan Turner

me some product and told me to watch the product and see what it does in the next two weeks. He told me where he'd be on the charts, and he was within one position of where he told me he'd be."

FIRST DEAL, LAST LAUGH

Weiner told Priority president/CEO Bryan Turner about Master P, and the company ended up signing the rapper's No Limit Records to a distribution deal. "We took no equity in his company, took none of his publishing; it was strictly a distribution-only deal," explains Weiner. "There were a lot of rumors about that deal and how it went down, but it was really a deal in Master P's favor, with very little financing."

Turner says his decision to sign Master P was driven by the rapper's independent success. "The feedback that I got from our sales staff was that the records were starting to sell. He did a deal with a smaller distributor [in northern California], and we sort of kept an eye on his progress and what he was doing." Finally, Turner invited Master P in to discuss "an expanded, national-type deal."

Turner fondly recalls their first encounter: "He came in, and he really didn't have any records. He had one album, *Ice Cream Man*, and he said he wanted an advance of \$50,000, and I kinda looked at him and said, 'Why would I give you \$50,000? Where is it that you think you've earned the concept of getting an advance from me of \$50,000?' So he just kinda looked at me and said, 'OK, fine. I'll come back, and I'll earn that level of an advance. You'll see it when you see the record sales.' So I kinda

laughed, and he left."

But it was Master P who had the last laugh, as Turner eventually ended up handing him an advance check for \$5 million. "That was at the peak of his sales," says Turner. "At one time, he couldn't get fifty grand, and here I was giving him a check for \$5 million as an advance against sales. I think we sold over \$50 million worth of records, which was pretty amazing."

TRUE BELIEVERS

Barbara Pescosolido, VP of operations for No Limit, handled publicity and advertising for Priority when No Limit first came on board. She says she was immediately impressed by Master P's self-confidence. "It was really just his vibe," she says. "He believed in himself so much that it came across and made me believe in him."

But not everyone believed. "I think a lot of people definitely had to be sold," she says. "Initially, there were plenty of doors slamming in my face. Nothing came easy, and, to this day, with all that he's accomplished, nothing comes easy to No Limit." Even in the face of naysayers, however, Pescosolido says that accepting P's offer to join him at No Limit was "a no-brainer. I got to know him, and he would come into my office and ask questions and say, 'I wanna do this. How would I go about it?' And we just started working together like that. He started telling me how he was going to have the biggest independent label in the country one day, and he wanted me to be a part of it. That year, we had sold so many records that we were the top independent label. So his vision that he had, he accomplished that."

Today, Master P is at the starting gate again, this time with Universal Records, and Jean Riggins, executive VP/GM at Universal, says she couldn't be happier. "We're delighted to be able to kick off the next 10 years of the New No Limit," she says, adding that Universal and No Limit are a perfect fit. "Master P and Universal mirror one another; we both defy the odds."

DRIVEN TO WORK

Like many who have worked with Master P, Riggins says she respects his business sense: "He's one of the smartest young men I've ever worked with...and he's into much more than just music."

Pescosolido describes Master P as a man "driven" by his passion for work. "He'd rather keep working than take a week off and go to Hawaii. It's his life...he's constantly working hard, constantly trying to create new avenues for himself and his family and the company."

Weiner, who doesn't work closely with Master P anymore, says he still believes in P's ability to excel. "Master P will always find his place in the game and end up being the best at doing it, regardless of what field of the business it is," he says. "People ask me what it was about him that made him succeed: it was his work ethic, his ability to work 21-, 22-hour days and be in three or four states in one day...He's an incredible businessman."

Turner agrees, stressing that it was Master P's knack for business that brought them together. "He is a relentless, tireless worker. He has an incredible energy that I've never witnessed [in anyone else]. If you get one of those guys like a Master P your entire career, you're lucky." ■

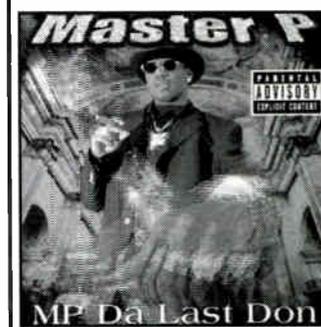
Q&A WITH P

Continued from page 40

and he was telling me, "Man, you really need to think about what you're doing, because it's a deal big enough out there. If you can get some spark out there selling records, you could be the first cat to cut a distribution deal." I thought about it for a while. I thought, "A distribution deal?" What did he mean? He was like, "You gotta get out there and work if you sign a deal, because none of these companies are gonna put up marketing and promotion money." So I thought about it for a while, and I looked at the way these guys live. I did some research. These guys sell all these records, but none of them really owned houses or anything. I figured, "One day, I'm gonna change the game. I'm just gonna start off small." That's what I wanted: a distribution deal. I accepted no up-front money from Priority, so I think that's what really made this into what it is right now.

When you first got into this, did you look at it as art or business?

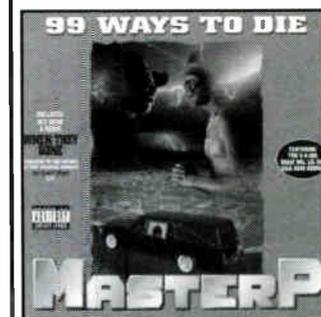
I looked at it as a corporation. I looked at it like people were going to look at me as being an artist, and that was a good thing. It's kinda like judging a book by its cover.



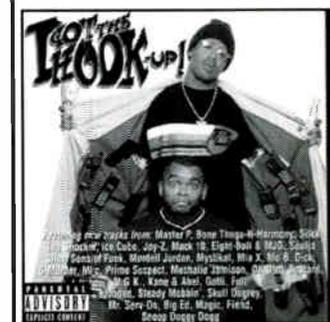
When people prejudged me, they said, "He's not gonna do nothing. Let's give him this; he's only an artist. He'll probably end up selling out to us next week." I've been doing this for 10 years, and to be able to go somewhere else and not owe somebody and be able to start all over again and get the same thing, I just think it's amazing. I just think that people say, "You know what? P is making good business sense." And we're definitely thinking about what we do.

Why did you go to Universal?

I think that, when I first signed to Priority, it was a known rap company. They made their money off N.W.A. and Ice Cube. Now,



making a transition from my company, which is The New No Limit now, I'm looking at overseas markets, so I had to find somebody that caters towards my growth. Plus, I need somebody that is into hip-hop music too. I looked at two companies: Def Jam and Universal. I looked at Def Jam's roster and decided they were



committed to too many acts, so I didn't want to go there. I definitely respect the business that goes on over there, but Universal, to me, was a place that I could grow, where I could come and get the same deal I had with Priority and take it to another level, especially with my son being in the business now. Because what we have now with [*Pieces to the Puzzle*], he has a chance to be the next Michael Jackson, to be able to sell records to everybody, whether they're black, white, Chinese or whatever. On the international market, I looked at Universal being the No. 1 company, and I think that's what sold me—because I already know

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— CONGRATULATIONS —
ON 10 YEARS OF MAKING HISTORY.

PRIORITY
RECORDS



Discography And Credits

Master P Solo Albums

TITLE, YEAR, LABEL
Gameface, 2001, No Limit/
 Universal Records
Ghetto Postage, 2000,
 No Limit/Priority
Only God Can Judge Me, 1999,
 No Limit/Priority
MP Da Last Don, 1998,
 No Limit/Priority
I Got the Hook Up (Soundtrack),
 1998, No Limit/Priority
Ghetto D, 1997, No Limit/Priori-
 ty
Ice Cream Man, 1996,
 No Limit/Priority
99 Ways to Die, 1994,
 No Limit/Priority
The Ghetto's Tryin' to Kill Me!,
 1993, Independent

Singles

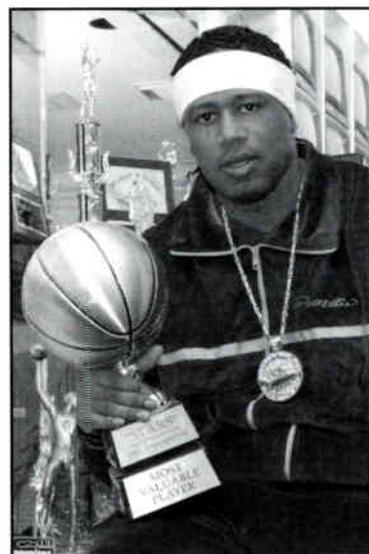
"I Got the Hook Up," 1998,
 No Limit/Priority
 "I Miss My Homies," 1998,
 No Limit/Priority
 "Make 'Em Say Uhh!," 1998,
 No Limit/Priority

Executive Producer (No Limit's Top 10 Artists, Selected Titles)

ARTIST, TITLE, YEAR, LABEL
 Lil' Romeo, *Lil' Romeo*, 2001, No
 Limit/Priority
 Silkk The Shocker, *My World My
 Way*, 2001, No Limit/Priority
 Silkk The Shocker, *Made Man*,
 1999, No Limit/Priority
 Silkk The Shocker, *Charge It to Da
 Game*, 1998, No Limit/Priority
 Silkk The Shocker, *The Shocker*,
 1996, No Limit/Priority
 C, *Life Or Death*, 1999, No
 Limit/Priority
 C, *Trapped in Crime*, 2000, No
 Limit/Priority
 C, *Bossalini*, 1999,
 No Limit/Priority
 Mystikal, *Let's Get Ready*, 2000,
 Jive/No Limit
 Mystikal, *Ghetto Fabulous*, 1998,
 Jive/No Limit
 Mystikal, *Unpredictable*, 1997,
 Jive/No Limit
 Mia X, *Mama Drama*, 1998, No
 Limit/Priority
 Mia X, *Unlady Like*, 1997, No
 Limit/Priority
 504 Boyz, *Goodfellas*, 2000, No
 Limit/Priority
 Tru, *Tru 2 Da Game*, 1997, No
 Limit/Priority



Snoop Dogg, *Da Game Is to Be
 Sold...*, 1998, No Limit/Priority
 Snoop Dogg, *The Last Meal*,
 2000, No Limit/Priority
 Snoop Dogg, *No Limit Top
 Dogg*, 1999, No Limit/Priority
 Various artists, *Down South Hus-
 tlers*, 1997, No Limit/Priority
 Various artists, *Mean Green
 Major Players*, 1998, No
 Limit/Priority
 Young Bleed, *My Balls and My
 Word*, 1998, No Limit/Priority
 Magic, *Sky's the Limit*, 1998,
 No Limit/Priority
 Magic, *Thuggin'*, 1999,
 No Limit/Priority
 Various, *West Coast Bad Boyz*,
 1997, No Limit/Priority
 Various, *West Coast Bad Boys II*,
 1997, No Limit/Priority



Ballin'

Filmography

FILM/YEAR/CREDIT
911 (scheduled for 2003),
 actor/director/executive pro-
 ducer
Plague Season (2002), actor
Undisputed (2001), actor
Popcorn Shrimp (2001), actor
Lockdown (2000), actor/executive
 producer
Gone in 60 Seconds (2000), actor
Takedown (2000)/*Hackers 2:
 Takedown*, actor
Hot Boyz (1999),
 actor/director/executive pro-
 ducer/screenwriter
Foolish (1999), actor/executive
 producer/screenwriter
MP Da Last Don (1998),
 actor/co-director/executive
 producer/screenwriter

Da Game of Life (1998), execu-
 tive producer/screenwriter
No Tomorrow (1998), actor/
 director/executive
 producer
I Got the Hook Up (1998),
 actor/co-director/executive
 producer/screenwriter
The Players Club (1998), actor
I'm Bout It (1997), actor/
 director/executive
 producer/screenwriter
Rhyme & Reason (1997), docu-
 mentary

Film Score

Pootie Tang (2001) song

Notable Television Guest Roles

Oz (2001), HBO series
Dark Angel (2001), Fox series
Moesha (2000), UPN series
Malcolm & Eddie (1999),
 UPN Series
Line's (1999), Showtime series
Weird Weekends (1997)

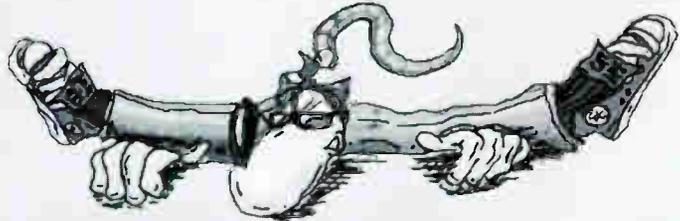
Awards/Nominations/ Honors

1998 MTV Video Music Award
 Nomination "Make 'Em Say
 Uhh!"
 1998 Moet & Chandon
 "Humanitarian Award"
 1998 *Forbes* magazine "Top List
 of Highest Paid Entertainers"
 1998 *The Source* magazine
 "No. 1 Most Powerful Player
 in Hip-Hop"
 1999 American Music Award
 "Favorite Rap/Hip-Hop
 Artist/Male"
 1999 Acapulco Black Film Festi-
 val, "Independent Filmmaker
 of the Year"
 1999 *Fortune* magazine
 "40 Richest Under 40"
 1999 *The Source* magazine
 "No. 1 Most Powerful Player
 in Hip-Hop"
 1999 *Forbes* magazine
 "Top List of Highest Paid
 Entertainers"
 1999 *Guinness Book of World
 Records* "Highest Paid Entertainer
 in Hip-Hop"
 2000 Sister 2 Sister Intergen-
 erational Celebration Named
 "Honorable Brother"
 2001 *The Source* magazine
 "Source Hip-Hop Image Award"
 for Community Commitment ■

Master P a.k.a. The ^{AST Don}
Congratulations!! Much love w respect.

I appreciate the Game U Gave Me.
On Behalf of Bigg Snoop Dogg - N - Doggy
God Bless U n Yo Family!!
REG.

P.S. I'm a No Joint Soldier.
I thought I told ya!



Chouch!!

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**The gigantic new album
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OOOHAWWEE!!!

We salute
our client
Master P.
Congratulations
on your first
10 years.

all your friends at



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CONGRATULATIONS TO THE WORLD'S GREATEST
MASTER P

OOOHHHWEEE!

10th ANNIVERSARY

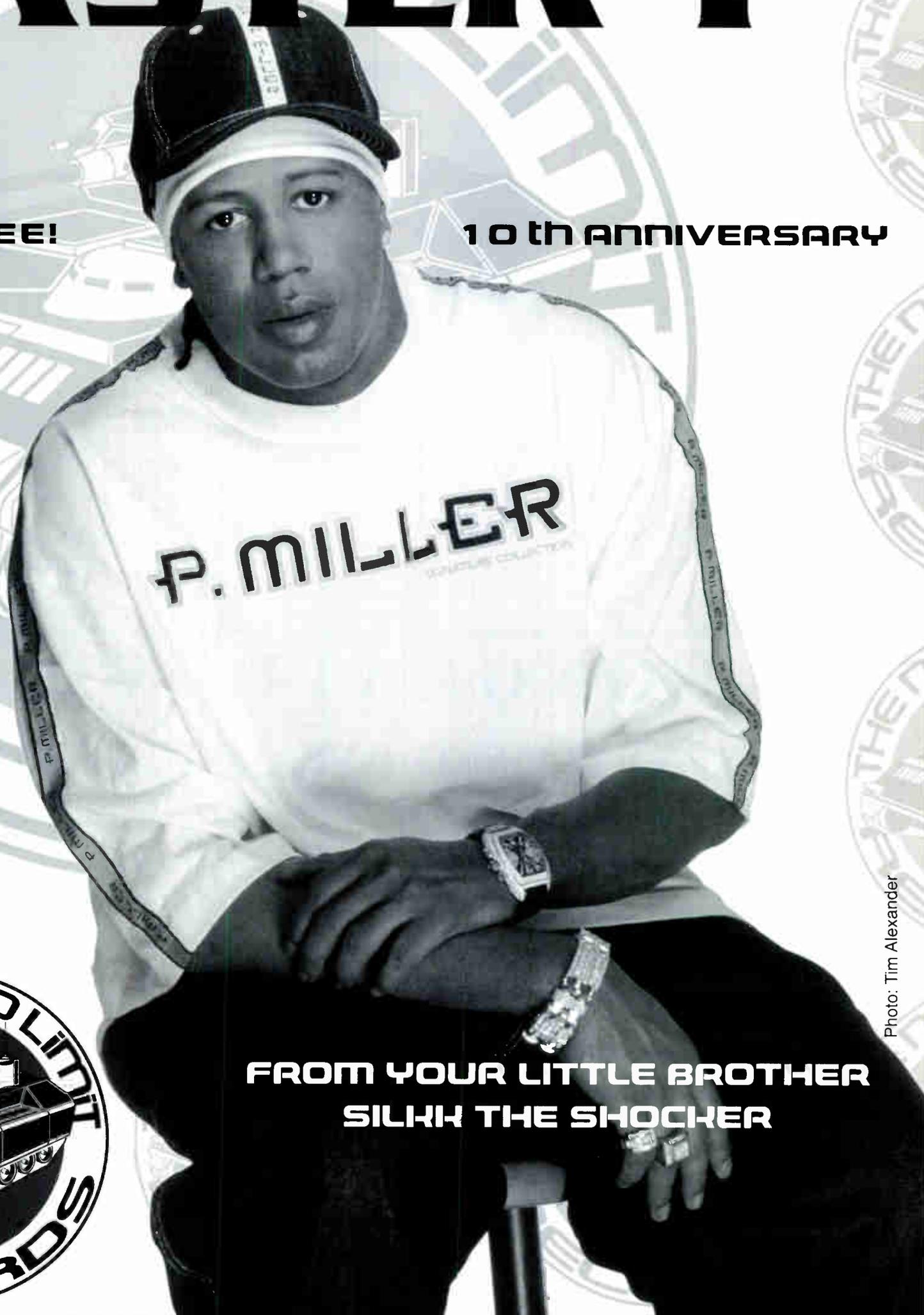


Photo: Tim Alexander



FROM YOUR LITTLE BROTHER
SILKK THE SHOCKER

FROM THE STREETS TO CORPORATE AMERICA
"NOW THE WORLD SEE WHY WE CALL YOU THE GHETTO BILL"
AIN'T NO STOPPIN' THE NEW NO LIMIT



CREATING AN EMPIRE

Continued from page 38

national distribution, it would be over. My biggest thing was I couldn't get the music out there everywhere. I had people calling for orders I just couldn't fulfill, so I definitely knew that I was on to something."

As a result of his Priority deal, the country got its first glimpse of No Limit soldiers, via 1997's *Ghetto D* and "Make 'Em Say Uhh!"

"When I created the whole soldier atmosphere, I knew it was different," says Master P of the label's military image. "It was something that the marketplace didn't have on a national level. Everybody was trying to be hardcore. I started the whole soldier thing, saying, 'Let's be a unit.' It wasn't about gangbanging or being the hardest person in the world, and I think that's why it caught on. Everybody could relate to a soldier, because we all wanted to be one growing up. The whole No Limit brand and being a soldier stood for something else. That was a changing point in hip-hop. We were from the South, and we were representing unity. It's like in the Army where they say, 'Be all you can be.'"

During its stint with Priority, No Limit released platinum-plus releases from Silkk The Shocker, Mia X, C, Mystikal and Snoop Dogg. Along the way, Master P also launched No Limit Films, which released both direct-to-video and feature-length titles like *I Got the Hook Up* and *Foolish*.



"When people see you walk into an office, you can't just walk in there as Master P. You have to walk in there on a corporate level, saying you represent No Limit Records. That way, if it's about Master P this week, you still have to have good business sense, because it's going to be about Lil' Romeo next week or Silkk The Shocker or Mia X or Mr. Magic."

UNIVERSAL MOVE

Recently, Master P signed a new distribution deal with Universal Records, forming the New No Limit Records and ending his relationship with former distributor Priority. "We did the deal [with Priority] based on the fact that they were as good as it got for rap music," says Master P of the business relationship that lasted six years. "They had N.W.A, they had Ice Cube—they made their stuff work, and that's why I wanted to be a part of that. Now, six years later, the music has changed. It's about getting music on the radio and video channels, as well as distributing music internationally. Universal has me growing forward. They have the best international deals out

there, and that was a perk. I could have stayed with Capitol [Priority's label parent] and brought it, but, on an international level, it would have never happened for me. I definitely need to grow, and people look at Priority as just a rap company. That's what it is. Look at these other companies and why they're successful. Jive has Britney Spears, 'N Sync, Mystikal, and they have a lot of other stuff. The same thing with Universal. Having all these other genres—alternative, rock, pop, country—opens up other opportunities. When the record crosses over, they're already in business with the crossover stations. So, once a hip-hop record crosses, they can feed it through that system. The level that Priority built their business on, they can only go hip-hop. The highest you can go is the urban crossover [format], and that's it."

TWO HATS

With a decade under his belt, Master P has ably walked the fine line between artist and executive—and it hasn't been an easy feat.

"It's hard, but when people see you walk into an office, you can't just walk in there as Master P, because Master P wants everything to go right as an artist," he says. "You have to walk in there on a corporate level, saying you represent No Limit Records. That way, if it's about Master P this week, you still have to have good business sense, because it's going to be about Lil' Romeo next week or

Continued on page 50

CONGRATULATIONS ON YOUR FIRST 10 YEARS IN THE INDUSTRY!

P, You Are The Best And It Is With Great Pride
That We Have Represented You And The Incredible
No Limit Organization for So Many Years...

Law Offices of
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Richard N. Joseph Carol Sovinski Richard Jefferson

WE'LL BE WITH YOU FOR THE NEXT TEN AND BEYOND

BARBARA PESCOSOLIDO AND GREG LYONS

C O N G R A T U L A T E

MASTER P

for 10 succesful years in the biz!



THIS IS ONLY THE BEGINNING...

WE CAN'T BE STOPPED

Photo: Tim Alexander

-Much luv to our colonel-

WorldRadioHistory



CREATING AN EMPIRE

Continued from page 48

Silk The Shocker or Mia X or Mr. Magic. You have to look out for the careers of everyone in your business. I always go into an office thinking, 'Let's not only look out for what I'm doing as an artist, but for the future of the company.' So, when I go out to make deals, they have to be right for the other venues that we're dealing with. I'm able to wear both hats, knowing that, when I walk into an office, at least I'm trying to get something to make it work for the company and not just Master P. Sometimes, I may come out with the short end of the stick for Master P, but, as a company, we always win, and that's the key to my success."

Shawn Brauch, co-founder/creative director of Pen & Pixel Graphics, can attest to that. The Houston-based graphics company has produced 87 No Limit and New No Limit covers, including the album cover for *Game Face* and the newly designed New No Limit logo.

"He is extremely serious, and he does what he says he's going to do—he's a man of integrity," says Brauch of P. "Of all my clients, when someone [from my company] says they need something or they need it to be done, Master P, by far, outshines the rest.

"He doesn't like to talk about money, and it's never about money," Brauch adds. "At the same time, you don't rip him off. He wants things done now, and he wants them done perfectly—and that's all I need to know. When he says he has 15 minutes to spend with Pen & Pixel, he means it. He's down to the watch and out the door. I

respect that, because you have to have everything waiting for him when he gets here, and he gets here right on time. You get your business done, and he goes."

MORE IDEAS, MORE PROJECTS

As a longtime collaborator, Brauch has also seen the influence that Master P has had on the genre. "Many people look at this game, and the entertainment industry in general, as an ego boost," Brauch explains. "They get enamored with the fame and the money, and they get self-consumed in that. He doesn't get caught up in the ego or the politics, which is amazing. When you look at any of the top producers or top music moguls, like Russell Simmons or Dr. Dre or even Ice Cube, these men went out with a mission and set up an empire. They had it envisioned to set up an empire, they didn't just happen into certain things. They had a game plan, and they followed through on it. A lot of people look up to him and hope to aspire to that, but to aspire to that you really have to study the man and his ways."

With any number of upcoming projects, including more films, two clothing lines—the P Miller Signature Collection and P Miller Shorties, No Limit Wireless and two books—*How to Win*, a business book, and *Father and Son*, co-written by Lil' Romeo, Master P has only just begun. "We've taken a business from just rap music and turned it into a major corporation that can compete with Corporate America," says Master P. "I think that's the most important accomplishment of No Limit—we've made it a household name." ■

Q&A WITH P

Continued from page 42

what I can do domestically, but just having somebody now internationally that can sell my records, it's gonna be an incredible year. Also, the new pop acts that I'm bringing out this year—Sera Lynn and Six Piece—definitely wanna participate in the new growth of the company.

When you first went to Universal, there was a lot of talk about No Limit and Cash Money being under the same roof. That didn't concern you?

Naw.

Why not?

Because I'm there for business. I think people get caught up in the media hype. No Limit and Cash Money—we never had any problems. I'm a businessman; I just think all that other stuff was just hype. I definitely take my hat off to Cash Money for what they have done.



Father and son: with Lil' Romeo

To be from an urban company and sell the records they've sold, I think, is incredible, but on my end I've done something else. I've built a legacy over here, so when I look at something, I'm gonna salute somebody that comes from the ghetto and is able to make a million dollars. I'm happy for them. But I wouldn't care who was at Universal. I was coming there for business. I think we just have to be mature. There's competition

everywhere, but I don't consider Cash Money my competition. I consider a company like Def Jam my competition.

Often, people get into the business and discover additional things they can do along the way, but you saw the whole picture from the beginning.

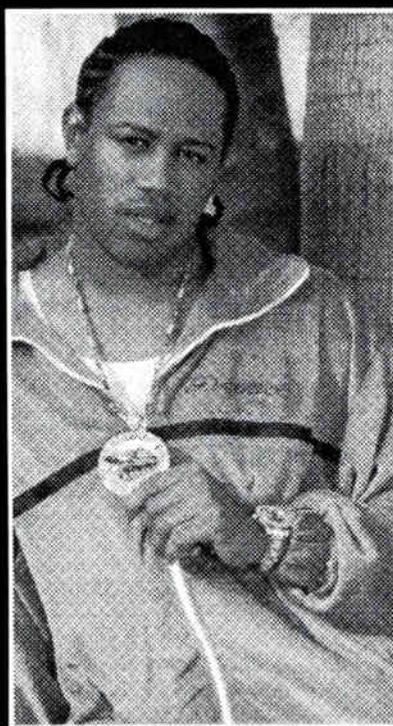
I think the difference for me is that everybody else builds a company on a hit record. I'm building a company over here. It's like the stock market: As long as you win more than you lose, you're gonna do good business. It's OK to lose, but you gotta know how to win. We don't mind losing. You can't be a sore loser. You ain't gonna win every year, but when we win we will win big. And that's the difference. That's why we're able to make *Forbes* and *Fortune*.

What was it about the No Limit sound and the No Limit concept that made it take off the way it did?

I think that we never stopped believing in ourselves. The sound that we put out there we ran behind it and we stand behind it. I think it's different when people see that you're unique and you stand behind something. It's your identity, and I think people were just looking for a different identity. You had the West Coast sound, and you had the East Coast sound. After a while, with the different tragedies and the battles between the East and West Coasts, I just think I was right in line to say it ain't about where you're from. It's about making good music and representing that. And it ain't about a color—whether it's red or blue—it's about making money. At the end of the day, that's the wise person. I think that's what made my sound successful—not changing and not going out buying producers.... I'm constantly breaking new producers, and I think that's what people want.

Continued on page 52

Music Maker
Artist
Soldier
Tru to the Game
Entertainer
Rap Mogul
Percy Miller



What can you say about the man who's done it all...

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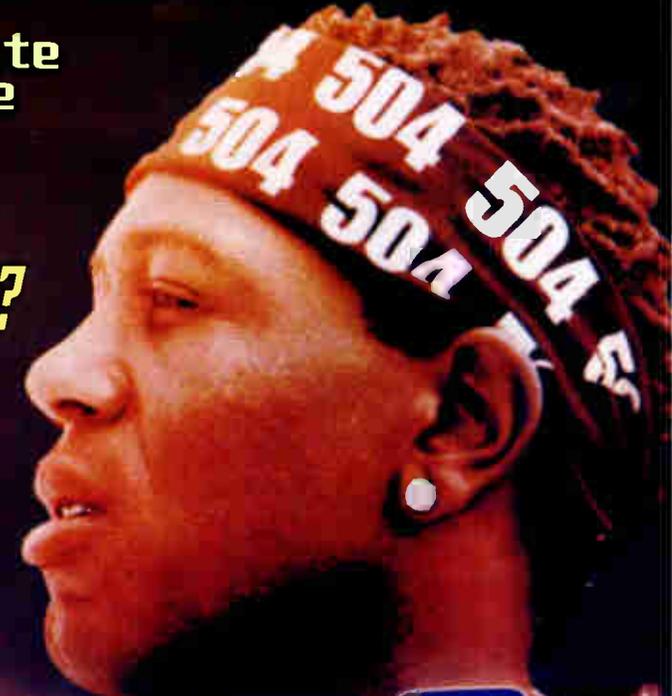
(The Jeweler)

We at **Mandel Enterprises** would like to congratulate **Master P** for his relentless pursuit to glory for the past 10 years...

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NEW NO LIMIT 10 Years MASTER P

Q&A WITH P

Continued from page 50

People want something different.

No Limit had a lot to do with opening doors for non-East Coast and non-West Coast artists.

Yeah. I think a lot of people from the South, when they got a record, really couldn't be successful, because, as soon as they get a hit, they'd go sell it, go and be No. 2 or No. 3 on some big label. I think we took hip-hop and said, "We are No. 1 on this label, we are No. 1 in this market, we are No. 1 in the way we do things. I think that was important."

On your new album, *Gameface*, what did you want to do differently?

I think it's matured. My music can sell anywhere. Anybody can listen to it. It ain't just the record that you turn on with curse words every other word, and I think the content is different. It's definitely easy listening; it's music from the past, with re-creations on there. I think it's more familiar to an older audience where they can get into it; there's hip-hop where kids can get into it. I think it's the most creative piece we've got to date. I think it's something I can sell in any market on a crossover level or a street level. Out of all the records we've sold, I think we've never had a piece like this that we could send overseas, we can send to a kid on the streets or a kid in school or whatever.

No Limit is now the New No Limit. What's new about it?

I just wanted to start over with my fans, and I just wanted to do something else. It's time for change. We did something for 10 years, and we did it that one way. I just didn't want people to keep looking at us like that. I want my audience to grow with me, and I want them to say, "You know what? P and them were thinking about what they were doing." Right now, Snoop and Mystikal have gone on to do their thing, and now it's time for Romeo and all the new acts I have. And, of course, we're gonna do a couple of these pop acts and a couple of R&B acts. We're just gonna touch markets that we never touched before. I definitely wanted to keep the same brand but just give it a new flavor.

When and why did you decide to do Lil' Romeo?

That's something that he had in him, his natural talent. I didn't even want to do that.

Why not?

I just didn't. We didn't have to. We were already successful, but the good thing about it is he's definitely a great student, doing good in school. He's my child, and I've worked hard, and you always want to give your children something that you didn't have. This is something that he wanted, so we just made his dreams come true.

What's it like working with family? Are you able to draw the line when necessary?

Oh yeah. I definitely let them know on a business level what's up. I just think that it's great to be in business with your family when you all are on the same page. I think it's important because other people have different views and they get to a certain level and they go their opposite ways, but, when you build something with your family, that survives forever. I just think there's so much loyalty when you're in business, and it works with your family because everybody in business doesn't work with family. Sometimes, you have too many different opinions and everybody wants

to be the boss. We just have a business that is definitely unique. People have to look at what we do and really respect it because it works. We're making it work.

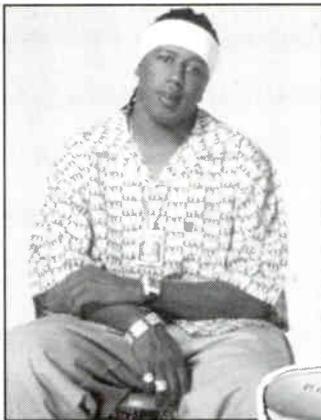


PHOTO: MICHAEL WATTS

Fashion statements: P Miller Signature apparel



How would you describe your relationship with some of the artists you've worked with, like Snoop, Mia X and Mystikal?

I think my relationship is great with them, because this is the only company that doesn't hold you down when you grow and mature. I see No Limit as a university. Once you graduate, you can move on; it's no drama. And we all still maintain a friendship. I just think that you can't ask for a better situation. Besides just the business, everybody around us has the man up above on their team. That's what makes it work for us—when you look out for your people. It's not just about me. Yeah, I'm gonna get mine because I made the investment, but I make sure everybody else gets theirs too.

Now that you're a successful businessman, why is it important for you to continue to be an artist?

I think my audience is there. I'm still creative, and my audience accepts me. I'm still doing what I do, and I still appreciate my audience, and I'm still growing with them. I think I'm lucky to have such a loyal fan base. That's what being a No Limit soldier is about.... I think what's so cool about this is I'm the one that started the company. That's different from a lot of other guys who, now that their company is successful, start rapping or whatever. I started the company off my talent, and that's what the fans want. It's almost like Michael Jordan going back and playing basketball. You definitely love all the other players out there, but it's just something about Michael Jordan—you just gotta have him. I definitely love what I do, but it comes to a point where you gotta move on. I'm just glad the man blessed me with a great family where Silkk and Romeo can be the upfront artists of No Limit Records. I don't care who the No. 1 is, as long as we're selling records as a company.

What else do you want to do? I know you still want to play basketball.

Yeah, I'm gonna do the basketball thing and the clothing line. The P Miller Signature Collection is my line, and P Miller Shorties is Romeo's line. We definitely want to put our brand in the fashion business. We didn't want to use No Limit. Once you get P Miller, it'll stand for success. All the hard work and energy me and Romeo put in our careers, we want to give back to the people and show that you can support something that's a part of our community. When you're in the hip-hop business, you're definitely in the fashion business, whether you're wearing your own clothes or promoting your own line or whatever. Also, No Limit Wireless is popping up companies in Tennessee, Atlanta, New Orleans. I think we could be the next Sprint. That's what

I'm looking for. I'm definitely gonna take this thing to the next level with two-way pagers and cell phones. We promote a lot of other people's products, and I think it's time to start promoting our product and looking beyond the music. The music is just a way to build a brand.

Who would you consider your role models in business?

I would have to say Bill Gates. I call myself "the Ghetto Bill Gates." I think, on a larger scale, that with what I'm doing now, I'll probably be the first rapper to reach a billion dollars. That's why I work hard. That's my goal. Anybody can make a million dollars, but to make a billion dollars at one time is incredible. That's our goal, and to build on from there and to enhance different communities that have been there for the music business, projects that we grew up in. We want to be able to recondition them. You can't own places like that, but you can make changes, and I think there's a lot of stuff that we can do, along with the government. As we constantly keep doing what we're doing on the business end, they will respect us and we will be able to enhance the communities.

When you think back on the community you grew up in and you compare that to your success today, does it seem unreal to you?

It definitely does seem unreal, but I think what we have to look at is that we're the only people that have been there, and we know the reality of that, and we're the only ones that can make a change. We're the only ones that probably are gonna make a change. It's nobody else's business or concern. Sometimes I do think, "Man, it's just amazing." You come from the ghetto, you're supposed to be thinking one way: negative, but we broke those trends, and I think I can help a couple of other kids by my success and Romeo's success to break those same trends too. ■

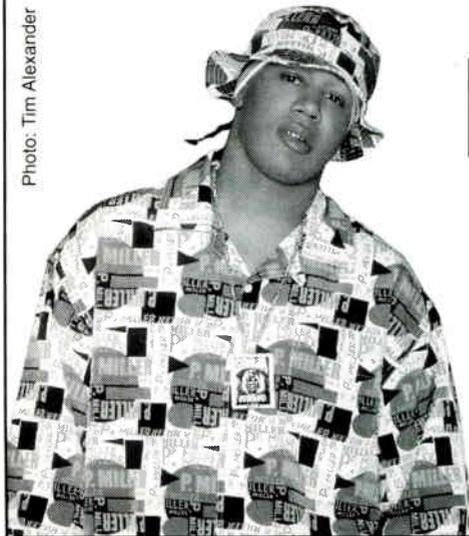
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Avant Aims For 'Ecstasy'

MCA Sophomore Effort Emphasizes That 'More Love Should Be In The House'

BY TOI MOORE

LOS ANGELES—Love is the overriding theme on Avant's sophomore album, the aptly titled *Ecstasy*. The Magic Johnson Entertainment/MCA project is slated for release March 26.

"Since Sept. 11, I've been trying to make lovemaking something that's very serious, mentally or physically," the singer/songwriter says. "I want to be the balladeer. I want people to understand that more love should be in the house. There's no time for arguments."

With that in mind, his new 13-song set features many ballads, accented by a couple of impressive uptempo tunes. "With this CD, I'm taking it more personal," Avant says. "With the last CD, I had to put in a little pop and a little R&B. But this CD is strictly me. The last album was [about] my thoughts— this album is [about] my feelings."

Ecstasy was written and produced by close friend Steve "Stone" Huff (Tuff Huff Music [BMI]/Zomba Music for Stone Productions) and Avant (GrindTime [BMI]). "Steve just lets me roll," Avant explains. "He makes sure that I'm in his vibe and he's in mine."

Huff arranged and played all the instruments on the album, as well as wearing the executive producer hat with Avant, Eric Payton, and Earvin "Magic" Johnson. Huff also worked on Avant's 2000 debut album, *My Thoughts*, which has sold 947,000 domestic units, according to SoundScan. That disc included the top five R&B hit "My First Love" with Keke Wyatt. Avant is also featured on Wyatt's current top five MCA album track, "Nothing in This World."

MAKIN' GOOD IMPRESSION

Ecstasy's lead single, "Makin' Good Love," was released Jan. 15. It is No. 26 on the Hot R&B/Hip-Hop Singles & Tracks chart. Its video was released the first week in February.

"This song is a product of opening your mind and thinking of all the wonderful places [where] you can make good love," Avant says. "I wrote this song before Sept. 11. But after everything happened, it just sealed things. Now it's so perfect for everyone to understand how strong 'Makin' Good Love' really is."

Radio and retail comments bear out Avant's feelings about the track. WPWX Chicago music coordinator Barbara McDowell says, "This song will do very well for Avant. It will be around for a long time, [because] it hits home with adults and teenagers."

"He's definitely giving his fans what they have come to expect," adds Sonya Askew, urban music buyer for the Minnesota-based Musicland chain. "Makin' Good Love" is the type of track that radio is going to embrace."

Another cut, "One Way Street," fea-

tures the Gap Band's Charlie Wilson. Written by Avant, the tune was originally released last year via Major Hits/Interscope. "I call him 'Classic Charlie,' because at one point, every-



one with an R&B career wanted to be just like him," Avant says. "He's an R&B great, and vocally, he's still the best R&B singer I've ever heard. It was a privilege doing a song with him."

Currently on a 25-city tour with

Mary J. Blige, Avant will next embark on a solo national tour for the House of Blues. Managed by Eric Payton of Chicago-based Paytown Entertainment, Avant is also booked by the same firm under the direction of Jerry Woodard.

Targeting the 16- to 35-year-old demographic, MCA has organized a series of visits to regional morning TV shows, radio, and retail during Avant's performance junkets. According to MCA VP of marketing Cassandra Ware, other promotional plans include a three-week TV campaign, a national print campaign utilizing the top urban syndicated magazines, a win-it-before-you buy-it radio promotion, and contests with BET.com and various teen-zine Web sites.

Looking back at his career thus far, the Cleveland native says that in the beginning, "it wasn't easy for me. I tried for more than six years to get into this industry. Then I finally got my package to Magic Johnson. He heard it and made things happen. You just have to take life one day at a time."

Rhythm, Rap, and The Blues™

by Gail Mitchell



R&B TRIBUTE: PBS Television segues from doo-wop into '60s and '70s R&B with its March presentation, *Rhythm & Blues 40: A Soul Spectacular*. Featuring several reunions—**Ben E. King** rejoining the **Drifters**, **Jerry Butler** reteaming with the **Impressions**, **Billy Griffin** pairing with the **Miracles**—the WQED Pittsburgh production also boasts performances by the **Isley Brothers**, **Percy Sledge**, **Eddie Holman**, the **Chi-Lites**, and **Little Anthony & the Imperials**, plus rare footage of **Marvin Gaye**, **Otis Redding**, and **James Brown**.

"This is an extension of [PBS'] 'doo-wop trilogy,' which has become the highest-grossing fund-raiser with over \$45 million in pledges," WQED music series spokesman **Harris Ammanagion** says. "Chronologically, this was the next thing to do in what's turned into a successful music franchise."

A one-hour companion program, *'70s Soul Jam*, also airs this month, while a complementary music boxed set is being planned. *Rhythm & Blues 40* is co-hosted by **Butler**, **Dionne Warwick**, **Sam Moore (Sam & Dave)**, and actor **Richard Roundtree**.

AND ALL THAT JAZZ: Jazz in the key of diversity will be on tap at the 24th annual Playboy Jazz Festival (June 15-16) at Los Angeles' Hollywood Bowl. Among the June 15 talent headliners are **Wynton Marsalis**, **Etta James & the Roots Band**, **Nnenna Freelon**, new Grammy Award honoree (best contemporary jazz album) **Marcus Miller**, and **Arturo Sandoval**. Talent hitting the



stage June 16 includes **Lee Ritenour**, **Patti Austin & the Count Basie Orchestra**, **Keb' Mo'**, and host **Bill Cosby** (in his 22nd year as MC) with his **Cos of Good Music VII** featuring drummer **Ndugu Chancler**, pianist **Monty Alexander**, percussionist **Babatunde Lea**, and others. Additional highlights include the teaming of **Herbie Hancock**, **Michael Brecker**, and **Roy Hargrove** as **Directions in Music** (June 16), saluting the musical legacies of **Miles Davis** (whose quintet at one time included Hancock) and **John Coltrane**.

While Hancock is "looking forward to playing at the festival," he's also busy with several other projects via Transparent Music, the label distributed by RED that he co-founded with manager/producer **David Passick** and former Verve president **Chuck Mitchell**. Hancock kicks off a 15-date North American club tour March 10 in Tucson, Ariz., wrapping March 29 in Philadelphia, on behalf of his 2001 release, *Future 2 Future*. Upcoming Transparent Music releases include the April-slated *I, John*—**John Forté's (the Fugees, Wyclef Jean)** sophomore set—plus projects by **Soul Conversation**, **Beckley**, **Lamm & Wilson**, and saxophonist **Najee**.

STUDIO SCENE: **Ishmael Butler**—formerly **Butterfly** of defunct trio **Digable Planets**—is now fronting hip-hop band **Cherrywine**. The group is recording a summer set for Washington, D.C.-based indie DCide Records, distributed by ADA/Mayhem . . . **Cormega** is recording the new album *The True Meaning* via his label, Legal Hustle Records; the in-store date is June 11.

SAVE THE DATE: The Hip-Hop Super Conference & Expo arrives March 12-15 at New York's Puck Building. Session topics include copyright law, financial management, and songwriting. For more info, visit hhsc2002.com . . . The Million Dollar Black College Radio & Music Conference 2002 (mildol.com) takes place March 15-17 at Atlanta's Radisson Atlanta South. Planned activities include panels on music business and the media, college and commercial radio, and gospel, plus a new-artist showcase and an awards luncheon sponsored by **Evander Holyfield's Real Deal Records** . . . The inaugural Beyond 2002 Super Festival is set for April 12-14, featuring **OutKast**, **Snoop Dogg**, **Ludacris**, **Busta Rhymes**, **Afrika Bambaataa**, **Ice-T**, and others. Complementing the music at the Miami-staged (Bicentennial Park) fest will be skateboarding and snowboarding events, DJ and MC battles, and a paint-ball tournament.

KUDOS: To **Jermaine Dupri** and his So So Def label, the subjects of a 10th-anniversary salute/exhibit being staged now through May 21 at the Georgia Music Hall of Fame in Macon . . . To **Run-D.M.C.** on the trio's Grammy Week induction into Hollywood's Rockwalk.

MARCH 15 2002		Billboard HOT RAP SINGLES™		
THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	15	NUMBER 1 3 3 3	3 Weeks At Number 1
				Mr. Cheeks
2	NEW	1	TVT 12344	Naughty By Nature Featuring 3LW
				Jonell & Method Man
3	2	32	DEF SOUL/DEF JAM 588852/DJMG	Willie D
4	RE-ENTRY	1	CRIMEWAVE 72002	Crimewave
5	10	21	J 21154	Busta Rhymes Featuring P. Diddy & Pharrell
6	5	3	Z-BO 2503	Redd Eyzee Featuring Juvenile & Stanted Eyzee
7	8	2	TERROR SQUAD/ATLANTIC 85233*/AG	Fat Joe Featuring Ashanti
8	7	5	EARGASM 3511	Bear Witnez!
9	3	13	DISTURBING THE PEACE/DEF JAM SOUTH 588875*/DJMG	Ludacris Featuring Sleepy Brown
10	11	4	KNIGHTSTAR 1237	Levert Agee Featuring Mr. Low Down & Evol
11	NEW	12	1ST AVENUE 0001	Dennis Da Menace
12	6	10	BODY HEAD 74787	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa
13	9	25	WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
14	4	18	FADE 34239*/ECMD	Strik Nine
15	16	12	DEF JAM 588891*/DJMG	Method Man & Redman
16	15	6	RDC-A-FELLA/DEF JAM 588830*/DJMG	Jay-Z
17	RE-ENTRY	13	HOUSE OF FIRE 1205	The Rawlow Boys Featuring T.O.R.O. & Lil' Smoke
18	13	2	L.A. CONFIDENTIAL/ELEKTRA 67290*/EEG	Knoc-Turn'Al With Dr. Dre & Missy "Misdemeanor" Elliott
19	14	14	ILL WILL/CO_UMBIA 79676*/CRG	Nas
20	24	6	D2/REPUBLIC 015545/UNIVERSAL	Pretty Willie
21	18	15	DESERT STORM/ELEKTRA 67295*/EEG	Fabulous
22	RE-ENTRY	1	BAD BOY 75377*/ARISTA	The Notorious B.I.G.
23	17	18	MURDER INC./DEF JAM 588795*/DJMG	Ja Rule Featuring Ashanti
24	23	63	BAD BOY 75380*/ARISTA	The Notorious B.I.G.

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

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 'THIS WEEK' (right side).

Scoring 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. ...

R&B/HIP-HOP

Words & Deeds™

by Rashaun Hall



JUST PLAIN NO GOOD: Proving that Miami is more than sun, sand, bikinis, and Uncle Luke, No Good is looking to make a name for itself with its forthcoming ArtistDirect debut, tentatively titled *Game Day PBB*.

"We don't want people to expect a typical Miami bass album," says T-Nasty (aka Tracy Lattimer), one-half of the Miami-based duo. "Our album is totally different. It's a club album and we have plenty of club songs, but it's on a different level. We slowed up the pace. It's just that Southern hip-hop, and we're bringing our flavor to the table."



NO GOOD

Having released an independent set, *Lizard Lizard*, in 1998, T-Nasty and his partner, Mr. Fatal (aka Derrick Hill), signed with new label ArtistDirect because they were impressed by ArtistDirect CEO Ted Field.

"We had a meeting with Ted Field, and when we sat down with him, he really came off to us as a down-to-earth person," T-Nasty says. "He let us know that he was behind his artists 100%. He's just not in the business aspect of the game—he's just as much on our side of the game as well."

"We found what we were looking for as far as a big company [that] would be able to put the kind of power that we needed behind our music to get it out there," Mr. Fatal adds. "Instead of being a local group, we want to go worldwide, and ArtistDirect was perfect for us. We knew that we were making good-enough music that could catch a lot of people's ears, and with Ted Field and the background that he has, we knew it would be a good opportunity."

"We had deals, but they weren't fully behind us," he continues. "We had deals with Priority and Loud through Luke, but it didn't end up the way we thought it would. And we ended up being the bad guys,

because people weren't getting a good ear of music, so it always seemed like we weren't holding up our end of the deal. With ArtistDirect, we're in front calling our own shots, and we're dealing with them on a personal basis."

Words & Deeds first featured No Good earlier this year, when the University of Miami's football team used the duo's lead single, "Ballin' Boy," as its unofficial fight song (*Billboard*, Jan. 19). The team went on to win the national championship, and members of the team joined the group in the studio to record a special promo version of the track.

According to ArtistDirect, ESPN has also picked up "Ballin' Boy" as the official theme song for its March Madness programming. (March Madness is the NCAA basketball championship that will be shown on ESPN throughout this month.)

A POWERFUL PRODUCER: Having either produced or co-produced songs for the likes of P.O.D., Nas, Babyface, and Bilal, it's safe (if not corny) to say that Megahertz is a pretty powerful producer. Not bad for a boy from Willingboro, N.J., who was raised in a Christian household that didn't allow rap music.

"Not being able to listen to music only made me want to hear it more," Megahertz says. "Anything a parent tells a child not to do, that's the first thing they want to do. It just made me hungry for the music." As a result, a young Megahertz used to have to listen to hip-hop at a friend's house.

From sneaking around to producing chart-toppers like P. Diddy's "Bad Boy for Life" seems quite a feat. Ironically, the track for "Bad Boy for Life" was a composition that Megahertz produced for another artist.

"'Bad Boy for Life' was done pretty early [in my career], but it wasn't going to be 'Bad Boy for Life,'" he says. "It was actually a song for somebody else at Bad Boy, and all of a sudden Puff was rhyming on it."

Megahertz is currently planning a solo album and looking for an imprint deal. He says, "I'm going to do an album with all my artists to get this thing jumped off. We just have to do it at the right time."

In the meantime, Megahertz's work will be featured on upcoming albums from R. Kelly & Jay-Z, Xzibit, Loon, the Flipmode Squad, and Lady May.

Rashaun Hall may be reached at rhall@billboard.com.

Billboard® HOT R&B/HIP-HOP AIRPLAY™

MARCH 16 2002				MARCH 16 2002				MARCH 16 2002			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG) ^{2 Wks At No. 1}	26	33	8	Any Other Night SHARISSA (MOTOWN)	51	48	16	He Loves Me (Lyzel In E Flat) JILL SCOTT (HIDDEN BEAC/VEPIC)
2	2	11	I Love You FAITH EVANS (BAD BOY/ARISTA)	27	22	23	A Woman's Worth ALICIA KEYS (J) ¹	52	44	19	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
3	4	14	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	28	21	16	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (LIVE)	53	45	5	Best Of Both Worlds (Intro) R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)
4	8	13	U Don't Have To Call USHER (ARISTA)	29	24	24	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	54	70	3	Girlfriend N. SYNC FEAT. NELLY (LIVE)
5	3	23	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)	30	27	20	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	55	62	5	I'd Rather LUTHER VANDROSS (J)
6	5	20	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	31	29	23	Break Ya Neck BUSTA RHYMES (J)	56	53	9	Cry Together PROPHET JONES (MOTOWN)
7	13	9	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	32	43	5	I Got It JAGGED EDGE (SO SO DEF/COLUMBIA)	57	46	16	You Must Have Been MONTELL JORDAN (DEF SOUL/IDJMG)
8	6	20	Butterflies MICHAEL JACKSON (EPIC)	33	39	5	Halfcrazy MUSIQ SOULCHILD (DEF SOUL/IDJMG)	58	57	16	The World's Greatest R. KELLY (INTERSCOPE/JIVE)
9	7	9	What About Us? BRANDY (ATLANTIC)	34	25	19	No More Orama MARY J. BLIGE (MCA)	59	56	8	One Mic NAS (ILL WILL/COLUMBIA)
10	9	7	What's Lovin'? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	35	35	25	Brotha ANGIE STONE (J)	60	64	6	Give It To Her TANTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VPI)
11	10	22	More Than A Woman AALIYAH (BLACKGROUND)	36	30	19	Gone N. SYNC (LIVE)	61	52	3	Talk You Home With Me a.k.a. Body R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)
12	12	20	Don't You Forget It GLENN LEWIS (EPIC)	37	38	35	Family Affair MARY J. BLIGE (MCA)	62	54	6	Uh Huh B2K (EPIC)
13	11	29	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	38	31	35	Lifetime MAXWELL (COLUMBIA)	63	—	1	Feel The Girl MS. JADE FEAT. TWEET (BEAT CLUB/INTERSCOPE)
14	15	16	Anything JAHHEM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	39	61	3	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	64	68	3	Closet Freak CEE-LO (ARISTA)
15	14	15	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	40	36	38	Differences GIMMINE (EPIC)	65	47	16	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)
16	19	12	Roc The Mic BEANIE SIEGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	41	34	15	Hey Luv (Anything) MOBB DEEP FEAT. 112 (LLOUD/COLUMBIA)	66	74	2	Say I Yi Yi YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
17	26	5	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	42	49	6	Someone To Love You RUFF ENOZ (EPIC)	67	60	19	Let's Stay Home Tonight JOE (LIVE)
18	17	20	Take Away MISSY MISDEMEANDOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	43	41	8	Take Ya Home LIL' BOB W/OW (SO SO DEF/COLUMBIA)	68	65	2	Oh Boy CAM'RON FEAT. JUELZ SANTANA (ROC-A-FELLA/DEF JAM/IDJMG)
19	16	18	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	44	51	5	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	69	—	1	Wish I Didn't Miss You ANGIE STONE (J)
20	28	6	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	45	40	15	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	70	63	16	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
21	20	28	U Got It Bad USHER (ARISTA)	46	42	8	I Miss You DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)	71	66	3	First Time IMX (TUG/NEW LINE/WARNER BROS.)
22	18	21	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	47	59	2	What If A Woman JOE (LIVE)	72	73	3	Heaven Can Wait MICHAEL JACKSON (EPIC)
23	32	19	This Woman's Work MAXWELL (COLUMBIA)	48	50	4	Put It On Paper ANN NESBY FEAT. AL GREEN (UNIVERSAL)	73	72	3	Knoc-Turyal KNOX-TURYAL (L.A. CONFIDENTIAL/ELEKTRA/EEG)
24	37	7	Makin' Good Love AVANT (MAGIC J/HUNSON/MCA)	49	55	4	Awnaw NAPPY ROOTS (ATLANTIC)	74	69	7	Tribute To A Woman GIMMINE (EPIC)
25	23	32	Rock The Boat AALIYAH (BLACKGROUND)	50	58	3	Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/JIVE/DEF JAM/IDJMG)	75	—	1	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)

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

MARCH 16 2002				MARCH 16 2002				MARCH 16 2002			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	28	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL) ^{2 Wks At No. 1}	26	24	6	Jigga JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	51	—	6	A Woman's Worth ALICIA KEYS (J)
2	2	14	Uh Huh B2K (EPIC)	27	—	1	No More Orama MARY J. BLIGE (MCA)	52	35	24	Love It BILAL (MO'Y/INTERSCOPE)
3	—	1	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	28	21	25	AM To PM CHRISTINA MILLAN (DEF SOUL/IDJMG)	53	50	52	Separated AVANT (MAGIC J/HUNSON/MCA)
4	3	12	Hush Lil' Lady COREY FEAT. LIL' ROMEO (INDO/TIME/MOTOWN)	29	62	14	Ain't Nobody (We Got It Locked!) THE RAMLO BOYS (HOUSE OF FIRE)	54	66	2	Any Other Night SHARISSA (MOTOWN)
5	4	17	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	30	22	3	Knoc KNOX-TURYAL (L.A. CONFIDENTIAL/ELEKTRA/EEG)	55	48	14	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (LIVE)
6	—	2	Dear God WILLIE D (RELENTLESS)	31	23	14	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	56	32	52	Fiesta R. KELLY FEAT. JAY-Z (LIVE)
7	28	2	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	32	36	36	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	57	46	12	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)
8	17	22	Think Big CRIMEWAVE (CRIMEWAVE)	33	42	15	Roll Wit Me PRTTY WILLE (D2R/PUBLIC/UNIVERSAL)	58	—	2	What's Your Name? TOMMY TEL PRESENTS NIKE & SMOOTH (THE PRODUCTIONS/HIT BEATS)
9	7	3	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	34	30	17	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	59	38	7	Boottee BENZINO (SURRENDER/MOTOWN)
10	14	2	Put Yo Sets Up REDI EYEZ (2-B)	35	26	4	What Would You Oo? NINE20 (MCA)	60	—	5	Little Sister BIG JIM (PLATINUM SOUL)
11	11	5	What's Lovin'? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	36	25	13	Peaches & Cream/Dance With Me 112 (BAD BOY/ARISTA)	61	45	8	Bunny Hop DA ENTROUPE (RED BOY)
12	9	15	It's The Weekend LIL' J (HOLLYWOOD)	37	52	62	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	62	—	11	Never Be The Same Again GHOSTFACE KILLAH (EPIC)
13	10	6	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	38	29	19	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	63	55	12	So Fresh, So Clean OUTKAST (LAFACE/ARISTA)
14	12	5	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)	39	37	40	Hit 'Em Up Style (Oops!) BLU CANTRELL (RED ZONE/ARISTA)	64	58	7	Ghost Showers GHOSTFACE KILLAH (EPIC)
15	13	4	What About Us? BRANDY (ATLANTIC)	40	53	12	Don't You Forget It GLENN LEWIS (EPIC)	65	51	30	Someone To Call My Lover JANET (VIRGIN)
16	5	13	Can I Get That!!!? BEAR WITNEZ (EARGASM)	41	40	68	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	66	64	19	Get Me SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)
17	18	7	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	42	31	11	Pimps/Players SKIP FEAT. COREY C. (UTP/ORPHUS)	67	69	20	Gotta Have It CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)
18	—	1	Stop Playin' LEVERT A&E (KNIGHTSTAR)	43	61	14	Special Delivery G. DEF (BAD BOY/ARISTA)	68	—	11	I'm Real JENNIFER LOPEZ FEAT. JA RULE (EPIC)
19	19	25	Buster DENNIS DA MENACE (1ST AVENUE)	44	39	3	Down A** Chick JA RULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/IDJMG)	69	60	19	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
20	8	10	That Was Then ROY JONES, JR. (BODDY HEAD)	45	34	8	The Bedrock PHATY BANKS PRESENTS CLUB DRAMA (UNIVERSAL)	70	67	23	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
21	16	3	I Love You FAITH EVANS (BAD BOY/ARISTA)	46	47	22	We Thuggin' FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	71	65	15	Envious DAWN ROBINSON (LEFTSIDE/O)
22	15	25	Jump Up In The Air ORIGINAL P. (WESTBOUND)	47	71	3	3 Different Worlds TWIN AND ALCHEMIST (ALL/FAT BEATS)	72	54	50	Could It Be JAHHEM (DIVINE MILL/WARNER BROS.)
23	6	19	Oansin Wit Wolvez STRIK 9NE (FADE/ECMO)	48	33	42	I Oo! TOYA (ARISTA)	73	—	1	Lowrider CYPRESS HILL (COLUMBIA)
24	27	13	Part II METHOD MAN & REDMAN (DEF JAM/IDJMG)	49	43	20	Lifetime MAXWELL (COLUMBIA)	74	75	44	Stranger In My House TAMIA (ELEKTRA/EEG)
25	20	32	Family Affair MARY J. BLIGE (MCA)	50	—	1	I Told Y'all PETEY PABLO (LIVE)	75	56	22	Break Ya Neck BUSTA RHYMES (J)

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MARCH 16
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by from a national survey of over 15,000 retail outlets.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	92	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	NUMBER 1 The Rebirth Of Kirk Franklin	1	49	48	41	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DREAMWORKS 45291/INTERSCOPE (12 98/18 98)	Eternal	1
2	2	1	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/18 98)	Word Of Mouf	1	51	46	44	ROY JONES, JR. BODY HEAD 11197 (12 98/17 98)	Round One: The Album	50
3			NAPPY ROOTS ATLANTIC 83524/AG (7 98/11 98)	HOT SHOT DEBUT Watermelon, Chicken & Gritz	3	52	51	53	8BALL JCDR 860964/INTERSCOPE (12 98/18 98)	Almost Famous	6
4	4	4	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	[Ghetto Love]	2	53	50	46	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11 98/17 98)	Live In London And More...	22
5	8	7	MARY J. BLIGE MCA 112808* (12 98/18 98)	No More Drama (2002)	5	54	52	60	SOUNDTRACK DEF JAM 586628*/IDJMG (12 98/18 98)	How High	6
6	3	2	NAS ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	Stillmatic	1	55	47	45	PROPHET JONES MOTOWN 01455*/UNIVERSAL (12 98/18 98)	Prophet Jones	16
7			SHARISSA MOTOWN 016158*/UNIVERSAL (12 98/18 98)	No Half Steppin'	7	56	59	69	MACK 10 CASH MONEY 860968*/UNIVERSAL (12 98/18 98)	Bang Or Ball	4
8	5	3	JENNIFER LOPEZ EPIC 86399* (12 98 EQ/18 98)	J To Tha L-O! The Remixes	1	57	56	56	T.I. GHET-O-VISION 14681/ARISTA (11 98/17 98)	I'm Serious	27
9	19	15	ALICIA KEYS J 20002 (12 98/18 98)	GREATEST GAINER Songs In A Minor	1	58	62	58	ICE CUBE PRIORITY 29091*/CAPITOL (12 98/18 98)	Greatest Hits	11
10	7	11	USHER ARISTA 14715* (12 98/18 98)	8701	3	59	57	57	MR. CHEEKS UNIVERSAL 014928 (12 98/18 98)	John P. Kelly	5
11	18	21	INDIA.ARIE MOTOWN 013770*/UNIVERSAL (12 98/18 98)	PACESETTER Acoustic Soul	3	60	54	52	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12 98/18 98)	Miss E...So Addictive	1
12	9	8	JA RULE MURDER INC./DEF JAM 586437*/IDJMG (12 98/18 98)	Pain Is Love	1	61	58	51	SOUNDTRACK HIPNOTIZE MINDS/LOUD/COLUMBIA 1910*/FRS (12 98 EQ/18 98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
13			X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12 98 EQ/17 98)	Built From Scratch	13	62	60	54	R. KELLY JIVE 41705*/ZOMBA (12 98/18 98)	tp-2.com	1
14	6	10	KEKE WYATT MCA 112609 (12 98/18 98)	Soul Sista	5	63	60	54	TIMBALAND & MAGOO BLACKGROUND 10946* (12 98/18 98)	Indecent Proposal	3
15	10	5	FAITH EVANS BAD BOY 73041/ARISTA (12 98/18 98)	Faithfully	2	64	61	50	SOUNDTRACK INTERSCOPE 493172 (12 98/18 98)	Ali	31
16	12	17	BUSTA RHYMES J 20009* (12 98/18 98)	Genesis	2	65	61	50	GERALD LEVERT ELEKTRA 62655*/EEG (12 98/18 98)	Gerald's World	2
17	11	6	SOUNDTRACK RDC A FELLA/DEF JAM 586671*/IDJMG (12 98/18 98)	State Property	1	66	63	80	E.S.G. & SLIM THUG S-E-S ENTERTAINMENT 9861 (11 98/17 98)	Boss Hogg Outlaws	55
18	23	26	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	6	67	68	68	LIL BLACKY HIT A LICK 51279*/TRIPLE X (16 98 CD)	Big Ballin	50
19	13	12	MYSTIKAL JIVE 41770*/ZOMBA (12 98/18 98)	Tarantula	4	68	49	49	BONEY JAMES WARNER BROS. 48004 (17 98 CD)	Ride	27
20	15	14	OUTKAST ARISTA 26293* (12 98/18 98)	Big Boi & Dre Present... OutKast	4	69	77	75	NATE DOGG ELEKTRA 62688*/EEG (12 98/18 98)	Music & Me	3
21	14	13	MICHAEL JACKSON EPIC 63400* (12 98 EQ/18 98)	Invincible	1	70	65	55	NELLY FO REEL 157743*/UNIVERSAL (12 98/18 98)	Country Grammar	1
22	16	16	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12 98 EQ/18 98)	Infamy	1	71	80	67	BRIAN MCKNIGHT MOTOWN 014743*/UNIVERSAL (12 98/18 98)	Superhero	4
23	22	23	JOE JIVE 41786*/ZOMBA (12 98/18 98)	Better Days	3	72	86	66	WARREN G UNIVERSAL 016121* (12 98/18 98)	The Return Of The Regulator	14
24	17	9	SADE EPIC 85373 (12 98 EQ/18 98)	Lovers Live	5	73	69	72	SADE EPIC 85105 (12 98 EQ/18 98)	Lovers Rock	2
25	20	19	LIL BOW WOW SO SO DEF/COLUMBIA 86130*/CRG (12 98 EQ/18 98)	Doggy Bag	2	74	76	77	VARIOUS ARTISTS UTV/DEF JAM 586628*/IDJMG (12 98/18 98)	The Source Presents Hip Hop Hits — Volume 5	38
26	21	22	AALIYAH BLACKGROUND 10082* (12 98/18 98)	Aaliyah	2	75	76	77	TOO SHORT SHDR7/JIVE 41761/ZOMBA (11 98/17 98)	Chase The Cat	14
27	24	18	JAGUAR WRIGHT MOTIVE 112683*/MCA (8 98/12 98)	Denials Delusions And Decisions	16	76	64	61	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11 98 EQ/17 98)	Who Is Jill Scott? Words And Sounds Vol. 1	2
28	25	20	MASTER P NEW NO LIMIT 860977*/UNIVERSAL (12 98/18 98)	Game Face	12	77	85	76	GINUWINE EPIC 69622* (12 98 EQ/18 98)	The Life	2
29	31	28	SIR CHARLES JONES MARDI GRAS 1060 (10 98/16 98)	Love Machine	28	78	75	90	BUBBA SPARXXX BEAT CLUB 493127*/INTERSCOPE (12 98/18 98)	Dark Days, Bright Nights	3
30	27	24	DMX RUFF RYDERS/DEF JAM 586450*/IDJMG (12 98/18 98)	The Great Depression	1	79	73	64	DIRTY SOUTH HARD 2 HIT 7088*/STREET LEVEL (17 98 CD)	Everythang's Gon' Be Different...	51
31	42	40	IMX TUG 39009*/NEW LINE (12 98/17 98)	IMx	31	80	74	74	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
32	29	27	ANGIE STONE J 20013* (12 98/18 98)	Mahogany Soul	4	81	67	63	JUVENILE CASH MONEY 860913*/UNIVERSAL (12 98/18 98)	Project English	2
33	28	30	MAXWELL COLUMBIA 67136*/CRG (12 98 EQ/18 98)	Now	1	82	96	89	DUNGEON FAMILY ARISTA 14693* (12 98/18 98)	Even In Darkness	4
34	26	25	YOLANDA ADAMS ELEKTRA 67690*/EEG (12 98/18 98)	Believe	7	83	82	93	KHIA DIRTY DOWN 46 (17 98 CD)	Thug Misses	82
35	33	29	CRAIG DAVID WILDSTAR/ATLANTIC 89881*/AG (11 98/17 98)	Born To Do It	12	84	87	94	FEAR NO M.O.B. 90 DEEP 805*/STONEY BURKE (11 98/17 98)	Gangstas Doin' Gangsta S#@t!	71
36	40	42	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12 98 EQ/18 98)	Instructions	3	85	87	94	PASTOR TROY MAD SOCIETY 014173*/UNIVERSAL (12 98/18 98)	Face Off	13
37	30	59	JANET VIRGIN 10144* (12 98/18 98)	All For You	1	86	90	85	G. DEP BAD BOY 73042*/ARISTA (11 98/17 98)	Child Of The Ghetto	23
38	34	35	WU-TANG CLAN WU-TANG/LOUD/COLUMBIA 86236*/CRG (12 98 EQ/18 98)	Iron Flag	6	87	92	83	DESTINY'S CHILD CDLJMBIA 61063*/CRG (12 98 EQ/18 98)	Survivor	1
39	32	36	LIL' KEKE IN THE PAINT 8231*/KOCB (12 98/18 98)	Platinum In Da Ghetto	22	88	98	96	ARCHIE PHAT BOY 1980 (16 98 CD)	Ride Wit Me	85
40	35	34	PETEY PABLO JIVE 41723*/ZOMBA (11 98/17 98)	Diary Of A Sinner: 1st Entry	7	89	72	65	JENNIFER LOPEZ EPIC 85965 (12 98 EQ/18 98)	J.Lo	1
41	39	37	UGK JIVE 41673*/ZOMBA (11 98/17 98)	Dirty Money	2	90	89	88	MUSIQ SOULCHILD DEF SOUL 546269*/IDJMG (11 98/17 98)	Aijuswanaseing (I Just Want To Sing)	4
42	36	31	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12 98/18 98)	Ryde Dr Die Vol. III: In The "R" We Trust	9	91	71	62	LA' CHAT IN THE PAINT 8239*/KOCB (12 98/18 98)	Murder She Spoke	16
43	41	38	JAY-Z RDC A FELLA/DEF JAM 586396*/IDJMG (12 98/18 98)	The Blueprint	1	92	91	78	C-BO WEST COAST MAFIA 2847*/WAPLDCX (11 98/17 98)	Life As A Rider	41
44	45	39	LUTHER VANDROSS J 20007 (12 98/18 98)	Luther Vandross	2	93	92	78	VARIOUS ARTISTS TIME LIFE 18805 (17 98 CD)	Body + Soul: No Control	78
45	38	43	JAGGED EDGE SO SO DEF/COLUMBIA 85646*/CRG (12 98 EQ/18 98)	Jagged Little Thrill	2	94	93	70	MARY J. BLIGE MCA 112616* (12 98/18 98)	No More Drama	1
46	44	47	FABOLOUS DESERT STORM/ELEKTRA 62679*/EEG (12 98/18 98)	Ghetto Fabolous	2	95	83	97	MARY MARY C2/COLUMBIA 63740*/CRG (7 98 EQ/11 98)	Thankful	22
47	43	32	JILL SCOTT HIDDEN BEACH 85150*/EPIC (14 98/18 98)	Experience: Jill Scott 826+	7	96	94	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16 98 CD)	Po' Like Dis	47
48	37	33	JAY-Z RDC A-FELLA/DEF JAM 586614*/IDJMG (9 98/14 98)	MTV Unplugged	8	97	97	81	SOUNDTRACK MURDER INC./DEF JAM 548832*/IDJMG (12 98/18 98)	The Fast And The Furious	5
						98	97	81	ANDRE WARD ORPHEUS 70579 (16 98 CD)	Feelin' You	76
						99	84	79	VARIOUS ARTISTS RED STAR 85857*/EPIC (18 98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
						100	94	79	THE TEMPTATIONS MOTOWN 016330*/UNIVERSAL (12 98/18 98)	Awesome	27
							93	—	PROJECT PAT HYPNOTIZE MINDS/LOUD 1590 CD (12 98 EQ/17 98)	Mista Don't Play Everythings Workin	2

MARCH 16
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	4	2PAC DEATH ROW 88208*/KOCB (19 98/25 98)	NUMBER 1 All Eyez On Me	308	13	13	AALIYAH BLACKGROUND 10755 (12 98/18 98)	One In A Million	98
2	2	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98)	Greatest Hits	167	14	—	MARVIN GAYE MOTOWN 153732*/UNIVERSAL	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection 2	1
3	1	MARY J. BLIGE UPTOWN 110681/MCA (8 98/11 98)	What's The 411?	108	15	15	KEITH SWEAT VINTERTAINMENT/ELEKTRA 60763*/EEG (11 98/17 98)	Make It Last Forever	307
4	3	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (11 98/18 98)	Ready To Die	335	16	15	R. KELLY JIVE 41527*/ZOMBA (11 98/17 98)	12 Play	183
5	7	MAKAVELI DEATH ROW 63012*/KOCB (12 98/17 98)	The Don Killuminati: The 7 Day Theory	194	17	5	LUTHER VANDROSS LEGACY/VEV 96058/EPIC (10 98 EQ/17 98)	Greatest Hits	10
6	14	JAY-Z FREEZE/RDC A FELLA/PRIORITY 90592*/CAPITOL (10 98/16 98)	Reasonable Doubt	221	18	17	SADE EPIC 85287 (12 98 EQ/18 98)	The Best Of Sade	374
7	10	AL GREEN HI/THE RIGHT STUFF 30880/CAPITOL (10 98/17 98)	Greatest Hits	366	19	—	THE JACKSON 5 MOTOWN 153384*/UNIVERSAL (6 98/11 98)	The Best Of The Jackson 5: 20th Century Masters The Millennium	1
8	6	2PAC AMARU/JIVE 41636*/ZOMBA (11 98/17 98)	Me Against The World	288	20	19	DR. DRE AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	107
9	8	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19 98/24 98)	Life After Death	223	21	18	JODECI UPTOWN 110198/MCA (6 98/11 98)	Forever My Lady	127
10	12	JUVENILE CASH MONEY 153162*/UNIVERSAL (12 98/18 98)	400 Degreez	167	—	—	DR. DRE DEATH ROW 63000* (11 98/17 98)	The Chronic	267
11	16	NAS COLUMBIA 57684*/CRG (7 98 EQ/11 98)	Illmatic	37	23	—	MICHAEL JACKSON EPIC 66073 (12 98 EQ/18 98)	Thriller	242
12	11	MARY J. BLIGE MCA 11156* (10 98/15 98)	My Life	168	24	22	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11 98 EQ/17 98)	The Miseducation Of Lauryn Hill	110
					25	23	JAY-Z RDC A-FELLA/DEF JAM 546822*/IDJMG (12 98/18 98)	Vol. 3... Life And Times Of S. Carter	74

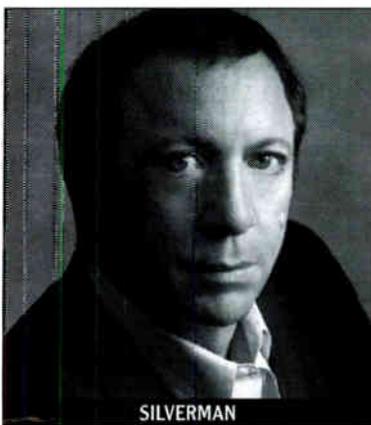
Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums — with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Beat Box™

by Michael Paoletta



BRAND NEW DAY: After months and months of observers offering loose-lipped speculation, the joint venture between Tommy Boy Records and the Warner Music Group (WGM) came to an end March 1 (*Billboard Bulletin*, March 4). In the agreement, WGM is the proud owner of Tommy Boy's catalog and publishing, as well



SILVERMAN

as approximately one dozen artists from Tommy Boy's roster, including **De La Soul**, **Handsome Boy Modeling School**, and **Everlast**.

Acts like **Amber**, **Junior Vasquez**, **Thunderpuss**, **Victor Calderone**, **Sneaker Pimps**, and **Masters at Work**—all of which WGM passed on—will follow label founder **Tom Silverman** to his new company, **Tommy Boy Entertainment (TBE)**, which recently signed house act **Murk** to the label.

According to Silverman, WGM let Tommy Boy's entire staff go March 1, but "a transition team of about 15 people will keep things running smoothly for the next few weeks at the new company." When the dust settles, Silverman says TBE will have a full-time staff of about 18, comprising "fresh blood" and holdovers from the existing staff, including **Victor Lee**.

"We're going to return to the foundation that Tommy Boy built its reputation on," Silverman explains of TBE, which will maintain its independent distribution system. "We'll be investing in what's hot and new in dance/electronic, an area of music that the majors just don't give a shit about. Majors need million-sellers, while we can make a nice profit from records that sell 125,000 copies.

"We'll be focusing on creativity in both A&R and marketing," he continues. "While these were integral elements of our original vision, they often got weighed down in all the bureaucracy of working with a major. And although our staff will be small-

er, spirit and excitement will be high. Synergy will be 100%. The larger and more corporate a business gets, the more things fall through the cracks."

On March 19, singles-driven imprint **Tommy Boy Silver Label**—which Silverman retained in the agreement—issues **Dolce's** hotly anticipated "Fire" and **PPK's** European crossover smash "Resurrection." TBE will release **Thunderpuss'** beat-mixed compilation, *Barry Harris + Chris Cox Present Thunderpuss*, the same day, followed by **Masters at Work's** *Our Time Is Coming* and **Junior Vasquez's** DJ-mixed set *Earth Music* April 9 and **Sneaker Pimps'** *Blood Sport* April 23. Silverman confirms that he has licensed both *Our Time Is Coming* and *Blood Sport* to numerous labels around the world.

With such tracks as **Masters at Work** featuring **Puppah Nas-T & Denise's** "Work," **Amber's** "Yes," and **Sneaker Pimps'** "Stick," the label is currently enjoying much radio airplay in various U.S. markets, including Los Angeles, New York, San Francisco, Cincinnati, and San Diego.

"My enthusiasm for the music is at an all-time high, like during Tommy Boy's first year," Silverman enthuses. "It's about the passion, where music meets the consumer—in their heart. At the end of the day, consumers vote with their dollars."

NEWSY NEIGHBORS: In the coming weeks, expect **V2 Records** to announce the formation of **MTA**, a new imprint representing **V2's** clubbier acts such as <<rinôçérôse>>, **Aphrodite**, **D:Fuse**, and **Pussy 2000**.

Fans of **Q-Burns Abstract Message's** 2001 full-length, *Invisible Airline*, will be happy to know that a remixed version, *Re-Routed*, streets in May on Q-Burns mastermind **Michael Donaldson's** own Orlando, Fla.-based **Eighth Dimension Records**. Remixers on board include **Hakan Lidbo**, **King Britt**, **Grumptonix**, and **Neon Heights**. Donaldson is scheduled to embark on a *Re-Routed* tour following the album's release.

Founded by CEO **Andy Ruffell**, **DanceStarUSA**—modeled after England's annual **DanceStar Awards**—presents its inaugural award ceremony March 24 at the **Jackie Gleason Theater** in Miami. Coinciding with annual dance/electronic confab the **Winter Music Conference**, **DanceStarUSA** will feature 16 award categories (including album of the year, best international DJ, and best compilation album), as well as live performances by artists and DJs.

Funky Green Dogs Take A Trip Via MCA With 'Super California'

BY LARRY FLICK

NEW YORK—Oscar Gaetan admits that it hasn't been easy for Funky Green Dogs (FGD) to get back into the swing of active club duty.

"It's been a couple years, which is a lifetime in dance music," notes the producer/musician, who helms the MCA act with longtime collaborator/producer **Ralph Falcon**. "We're hoping that people remember us in a positive way. But we also know that we're starting over, to a certain extent. That's hard, but we're up to the challenge. We've made a good record; we're ready to fight for it."

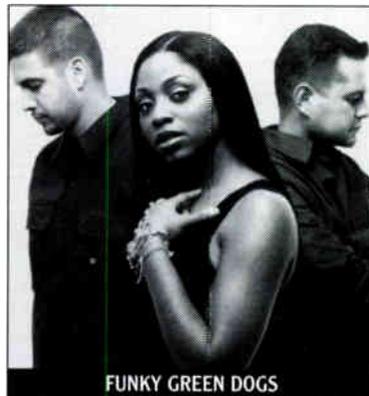
The record in question, *Super California*, is already off to a fine start. It hits retail March 26, fueled by the turntable smash "You Got Me (Burning Up)," which recently topped the *Billboard* Hot Dance Music/Club Play Chart. The collection follows 2000's *Star*, the act's last effort for the now-defunct **Twisted Records** (which was previously distributed by MCA).

It was the paperwork and red tape resulting from FGD's shift to MCA that contributed to the delay in issuing a new recording. "You'd think that it would just be a matter of signing a few papers and that's it," Gaetan says with a laugh. "But it was a little more complicated than that. These things can take a while to iron out."

Ultimately, Gaetan, Falcon, and featured singer **Tamara** are happy with their new label scenario—though it did take a moment to get used to the new rhythm of making a record required by MCA. "In the past, we just made the record and handed it in," Gaetan says. "This time, there was a lot more back-and-forth between us and the label. They were involved in the entire process. They challenged us and made us work harder. There was no slacking."

The resulting album fondly recalls

the tribal-house tone of FGD's now-classic 1997 debut, *Get Fired Up*. "Rise Up" is an invigorating, bottom-heavy stomper that is a strong mainstream single contender, while the hypnotic, minor-keyed "Free" shows the act effectively maintaining its foothold among underground clubgoers.



FUNKY GREEN DOGS

However, the standout jam is the frenetic, hit-worthy "Better Be There," which showcases **Tamara** as a vocalist capable of soulful, full-bodied belting. It's on this track that the singer (who replaced original FGD frontwoman **Pamela Williams** midway through the making of *Star*) shows her diva potential. Gaetan says that working with **Tamara** from the outset of *Super California* added to its creative potency.

"The big difference was that we knew that we were writing for her," he notes. "Last time, we wrote an album and didn't have a vocalist. We knew **Tamara's** strengths, and we were able to gear everything toward the little things, like knowing which keys she sings best in. Her performance is so much stronger because of that."

Also bolstering the quality of *Super California* was Gaetan and Falcon's decision to work exclusively on the project and not indulge their extracur-

ricular career as famed remix team **Murk**. (That outfit recently inked a deal with **Tommy Boy Entertainment** [see Beat Box, this page].) They opted to write together this time, unlike previous sets wherein they often contributed tracks written individually. (FGD's songs are handled by **Murk Publishing** [ASCAP].)

"The tracks that we liked on our last album were the ones that we wrote together," Gaetan says. "We decided to do all of the music together this time, and it made all the difference for us."

With the music in place, it's now up to MCA to bring the project to the public. So far, the label is focusing on breaking FGD at radio. "You Got Me (Burning Up)" is currently getting airplay at mix shows, and it goes to rhythm radio March 18. A top 40 shipment is still to be determined.

MCA is also aiming to maintain the act's profile at club level—a decision some retailers believe is wise. "This is a club-intensive act; you don't want to alienate that core audience in order to go for a pop hit," notes **Marlon Creaton**, manager of indie outlet **Record Kitchen** in San Francisco.

Managed by **Kim Benjamin** of New York-based **Kimco Entertainment**, FGD will serve its club constituents by touring extensively behind this set. **Tamara** is slated to do track dates throughout the spring (booked by **Marc Katz** of **Evolution Agency** in New York), with an eye toward hitting the early summer gay-pride festival circuit.

"Our goal is to build as much visibility around this act and this record as possible," says MCA director of marketing **Sig Sigworth**, adding that the label will soon issue a promo-only mega-mix of past and current FGD material to club DJs and other outlets. "We're planning to work this record through the end of the year."

- **Dolce**, "Fire" (Tommy Boy Silver Label single). This is the track of the moment in all big-room clubs, as well as on radio stations like **WKUT** New York. Written/produced by **the Orange Factory** and spotlighting the scorching wailings of native New Yorker **Dolce**, "Fire" is well-poised to zoom straight to the top of the *Billboard* Hot Dance Music/Club Play chart. Due in stores March 19, "Fire" is the lead single from **Junior Vasquez's** beat-mixed Tommy Boy compilation, *Earth Music* (April 9).

- **Res**, "They-Say Vision" (MCA single). Culled from this newcomer's critically acclaimed debut, *How I Do*, "They-Say Vision" is a dance-floor classic in the making, especially **Robbie Rivera's** Vocal Mix Part Two, with its radiating synth effects

The Beat Box Hot Plate

and warm rhythms. Those desiring something darker are advised to check out **Rivera's** **Peak Tribal Session Dub**. **DJ Encore** and **Guiseppe D.** provide radio-primed mixes.

- **The Ones**, "Flawless" (Groovili-cious/Strictly Rhythm single). A smash in Ibiza, Spain, last summer, resulting in a U.K. crossover hit, "Flawless" is rereleased in the U.S. with new mixes and a new label. (It originally appeared on **A Touch of Class** Recordings.) **Phunk Investigation's** Vocal mix recalls a certain **Gary's Gang** disco hit. Fans of all things electro should go directly to **Different Gear's** remix.

- **Luke Slater**, "Nothing at All" (Mute single). The first single culled from Slater's forthcoming album, *Alright on Top* (April 9), is a sterling slab of electronic pop featuring the vocals of **the Aloof's** **Ricky Barrow**. **King Unique** (**Matt "Watkins" Thomas & Matthew Roberts**) reconstructs the track into a chunky, trance-laced, peak-hour jam. **Rob Rives'** trance-etched vision is less chunky and more propulsive.

- **Lydia Rhodes**, "Dreams" (Bristol Music/Strictly Rhythm single). The wait for Rhodes' **Brian Bristol**-produced cover of **Fleetwood Mac's** classic "Dreams" comes to an end when it streets March 19. Included are underground remixes by **Richard Morel** and **Tedd Patterson**.

MICHAEL PAOLETTA

Billboard HOT DANCE MUSIC

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

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
1	2	4	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
2	3	5	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
3	4	6	WHENEVER, WHEREVER (REMIXES)	EPIC PROMO	Shakira
4	8	14	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown
5	6	8	THE REAL LIFE	CRENDENCE 33150/NETTWERK	Raven Maize
6	13	23	SONG FOR THE LONELY	WARNER BROS. PROMO	Cher
7	11	15	SLEEPING FASTER	SKINT PROMO/COLUMBIA	Lo Fidelity Allstars
8	1	2	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
9	7	7	SON OF A GUN (REMIXES)	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
10	5	1	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
11	16	19	YOU AND ME (FEELS SO GOOD)	JUNGLE RED 90012	Solar City Featuring Pepper Mashay
12	9	3	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
13	17	21	WAKE UP	TRANS CONTINENTAL 88889/LOGIC	Beki
14	15	16	LITTLE GIRL	NERVOUS 20507	Viola
15	28	47	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
16	10	13	GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.O.S.P.
17	18	22	ME WITHOUT YOU	DEFINITY 015	Ospina Featuring Andricka Hall
18	22	27	FREE TO CHANGE YOUR MIND (REMIXES)	DREAMWORKS PROMO	Regency Buck
19	30	43	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
20	21	25	FRAGILE (REMIXES)	A&M PROMO/INTERSCOPE	Sting
21	25	32	VIP	MIXOLOGY 0005/4 PLAY	Ibiza
22	23	31	THE HEARTBREAK	STAR 89 1234	Friburn & Urik
23	12	10	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
24	20	11	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
25	14	12	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
26	19	9	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
27	33	39	SIX FEET UNDER (REMIXES)	UNIVERSAL PROMO	Thomas Newman
			POWER PICK		
28	38	—	IT'S GONNA BE...(A LOVELY DAY)	BEDROCK/CRENDENCE PROMO/NETTWERK	Brancaccio & Aisher
29	32	36	AMERICANA	THUMP 2318	Americana Featuring Gerardo
30	26	30	BEL AMOUR	TOMMY BOY SILVER LABEL 2345/TOMMY BOY	Bel Amour
31	39	—	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
32	29	20	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child
33	27	24	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
34	36	40	AWAY (JOHN CREAMER AND STEPHANE K REMIXES)	YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
			HOT SHOT DEBUT		
35	—	—	ALIVE	EMERGE 30006/CENTAUR	Kevin Aviance
36	35	34	GOLDEN BOYS (REMIXES)	MCA 155826	Res
37	—	—	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
38	34	37	SOMEONE LIKE YOU	REPRISE PROMO	New Order
39	45	—	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
40	24	26	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
41	49	—	MOUNTAIN TOP	JELLYBEAN 72642	99th Affair Featuring Lanza Waters
42	—	—	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
43	31	17	SEXUAL REVOLUTION (REMIXES)	EPIC 79680	Macy Gray
44	—	—	JOIN ME	PRISONERS OF DANCE 873010	Lightforce
45	—	—	ADDICTED TO BASS	GUSTO IMPORT	Puretone
46	41	42	MUSICA ELECTRICA	STAR 89 1232	Alma Matris
47	50	45	I'M THE ONLY ONE	CRESCENT MOON PROMO/EPIC	MSM (Miami Sound Machine)
48	37	18	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
49	44	35	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
50	47	38	EVERYDAY	NERVOUS 20487	Kim English

THIS WEEK	LAST WEEK	WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		16 Weeks At Number 1
1	1	1	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
2	—	—	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
3	2	4	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
4	4	3	7 DAYS (SUNSHIP REMIXES)	WILDSTAR/ATLANTIC 85232/AG	Craig David
5	3	2	WHERE'S YOUR HEAD AT	XL/ASTRALWERKS 38803/VIRGIN	Basement Jaxx
6	6	11	CAN'T FIGHT THE MOONLIGHT (REMIXES)	CURB 72098	LeAnn Rimes
7	5	9	WILL I?	ROBBINS 72055	Ian Van Dahl
8	9	5	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
9	7	8	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
10	13	15	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
11	—	—	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige
12	8	10	YES	TOMMY BOY 2286	Amber
13	12	13	EVERYDAY	NERVOUS 20487	Kim English
14	14	16	THIS IS ME (REMIXES)	BAD BOY 79403/ARISTA	Dream
15	19	14	DESERT ROSE (VICTOR CALDERONE REMIX)	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
16	11	6	ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
17	10	7	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
18	15	19	HE LOVES U NOT (REMIXES)	BAD BOY 79361/ARISTA	Dream
19	16	12	FREELOVE	MUTE/REPRISE 42419/WARNER BROS.	Depeche Mode
20	22	20	BROWN SKIN (MEGAMIX)	NOTOWN 015319/UNIVERSAL	India.Arie
21	17	18	HIDE U	KINETIC 54701	Kosheen
22	—	—	MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
23	18	17	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
24	—	—	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
25	20	23	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid

* 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.

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
1	1	1	FLAWLESS	The Ones GROOVILICIOUS	
2	2	2	THEY-SAY VISION (DANCE REMIXES)	Res MCA	
3	3	3	IT'S ALRIGHT	Shania Twain LIMELIGHT IMPORT	
4	4	4	PRAYER	Scanners MTA	
5	5	5	RESURRECTION	PKK TOMMY BOY SILVER LABEL	
6	6	6	REAL WORLD	4 Toasters TWISTED	
7	7	7	WISH I DIDN'T MISS YOU (THE REMIXES)	Angie Stone J	
8	8	8	VERBAL ANIME	Herbaliser NINJA TUNES	
9	9	9	READY (REMIXES)	Charles Webster STATRA	
10	10	10	THIS MORNING	Desmond Williams ESL	

THIS WEEK	LAST WEEK	WKS. AGO	TOP ELECTRONIC ALBUMS		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		5 Weeks At Number 1
1	1	1	THE CHEMICAL BROTHERS	FREESTYLE DUST 11682*/ASTRALWERKS	Come With Us
2	2	2	VARIOUS ARTISTS	RAZOR & THE BUSH	Pulse
3	3	3	VARIOUS ARTISTS	UNIVERSAL 017004	Global Hits 2002
4	4	4	JOHNNY VICIOUS	ULTRA 1111	Ultra. Dance 01
5	5	5	ZERO 7	PALM 5007	Simple Things
6	3	3	BOARDS OF CANADA	MUSIC 1017/WARP	Geogaddi
7	8	8	DAFT PUNK	VIRGIN 48626	Discovery
8	7	7	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
9	6	6	BASEMENT JAXX	XL 10427/ASTRALWERKS	Rooty
10	9	9	DIMITRI FROM PARIS	ASTRALWERKS 11712	After The Playboy Mansion
11	10	10	GARBAGE	ALMA MATRIS DS 493115/INTERSCOPE	Beautifulgarbage
12	16	16	BJORK	EEI/TNA 4253/EEG	Vespertine
13	11	11	LOUIE DEVITO	DEE VEE 4000/MUSICRAMA	N.Y.C. Underground Party Volume 4
14	15	15	THE AVALANCHES	MODULAR 31177/LONDON SIRE	Since I Left You
15	12	12	VARIOUS ARTISTS	ULTRA 1110	Ultra. Chilled 01
16	22	22	ZERO 7	TRIAL/EARZULI 54705/KINETIC	Anotherlatenight
17	17	17	GEORGE ACOSTA	ULTRA 1114	Next Level
18	14	14	GEORGE CALLE	XTRMVE 78911	Xtreme Dance Party
19	13	13	DJ SKRIBBLE	BIG BEAT/WARNER ESP 25800/LONDON SIRE	Essential Presents. Skribble's House
20	18	18	DARUDE	GROOVILICIOUS 108/STRICTLY RHYTHM	Before The Storm
21	19	19	VARIOUS ARTISTS	REPRISE 78022	Trance Party (Volume One)
22	21	21	VARIOUS ARTISTS	WARNER BROS. ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
23	25	25	THE CRYSTAL METHOD	OUTPOST/GEFFEN 49380/INTERSCOPE	Tweekend
24	23	23	VARIOUS ARTISTS	MINISTRY OF SOUND 3805	The Chillout Session
25	24	24	JAMIROQUAI	EPIC 8924	A Funk Odyssey

* 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 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 LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EO, 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.

THIS WEEK	LAST WEEK	WKS. AGO	HOT DANCE BREAKOUTS		Artist
			Club Play	Maxi-Single Sales	
1	1	1	FLAWLESS	The Ones GROOVILICIOUS	
2	2	2	THEY-SAY VISION (DANCE REMIXES)	Res MCA	
3	3	3	IT'S ALRIGHT	Shania Twain LIMELIGHT IMPORT	
4	4	4	PRAYER	Scanners MTA	
5	5	5	RESURRECTION	PKK TOMMY BOY SILVER LABEL	
6	6	6	REAL WORLD	4 Toasters TWISTED	
7	7	7	WISH I DIDN'T MISS YOU (THE REMIXES)	Angie Stone J	
8	8	8	VERBAL ANIME	Herbaliser NINJA TUNES	
9	9	9	READY (REMIXES)	Charles Webster STATRA	
10	10	10	THIS MORNING	Desmond Williams ESL	

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.

Clear Channel's Influence Raises CRS Attendees' Concerns

BY ANGELA KING, SEAN ROSS,
and PHYLLIS STARK

NASHVILLE—Clear Channel bashing took on Olympic sport-sized proportions at the 33rd annual Country Radio Seminar (CRS), held Feb. 27-March 2 in Nashville. The massive company was slammed by panelists and attendees at numerous sessions, and host Charlie Monk of Monk Family Music joked at the closing "New Faces" show, "What is the difference between Enron and Clear Channel?"

His answer: "About six months." While he did not mention Clear Channel by name, Citadel Communications president/CEO Larry Wilson set the stage during his opening keynote address by calling for radio to embrace "old-fashioned" ideas, like super-serving listeners. He claimed the industry trend toward having virtual personalities and using cluster stations to flank one another is similar to "Enron radio." Wilson said he believes radio today is falling into the trap of tricky dealings that can only lead to ruin.

After jabs against the company were lobbed at several panels, Gary Krantz of Clear Channel's Premiere Radio Networks division stood up to defend the company's charging labels \$35,000 to have acts perform at company meetings that preceded CRS (*Billboard*, March 9).

"When you throw these generalities out it's dangerous, because it's based on fear," he said. Krantz noted that labels spend "an inordinate amount of money doing events and showcases" for uncertain results. He said a partnership with Clear Channel could at least guarantee that the acts would be seen and heard by its programmers. "It would be great if three to four months from now, people could say, 'This is a Clear Channel record. This [is a hit] because of those 90 minutes.'"

Noting that the Clear Channel programmers saw more than 20 acts during the course of the three-day meetings, Krantz said, "The biggest, baddest radio company in the world ordered one-third of the [monitored-station] panel to sit and listen to music for nine hours."

CMT's Brian Philips shot back, "Too bad it had to be ordered."

MIXED-UP INDUSTRY

During his speech, Wilson said, "There's great talent in local markets. Most [stations] are trying to serve listeners, but right now [the

industry] is mixed up. The only uniqueness we have [in the face of] all the emerging technology is our ability to be live and local."

During the question-and-answer session, Wilson was asked why, despite being such an advocate of live and local radio, his company is voice-tracking in some markets. Responding to the question, "When is voice-tracking OK?" Wilson said it's for dayparts that are "more music-intensive and less [dependent on] touching people. It's OK if it's done really well . . . but if we didn't have Wall Street [to answer to], my answer would be, 'Never.'"



Wilson also called for PDs to take more risks in making music decisions and avoid over-homogenizing their stations. "We've got a sameness in country radio. We need to play [songs with passion scores of] 10s and ones. We're playing fives all day long, and people get bored. We've been guilty of trying to be too safe. We see a good sheep and try to clone another one. You guys have to take more chances."

WINNING THE CAMPAIGN

While it wasn't the first CRS research project to come to such a conclusion, this year's research presentation, "Winning the Country Campaign," found a gap between listeners' approval of country music and the radio stations that deliver it. Under the aegis of researcher Larry Rosin—whose work also includes political campaigns—political pollsters Alan Secrest and Linda DiVall applied the same research techniques used at election time to country radio. Among their findings:

- Of a 1,009-person sample, 36% were the equivalent of country P1s, 29% were "battleground" listeners (comparable to P2s), and 35% were format "rejectors."

- Twenty-eight percent were listening more than they did five years ago, but 19% were listening less.

- The core featured a "disproportionate" percentage of women and 65-plus listeners. Fifty-six percent of the core was older than 50 years old.

- Country music's "approval rating" was 68%, compared with 75% for President George W. Bush. Country radio's approval rating was 64%, while "today's artists" as a whole were at 63%. The second-highest approval rating for a musical genre was for jazz, at 46%. Among the 18-49 demo, 65% liked country music, but only 61% approved of today's country radio.

- The highest approval ratings for individual artists were for George Strait (90%), Alan Jackson (88%), Tim McGraw (86%), Faith Hill (84%), Reba McEntire (82%), and Toby Keith (81%). Kenny Chesney and Garth Brooks were tied at 78%, followed by Shania Twain (70%) and Dixie Chicks (69%). But asked, unaided, to name a *new* country artist, Brooks was the No. 1 name, followed by Jackson, Hill, McGraw, Strait, and Keith.

- Seventy-six percent appreciated the patriotic stance that most stations took in the wake of the Sept. 11, 2001, tragedies. Only 19% thought that patriotic-themed music and promotions should have run their course by now.

- Twenty-six percent of the respondents who said they were listening to more country than they did five years ago were also MP3 users, suggesting that new listeners are discovering country music but not necessarily country radio. Only 15% of respondents said they would consider paying a \$10-per-month fee for commercial-free radio.

NASHVILLE INCORRECT

At the "Nashville Incorrect" panel, WKHX/WYAY Atlanta OM Dene Hallam said the format has "too much split-focus, and things like the *O Brother, Where Art Thou?* soundtrack take us off the game plan. Don't be thrown off focus [by] Ralph Stanley [having just won a Grammy Award for] male vocal performance of the year and Dolly Parton for female vocal performance."

When Trick Pony's Heidi Newfield expressed concern that "one guy" is making the music decisions at each station and made the often-heard plea to let listeners decide, Hallam noted that "there has to be a gatekeeper" in any corner of the industry. "How many acts did [Warner Bros. chief] Jim Ed [Norman] pass on to sign you? How many hundreds of songs did you turn down to pick 10 for your album?"

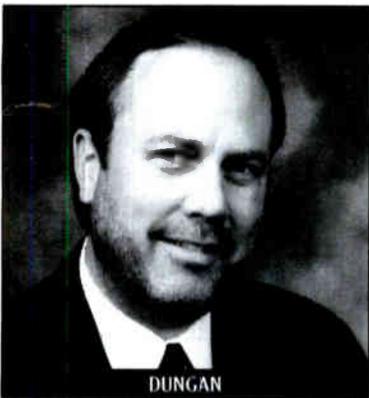
The total attendance at CRS was 2,106 people, down 13% from last year.



Scene™

OVERHEARD AT CRS: Label executives popped up on several panels at the unusually contentious Country Radio Seminar (CRS), held in Nashville Feb. 27-March 2 (see story, this page). Here are some of the highlights of their comments:

- "Our business model on the label side is completely broken," Capitol Records president/CEO **Mike Dungan** said. "It just doesn't make sense anymore. We're at a crisis point, and we can go two ways: Play it safe and sell 300,000-400,000 [units] and keep yourself kind of afloat, or play on the edge. That's what we've elected to do at Capitol. We know some of the [music] we bring might be a stretch, but if we hit it, we'll hit it [big]."



But CMT senior VP/GM **Brian Philips** noted at another session that the current format culture discourages playing on the edge. When he launched KPLX (the Wolf) Dallas, Philips "came [to Nashville] and said, 'I'm going to play some music that's not on the charts,' and got probably the coldest reception in the history of Nashville."

- At a panel titled "How a Record Company Creates Its Stars," Sony Music Nashville president/CEO **Allen Butler** declared that "some [PDs] are exciting programmers, and some people are lumps and warts on the back of a hog's ass." Later, Butler noted that labels "have to sign acts on guts, faith, and no paid consultant or research telling us we should sign that act. We spend the money because we truly believe there is something unique and special there." He also said that he thinks the label's legal wrangling with **Dixie Chicks** will be resolved "very shortly . . . because those girls want to make music and tour."

Additionally, **Brooks & Dunn** were honored with Country Radio Broadcasters' artist humanitarian of the year award Feb. 28 during CRS.

ON THE ROW: **Jama Bowen** has been promoted to VP of press at CMT and its Web site, CMT.com. She previously was director of communications for the network, where she has worked for seven years.

Chip Hardy has been appointed to the newly created position of VP/GM at Marathon Key Music, reporting to the publishing company's president, **Billy Joe Walker Jr.** Hardy most recently was VP of creative services at Hamstein Music Group.

Longtime Columbia Records West Coast regional promoter **Marlene Augustine** will join MCA Nashville in a similar capacity April 1. She replaces **Denise Roberts**, who recently segued to Universal South Records.

Publicist **Kay Clary** exits Front Page Publicity after two years to form the Nashville-based Commotion PR. Clients include Lucky Dog Records and **Kathy Mattea**.

Brinson Strickland has joined JAG Management in Nashville after seven years as tour manager/guitar player for **Bryan White**. JAG represents **Brad Paisley**.

The date of the 37th annual Academy of Country Music Awards has been changed from May 21 to May 22. It will be broadcast on CBS-TV from Los Angeles' Universal Amphitheatre. Nominees will be announced March 14.

ARTIST NEWS: **Doug Stone** is in the process of signing with Audium Records. The artist—who previously recorded for Epic, Columbia, and Atlantic—has one platinum and four gold albums to his credit and has scored 15 top 10 singles, including four No. 1 titles.

Cyndi Thomson will open seven dates on **Alan Jackson's** tour, beginning April 11 in Ames, Iowa.

Hyperion Books published **Brenda Lee's** autobiography, *Little Miss Dynamite: The Life and Times of Brenda Lee*, March 6. The book was written by Lee; her daughter, **Julie Clay**; and journalist **Robert K. Oermann**.

ASCAP will present its Golden Note Award to **Garth Brooks** March 12 at a reception and dinner on Capitol Hill. The event will recognize Brooks' contributions to American music as a performer/songwriter.

Confederate Railroad has signed with the Bobby Roberts Co. for booking representation.

MARCH 16
2002

Billboard TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	2	45	SOUNDTRACK ▲ LOST HIGHWAY 170089/MERCURY (11.98/18.98)	NUMBER 1 / GREATEST GAINER 27 Weeks At Number 1	0 Brother, Where Art Thou?	1	38	36	38	57	LEANN RIMES ● CURB 77979 (11.98/17.98)		I Need You	1
2	1	1	7	ALAN JACKSON ▲ ARISTA NASHVILLE 87039/RGL (12.98/18.98)		Drive	1	39	68	73	27	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98) ▲		Earl Scruggs And Friends	39
3	3	3	4	VARIOUS ARTISTS BNA 87043/RGL (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits		2	40	39	33	19	ALAN JACKSON ▲ ARISTA NASHVILLE 89338/RGL (12.98/18.98)		When Somebody Loves You	1
4	7	8	91	RASCAL FLATTS ● LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) ▲		Rascal Flatts	4	41	48	47	14	VARIOUS ARTISTS ROUNDER 810495 (11.98/17.98)		O Sister! The Women's Bluegrass Collection	35
5	6	6	43	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)		Set This Circus Down	1	42	41	45	39	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)		Inside Out	1
6	4	5	27	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)		Pull My Chain	1	43	40	34	22	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)		Amigo	11
7	5	4	16	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)		Scarecrow	1	44	45	42	32	TRACY BYRD RCA 87009/RGL (11.98/17.98)		Ten Rounds	12
8	13	15	29	ALISON KRAUSS + UNION STATION ROUNDER 810495/IDJMO (11.98/17.98)		New Favorite	3	45	42	41	21	BLAKE SHELTON WARNER BROS. 24731/AVRN (11.98/17.98)		Blake Shelton	3
9	8	10	87	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)		Coyote Ugly	1	46	47	46	104	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)		Latest Greatest Straitest Hits	1
10	9	7	28	STEVE HOLY CURB 77972 (11.98/17.98) ▲		Blue Moon	7	47	44	48	8	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)		Classic Country: Great Story Songs	28
11	11	11	7	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)		The Great Divide	5	48	73	75	23	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)		Henk Williams: Timeless	22
12	10	9	24	MARTINA MCBRIDE ● RCA 87012/RGL (12.98/18.98)		Greatest Hits	1	49	53	53	53	DIAMOND RIO ● ARISTA NASHVILLE 87998/RGL (11.98/17.98)		One More Day	5
13	12	12	46	BROOKS & DUNN ● ARISTA NASHVILLE 87003/RGL (12.98/18.98)		Steers & Stripes	1	50	43	27	8	JOHN MICHAEL MONTGOMERY WARNER BROS. 48234/AVRN (17.98 CD)		Love Songs	27
14	14	18	82	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)		Burn	1	51	49	49	23	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)		Never Love You Enough	4
15	23	22	65	NICKEL CREEK ● SUGAR HILL 3909 (18.98 CD) ▲		Nickel Creek	13	52	51	51	20	PAT GREEN REPUBLIC 018018/UNIVERSAL (8.98/14.98)		Three Days	7
16	31	31	32	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)		Down From The Mountain	10	53	46	40	21	TRACE ADKINS CAPITOL 30818 (10.98/17.98)		Chrome	4
17	17	16	67	TIM MCGRAW ▲ CURB 77976 (12.98/18.98)		Greatest Hits	1	54	52	43	18	CLINT BLACK RCA 87005/RGL (12.98/18.98)		Greatest Hits II	8
18	15	17	75	KENNY CHESNEY ▲ BNA 87978/RGL (12.98/18.98)		Greatest Hits	1	55	55	55	16	PATTY LOVELESS EPIC 85851/SONY (11.98 EQ/17.98)		Mountain Soul	19
19	18	20	74	TRAVIS TRITT ▲ COLUMBIA 82165/SONY (11.98 EQ/17.98)		Down The Road I Go	8	56	54	57	9	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 89338/RGL (10.98/18.98)		Room With A View	8
20	19	19	151	DIXIE CHICKS ▲ MONUMENT 89878/SONY (12.98 EQ/18.98)		Fly	1	57	50	52	70	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) ▲		Shiver	14
21	16	13	3	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) ▲		Barricades & Brickwalls	13	58	58	54	3	THE CHARLIE DANIELS BAND SPARROW 81908 (18.98/18.98)		How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49
22	22	21	36	LONESTAR ● BNA 87011/RGL (12.98/18.98)		I'm Already There	1	59	57	50	44	MONTGOMERY GENTRY COLUMBIA 82167/SONY (11.98 EQ/17.98)		Carrying On	6
23	25	25	64	CHRIS CAGLE CAPITOL 34170 (10.98/17.98) ▲		Play It Loud	20	60	56	56	53	JESSICA ANDREWS ● DREAMWORKS 480248/INTERSCOPE (11.98/17.98)		Who I Am	2
24	21	14	17	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)		The Road Less Traveled	1	61	59	61	44	TAMMY COCHRAN EPIC 89738/SONY (7.98 EQ/11.98) ▲		Tammy Cochran	27
25	24	24	31	CYNDI THOMSON CAPITOL 28010 (10.98/17.98)		My World	7	62	NEW	NEW	7	RICKY SKAGGS & FRIENDS LYRIC STREET 185030/HOLLYWOOD (18.98 CD)		Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	62
26	NEW	NEW	1	SOUNDTRACK COLUMBIA 88830/CBS (12.98 EQ/18.98)	HOT SHOT DEBUT	We Were Soldiers	26	63	RE-ENTRY	RE-ENTRY	24	DELBERT MCCLINTON NEW WEST 8024 (17.98 CD)		Nothing Personal	20
27	26	23	73	SARA EVANS ▲ RCA 87984/RGL (11.98/17.98)		Born To Fly	6	64	61	64	81	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) ▲		Morning Wood	18
28	20	28	8	HANK WILLIAMS JR. CURB 78728 (7.98/17.98)		Almeria Club	9	65	65	58	23	GEORGE JONES BANDIT/BNA 87028/RGL (11.98/17.98)		The Rock: Stone Cold Country 2001	5
29	30	36	3	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)		The Essential Johnny Cash	29	67	60	62	22	VARIOUS ARTISTS UTV 885061/UNIVERSAL (10.98/18.98)		This Is Your Country: 20 Contemporary Country Classics	27
30	29	26	19	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)		Greatest Hits Volume III - I'm A Survivor	1	68	63	59	4	TRAVIS TRITT WARNER BROS. 78290/RHINO (11.98 CD)		The Lovin' Side	59
31	27	30	5	HANK WILLIAMS III CURB 78728 (17.98 CD) ▲		Lovesick Broke & Driftin'	17	69	62	60	9	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)		Anthology Volume One: Cowboy Man	26
32	34	39	4	VARIOUS ARTISTS TIME LIFE 18701 (18.98 CD)		Time-Life's Treasury Of Bluegrass	32	70	28	—	2	CORY MORROW WRITE DN 8000 (17.98 CD) ▲		Outside The Lines	28
33	37	44	22	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)		Alright Guy	4	71	64	69	77	ROY D. MERCER VIRGIN 49088/CAPITOL (10.98/16.98)		Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
34	33	32	23	LEE ANN WOMACK ▲ MCA NASHVILLE 170095 (11.98/17.98)		I Hope You Dance	1	72	66	65	20	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)		The Live Record	38
35	32	29	3	RAY STEVENS CURB 78733 (11.98/17.98)		Osama-Yo' Mama: The Album	29	73	69	72	59	RANDY TRAVIS WARNER BROS. 47883/AVRN (11.98/17.98)		Inspirational Journey	34
36	38	37	40	BRAD PAISLEY ARISTA NASHVILLE 87008/RGL (11.98/17.98)		Part II	3	74	75	—	26	WAYLON JENNINGS BUDDAH 98788/RCA (24.98 CD)		RCA Country Legends: Waylon Jennings	70
37	35	35	31	TRICK PONY ● WARNER BROS. 47827/AVRN (11.98/17.98)		Trick Pony	12	75	67	66	4	MARK MCGUINN VFR 734787 (10.98/18.98) ▲		Mark McGuinn	18
												TRAVIS TRITT WARNER BROS. 78297/RHINO (11.98 CD)		The Rockin' Side	66

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Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	—	WILLIE NELSON ▲ COLUMBIA 37542/SONY (11.98 EQ/17.98)	NUMBER 1	Willie Nelson's Greatest Hits (& Some That Will Be)	62	13	11	TIM MCGRAW ▲ CURB 77959 (9.98/9.98)		Not A Moment Too Soon	358
2	1	HANK WILLIAMS JR. ▲ CURB 77838 (9.98/9.98)		Greatest Hits, Vol. 1	403	14	22	ALISON KRAUSS ▲ ROUNDER 810329/IDJMO (11.98/17.98) ▲		Now That I've Found You: A Collection	259
3	6	WAYLON JENNINGS ▲ RCA 8508/RGL (7.98/11.98)		Greatest Hits	150	15	12	THE CHARLIE DANIELS BAND ▲ EPIC 85834/SONY (7.98 EQ/11.98)		A Decade Of Hits	599
4	2	DIXIE CHICKS ◆ MONUMENT 88195/SONY (10.98 EQ/17.98) ▲		Wide Open Spaces	214	16	15	GARTH BROOKS ◆ CAPITOL 87424 (18.98/28.98)		Double Live	172
5	3	SHANIA TWAIN ◆ MERCURY 538003 (12.98/18.98)		Come On Over	226	17	14	THE JUDDS CURB 77989 (7.98/11.98)		Number One Hits	86
6	4	JOHNNY CASH ● LEGACY/COLUMBIA 89739/SONY (7.98 EQ/11.98)		16 Biggest Hits	152	18	18	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/9.98)		Heartaches	168
7	5	WILLIE NELSON ● LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)		16 Biggest Hits	182	19	16	JOHN DENVER MADACY 4780 (9.98/9.98)		The Best Of John Denver	192
8	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RGL (12.98/18.98)		The Greatest Hits Collection	233	20	17	WILLIE NELSON ▲ LEGACY/COLUMBIA 84184/SONY (8.98 EQ/9.98)		Super Hits	347
9	8	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RGL (12.98/18.98)		The Greatest Hits Collection	332	21	19	TOBY KEITH ▲ DREAMWORKS 450299/INTERSCOPE (11.98/17.98)		How Do You Like Me Now?	122
10	9	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)		Smoke Rings In The Dark	117	22	23	PATSY CLINE ▲ MCA NASHVILLE 320012 (8.98/11.98)		12 Greatest Hits	763
11	13	FAITH HILL ▲ WARNER BROS. /AVRN (12.98/18.98)		Breathe	121	23	20	LEE GREENWOOD ▲ CAPITOL 88368 (11.98 CD)		American Patriot	27
12	10	TOBY KEITH ▲ MERCURY 55892 (11.98/17.98)		Greatest Hits Volume One	170	24	24	LONESTAR ▲ BNA 87792/RGL (10.98/17.98)		Lonely Grill	140
						25	—	ANNE MURRAY ● STRAIGHTWAY 20231 (18.98/18.98)		What A Wonderful World	89

● 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 releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dol.). △ Certification for net shipment of 200,000 units (Platino). △² Certification for net shipment of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MARCH 16
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	PEAK POSITION
			NUMBER 1	1 Week At Number 1							
1	3	5	THE COWBOY IN ME B.GALLIMORE, J.STROUD, T.MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	1	31	34	33	I'M NOT GONNA DO ANYTHING WITHOUT YOU K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills Duet With Jamie O'Neal	31
2	2	4	THE LONG GOODBYE K. BROOKS, R. OUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	2	32	36	38	THE ONE T. BROWN, M. WRIGHT (K. MANN, B. LEE)	Gary Allan	32
3	1	3	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	1	33	37	39	TONIGHT I WANNA BE YOUR MAN D. MALLOY (R. RUTHERFORD, T. VERGES)	Andy Griggs	33
4	4	6	BLESSED M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	4	34	35	37	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PRIMMER, S. DECKER)	Mark McGuinn	34
5	9	9	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	5	35	42	43	MENDOCINO COUNTY LINE M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson Duet With Lee Ann Womack	35
6	7	8	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney	6	36	39	40	SWEET MUSIC MAN A. KRAUSS (K. ROGERS)	Reba	36
7	8	7	SOME DAYS YOU GOTTA DANCE P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	7	37	30	27	DOES MY RING BURN YOUR FINGER F. LIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	23
8	6	1	GOOD MORNING BEAUTIFUL W. C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy	1	38	40	42	GOODBYE ON A BAD DAY M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson	38
9	10	11	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	9	39	41	41	HEATHER'S WALL B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GODARD)	Ty Herndon	39
10	11	15	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	10	40	44	51	HELP ME UNDERSTAND D. HUFF (C. FARREN, S. MAC, W. HECTOR)	Trace Adkins	40
11	5	2	WRAPPED AROUND F. ROGERS (B. PAISLEY, C. DUBDIS, K. LOVEFACE)	Brad Paisley	2	41	43	45	BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin	41
12	14	16	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	12	42	50	58	I'M GONNA MISS HER (THE FISHER'S SONG) F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley	42
13	13	17	WHAT IF SHE'S AN ANGEL J. RITCHEY (B. WAYNE)	Tommy Shane Steiner	13	43	46	52	THREE DAYS G. LADANYI (P. GREEN, R. FOSTER)	Pat Green	43
14	17	23	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt	14	44	47	50	SHE WAS B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut	44
15	22	32	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson	15	45	45	47	CIRCLES M. MILLER, B. TANKERSLEY (D. LOGGINS, M. GREEN)	Sawyer Brown	45
16	15	13	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K. STEGALL (A. JACKSON)	Alan Jackson	1	HOT SHOT DEBUT					
17	21	24	SQUEEZE ME IN A. REYNOLDS (G. NICHOLS, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood	17	46	NEW	1	I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans	46
18	12	10	IN ANOTHER WORLD D. CDDK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	10	47	52	—	GET OVER YOURSELF D. HUFF, S. HEDDAISY (K. OSBORN, M. HUMMON)	SheDaisy	47
19	20	22	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	19	48	48	53	I COULD NEVER LOVE YOU ENOUGH L. MEDICA (B. MCCOMAS)	Brian McComas	48
20	16	12	RUN T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	2	49	NEW	1	FRANTIC K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	Jamie O'Neal	49
21	25	26	I DON'T WANT YOU TO GO P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	21	50	51	59	MONEY OR LOVE C. BLACK (C. BLACK)	Clint Black	50
22	23	25	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HOF (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	22	51	NEW	2	DON'T WASTE MY TIME B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J. KELLEY, C. MILLS)	Little Big Town	51
23	26	28	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	23	52	58	—	THE LIGHTHOUSE'S TALE A. KRAUSS (A. MCKENZIE, C. THILE)	Nickel Creek	52
24	24	21	I ALWAYS LIKED THAT BEST P. WORLEY, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson	21	53	54	46	INSIDE OUT M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	31
25	27	30	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	25	54	53	54	MAYBE, MAYBE NOT M. D. CLUTE, B. HUFF (M. MASON, J. COLLINS)	Mindy McCreedy	49
26	28	31	JEZEBEL P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	26	55	57	57	WHAT A MEMORY T. LAWRENCE, F. ANDERSON (K. BEARD, J. BATES)	Tracy Lawrence	55
27	32	34	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey	27	56	55	44	DAYS OF AMERICA M. D. CLUTE, M. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk	37
28	31	35	JUST WHAT I DO C. HOWARD (I. DEAN, K. BURNS)	Trick Pony	28	57	60	—	TRAVELIN' SOLDIER NOT LISTED (B. ROBBIN, F. BRANIFF)	Dixie Chicks	57
29	33	36	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. DERRY)	Lonestar	29	58	NEW	1	MINIVAN R. KINDERY, S. WHITEHEAD (S. WHITEHEAD, R. KINDERY)	Hometown News	58
30	38	48	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLERT, T. SHAPIRO)	George Strait	30	59	59	—	UNTANGLE MY HEART B. GALLIMORE (S. BROWN, M. MONTGOMERY, J. COLLINS)	Shannon Brown	59
						60	NEW	1	DIDN'T I B. CHANCEY (A. SMITH)	Montgomery Gentry	60

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

MARCH 16
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist
1	1	21	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT C. CURB 73118	LeAnn Rimes	13	17	93	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines
2	2	7	OSAMA-YO' MAMA C. CURB 73130	Ray Stevens	14	19	47	ON A NIGHT LIKE THIS WARNER BRDS. 16751/WRN	Trick Pony
3	3	23	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	15	16	104	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
4	4	7	THAT'S JUST JESSIE LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	16	13	16	GIRL IN LOVE COLUMBIA 79848/SONY	Robin English
5	—	1	I SHOULD BE SLEEPING DREAMWORKS 450302/INTERSCOPE	Emerson Drive	17	14	33	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster
6	5	31	GOD BLESS THE USA C. CURB 73128	Lee Greenwood	18	12	24	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
7	6	19	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 8137/MADACY	Randy Travis	19	—	30	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
8	7	21	GOD BLESS AMERICA C. CURB 73127	LeAnn Rimes	20	—	42	AUSTIN GIANT 16787/WRN	Blake Shelton
9	8	23	HOW DO I LIVE C. CURB 73022	LeAnn Rimes	21	25	64	POUR ME WARNER BRDS. 10818/WRN	Trick Pony
10	9	31	SOMETHIN' IN THE WATER MONUMENT 79825/SONY	LeAnn Rimes	22	18	19	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
11	11	14	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Jeffrey Steele	23	20	49	HOW DO YOU LIKE ME NOW? DREAMWORKS 450302/INTERSCOPE	Toby Keith
12	10	7	THE WAY YOU LOVE ME WARNER BRDS. 10818/WRN	Faith Hill	24	21	49	LEGACY MERCURY 172183	Neal Coty
					25	—	33	WHAT I REALLY MEANT TO SAY CAPITOL 58987	Cyndi Thomson

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-. Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Tower Records Argentina Bans Shakira Albums In Video Protest

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—On March 4, Tower Records Argentina announced that it would ban sales of Shakira albums. It is an act of protest against the appearance in her latest video—for “Debajo de Tu Ropa” (Underneath Your Clothes)—of her boyfriend, Antonio De la Rúa. De la Rúa is the son of former Argentine president Fernando De la Rúa, who resigned last December (two years before the end of his term), detonating a deep economic, social, and political crisis. Antonio De la Rúa was his father’s closest advisor, and his appearance in Shakira’s video has caused indignation among local media.

Tower Records marketing manager Marfa Ferrero confirms that the decision to ban Shakira’s albums was made by Tower Records Argentina president Pablo di Paola as a direct protest against Antonio De la Rúa—not Shakira.

“[The ban] was a decision of the

company president, as a way to tap the feelings of our clients,” Ferrero says. “This is not against Shakira in particular, but the video gave Antonio too much exposure, and he was directly related to the Argentine politicians.”



Tower’s stores now exhibit posters declaring: “Antonito, we are also in flames. That’s why we don’t sell music by Shakira.”

Sony senior VP of marketing for Latin America Luana Pagani says, “It’s surprising to us that Tower Records Argentina—which is a licensee—would wage a negative campaign against such a respected artist.”

When approached by TV cameras, a great majority of Tower customers agreed with the sanction.

Argentina’s political and economic crisis, widely chronicled in the international media, worsened in December. After President De la Rúa resigned, massive protests ensued. Then came two interim presidents from the Congress, followed by two designated presidents. The last of these was Eduardo Duhalde, who was sworn in shortly before the beginning of the year. Since then, the country’s deep recession has worsened.

Through its four stores, Tower Records Argentina sold an average of 1,000 Shakira albums per month. It is a significant amount in a country mired in economic woe, which makes the company’s decision to ban the albums even more telling. To date, Shakira’s latest project, *Laundry Service*, has sold a total of 75,000 copies in Argentina. Gold status requires sales of 20,000 units.



OPERATION MARKET MONOPOLY:

After almost single-handedly reviving Spain’s music market, *Operación Triunfo*—the TV contest that spawned a range of spinoff compilations (*Billboard*, Jan. 12)—is now eyeing other markets.

Vale Music, the Barcelona-based indie label that sold 1.7 million copies of tie-in albums, has tapped Miami-based producer **Kike Santander** to produce the solo debut of *Operación Triunfo* winner **David Bisbal**. According to Santander, Vale is looking for different producers to work with individual *Operación Triunfo* contestants.



SANTANDER, LEFT, AND BISBAL

Santander says Bisbal is exceptional. “The quality of his voice is comparable to that of the best Latin singers. He is by far the most talented of the new artists I’ve worked with.”

Santander spent several days on the set of *Operación Triunfo*, acquainting himself with the show. Bisbal will travel to Miami to record this month.

“It’s a pop album, but I’m working on the arrangements so that his Andalusian identity comes through,” Santander adds. “We’ll have big ballads and a series of dance tracks.” Santander says Vale has yet to determine who will distribute the album state-side, although he describes the label’s vision and expectations as “global.”

GRAMMY AWARDS FALLOUT: Freddy Fender was the wild card in the Grammy Awards nominations for best Latin pop album. Given that his album was not widely known and that I thought it didn’t even fit in that category, it seemed that Fender had an impossible task on his hands. But his *La Música de Baldemar Huerta* won. How?

Fender’s album was originally released Sept. 25, 2001, by small indie Studio M recordings. That release date enabled it to enter the Grammy race. Almost immediately, it got picked up by Back Porch/Virgin, which designed a new package and booklet and rereleased it Feb. 12. In the two weeks following, *La Música de Baldemar Huer-*

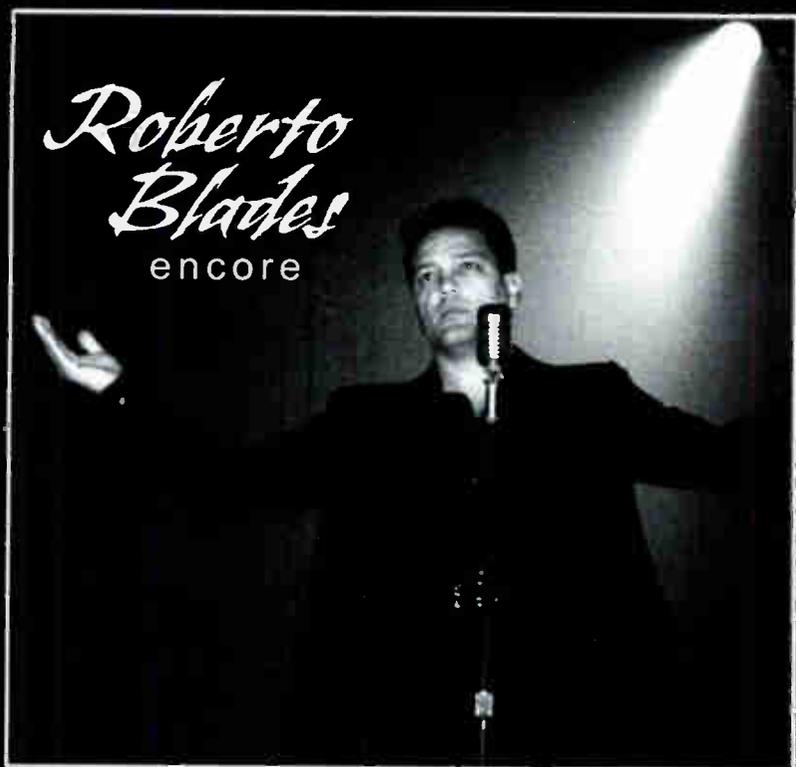
ta sold fewer than 1,000 copies, according to SoundScan. Prior to Feb. 12, sales of the album hadn’t even registered on SoundScan.

Are we to assume that somehow, all those voting on the Grammy Awards managed to get hold of the album and cast an educated vote? We hope that at least some did, because voting on reputation alone is a risky business. As it turns out, *La Música de Baldemar Huerta* is a beautiful disc (see *Reviews & Previews, Billboard*, March 2)—and for that, we thank everybody’s lucky stars.

In the end, though, the consumer didn’t seem interested in who *won* the Grammy Awards but rather in who *played* at them. While Fender saw a comparatively significant jump in sales—37%—in the week following the Grammy Awards, landing him at No. 92 on the *Billboard* Top Latin Albums chart, the real winner was **Alejandro Sanz**, who performed with *Destiny’s Child*. That exposure allowed Sanz to more than double his sales of his *MTV Unplugged* album and land the No. 1 spot on the Top Latin Albums chart, dethroning **Marc Anthony**. It also allowed his Latin Grammy Award-winning album, *El Alma Al Aire*, to re-enter the chart at No. 47. **Carlos Vives**, winner in the best traditional tropical Latin album category, saw a modest gain of 13% in sales; **Ramón Ayala** experienced a minuscule 2.3% gain; and surprisingly, merengue winner **Olga Tañón**’s chart position slipped, from No. 46 to No. 54. But **Ozomatli**, whose *Embrace the Chaos* won the best Latin rock/alternative album category, re-entered the chart at No. 61, with a 39% jump in sales.

KEEPING CRUZ: Omer Pardillo-Cid, who has been **Celia Cruz**’s personal manager since 1999, has set up his own management company, Sarao Entertainment. The company’s main thrust will be the management of Cruz’s career. Pardillo-Cid is also working on two developing projects through Sarao, which will be based in New York. As for Cruz, work is under way on the movie script of her life story. “*Guantanamera*,” a duet with **Luciano Pavarotti** that was recorded as part of the Pavarotti and Friends concert special last year, has been released as a single in Europe.

IN BRIEF: In other news regarding new label Musimex, Twins Enterprise—the production team of brothers **Omar** and **Adolfo Valenzuela**—is working with the label, but not on a first-option-deal basis. Twins is currently producing a new act, **Roberto Tapia**, for Musimex.



Roberto Blades

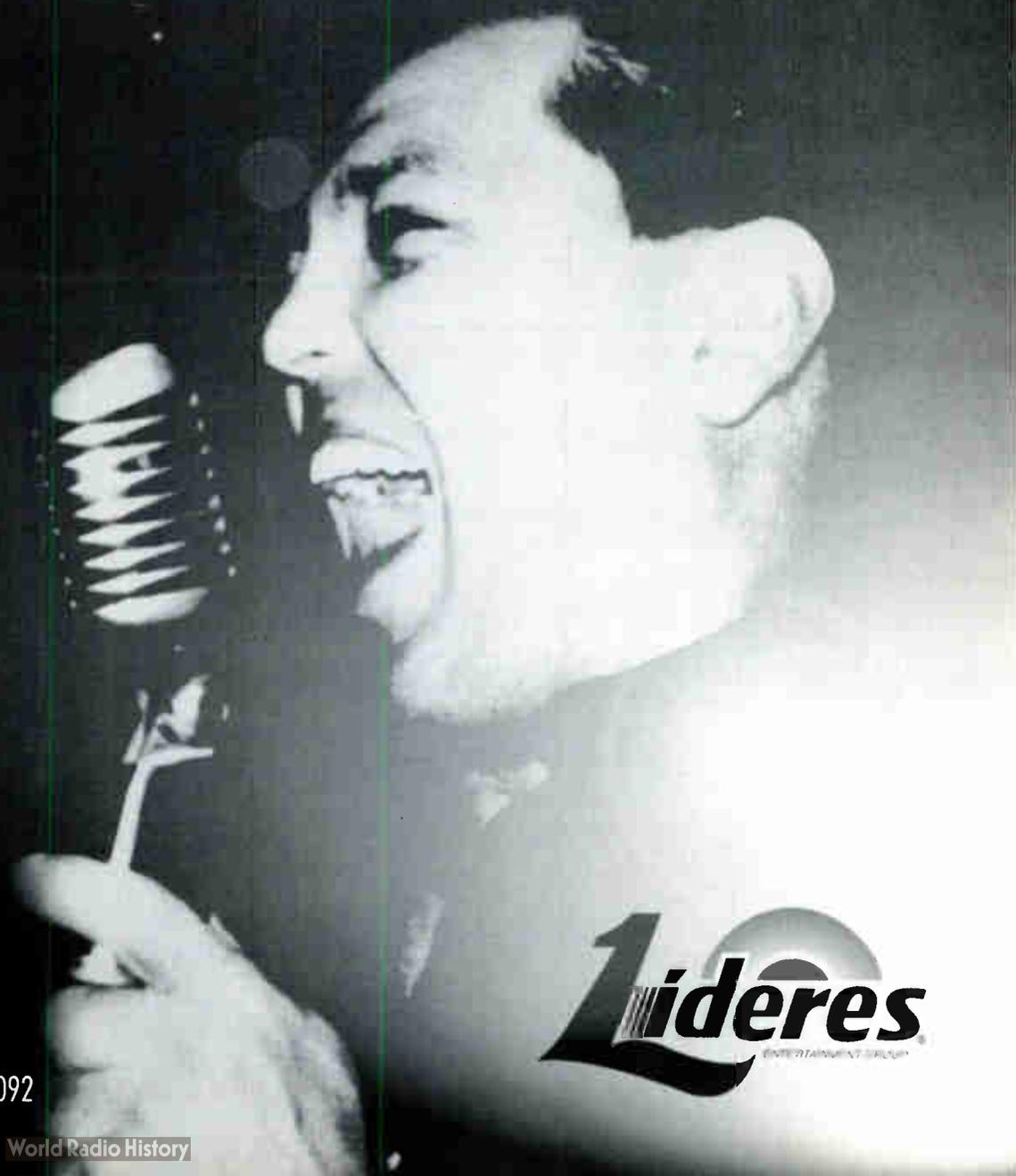
GRAMMY WINNER
of the Best Salsa Album

SINGER • SONGWRITER • PRODUCER

Lideres Entertainment Group Proudly
Congratulates Roberto Blades on
the important Achievement and
Recognition by the National
Academy of Recording Arts
and Science for the Best
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World Radio History



Lideres
ENTERTAINMENT GROUP

MARCH 16
2002

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	14	FLOR SIN RETONO C ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa SONOLUX / SONY DISCOS	1
2	2	3	26	SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)	Shakira EPIC / SONY DISCOS	1
3	14	31	4	LUNA NUEVA E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA)	Carlos Vives EMI LATIN	3
4	3	2	13	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel WARNER LATINA	1
5	8	14	6	QUITAME ESE HOMBRE R. PEREZ (J. L. PILODI)	Pilar Montenegro UNIVISION	5
6	4	4	25	TANTITA PENA K. CAMPOS (K. CAMPOS, F. RIBA)	Alejandro Fernandez SONY DISCOS	1
7	16	9	6	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires ARIOLA / BMG LATIN	6
8	19	12	4	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	8
9	10	8	4	QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi UNIVERSAL LATINO	8
10	5	13	24	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D. PVEDA)	Alexandre Pires ARIOLA / BMG LATIN	5
11	7	10	16	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	7
12	15	17	18	HUELO A SOLEDAD J. LOSADA, Y. FEJUDO, P. DUGAN, A. QUINTERO, A. JAEN (A. GABRIEL)	Ana Gabriel SONY DISCOS	8
13	6	30	5	ESCAPAR S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUAROI, D. SIEGEL, C. GARCIA ALONSO)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	6
14	21	19	6	LLOVIENDO ESTRELLAS K. SANTANDER, B. OSSA (A. MONTALBAN, E. REYES)	Cristian ARIOLA / BMG LATIN	14
15	9	21	6	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero RCA / BMG LATIN	9
16	11	11	19	COMO PUDISTE D. VALENZUELA (G. LIZARRAGA, D. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	9
17	18	16	25	YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBE)	Cristian ARIOLA / BMG LATIN	6
18	13	7	41	NO ME CONOCES AUN PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo DISA	3
19	12	6	24	ESTAS QUE TE PELAS R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA JR.)	Intocable EMI LATIN	6
20	17	5	39	EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion DISA	5
21	26	15	7	TOMA QUE TOMA T. GUBITSCH, H. DE COURSON (T. GUBITSCH, H. DE COURSON)	Conchi Cortes EMI LATIN	6
22	27	32	4	TE QUEDO GRANDE LA YEGUA H. PATRON (A. VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	22
23	25	24	13	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	23
24	33	39	5	TE LO PIDO SENOR J. GONDA MERCED (R. MARTINEZ)	Tito Rojas M.P.	24
25	39	40	5	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy Y Alexandra J&N / SONY DISCOS	25
26	47	43	22	VAS A SUFRIR GRUPO BRYNDIS (M. POSAOS)	Grupo Bryndis DISA	26
27	23	26	17	LA AGARRO BAJANDO J. M. LUGO (J. MONTES QUILES)	Gilberto Santa Rosa SONY DISCOS	4
28	29	23	24	HEROE M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
29	28	25	21	VOLVERE JUNTO A TI L. PAUSINI, A. CERRUTI, O. PARISINI (C. HOPEL, PAUSINI)	Laura Pausini WARNER LATINA	11
30	20	20	7	TE AVISO, TE ANUNCIO (TANGO) S. MEBARAK R., L. MENDEZ (S. MEBARAK R.)	Shakira EPIC / SONY DISCOS	16
31				HASTA QUE VUELVAS CONMIGO M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	31
32	24	22	14	CELOS M. ANTHONY, J. A. GONZALEZ (A. JAEN, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	6
33	36	37	10	ME VOLVI A ACORDAR DE TI I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISA	33
34	37	42	5	SI TU NO VUELVES K. CAMPOS (FAT)	Alejandro Fernandez SONY DISCOS	34
35	40	38	7	LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz SONY DISCOS	32
36	38	41	3	NAILA F. SCHIANTARELLI (J. RASGAO, CASTILLO)	Renan Almendarez Coello FONOVISA	36
37	35	48	3	YO NO TE CONOZCO NOT LISTED (A. SMITH, A. DE LUNA)	Ricardo Cerda "El Gavilan" COSTAROLA / SONY DISCOS	35
38	34	29	11	DIME K. SANTANDER, B. OSSA (K. SANTANDER)	Jaime Camil UNIVISION	17
39	30	33	4	LA PLAYA NOT LISTED (X. SAN MARTIN)	La Dreja De Van Gogh SONY DISCOS	30
40	22	18	17	NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO)	Conjunto Primavera FONOVISA	17
41	31	28	24	SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
42	45	44	4	MAS ALTO QUE LAS AGUILAS P. AGUILAR (J. SEBASTIAN)	Pepe Aguilar MUSART / BALBOA	42
43	42	34	23	SHHH A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, L. GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
44	44			PARA ESTAR A MANO EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOZA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	44
45				DEJATE QUERER NOT LISTED (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	45
46	43	46	14	PEQUENA AMANTE M. BUENOSTRO (M. BUENOSTRO)	El Poder Del Norte DISA	31
47				MITAD Y MITAD J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEAMEX / WARNER LATINA	47
48				AY! BUENO E. ESTEFAN JR., R. GAITAN, A. GAITAN (E. ESTEFAN JR., N. TOVAR, R. GAITAN, A. GAITAN)	Fernando Villalona Featuring Jon Secada LATINO / SONY DISCOS	48
49	32	27	7	TE QUIERO COMER LA BOCA A. STIVEL (G. NOVELLIS, M. CARDOZO)	La Mosca Tse Tse EMI LATIN	23
50				UNO, DOS Y TRES NOT LISTED (J. R. MARTINEZ)	Iman UNIVISION	47

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (31 Latin Pop, 16 Tropical/Salsa, 55 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 availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	COMO DUELE WARNER LATINA	LUIS MIGUEL	21	21	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
2	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	22	20	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
3	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	23	32	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
4	SUERTE EPIC / SONY DISCOS	SHAKIRA	24	37	RESUMIENDO WARNER LATINA	RICARDO MONTANER
5	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	25	27	DIME UNIVISION	JAIME CAMIL
6	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	26	23	POR VOLVERTE A VER EMI LATIN	ALEKS SYNTEK
7	LUNA NUEVA EMI LATIN	CARLOS VIVES	27	27	DE VERDAD RCA / BMG LATIN	ALEJANDRA GUZMAN
8	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	28	31	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
9	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN	29	24	EL DUELO WEA ROCK / WARNER LATINA	LALEY CON ELY GUERRA
10	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	30	28	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EONITA NAZARIO
11	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	31	—	TE VINE A BUSCAR NETWORK / WARNER LATINA	YOLANDITA MONGE
12	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	32	36	COMO TE EXTRANO MERCURY / UNIVERSAL LATINO	PEDRO FERNANDEZ
13	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO	33	—	QUEDATE SONY DISCOS	LARA FABIAN
14	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	34	29	MEDLEY GRAN COMBO LATIN WORLD	RIEL A LA VEGA
15	VOLVERE JUNTO A TI WARNER LATINA	LAURA PAUSINI	35	39	MIENTEME WARNER LATINA	OLGA TANDON
16	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	36	25	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ
17	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	37	34	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
18	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA	38	—	APRENDIZ WARNER LATINA	ALEJANDRO SANZ
19	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	39	36	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
20	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH	40	—	MAS ALTO QUE LAS AGUILAS MUSART / BALBOA	PEPE AGUILAR

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	LUNA NUEVA EMI LATIN	CARLOS VIVES	27	27	MIENTEME WARNER LATINA	OLGA TANDON
2	TE LO PIDO SENOR M.P.	TITO ROJAS	28	26	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA
3	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY Y ALEXANDRA	23	23	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
4	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	24	28	QUIERO SALSA VIVA	JOSE ALBERTO "EL CANARIO"
5	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY	25	19	MEDLEY GRAN COMBO LATIN WORLD	RIEL A LA VEGA
6	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	26	24	POR QUE HABLAMOS? SONY DISCOS	RICARDO ARJONA Y EONITA NAZARIO
7	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA	27	—	TE QUIERO UNIVERSAL LATINO	LOS TORDOS BAND
8	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	31	—	SIEMPRE HAY MILAGROS HOLLYWOOD	MYRA
9	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	32	31	DE PATA NEGRA SONY DISCOS	MELODY
10	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	30	30	CADA QUIEN CON CADA CUAL WARNER LATINA	RICARDO MONTANER
11	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES	31	32	SIN TI PLANETA	DARLYN Y LOS HEREDEROS
12	AY! BUENO LATINO / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	32	—	UN HOMBRE DE VERDAD SONY DISCOS	MELINA LEON
13	COMO DUELE WARNER LATINA	LUIS MIGUEL	33	40	DIME QUE QUIERES COMBO	EL GRAN COMBO
14	POR TU PLACER WEACARIBE / WARNER LATINA	FRANKIE NEGRO	34	34	ME TIENE LOCO J&N / SONY DISCOS	PUERTO RICAN POWER
15	SUERTE EPIC / SONY DISCOS	SHAKIRA	35	—	MAYONESA MELODY / FONOVISA	CHOCOLATE
16	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR	36	—	EL AMOR QUE TU ME DAS M.P.	TITO ROJAS
17	LLOVIENDO ESTRELLAS ARIOLA / BMG LATIN	CRISTIAN	37	33	ENAMORAR PRESTIGIO / SONY DISCOS	RAFY BURGOS "EL CUPIDO"
18	DILE LATINO / SONY DISCOS	SERGIO VARGAS	38	—	TE VINE A BUSCAR NETWORK / WARNER LATINA	YOLANDITA MONGE
19	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	39	22	TE AVISO, TE ANUNCIO (TANGO) EPIC / SONY DISCOS	SHAKIRA
20	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	40	29	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR

REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	21	21	MITAD Y MITAD WEAMEX / WARNER LATINA	PESADO
2	COMO PUDISTE FONOVISA	BANDA EL RECODO	22	22	UNO, DOS Y TRES UNIVISION	IMAN
3	NO ME CONOCES AUN DISA	PALOMO	23	35	NO ME MORIRE DISCOS DISNE	ROGELIO MARTINEZ
4	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	24	31	AQUEL AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
5	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	27	27	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ
6	EN LA MISMA CAMA DISA	LIBERACION	28	28	SALADO MUSART / BALBOA	PEPE AGUILAR
7	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	27	23	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
8	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	28	25	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
9	VAS A SUFRIR DISA	GRUPO BRYNDIS	29	19	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO
10	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY	30	—	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
11	NAILA FONOVISA	RENAN ALMENDAREZ COELLO	31	37	MAS ALTO QUE LAS AGUILAS MUSART / BALBOA	PEPE AGUILAR
12	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	32	30	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
13	NO TE PODIAS QUERER FONOVISA	CONJUNTO PRIMAVERA	33	29	YA NO QUIERO VOLVER FONOVISA	LOS RIELEROS DEL NORTE
14	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	34	32	POR QUE TUO QUE SER FONOVISA	EL PODER DEL NORTE
15	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	36	24	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
16	YO NO TE CONOZCO COSTAROLA / SONY DISCOS	RICARDO CERDA "EL GAVILAN"	35	—	TRAGOS AMARGOS FONOVISA	RAMON AYALA Y SUS BRAVOS DEL NORTE
17	PARA ESTAR A MANO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	37	34	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
18	PEQUENA AMANTE DISA	EL PODER DEL NORTE	31	—	INOCENTE POBRE AMIGO ARIOLA / BMG LATIN	JUAN GABRIEL
19	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	30	—	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
20	SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS	32	—	TE EXTRANO FONOVISA	GUARDIANES DEL AMOR

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



MARCH 16
2002

Billboard

TOP LATIN ALBUMS

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



LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	
												IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1/GREATEST GAINER									
1	5	6	ALEJANDRO SANZ	1 Week At Number 1	1	53	44	14	PEPE AGUILAR	Lo Mejor De Nosotros	10	
			PAUSE									
2	1	1	MARC ANTHONY	Libre	1	52	75	2	LOS TERRIBLES DEL NORTE	Como Cansa Ser Pobre	52	
3	2	4	LOS TUCANES DE TIJUANA	Las 16 Mas Romanticas De Los Tucanes	2	54	46	37	MANU CHAO	Proxima Estacion...Esperanza	8	
4	4	8	VARIOUS ARTISTS	Las 30 Cumbias Mas Pegadas	3	55	50	42	OLGA TANON	Yo Por Ti	4	
5	3	2	LUIS MIGUEL	Mis Romances	2	56	45	40	MARCO ANTONIO SOLIS	Mas De Mi Alma	1	
			PAUSE									
6	13	5	ALEXANDRE PIRES	Alexandre Pires	5	57	48	19	ANA GABRIEL	Huelo A Soledad	26	
7	10	12	ALICIA VILLARREAL	Soy Lo Prohibido	3	58	49	62	TITO ROJAS	Quiero Llegar A Casa	19	
8	12	18	LUPILLO RIVERA	Sold Out Vol. 2	8	59	60	72	PILAR MONTENEGRO	Desahogo	36	
9	9	11	LUPILLO RIVERA	Sufriendo A Solas	3	60	62	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	En Vivo...El Hombre Y Su Musica	13	
10	8	20	EL PODER DEL NORTE	El Autentiko Y Unico En Vivo	7	61	62	15	LOS RAZOS	Con El Polvo Hasta La Muerte	23	
11	11	13	A.B. QUINTANILLA Y LOS KUMBIA KINGS	Shhh!	1	62	54	17	OZOMATI	Embrace The Chaos	1	
12	14	9	JOAN SEBASTIAN	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	63	47	53	EL COYOTE Y SU BANDA TIERRA SANTA	Puras Rancheras	54	
13	7	14	JOAN SEBASTIAN	Lo Dijo El Corazon	7	64	59	45	JIMMY GONZALEZ Y EL GRUPO MAZZ	Siempre Humilde	44	
14	20	10	CARLOS VIVES	Dejame Entrar	1	65	58	50	GILBERTO SANTA ROSA	Intenso	13	
15	15	15	PAULINA RUBIO	Paulina	1	66	64	22	LOS TEMERARIOS	Poemas, Canciones Y Romance Vol. 2	42	
16	6	3	CHARLIE ZAA	De Un Solo Sentimiento	3	67	72	17	JOSE ALFREDO JIMENEZ	Las 100 Clasicas Vol. 2	39	
17	19	21	LAURA PAUSINI	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	68	70	15	MICHAEL SALGADO	Sangre De Rey	26	
18	17	23	LUPILLO RIVERA	Sold Out Vol. 1	17	69	63	61	INTOCABLE	14 Grandes Exitos	15	
19	16	17	PESADO	Pesado Presente Futuro	16	70	69	14	VARIOUS ARTISTS	No. 1: Un Ano De Exitos Vol. 2	61	
20	18	7	ALEJANDRO FERNANDEZ	Origenes	2	71	69	14	VARIOUS ARTISTS	Siempre Romanticos	45	
21	21	16	PALOMO	Fuerza Musical	9	72	74	73	JUAN GABRIEL	Por Los Siglos	21	
22	22	26	LOS ANGELES AZULES	Historia Musical	2	73	68	60	LOS HURACANES DEL NORTE	Mensaje De Oro	14	
23	30	32	LOS TEMERARIOS	Baladas Rancheras	3	74	67	38	INTOCABLE	Es Para Ti	3	
24	23	22	LALEY	MTV Unplugged	13	75	61	51	MELODY	De Pata Negra	32	
25	25	28	VICENTE FERNANDEZ	Historia De Un Idollo Vol. 1	1				ALEJANDRA GUZMAN	Soy	19	
26	29	29	LOS PALOMINOS	Un Poco Mas	26	LATIN POP ALBUMS						
27	28	24	BANDA EL RECODO	Tributo Al Amor	24	1	ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)					
28	31	30	GRUPO BRYNDIS	Historia Musical Romantica	1	2	LUIS MIGUEL MIS ROMANCES (WARNER LATINA)					
29	26	33	LIBERACION	Ahora Y Siempre	9	3	ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)					
30	27	—	PABLO MONTERO	Pidemelo Todo	27	4	A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)					
31	24	36	VARIOUS ARTISTS	Solo Exitos Underground: Only Hits	21	5	PAULINA RUBIO PAULINA (UNIVERSAL LATINO)					
32	33	35	LUPILLO RIVERA	Despreciado	1	6	CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)					
33	36	43	EL CHICHICUILOTE	Moviendo Las Plumas	11	7	LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)					
34	34	41	VARIOUS ARTISTS	Bachatahits 2002	18	8	ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)					
35	38	25	CRISTIAN	Azul	2	9	LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)					
36	32	46	PIMPINELA	Serie 32 Gold	32	10	PABLO MONTERO PIDEMELO TODD (RCA/BMG LATIN)					
37	35	31	GIPSY KINGS	Somos Gitanos	3	11	VARIOUS ARTISTS SOLO EXITOS UNDERGROUND ONLY HITS (MOCK & ROLL/IDEMES)					
38	55	63	LOS TIGRES DEL NORTE	Uniendo Fronteras	1	12	CRISTIAN AZUL (ARIOLA/BMG LATIN)					
39	37	48	VARIOUS ARTISTS	Radio Hits...Es Musica	24	13	PIMPINELA SERIE 32 GOLD (UNIVISION)					
40	44	60	LOS BUKIS	Greatest Hits	40	14	GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)					
41	40	47	LOS TUCANES DE TIJUANA	Los Tucanes De Tijuana	40	15	VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)					
42	56	—	LOS RIELEROS DEL NORTE	Los Mejores Exitos	42	16	JACI VELASQUEZ MI CORAZON (SONY DISCOS)					
43	71	74	LOS ASKIS	Cumbia Caliente	43	17	ALEJANDRO SANZ EL ALMA ALAIRE (WARNER LATINA)					
44	41	39	JACI VELASQUEZ	Mi Corazon	7	18	SELENA LIVE THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 (EMI LATIN)					
45	43	59	JOSE ALFREDO JIMENEZ	Las 100 Clasicas Vol. 1	27	19	MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA VIRGIN)					
46	42	58	LOS ANGELES DE CHARLY	Te Voy A Enamorar	1	20	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)					
47	47	37	ALEJANDRO SANZ	El Alma Al Aire	3	TROPICAL/SALSA ALBUMS						
48	52	67	IMAN	Atrayendo Corazones	48	1	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)					
49	39	27	GRUPO BRYNDIS	En El Idioma Del Amor	1	2	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)					
50	57	64	SELENA	Live, The Last Concert—Houston, Texas February 26, 1995	2	3	VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)					
			PAUSE						REGIONAL MEXICAN ALBUMS			
			PAUSE						LOS TUCANES DE TIJUANA LAS 16 MAS ROMANTICAS DE LOS TUCANES (UNIVERSAL LATINO)			
			PAUSE						VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)			
			PAUSE						ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)			
			PAUSE						LUPILLO RIVERA YO POR TI (WARNER LATINA)			
			PAUSE						LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)			
			PAUSE						EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)			
			PAUSE						JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)			
			PAUSE						JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)			
			PAUSE						LUPILLO RIVERA SOLD OUT VOL. 1 (SONY DISCOS)			
			PAUSE						PESADO PESADO PRESENTE FUTURO (WEA/WEA/WARNER LATINA)			
			PAUSE						PALOMO FUERZA MUSICAL (DISA)			
			PAUSE						LOS ANGELES AZULES HISTORIA MUSICAL (DISA)			
			PAUSE						LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)			
			PAUSE						VICENTE FERNANDEZ HISTORIA DE UN IDOLLO VOL. 1 (SONY DISCOS)			
			PAUSE						LOS PALOMINOS UN POCO MAS (FONOVISA)			
			PAUSE						BANDA EL RECODO TRIBUTO AL AMOR (FONOVISA)			
			PAUSE						GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)			
			PAUSE						LIBERACION AHORA Y SIEMPRE (DISA)			
			PAUSE						LUPILLO RIVERA DESPRECIADO (SONY DISCOS)			
			PAUSE						EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)			

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

Sony Hopes Starr Will Shine Again

BY KARL ROSS

MIAMI—Brenda K. Starr is the been-there, done-that girl. The New York-based performer whose repertoire runs the gamut from freestyle to romantic salsa inked her first record deal at 14 and found chart success singing in English and Spanish.

Now, with her Sony Discos debut, *Temptation*, Starr says she is looking to forge a legacy. "I don't want it to be Brenda K. Starr for a month or for a week," she says. "I want longevity. I want to be an icon. I'm ready for the world."

In a bid to capitalize on the current lack of female salsa stars, Starr says the album was hustled through production in Miami and Puerto Rico shortly before Christmas. It is scheduled to street March 26.

BACK IN THE RING

It's a good thing Starr has caught her second wind, after having four children and a lengthy career. "It's like being a boxer, when you prepare yourself for a fight," she says. "I'm just really, really psyched about this project."

Sony Discos executives say *Temptation* is a top priority this spring for their dance division, and the company plans to focus its marketing on Miami, Puerto Rico, and New York.

Sony Discos executive VP Jorge Meléndez says, "We are really excited about this project from Brenda. The album has a fresh and unique approach to the new tropical sound. It encompasses the most exciting elements of today's pop, hip-hop, R&B, and Caribbean music."

Well before she signed with Sony Discos last June, Starr says she was getting into shape for a comeback after a two-year hiatus. She shed more than 40 pounds to get down to her present weight of 130 pounds and trained with her vocal coach, Don Lawrence, to rehabilitate her upper register.

Starr says, "I went to my vocal teacher and by the time we were



STARR

done, I was hitting the notes I [used to but] thought I didn't have anymore. So I've really put a lot of preparation into this album."

Starr credits remix specialist Eddie Arroyo with making *Temptation* happen, after he put in a timely word with Sony Discos helmsman Oscar Llord at last year's Winter Music Conference. Starr says she had several other offers, including one from rival Universal Music Latino, but Sony felt like the best match.

Early in her career, Starr was a mainstream dance and freestyle artist who drew comparisons to Madonna. At one point, her backup singer was Mariah Carey. Starr reached The Billboard Hot 100 three times: twice in 1988, with "I Still Believe" and "What You See Is What You Get," and once in 1991, with "No Matter What."

Starr went on to crack the *Billboard* Hot Latin Tracks singles chart after signing a deal with Pacha Records in 1997 that yielded three albums. The first of those, *Te Sigo Esperando*—which featured hit single "Herida"—went gold.

Starr, whose mother is from Mayaguez, Puerto Rico, says she wants to continue to make inroads into the Hispanic market with *Temptation*. She is most proud of the song "Rabia," which she says is her first old-style bolero.

The album's lead single, "Por Ese Hombre," clocked in at No. 16 on the national tropical charts one week after it was serviced to radio, according to Broadcast Data Systems. Familiar voices on the track include labelmate Victor Manuelle and Tito Nieves, who team for a salsa-laced remake of the hit by sibling pop act Pimpinela.

But most of the buzz at Sony Discos' Miami Beach headquarters, executives there say, surrounds the album's title track, which is slated to be the second single and which promises to signal a crossover blitzkrieg. The CD features three versions of the song, two of which are in Spanish.

SLAMMIN' SONG

"All my girlfriends that heard it were like, 'This song is slammin'," Starr says. "It really has a groove. It has passion. And it has great-sounding production."

Well-respected producer Rudy Perez handled the arrangements, while Billy Manni penned the lyrics in both languages. Sony Discos execs say they are hoping to showcase the sultry tune—about a woman in a relationship trying to resist seduction—in tandem with a Spanish-language soap opera.

Starr says of the song, "I found it really sensual. When I first met with Rudy Perez, I found the song a bit deep for me [vocally], so we brought it up a half-register."

Starr says the *son motuno* version, with its raspy Latin percussion, is her favorite of the three takes on *Temptation*. The others are a pop version accented with synthesizer riffs and an English version with a rap intro and well-crafted lyrics.



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América Latina...

In Argentina: Sum Records has acquired Roadrunner Arcade Music Spain. It will be renamed Sum Records in April. With this acquisition, Sum Records now has companies in seven countries: Mexico, Brazil, Uruguay, Argentina, Chile, Colombia, and Spain.

MARCELO FERNANDEZ BITAR

In Brazil: Shortly after João Gilberto started the bossa nova revolution in Brazilian music, another artist brought innovation and creativity to *Música Popular Brasileira*. Although Jorge Ben Jor played samba, his first album featured jazz musicians. Almost 40 years later, Ben Jor is preparing the release of his new album, *Acústico MTV* (Universal), an unplugged concert recorded in January in Rio de Janeiro. The disc is produced by longtime collaborator Paulinho Tapajós. Tracks include "Mas Que Nada" (from 1963's *Samba Esquema Novo*), "Os Alquimistas Estão Chegando" (from 1974's *A Tábua de Esmeralda*), and "País Tropical" (from 1969's *Jorge Ben*).

TOM GOMES

In Mexico: Three stadiums are not enough for Luis Miguel. The singer, who initially announced three stadium shows in Mexico—at Estadio Tres de Marzo (Guadalajara), Estadio Fundidora (Monterrey), and Estadio Azteca (Mexico City)—has announced two series of concerts at Mexico's Auditorio Nacional, a venue where he holds a record of 20 consecutive sellout shows. Miguel will perform there March 6-10 and March 14-17. Although Miguel won't need the 50 tons of equipment and 250 technicians he uses in his stadium performances, seeing him up close and personal does come at a price: Tickets start at \$120.

TERESA AGUILERA

In Chile: After two months of uncertainty, popular rockers Los Prisoneros have officially announced a national tour and the release of a live album licensed and distributed through an agreement with Warner Chile. The disc will feature almost every song performed by the trio during the second of their massive reunion shows held Nov. 30-Dec. 1, 2001, in Santiago. It will be titled *Estadio Nacional*, after the venue. Its release is scheduled for March 14, one day before the group embarks on a 12-city tour of the nation. Warner also has the first option to release new Prisoneros material, though the seven-year contract doesn't make the recording of new albums obligatory. It also establishes a partnership of sorts between the label and the band, which will share profits. Los Prisoneros' future plans include an international tour starting in July and the release of DVD-Video and VHS versions of last year's concerts.

SERGIO FORTUNO

In Puerto Rico: Bass player/band leader Bobby Valentine marked his orchestra's 35th anniversary with a concert at state penitentiary Oso Blanco. The Feb. 27 event featured guest singers/musicians Rubén Blades, Cheo Feliciano, Luigi Texidor, Marvin Santiago, Pedrito Guzmán, Giovanni Hidalgo, Papo Lucca, Roberto Roena, and Charlie Aponte. The concert was recorded for a double-album that will be released via Valentine's own label, Bronco Records. After departing from Fania Records, Valentine staged a concert in 1975 in the same facility that produced the albums *Va a la Cárcel I y II* (Goes to Jail Vol. 1 and Vol. 2), the first releases of his now-27-year-old label.

RANDY LUNA

Jazz Notes™

by Steve Graybow



ABOUT IMPROVISATION: Throughout her childhood and teen years, pianist **Lynne Arriale** heard little if any jazz. "When I was a child, I began learning the piano by ear," Arriale recalls, "but over the years I stopped improvising, because there was no place to go with it. I was studying classical piano and did not have the tools or language to improvise with."



ARRIALE

melody, that at times joined together with it and at times created an intentional dissonance." The pianist says these details can change the entire way a listener perceives a tune.

Elsewhere, Arriale puts her own voice to such jazz standards as **Thelonious Monk's** "Bemsha Swing" and **Duke Ellington's** "It Don't Mean a Thing," taking abstract harmonic liberties with the former before returning to the familiar opening motif and reducing the tempo of the latter to a slow boil. "I feel swing most profoundly at slow tempos, where you can feel the swing's pull," Arriale says. "Sometimes, you can leave so much space between the notes that you create a tongue-in-cheek sense of suspense. I played the tune so deliberately that you wonder if the next note is going to be played." Arriale's final solo on the song ends a more pronounced sense of swing, giving the walking-on-eggshells feel a breathy release.

"When I started studying jazz, it flipped me out, because it was an opportunity to compose on the spot," Arriale says. "It meant thousands of hours of studying the musicians who came before me, but there was a sense that this was something I had to develop and that it would not happen overnight. I knew that I would have to go deep into myself in order to make my own statement."

Perhaps coming to the art of improvisation a bit later in life—Arriale began studying jazz in her mid-20s—has allowed her to retain her profound sense of wonder at the ways in which a melody can be dissected and reassembled. On *Inspiration* (TCB, released Feb. 26), Arriale and her trio (bassist **Jay Anderson** and drummer **Steve Davis**) put their own creative stamp on 10 compositions that reflect a cross-section of her favorite songs and composers, ranging from **Burt Bacharach** ("A House Is Not a Home") and the **Beatles** ("Blackbird") to **Keith Jarrett** ("So Tender") and **Chick Corea** ("Tones for Joan's Bones").

Opening with Arriale's dramatic take on **Leonard Bernstein's** "America" from *West Side Story*, each track on *Inspiration* is notable for the way in which the trio finds new wrinkles in the most familiar of melodies. On "America," the well-worn melody is readily apparent as the song begins, but Arriale's left hand quickly adds a dark, bouncing undercurrent that reflects the duality found in the song's lyric—the excitement of the American dream and the difficulties encountered when reaching for that elusive brass ring.

"The melody by itself is very major-sounding and very catchy and repetitive," says Arriale, who notes that *West Side Story* was one of her favorite musicals when she was growing up. "It was so catchy, however, that there was not a lot for the trio to do with it. I came upon the idea of doing something very angular that sort of clashed with the

NOTEWORTHY: Canada's Justin Time Records will rerelease **D.D. Jackson's** *Signature* and **Billy Bang's** *Vietnam: The Aftermath* (Jazz Notes, *Billboard*, Dec. 1, 2001) March 26, with distribution provided by the Innovative Distribution Network. Both discs originally had a U.S. release date of Oct. 23, 2001, but neither made it into stores, as Justin Times' then-distributor DNA filed for Chapter 11 in September of last year.

Ned Otter's *So Little Time*, released on his own Two and Four Recording Company label (2and4.com, Feb. 26), is the tenor player's recorded debut as a leader. Otter's mentor **George Coleman** appears on the disc, as do pianist **Harold Mabern**, trumpeter **Tom Kirkpatrick**, bassist **Daniel Vitale**, and the late drummer **Billy Higgins**. Upcoming Two and Four releases include Otter's *Nothin' but the Blues* (which features arrangements for five horns, rhythm section, and percussion) is due in September and *Tenderly* (February 2003) and *Volume 2* from Coleman's *New Octet* (September 2003).

Pianist **Joe LoCascio's** trio releases *Close to So Far* March 5 on the Austin-based Heart Music label. LoCascio, whose 1986 recording debut *Sleepless* (Pausa) found him in the company of **Chet Baker**, is a member of the jazz faculty of Houston Community College.



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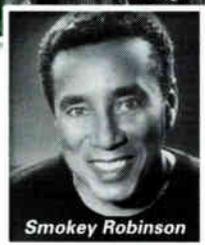
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DigiWorld Spotlights Pro Tools

Digital Audio Revolution Apparent At Traveling Exhibition

BY CHRISTOPHER WALSH

NEW YORK—The ever-evolving world of Pro Tools was inspected by more than 1,000 attendees of the latest edition of DigiWorld, the traveling exhibition of Digidesign's digital audio workstation (DAW) that landed here March 2 at Manhattan Center Studios.

From the high-end of professional audio recording to the home-based hobbyist, Digidesign has covered all bases: Recently introduced products Pro Tools HD and the Mbox 2-channel micro studio—itsself a

professional product but very portable and inexpensive—were demonstrated by Digidesign representatives in a packed Grand Ballroom at Manhattan Center. In addition, many of Digidesign's development partners, including manufacturers Waves, Metric Halo, Line 6, Massenburg Design Works, and Sony, were also on hand to demonstrate their processing and ancillary products.

On the stage of the Grand Ballroom, Digidesign VP of product strategy Dave Lebolt demonstrated Pro Tools HD, which supports sample rates up to 192kHz and features higher track count and I/O capacity, among other developments. The 5.1 audio playback during the

demonstration was, as advertised, sonically exceptional.

"The 192kHz playback was tremendous," said attendee Brian Mackewich, VP of New York-based audio/video production and post-production studio Gizmo Enterprises. "It quickly became apparent that there's no holding back at this point. With those high-resolution rates, the bottom and top both sounded much improved. It was

We can finally put to rest people saying, 'We still record to analog because...'"

At a suggested retail price of \$495, the Mbox will put Pro Tools into many more hands, given its imminent arrival at musical instrument/pro audio retailers. A 2-channel USB audio peripheral featuring Focusrite microphone preamplifiers, Mbox allows production to proceed virtually anywhere in conjunction with Pro Tools LE software and a laptop or desktop computer.

The digital audio revolution, putting professional-quality

tools in the hands of virtually everyone, was especially apparent at DigiWorld, as more and more musicians—as well as producers and engineers—take advantage of the convenience of the DAW environment. In between Pro Tools HD demonstrations at DigiWorld, videotaped discussions with such artists as Jerry Harrison—who spoke of Pro Tools' evolution from editing to recording to an environment one never has to leave—and pioneering keyboardist Herbie Hancock were shown as testimony to the success of the DAW. One can shape compositional perspective, said surround-sound enthusiast Hancock, "so that music will actually change as a result."

nice music to start with, but the technology alone was great."

While all of Gizmo's studios are based around a Pro Tools system, Studio B at Gizmo Enterprises is a Pro Tools 24 MIXplus-based 5.1 recording/mixing suite featuring a Digidesign ProControl interface. With engineer Rich Tozzoli, Gizmo is a partner in 333 Entertainment, producer of multichannel audio for DVD and other new formats delivering surround sound and high-resolution audio. "We're excited about being able to offer it," Mackewich says of Gizmo's likely upgrade to Pro Tools HD. "It's always a client-driven thing, but just the improved sound quality of this product makes it a moot point.

PRO TOOLS | HD

Studio Monitor

by Christopher Walsh

CONGRATULATIONS: The 44th Annual Grammy Awards may be remembered for recognition of traditional American music, reinvigorated by the *O Brother, Where Art Thou?* soundtrack, which won album of the year. Music from the Joel and Ethan Coen film brought several more Grammys to the Lost Highway collection, while producer **T-Bone Burnett** took producer of the year (non-classical) honors.

[Recording Academy's] Producers & Engineers Wing, we will have a much better representation, a louder voice from that constituency. I think we'll see their role in terms of being awarded Grammys in, perhaps, other categories in the future take the same kind of road that the producers and the engineers took a few years ago. This is exactly the way we started out album of the year in terms of producers, then we added engineers at a later time, and now we have added mastering engineers as well."

The producers and engineers wing resulted from the Music Producers Guild of the Americas (MPGA), founded in 1997 through the efforts of engineer/producer **Ed Cherney**. The MPGA was acquired by the Recording Academy and renamed in 1999.

Much of *O Brother, Where Art Thou?*—recorded and mixed by **Mike Piersante**—was recorded at Ocean Way Studios, with additional recording at Sound Emporium—both are located in Nashville—and other locations.

The Look of Love was recorded at Avatar Studios in New York, with additional recording at Capitol Studios in Hollywood. "Then we went to London and did the orchestra at Abbey Road," Schmitt explains, "then mixed in Capitol's Studio C. Then Doug Sax did his usual sterling job at mastering."

O Brother, Where Art Thou? and *The Look of Love*, each strikingly different from the other and stylistically light years away from most modern recordings, nonetheless accentuate the importance of recording studios and the audio professionals who work in them. Squeezed between tight recording budgets and proliferating home studios, commercial studios (with their superior equipment, acoustic spaces, and staff) remain a vitally important link in the production chain—just like mastering engineers.

"I think the longevity of *O Brother* has something to do with the fact that we didn't try to get as much level on the CD," Lurssen says. "We treated the music according to what it should be. A lot of guys are really competing with each other, trying to get more and more level on a CD. I've found, as a mastering engineer, that very often it's inappropriate to the music. We made a deliberate decision to not follow suit, to not worry about being competitive, but to really treat the music the way it should be treated."



LURSSSEN

But the 44th Grammy Awards should also be remembered as the first in which a mastering engineer received a Grammy. Engineer **Gavin Lurssen** of Los Angeles-based Mastering Lab mastered *O Brother, Where Art Thou?*, earning the distinction of being the first mastering engineer to be so honored.

Recognition of mastering engineers' contribution to recordings has been several years in the making. Audio professionals involved with this effort include engineers **Nancy Matter**, **Joe Chiccarelli**, **Eliot Scheiner**, and **Al Schmitt**, who took home his 11th Grammy for best engineered album (non-classical) for **Diana Krall's** *The Look of Love*.

"I'm quite honored to be the first recipient," Lurssen says. "It's also great for Mastering Lab, because [founder] **Doug Sax** kind of pioneered this art. This is the first time we're officially recognized, and I'm lucky to be the recipient, but every year we probably work on six-to-eight Grammy-winning albums. Often times, it's for best engineering, too: most of the stuff that Al Schmitt does." (*The Look of Love* was mastered by Sax and **Robert Hadley**.)

"I think that those of us who have run studios or post-production facilities, who really know the contribution of a mastering engineer, think this is really a foot in the door," Recording Academy president/CEO **Michael Greene** says. "Certainly, with

MARCH 16
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BILLBOARD'S NO. 1 SINGLES (MARCH 9, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, D. Shea (Epic)	OWS (OH MY) Tweet/ Timbaland (The Gold Mind/Elektra/EEG)	BRING ON THE RAIN Jo Dee Messina With Tim McGraw/ B. Gallimore (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)	SONY (New York) RECORD PLANT (Los Angeles) Rob Williams	WESTLAKE AUDIO (Los Angeles) Senator Jimmy D.	OCEAN WAY (Nashville, TN) Julian King	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VSP 72, SSL 9000 J	Neve VR	Custom Ocean Way Neve 8078	Neve 8068	Neve 8068
RECORDER(S)	Pro Tools	Studer A827, Pro Tools	Sony 3348 HR	Studer A827, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Los Angeles) Bill Malina	THE VILLAGE RECORDER (West Los Angeles) Jimmy Douglass	IMAGE RECORDING (Los Angeles) Chris Lord-Alge	SOUNDTRACK (New York) Andy Wallace	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/ DAW(S)	SSL 9000 J	Neve VR	SSL E 4056 G Series	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Pro Tools	Studer A827, Pro Tools	Sony 3348	Studer A820	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499, Pro Tools	Quantegy GP9	BASF 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Los Angeles) Bernie Grundman	MASTERING LAB (Hollywood, CA) Doug Sax	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
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Words & Music™



by Jim Bessman

BMG'S SEARCH: BMG Music Publishing's newly launched BMG Music Search (bmgmusicsearch.com) is targeting the film, TV, advertising, and multimedia industries with a worldwide online search engine designed to license both pop music and production music.

The site offers quick music searches for synch licensing and spans more than 35 BMG Music Publishing countries, instead of featuring only the usual U.S.- or U.K.-based pop repertoire. Pop music seekers can scan through 12 categories and 22 musical styles, while production music clients can rummage around 16 categories and almost 200 musical styles.

A "quick search" feature enables a title, artist, or songwriter to be called up by entering a key word. Users can create and save a custom search, make notes on a particular song, and attach songs to specific projects. Songs and tracks can be instantly heard and sought for licensing by e-mailing users' local BMG offices; production music users with existing blanket licensing agreements with BMG can also report their BMG music usage online.

BMG Songs (the U.S. division of BMG Music Publishing) VP of film and TV **Ron Broitman** says that the new site is the only one to combine both pop songs and production music. "Typically, these two types of licensed music are treated separately," Broitman says. "But because BMG is one of the largest pop-song publishers and owners of production music, we can combine the two and offer clients full-service, one-stop shopping."

The worldwide nature of the site's catalog will further expand "as more territories come in-line and make their songs available for all our users," Broitman adds. On the production music side, he notes that multiple-length audioclips of between 10 and 30 seconds are accessible "depending on need, so you can get the full flavor of what the piece is." He says most beneficial is that users can "personalize" the site for use as a "project tool," so that work can be repeatedly saved, accessed, and modified. "It's not a 'one-time get in and out,' but a 'come back and continue.' We want people to use it over and over."

BMG MusicSearch also offers information regarding BMG Music Publishing as a whole, including its classical music holdings. Rental classical catalog eventually will be searchable via the site, and production music tracks will be downloadable.

Also happening at BMG Music Publishing is the 50% acquisition of song-

writer **Frank Musker's** catalog of hits—and a joint venture with Musker and publisher **Johnny Stirling's** newly formed pubbery, Music Sounds Better. The deal reunites Musker and Stirling with BMG Music Publishing



BROITMAN

Worldwide president **Nicholas Firth** and BMG Music Publishing U.K. managing director **Paul Curran**—all of whom first worked together in 1976, when Stirling signed Musker to Pendulum Music, which was then administered by Chappell Music, where Firth and Curran were staffers.

NMPA OFFICERS, HFA DIRECTORS: The National Music Publishers' Assn. (NMPA) and licensing affiliate the Harry Fox Agency (HFA) have elected officers and directors, respectively, during last month's meetings of their boards of directors. Newly elected officers to the NMPA board of directors are chairman **Irwin Z. Robinson**, chairman/CEO of Famous Music Publishing; VP **Martin Bandier**, chairman/CEO of EMI Music Publishing; VP **Donna Hilley**, president/CEO of Sony/ATV Music Publishing; VP **Ralph Peer II**, chairman/CEO of PeerMusic; treasurer/secretary **Arnold Broido**, chairman of Theodore Presser; and assistant treasurer **Freddie Bienstock**, chairman/CEO of Carlin America.

Newly elected as directors to the HFA board of directors are chairman Robinson; Bienstock; Broido; **Maxyne Lang**, president of Williamson Music; **Evan Medow**, CEO of Windswept Holdings; **Stanley Mills**, president of September Music; and Peer.

Incidentally, Bourne Company CEO **Beebe Bourne** was appointed to the NMPA board of directors last December, replacing the late **Leon Brettler**. Bourne has been a member of the board of directors of the NMPA and the Assn. of Independent Music Publishers.

Turning Foreign Verse Into English Prose

Grammy-Show Performance Highlights The Difficulties Of Adapting Lyrics

BY JIM BESSMAN

NEW YORK—For Roxanne Seeman, Alejandro Sanz's performance of "Quisiera Ser" (I'd Like to Be) with Destiny's Child at the Grammy Awards show illustrated the challenge facing English-language lyricists who adapt a foreign-language song into English.

"In addition to finding a passionate way of adapting the Spanish meaning into English, having the words fit the musical notes, and having the accent of the words in the right places musically, one also has to consider a rhyme scheme," says Seeman, who wrote the English lyric to the Sanz original and has penned other songs for the likes of Barbra Streisand, the Sisters of Mercy, and Earth, Wind & Fire. "Sometimes it's also nice to try and match the sounds of the original language and to have internal rhymes and alliteration."

Seeman notes that a typical problem for the English adaptor is exemplified by the English word "light." "In English, it's one syllable," she explains, "but 'light' in French is 'lumiere'—'lu-me-air-re'—four syllables. Or the word 'love' in English is one syllable, but the Spanish 'amor' and French 'amour' are two syllables, and in Italian, 'amore' is three syllables."

Or take this line from the lyrics to Rafael Hernandez's tropical Latin song "Silencio," as recorded by Ibrahim Ferrer of the Buena Vista Social Club: "Yo no quiero que las flores sepan los tormentos que me da la vida."

"It's 20 syllables," Seeman notes, "while the literal English translation is 'I don't want the flowers to know of my life's torments'—13 syllables—which doesn't convey the poetry and passion [that is] natural in the original Spanish lyric."

Adapting a song from a foreign language into English, then, is not a matter of simple translation, especially considering that songs in foreign languages often have more notes to accommodate the words—which, as noted, often have more syllables than the same word in English.

KEEPING THE BEAUTY

"Some words, phrases, or ideas in a foreign language have their own meaning and beauty but do not translate well into English," Seeman continues. "And again, the statement one would use in English now has to be fit to the notes. And if you're to preserve the original intent of the author, you have to find another way of saying the same thought that will not only fit to the musical notes, but the natural stress or accent of a word in Eng-

lish with more than one syllable also has to match with the accent of the notes in the melody."

Returning to "Quisiera Ser," Seeman says that the literal translation of the lyric "Son esos besos que ni frio ni calor/Pero si son de tu boca/Tambien, los quiero yo" is "They are the kisses that are neither cold nor hot/But if they are from your mouth/Also, I want them." But when it was performed by Destiny's Child on the Grammy Awards telecast, the English lyric became, "And if your kisses leave me wanting more and more/Still because they are yours/I want them even more."



SEEMAN

Seeman stresses here that her work is an adaptation—not a translation. "Take 'My Way,'" she says, speaking of Frank Sinatra singing Paul Anka's rewritten English lyric for the French song "Comme d'Habitude." "He says, 'I chewed it up and spit it out'—which isn't really very French. They'd never say something like that. But it was a big hit."

Seeman likens the process of adapting foreign-language lyrics into English to writing lyrics for instrumental songs. "Instrumentals, and especially jazz instrumentals, have many notes requiring more syllables—and thus more words—than a pop song might."

A jazz pianist who studied with Sir Roland Hanna, Seeman got her first break in 1979, when Dee Dee Bridgewater recorded Ramsey Lewis' jazz instrumental "Tequila Mockingbird," adding Seeman's lyrics to the music composed by Larry Dunn of Earth, Wind & Fire. This led to Seeman being asked to write a lyric for the Dedato instrumental "Tahiti Hut," which he had written with Earth, Wind & Fire's Maurice White.

Coincidentally, Seeman had just been to Tahiti and included the Tahitian words "noa noa" in her lyric. She believes that the words mean "fragrant country," and she has since given the name to her

publishing company (Noa Noa Music [ASCAP]).

GLOBAL EXPERIENCE

Well-traveled and conversant in seven languages, Seeman has taken inspiration from her global interests and experiences. She wrote "Walking on the Chinese Wall"—the 1985 title track hit for Earth, Wind & Fire's Philip Bailey's *Chinese Wall* solo album—with her late partner Billie Hughes, after he returned from Japan and she from China. Her lyrics referenced Hong Lou Meng's famed novel *Dream of the Red Chamber*.

She says literature, as well as visual images, inform her work. "My lyric for the song 'Hong Kong Bay (Love Without Pain)' was inspired by a sunset cruise of the Hong Kong harbor on a Chinese junk and the lines from Dostoyevsky's *The Brothers Karamazov*, 'Without suffering what would be the pleasure of life?/Life would be transformed into an endless church service; it would be holy, but tedious.'"

In 1991, Seeman and Hughes scored the top-selling international single in Japan with Hughes' recording of "Welcome to the Edge," which was covered in Japanese and taken to No. 1 by female duo Wink. Other significant songs co-written by Seeman include her original English lyrics for Streisand's "Let's Start Right Now"—a version of the Portuguese-language Brazilian song "Raios de Luz" (Ray of Light)—and Diane Schuur's "I'd Fly," a version of Richard Cocciante's French hit "Pour Elle" (For Her).

She collaborated with Hughes and Sisters of Mercy vocalist Andrew Eldritch on the English goth group's international hit "Under the Gun" and on Bette Midler's "Night and Day." Her work with French composer/songwriter Eric Levi of ambient rock band Era and Bailey became the end-title song for the hit French film *La Vengeance d'Une Blonde*. She also collaborated with Brazilian composer/vocalist Djavan on the song "So Hard to Know" from the Chet Baker documentary *Let's Get Lost* and with Earth, Wind & Fire on "Cruisin'" for the Spike Lee film *Get on the Bus*.

Sensing a post-Sept. 11 interest among international acts in crossing over to an English audience, Seeman now looks to increase her involvement in facilitating it.

"They're trying to find a way for their music to be adapted while still retaining their identity," she says. "They want to be understandable and appealing to the English-speaking audience, and the U.S. is becoming more sensitive to the rest of the world because it's no longer impregnable. The world is gathering closer together and is sensitive to other countries in ways they never were before."

Events Calendar

MARCH

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

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

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

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

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

March 12-15, **Second Annual Hip-Hop Super Conference and Expo**, Puck Building, New York. 877-888-4472.

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

March 15-17, **Million Dollar Black College Radio and Music Conference**, Radisson Atlanta South, Atlanta. 877-659-3057.

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

March 19, **A Roundtable Discussion on Foreign Royalties and Sub-Publishing**, presented by the California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

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

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

March 25, **16th Annual Soul Train Music Awards taping**, Los Angeles Sports Arena, Los Angeles. 310-201-8867.

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

March 29-April 12, **International Pop Overthrow Festival**, various venues, Chicago. 818-386-0108.

APRIL

April 12-14, **Beyond 2002 Super Festival Featuring OutKast, Snoop Dogg, and Ludacris**, Bicentennial Park, Miami. 718-522-7171.

April 13, **Rainforest Benefit Concert**, Carnegie Hall, New York. 617-496-2222.

April 14, **2002 Juno Awards**, Mile One Stadium, St. John's, Newfoundland. 416-485-3135.

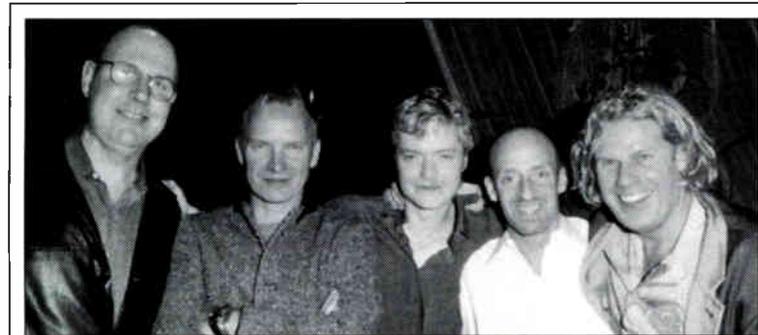
April 15, **Heroes Awards**, presented by the Florida chapter of the National Academy of Recording Arts and Sciences,

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.



Botti in the House. Columbia jazz executives recently met with Columbia recording artist Chris Botti during the taping of his DirecTV special at the El Rey Theater in Los Angeles. His guests included Shawn Colvin and Sting, who both appear on Botti's new album, *Night Sessions*. Pictured at the event, from left, are Columbia jazz senior VP Jeff Jones, Sting, Botti, Columbia jazz VP Mark Feldman, and *Night Sessions* producer Kipper.

Good Works

MUSIC EDUCATION BENEFIT: The Los Angeles Philharmonic Assn. and the Napa Valley Vintners Assn. are sponsoring a wine-tasting event, dinner, and silent auction to benefit the philharmonic's Music Matters program, a fund for children's music education. The evening takes place March 13 at the Dorothy Chandler Pavilion in Los Angeles. Tickets are \$500. Contact: **Melanie Gravdal** at 323-850-2021.

LITERATURE CD: The Songs Inspired by Literature Project has released its first benefit CD. The album features

Life Lines

DEATHS

Richard Voltter, 98, of pneumonia, Feb. 10 in New York. Voltter worked at publishing company Shapiro, Bernstein & Co. for more than 66 years, serving as president of the organization for 40 years. The company's songs have been recorded by such artists as Glenn Miller, the Andrew Sisters, Tommy Dorsey, Ray Noble, Guy Lombardo, and Perry Como. Voltter is survived by a daughter and two grandsons.

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

April 25, **Third Annual T.J. Martell B-Ball Classic**, Basketball City, New York. 615-256-2002.

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

MAY

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

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort,

Miami Beach. 646-654-4660.

May 9, **Steven J. Ross Award Dinner**, presented by the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 10, **Ninth Annual Race to Erase MS**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

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

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

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

May 29-June 2, **56th Ojai Music Festival**, Ojai Art Center, Ojai, Calif. 805-646-2094.

JUNE

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

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

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

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

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

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

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

June 19, **How to Choose an Entertainment Attorney**, presented by Cali-

16 songs—each inspired by a book, poem, or play—written and performed by such artists as **Bruce Springsteen**, **Aimee Mann**, **Suzanne Vega**, **Grace Slick**, and **Ray Manzarek**. Proceeds will help promote reading and adult literacy programs. The CD may be purchased via sibl-project.org, booksense.com, or at public libraries nationwide. Contact: **Stephanie Clarke** at 415-381-3484.

AUCTION SUCCESS: The recent Yahoo Auctions promotion featuring memorabilia from **Britney Spears'** Pepsi commercial shoots raised more than \$78,000. The funds will go to the Britney Spears Foundation, a charity benefiting children through performing arts opportunities. Contact: **Gloria Friedmann** at 212-453-2244.

Ronald Freed, 64, of undisclosed causes, Feb. 20 in Miami. Freed was the president of European American Music Distributors Corp. (EAMDC) since 1977, when the company was formed by Universal Edition and Schott Musik International. EAMDC publishes music by such American contemporary composers as Bernard Rands, Christopher Rouse, and Joseph Schwanter. In 1999, EAMDC entered into a joint venture with Warner Bros. Publications. Freed was also known for representing the music of Kurt Weill, and he served as president of the Music Publishers' Assn. He is survived by his sister. In lieu of

flowers, the family requests that donations be made in Freed's name to the Ronald L. Freed Scholarship c/o The Julliard School, Attention: Karen Raven, 60 Lincoln Center Plaza, New York, N.Y. 10023.

Do'reen Waddell, 36, in a car accident, March 1 in Shoreham, England. Waddell, best-remembered as a former singer with Soul II Soul, was hit by several cars as she was crossing a busy road. Soul II Soul garnered a No. 1 hit in the U.K. with 1989's "Back to Life," which also hit No. 4 in the U.S. Waddell lent lead vocals to the group's songs "Feel Free" and "Happiness."

California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA-Federation, Pierre, New York. 212-836-1126.

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

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

JULY

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

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST

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

SEPTEMBER

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

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

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

OCTOBER

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

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Detroit Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 31-Nov. 2, **MusicWorks Music Convention and Festival**, various venues, Glasgow. 141-552-6027.

NOVEMBER

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

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.

Solution to this week's puzzle (page 120)

C	L	I	F	F	P	I	N	E	J	I	M	I		
O	U	T	E	R	H	O	A	X	E	R	I	N		
B	L	O	W	I	N	I	N	T	H	E	W	I	N	D
S	U	N	E	E	L	L	U	T	I	S	T	S		
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INTERNATIONAL

Canadian Music Industry Readies Relaunch Of Singles Format

Labels And Retailers Studying European And U.K. Experience As Guide On Configuration, Pricing, And Packaging Strategy

BY LARRY LeBLANC

TORONTO—Canada's music industry is gearing up for the return of the singles configuration.

Industry sources say the relaunch should take place by July, with all major labels participating. The intention is to firmly re-establish the configuration in the Canadian marketplace by September and then gauge consumer response during the fourth quarter. EMI Music Canada president Deane Cameron says, "This could very well be the opportunity for us to develop a new buyer."

Canada's music industry lost confidence in singles in the early '90s. In 1994, a few companies—including PolyGram and Sony—tried to make an earnest investment in them. But without support from other labels, singles disappeared as a major item at Canadian retail.

Simultaneously, with a lack of retail availability of most radio hits, there has been an enormous demand for compilation albums targeted at

at other markets, particularly Europe and the U.K., to find out what works."

According to the last sales estimates available from the International Federation of the Phonographic Industry, the retail singles market in Europe fell from 217 million units in 1999 to 199.7 million units in 2000. More recent figures from the British Phonographic Industry showed three consecutive years of decline in the U.K., from 80 million units shipped in 1999 to 59.5 million units in 2001.

Many Canadian music retailers have long contended that readily available singles could provide an entry level for kids growing up and buying music. Labels here have resisted for several reasons, including the related costs in bringing CD singles to market, a belief that singles hurt album sales, and low sales for currently available CD singles of between 2,000 and 6,000 units.

"Kids are in our stores, and there's nothing to buy for \$5 Canadian [\$3.14]," says Andrew Pollock, VP of marketing for HMV North America, which operates 98 stores in Canada. "We've let labels know we see a single as two tracks—one not on the album—in a slimline jewel case with whatever artwork is economically viable and priced at under \$5 Canadian."

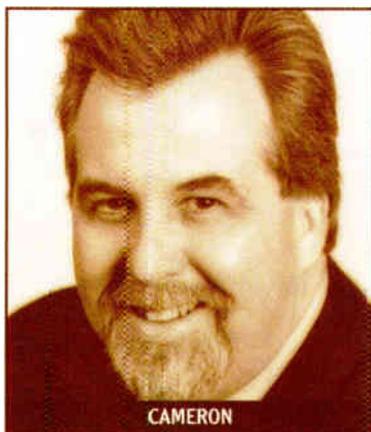
Universal Music Canada president/CEO Randy Lennox agrees: "A CD single priced at around \$2.99 Canadian-\$3.99 Canadian [\$1.88-\$2.51] is a palatable value proposition. Singles can cannibalize album sales, but the risk of relaunching is worth taking, because of the need of an entry point in the market for young buyers."

Noting the low profit margin of CD singles, Warner Music Canada senior VP/managing director Steve Kane adds, "Nobody should be fooling themselves that we're going to make money. However, we will be giving people an entry point they don't have right now."

But given the widespread practice of downloading and CD burning in Canada, some industry figures are skeptical about the relaunch. Terry McBride of Vancouver-based Nettwerk Management asks, "Why would anyone spend \$3 Canadian [\$1.89] for a CD single when they can download it?"

Sony Music Canada senior VP of sales Don Oates counters, "Downloading is cannibalizing album sales; why not put singles back into the marketplace and have some control?"

Less than 5% of hit radio songs are currently domestically available as commercial singles in Canada; they generally sell at retail for \$3.99 Canadian-\$5.99 Canadian (\$2.51-\$3.77). Supply is limited primarily



CAMERON

to superstar acts. Retailers also buy CD-single imports, which retail at

between \$5.99 Canadian and \$7.99 Canadian (\$3.77-\$5.02).

"We pick up whatever CD singles are available. But for the top 20, only two or three are available," notes Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally.

RMAC president Ken Kozey, who is also purchasing manager at Handleman Co. of Canada, cautions: "We need a year to get full retail and label support so that consumers know singles are available en masse."

As well as the issue of establishing pricing, there are several other significant obstacles to overcome first, including gauging the availability of

tracks and/or additional mixes. With singles not readily available in the U.S., Canadian labels may also have to originate artwork of their CD singles—adding to bottom-line costs.

New return policies will also have to be considered. "We're going to ask for a 100% return rate," says Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. But several retailers privately concede that a 100% return privilege will be firmly resisted by most labels.

"What's more likely is a 50% return privilege or having CD singles as part of our overall return percentage," one says. "With a 100% return privilege, retailers wouldn't watch what they bought."



DONLON

12- to 25-year-old consumers, including such domestically produced, high-profile series as "MUCHDance," "Big Shiny Tunes," and "Now That's What I Call Music!"

NO CONFIGURATION CONSENSUS

While there is increasing acknowledgment between key retailers and label executives of the need for a singles market in Canada, there is as yet no consensus on what constitutes the configuration. Packaging, pricing, and how many tracks to make available are now under review by labels body the Canadian Recording Industry Assn. and the Retail Music Assn. of Canada (RMAC).

"Discussions are in the early stages," Sony Music Canada president Denise Donlon notes. "But there's real motivation from retailers and labels to see the relaunch through. We are looking

Russian Labels Form New Trade Body

BY ALEKSEY KRUZIN

MOSCOW—Russia's largest record labels have joined forces to create their first national trade body, the National Federation of Phonogram Producers (NFPP).

The recent launch came about through a joint initiative of the five major labels' local affiliates and licensees, which was coordinated by the Russia and CIS regional office of the International Federation of the Phonographic Industry (IFPI) in Moscow.

"Our goal was to help the Russian record industry realize that they needed their own, self-regulated organization to protect their interests," Moscow-based IFPI regional director Igor Pozhitkov says. "With the formation of NFPP, we see the local record labels finally realizing that they are in the same industry, all facing the same issues that need to be addressed jointly."

According to CEO Alexey Ugrinovich, the new organization (also based in Moscow) has set its main strategic goal as increasing the market share of legitimate product. He says, "Representing the common interests of our members, we are here to interact with government agencies, law enforcement, and legislators on their behalf." Piracy in Russia accounts for 65% of the total market, according to IFPI estimates.

The NFPP currently has 10 members, which represent Russia's market-leading labels, as well as the local representatives of Universal, Sony, EMI, Warner, and BMG. Another four companies will join in the next few weeks.

NFPP chairman Yuri Slyusar says current membership represents about 70% of the legitimate Russian market. He adds, "This means the part of the market that is ready for resolute action has reached critical mass."

The NFPP is open to local Russian-registered companies, regardless of size, provided they have not had any prior connection with pirate activities. The long-term aim is for the body to become the

national group of the IFPI.

Pozhitkov says, "We are trying to limit our perceived role in the NFPP's formation to consulting and motivating the local market players to unite and speak up for themselves. Currently, it is not popular here to be a foreign organization—or even an international one—so we have to focus on sharing experience and providing assistance to the local industry."

The formation of the NFPP was presented to a broad industry audience during Record 2002, Russia's annual music industry exhibition and trade fair, held Feb. 20-23 in Moscow.

The first NFPP project is the immediate launch of an industry-standard sticker scheme developed jointly with authors' society RAO to identify legitimate product. "It has become hard even for qualified people to tell whether a product is legitimate, especially when every rightholder has their own stickers," notes Ugrinovich, who has a background in CD manufacturing.

Boris Tsigman, general director of SBA/GALA Records—Russia's representatives of EMI—adds: "The sticker [scheme] is not a panacea, but if everybody uses it, there will be considerable results achieved within a very short period of time. We believe we are on the right track."

The federation is also laying the groundwork for further activity, including continued cooperation with the IFPI, as well as acting as a liaison with the computer software and film industries on lobbying to update national legislation and anti-piracy activity. It will undertake market research and launch public-relations initiatives to help establish a positive image for the national music industry.

"All of the companies now have a clear understanding that we cannot waste any more time," says Slyusar, who also runs Monolit, one of the NFPP's founding labels. "The problems have become so acute that we literally have to talk of survival now, rather than of normal development."



UGRINOVICH



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 03/06/02		(OFFICIAL UK CHARTS CO.) 03/04/02		(MEDIA CONTROL) 03/06/02		(SNEP/IFOP/TITE-LIVE) 03/05/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
WAY OF DIFFERENCE GLAY UNLIMITED		EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG S/RCA		WHENEVER, WHEREVER SHAKIRA EPIC		J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MARROCCO MERCURY	
2	NEW	2	NEW	2	3	2	4
SHALLOW SLEEP HYDE KID/SONY		WHENEVER, WHEREVER SHAKIRA EPIC		ENGEL BEN FEATURING GIM HANSA/BMG		BECAUSE I GOT HIGH AFROMAN UNIVERSAL	
3	NEW	3	2	3	NEW	3	2
KIRAKIRA KAZUMASA DDA FUN HOUSE/BMG		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		DO YOU BRO'SIS POLYDR		ETERNAL FLAME ATOMIC KITTEN VIRGIN	
4	1	4	NEW	4	5	4	5
SOUDA! WE'RE ALIVE MORNING MUSUME ZETIMA		SOMETHING LASGO POSITVA/EMI		GET THE PARTY STARTED PINK ARISTA		QUI EST L'EXEMPLE RDHFF HOSTILE/VIRGIN	
5	NEW	5	NEW	5	NEW	5	3
EDGE ACCESS ANTINOS		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		HARD TO SAY I'M SORRY ADUAGEN DDS DR DIEZDMBA		GIMME GIMME GIMME STAR ACADEMY MERCURY	
6	NEW	6	1	6	4	6	6
HI NO ATARU SAKAMICHI DD AS INFINITY AVEK TRAX		WORLD OF OUR OWN WESTLIFE RCA		WO WILLST DU HIN? XAVIER NAIDDD SPV		CINDY VARIOUS ARTISTS ENZO MUSIC	
7	7	7	3	7	6	7	8
UTSUKUSHIKU MOERU MORI TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE		IN YOUR EYES KYLIE MINOGUE PARLOPHONE		HOW YOU REMIND ME NICKELBACK MERCURY/UNIVERSAL		LES MOTS MYLENE FARMER & SEAL POLYDR	
8	NEW	8	4	8	2	3	7
HARD WORKER SDPHIA TOY'S FACTORY		THE WORLD'S GREATEST R KELLY JIVE/ZDMBA		KEINE AMNESTIE FÜR MTV BORSE DANKEZ VIRGIN		MILLÉSIME PASCAL OBISPO EPIC	
9	9	9	6	9	NEW	9	NEW
WADATSUMI NO KI CHITOSE HAJIME EPIC		YOU S CLUB 7 POLYDR		ONE DAY IN YOUR LIFE ANASTACIA EPIC		COMME UN BOOMERANG ETIENNE DAD & DANI VIRGIN	
10	2	10	NEW	10	8	10	12
KOI NO KAYOUKYOKU YUZU SENHA & CD		SHOULDA WOULD A COULDA BEVERLY KNIGHT PARLOPHONE		THE WORLD'S GREATEST R KELLY JIVE/ZDMBA		PAID MY DUES ANASTACIA EPIC	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
16	21	14	NEW	11	NEW	15	NEW
FUTARI NO AKABOSHI KINMOKUSEI FUN HOUSE/BMG		LOVE FOLOSOPHY JAMIROQUAI SONY S2		FREE STARSPLASH EDEL		DONNER TOUT HELENE SEGARA ORLANDO	
24	NEW	20	NEW	15	NEW	18	23
TASTE MAXIMUM FAKE? EAST WEST		TIME AFTER TIME DISTANT SOUNDZ W10		NO MORE TEARS JEANETTE POLYDR		U GOT IT BAD USHER LAFACE/ARISTA	
30	NEW	21	NEW	22	26	30	NEW
MIDNIGHT DEJAVU EGO-WRAPPIN' UNIVERSAL		FELL IN LOVE WITH A GIRL WHITE STRIPES XL RECORDINGS		WHAT ABOUT US? BRANDY ATLANTIC/WARNER		DIS-LUI ROCH VOISINE RCA	
		24	NEW	24	27	21	NEW
		LOVELY BUBBA SPARXXX INTERSCOPE/UNIVERSAL		LOVESONG RIGHT SAID FRED KINGSIZE/BMG		TU ES TOUJOURS LA TINA ARENA COLUMBIA	
		30	NEW	25	29	36	NEW
		RUN LIGHTHOUSE FAMILY WILD CARD/POLYDR		PART II METHOD MAN & REDMAN MERCURY		LIKE A PRAYER MADHOUSE ARS/UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	1
MISIA MISIA - GREATEST HITS FUN HOUSE/BMG		STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BRDS.		LES ENFOIRES TOUS DANS LE MEME BATEAU RESTO DU CDEUR/BMG	
2	2	2	2	2	1	2	NEW
THE GOSPELERS FRENYZ KID/SONY		DIDO NO ANGEL CHEEKY/ARISTA		ANASTACIA FREAK OF NATURE EPIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BRDS.	
3	4	3	4	3	2	3	5
KIRORO KIRORO ND UTA VICTOR		KYLIE MINOGUE FEVER PARLOPHONE		SHAKIRA LAUNDRY SERVICE EPIC		STAR ACADEMY L'ALBUM MERCURY	
4	NEW	4	NEW	4	5	4	3
TAKAHIRO MATSUMOTO HANA ROOMS		BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA		JAILBABES HINTER GITTERN ARIDLA		YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY	
5	NEW	5	5	5	3	5	4
TAKAHIRO MATSUMOTO DRAGON FROM THE WEST ROOMS		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDR		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
6	1	6	7	6	6	6	5
BUMP OF CHICKEN JUPITER TOY'S FACTORY		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		LS L5 MERCURY	
7	NEW	7	5	7	8	7	6
KENJI OZAWA ELECTIC TOSHIBA/EMI		BOYZ II MEN LEGACY—THE GREATEST HITS COLLECTION UNIVERSAL		P.O.D. SATELLITE ATLANTIC/WARNER		FLORENT PAGNY 2 MERCURY	
8	3	8	9	8	NEW	8	8
TOMMY FEBRUARY TOMMY FEBRUARY 6 DEFSTAR		WESTLIFE WORLD OF OUR OWN RCA		BRANDY FULL MOON ATLANTIC/WARNER		GERALD DE PALMAS MARCHER DANS LE SABLE POLYDR	
9	NEW	9	NEW	9	7	9	9
WIENERPHILHARMONIKER/OZAWA NEUJAHRSKONZERT 2002 DEUTSCHE GRAMMOPHON/UNIVERSAL		BRANDY FULL MOON ATLANTIC/WARNER		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		LARA FABIAN NUE POLYDR	
10	NEW	10	6	10	4	10	NEW
V/A KISS FOR MILLION LOVERS FUN HOUSE/BMG		STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2		DIE TOTEN HOSEN AUSWARTSSPIEL JKP/EAST WEST		ISABELLE BOULAY MIEUX DUTICI-BAS V2	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 03/16/02		(APFVE) 03/16/02		(ARIA) 03/04/02		(FIMI) 03/04/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	2
HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		MOI... LOLITA ALIZEE POLYDR/UNIVERSAL		WHENEVER, WHEREVER SHAKIRA EPIC		WHENEVER, WHEREVER SHAKIRA EPIC	
2	2	2	2	2	5	2	1
ONLY TIME ENYA REPRISE/WARNER		BAILA (SEXY THING) ZUCCHERO POLYDR/UNIVERSAL		NOT PRETTY ENOUGH KASEY CHAMBERS EMI		QUESTA E' LA MIA VITA LIGABUE WEA	
3	5	3	4	3	4	3	3
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		HERE I AM LA LUNA VALE MUSIC		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDR		ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA	
4	7	4	1	4	6	4	5
STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL		DUCK TOY HAMPENBERG POLYDR/UNIVERSAL		DANCE WITH ME TIZ BAD BOY/ARISTA		GET THE PARTY STARTED PINK ARISTA	
5	8	5	3	5	2	5	NEW
MY IRON LUNG RADIOHEAD CAPITOL/EMI		SACRIFICIO MONICA NARANJO EPIC		SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING COLUMBIA		RAINBOW ELISA SUGAR/UNIVERSAL	
6	3	6	5	6	8	6	10
MY SWEET LORD GEORGE HARRISON GDM/EMI		GET THE PARTY STARTED PINK ARISTA/BMG		LIVIN' IT UP JA RULE FEATURING CASE RAL/UNIVERSAL		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI	
7	6	7	NEW	7	9	7	4
RAPTURE (TASTES SO SWEET) IIO MINISTRY OF SOUND/SPG		IN YOUR EYES KYLIE MINOGUE EMI/DEED		I GOT IT BAD USHER LAFACE/ARISTA		HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BRDS.	
8	NEW	8	NEW	8	NEW	8	8
UH HUH B2K EPIC/SONY		PUEDO SER VANESSA ZOMBA/JIVE		INSATIABLE DARREN HAYES ROADRUNNER/SONY		PAID MY DUES ANASTACIA EPIC	
9	9	9	9	9	9	9	7
CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		MI MUSICA ES TU VOZ OPERACION TRIUNFO VALE MUSIC		BETTER MAN ROBBIE WILLIAMS CHRYSALIS/EMI		POINT OF VIEW DB BDULEVARD AIRPLANE/WARNER	
10	RE	10	8	10	NEW	10	NEW
7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC/WARNER		SON SUENOS EL CANTO DEL LOCO ARIDLA/BMG		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI		IN THE END LINKIN PARK WARNER BRDS.	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	16	11	NEW	11	14	12	18
STAR GUITAR THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWORKS/VIRGIN		CLUB BIZARRE BROOKLYN BOUNCE EPIC		HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER		MAY IT BE ENYA WEA	
14	17	15	NEW	17	24	14	NEW
REVOLUTION STONE TEMPLE PILOTS ATLANTIC/WARNER		SO LONELY JAKATTA BLANCO Y NEGRO		STOP CALLING ME SHAKIRA COLUMBIA		LOVE FOLOSOPHY JAMIROQUAI SONY S2	
15	19	16	NEW	18	22	22	33
I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL		ONE DAY IN YOUR LIFE ANASTACIA EPIC		HEY BABY (UUH AAH) DJ OTZI SHOCK		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	
16	NEW	19	NEW	21	NEW	23	27
WHAT ABOUT US? BRANDY ATLANTIC/WARNER		LOVE FOLOSOPHY JAMIROQUAI EPIC		BREAK YA NECK BUSTA RHYMES J/BMG		GOODNIGHT MOON SHWARÉE CAPITOL	
17	RE	20	NEW	22	25	25	NEW
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER		THRILL ME JUNDR JACK BLANCO Y NEGRO		MY SACRIFICE CREED EPIC		WRONG IMPRESSION NATALIE IMBRUGLIA RCA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER		OPERACIÓN TRIUNFO GALA EUROVISION VALE MUSIC		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BRDS.		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BRDS.	
2	2	2	1	2	1	2	1
VARIOUS ARTISTS GRAMMY NOMINEES 2002 GRAMMY/UTV/UNIVERSAL		OPERACIÓN TRIUNFO OPERACIÓN TRIUNFO CANTA DISNEY VALE MUSIC		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGD/WARNER	
3	NEW	3	2	3	2	3	NEW
SOUNDTRACK O BROTHER, WHERE ART THOU? LOST HIGHWAY/MERCURY/UNIVERSAL		OPERACIÓN TRIUNFO SINGLES GALA 14 VALE MUSIC		SHAKIRA LAUNDRY SERVICE EPIC		SHAKIRA LAUNDRY SERVICE EPIC	
4	3	4	3	4	4	4	4
NICKELBACK SILVER SIDE UP EMI		OPERACIÓN TRIUNFO SINGLES GALA 13 VALE MUSIC		LINKIN PARK HYBRID THEORY WARNER BRDS.		ZUCCHERO SHAKE POLYDR	
5	4	5	4	5	NEW	5	2
DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		OPERACIÓN TRIUNFO ALBUM VALE MUSIC		ALICIA KEYS SONGS IN A MIND J/ARISTA		JOVANOTTI IL QUINTO MONDO SDELLUNA/MERCURY	
6	RE	6	7	6	3	6	7
ALICIA KEYS SONGS IN A MIND J/BMG		OPERACIÓN TRIUNFO SINGLES GALA 11 VALE MUSIC		JAMIROQUAI A FUNK DYSSEY EPIC		TIZIANO FERRO ROSSO RELATIVO EMI	
7	5	7	5	7	6	7	3
SHAKIRA LAUNDRY SERVICE EPIC/SONY		OPERACIÓN TRIUNFO SINGLES GALA 12 VALE MUSIC		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		BIAGIO ANTONACCI 9/NDV/2001 MERCURY	
8	RE	8	6	8	NEW	8	5
U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		MIDNIGHT OIL CAPRICORNIA COLUMBIA		ANASTACIA FREAK OF NATURE EPIC	
9	9	9	NEW	9	9	9	NEW
LINKIN PARK HYBRID THEORY WARNER		ALANIS MORISSETTE UNDER RUG SWEPT WARNER		SYSTEM OF A DOWN TOXICITY COLUMBIA		MODENA CITY RADIO REBELDE BLACK OUT/UNIVERSAL	
10	7	10	8	10	8	10	NEW
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		OPERACIÓN TRIUNFO SINGLES GALA 10 VALE MUSIC		GARBAGE BEAUTIFUL GARBAGE MUSHROOM		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™

Edited by Nigel Williamson



Music & Media

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 03/06/02
SINGLES		
1	2	GET THE PARTY STARTED PINK ARISTA
2	NEW	HOW YOU REMIND ME NICKELBACK ROADRUNNER
3	3	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
4	NEW	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
5	6	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN
6	5	PAID MY DUES ANASTACIA EPIC
7	9	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
8	NEW	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
9	NEW	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
10	NEW	DO YOU BRO'SIS POLYDOR
HOT SOT SINGLES		
17	NEW	EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG SRC/A
21	29	LES MOTS MYLENE FARMER & SEAL POLYDOR
24	NEW	HARD TO SAY I'M SORRY AQUAGEN DGS OR DIE
30	RE	SOMETHING LASGO A&S/ANTLER-SUBWAY
1	NEW	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
ALBUMS		
1	2	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
2	1	ANASTACIA FREAK OF NATURE EPIC
3	4	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
4	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
5	5	SOUNDTRACK THE LORD OF THE RINGS REPRISE/WARNER
6	NEW	ALICIA KEYS SONGS IN A MINOR J/BMG
7	10	KYLIE MINOGUE FEVER PARLOPHONE/EMI
8	NEW	BRANDY FULL MOON ATLANTIC/WARNER
9	6	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
10	RE	GANG MASAHARU FUKUYAMA ZETIMA

THE NETHERLANDS

(STICHTING MEGA TOP 100) 03/04/02

THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	4	THE WORLD'S GREATEST R. KELLY JIVE/ZOMBA
3	NEW	CONTAGIOUS THE KLEY BROTHERS FEATURING JORDAN LEELEY A&A NR DIGGS DREAMWORKS/UNIVERSAL
4	2	ICE QUEEN WITHIN TEMPTATION DSFA RECORDS/ZOMBA
5	3	LOPEN OP HET WATER MARC O BORSATO & SITA POLYDOR
ALBUMS		
1	NEW	MARCO BORSATO ONDERWEG POLYDOR
2	NEW	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
3	1	VARIOUS ARTISTS DE OFFICIELE MUZIEK UNIVERSAL CLASSICS & JAZZ
4	2	SHAKIRA LAUNDRY SERVICE EPIC
5	4	MUSICAL AIDA POLYDOR

SWEDEN

(GLF) 03/01/02

THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	LUFTEN BOR I MINA STEG HAKAN HELLSTROM DOLORES/MNV
3	NEW	WANNA BE WITH ME DA BUZZ EDEL
4	4	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
5	5	GET THE PARTY STARTED PINK LAFACE/ARISTA
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE EPIC
2	2	SCOOTER PUSH THE BEAT FOR THIS JAM EDEL
3	8	FRANK SINATRA ROMANCE WARNER SPECIAL MARKETING
4	6	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
5	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 03/05/02

THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	GET THE PARTY STARTED PINK ARISTA
3	4	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSIKVERTRIEB
4	3	SOUS LE VENT GAROU & CELINE DION COLUMBIA
5	NEW	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.
ALBUMS		
1	NEW	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
2	1	GOTTHARD ONE LIFE ONE SOUL—BEST OF BALLADS ARIOLA
3	NEW	LES ENFOIRES TOUS DANS LE MEME BATEAU RCA
4	2	SHAKIRA LAUNDRY SERVICE EPIC
5	3	ANASTACIA FREAK OF NATURE EPIC

IRELAND

(IRMA/CHART TRACK) 03/06/02

THIS WEEK	LAST WEEK	
SINGLES		
1	1	THERE'S A WHOLE LOT OF LOVING GOING ON SIX RCA
2	NEW	EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG RCA
3	NEW	WHENEVER, WHEREVER SHAKIRA EPIC
4	2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	3	LA PASSION EP GIGI D'AGOSTINO ICEBERG
ALBUMS		
1	1	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL
2	2	WESTLIFE WORLD OF OUR OWN RCA
3	8	DIDO NO ANGEL ARISTA
4	NEW	STING & THE POLICE THE BEST OF STING & THE POLICE A&M
5	3	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 03/05/02

THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER/MUSICA
3	3	GET THE PARTY STARTED PINK ARISTA
4	4	HOPE SHAGGY FEATURING PRINCE MYDAS MCA
5	NEW	RAMP! THE LOGICAL SONG SCOOTER EDEL
ALBUMS		
1	NEW	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
2	1	NICKELBACK SILVER SIDE UP ROADRUNNER/MUSICA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	2	SHAKIRA LAUNDRY SERVICE EPIC
5	4	BRO'SIS NEVER FORGET (WHERE YOU COME FROM) POLYDOR

BELGIUM/FLANDERS

(PROMUVI) 03/06/02

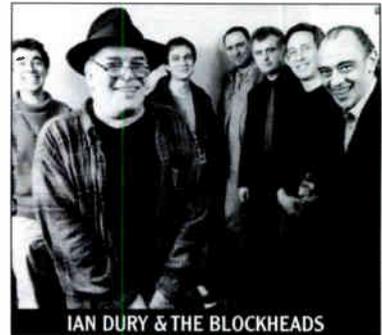
THIS WEEK	LAST WEEK	
SINGLES		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	3	LIKE A PRAYER MAD/HOUSE ARS
3	2	LOPEN OP HET WATER MARC O BORSATO & SITA POLYDOR
4	NEW	TOVEREN K3 NIELS WILLIAM/BMG
5	NEW	ICE QUEEN WITHIN TEMPTATION DSFA/ZOMBA
ALBUMS		
1	NEW	MARCO BORSATO ONDERWEG POLYDOR
2	NEW	ARNO ARNO, CHARLES, ERNEST DELABEL/VIRGIN
3	1	ZORNIK THE PLACE WHERE YOU WILL FIND US PARLOPHONE
4	NEW	WITHIN TEMPTATION MOTHER EARTH DSFA RECORDS/ZOMBA
5	2	SHAKIRA LAUNDRY SERVICE EPIC

MALAYSIA

(RIMI) 03/04/02

THIS WEEK	LAST WEEK	
ALBUMS		
1	2	VARIOUS ARTISTS MAX 9 WEA
2	4	LINKIN PARK HYBRID THEORY WARNER BROS.
3	NEW	JAY CHOU FANTASY RCA
4	1	VARIOUS ARTISTS MODERN ROCK WEA
5	NEW	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/EMI
6	13	EXISTS ADA NAR
7	NEW	WESTLIFE WORLD OF OUR OWN RCA
8	NEW	VARIOUS ARTISTS TEEN SPIRIT UNIVERSAL
9	7	SUN YAN ZI START WEA
10	11	VARIOUS ARTISTS PENDEKAR IV NSR

GREAT LAST WORDS: The final, post-humous studio album from **Ian Dury & the Blockheads** is being released by East Central One March 18 in the U.K., following Dury's death from cancer in March 2000. *Ten More Turnips From the Tip* mixes older, previously unreleased tracks with songs intended for the follow-up to 1999's *Mr. Love Pants*. Dury's family



found the album title, along with its proposed track listing, in his papers. Closing track "You're the Why" (the last lyric Dury wrote) was co-written by **Chaz Jankel** and recorded after Dury's death with **Robbie Williams** on vocals. Williams worked with Dury for UNICEF, and the song was first performed at Dury's funeral. Jankel says, "You're the Why" is very concise—a kind of love song. We didn't write many of those." **CHRIS BARRETT**

FROZEN ASSETS: Arctic techno veteran **Bel Canto** from Tromsø, Norway, returns with the band's seventh album, *Dorothy's Victory*. Due March 18 in Norway on Capitol/EMI, the album will be preceded by the radio-only single "Feels Like I'm Already Flying." Bel Canto is widely regarded as the founder of the Norwegian electronica scene, which recently spawned the European career of **Røyksopp**, a band now signed to Wall of Sound/Virgin Records U.K. Bel Canto was initially signed to Crammed Discs in Belgium and later to Lava/Atlantic in the U.S. "The new music is more back to basics and less ethnically inspired than in recent years," manager **Eivind Brydøy** says. Bel Canto will tour Norway in April, and global licensing deals are being pursued. **KAI R. LOFTHUS**

NEW DAWN: Irish singer **Dawn Kenny** is quickly building a good reputation in her native country. The Limerick-born, classically trained pianist last month released "Playing on My Mind," the second single from her well-received debut album, *Through the Loop* (Run Records, distributed by Sony Music Ireland). Full of heart-on-sleeve ballads, critics have likened the album's emotional intensity to music by **Tori Amos** and **Alanis Morissette**. Kenny has also played keyboards with former **Microdisney**/**Fatima Mansions** frontman **Cathal Coughlan**. Support slots with **Ron**

Sexsmith, Bob Geldof, Joan Armatrading, and Al Stewart have raised her profile, and she also featured prominently in a recent readers' poll in Ireland's leading music magazine, *Hot Press*. **NICK KELLY**

TOP OF THE POLES: Leading Polish rock act **Budka Suflera** has signed with Pomaton-EMI. The five-piece band formed in 1973 in Lublin, Poland, and has spent the past 10 years on its own independent label, New Abra. The two latest Budka Suflera albums both topped the sales charts: 1998's *Nic Nie Boli* sold 1 million units, and 2000's *Balwzyskich Oewietych* sold more than 500,000 units. Vocalist **Krzysztof Cugowski** says, "We've achieved all that was possible in Poland and feel it's time to move on internationally, so we need a strong partner like Pomaton-EMI." A&R director **Tomasz Kopece** says, "We feel privileged to have Budka Suflera on our roster. It's a jewel in our crown." The first album on the new label is expected toward the end of May. **ROMEK ROGOWIECKI**

GLOBAL TRANCE: **Infected Mushroom**, one of Israel's leading psychedelic trance outfits, has been introduced to an international audience by U.S. label Streetbeat and distributor RED. Its third album, *B.P. Empire*, on Israeli electronic music label Yoyo Records, has already gone gold (20,000 copies) domestically. It was released in the U.S. at the end of February. **Amit Duvdevani**, one-half of the duo along with **Erez Aizen**, believes there is an untapped global market for psychedelic trance, which is hugely popular in Israel. The pair is about to undertake a month-long tour, taking in Mexico, Canada, and major U.S. cities. Formed in 1997, both members compose the songs and play keyboards. Duvdevani says, "Psychedelic trance is faster, heavier, and harder to listen to than straight trance. I make music for the dance-floor. But clubbers continue to listen to it at home. And after a while, it doesn't seem so hard." **SASHA LEVY**

SOFT SUCCESS: When **D-A-D** hit No. 1 on the Danish charts with its eighth studio set, *Soft Dogs*, at the end of last month, the album's success gave Capitol the top two places in the Danish chart. Newcomer **Saybia's** *The Second You Sleep* slipped to No. 2 after a four-week run at the top. D-A-D's previous outing, *Everything Glows*, netted four Danish Music Awards last year. The new album went gold (25,000 units) and logged 32,000 sales four days after its release. The next day, D-A-D set off on a spring tour that will take it to Germany and Sweden. It will also play a string of domestic dates. **CHARLES FERRO**

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
ALICIA KEYS Songs in A Minor (B)	4					6		5		
LINKIN PARK Hybrid Theory (W)	5					9		4		
ALANIS MORISSETTE Under Rug Swept (W)	1			1	2	1	9	1	1	2
NICKELBACK Silver Side Up (I/U)			6	6		4			10	
SHAKIRA Laundry Service (S)				3		7	8	3	3	4
ROBBIE WILLIAMS Swing When You're Winning (E)				9				7		7

Greek Awards To Raise Piracy Issues

Arion Awards Live Broadcast Will Be Punctuated By Anti-Piracy Ad Breaks

BY MARIA PARAVENTES

ATHENS—The Greek record industry is looking to raise the public profile of its problems with music piracy via its first awards ceremony, due to be held April 16 here.

The awards are being organized by the local branch of the International Federation of the Phonographic Industry (IFPI) in collaboration with commercial TV channel MEGA. Named Arion—after the ancient Greek lyric poet—the 29-category awards will cover calendar year 2001 and feature all genres of Greek music, from pop and *laiko* (traditional Greek music) to folk and rock.

IMPORTANT INDUSTRY SHOWCASE

Warner managing director Panos Theofanellis says, “These awards give us the chance to show that there’s an industry behind all the glitter of showbiz.” The show is expected to be held at the Fever nightclub near Athens and will be screened live by MEGA TV, which has agreed to broadcast 30-second anti-piracy advertisements during the ceremony to raise the issue’s profile.

Universal managing director Costas Bourmas adds that the awards are an important showcase for the industry, “especially since domestic repertoire represents 55% of all sales [in Greece].”

The majority of the winners will be determined via votes cast by media and music industry professionals. “Some 400 voting forms have already been distributed nation-

wide,” says IFPI GM Ion Stamboulis, who adds that much effort has been invested in ensuring the transparency of the voting system for the inaugural event, which aims to be Greece’s own version of the U.S.’ Grammy Awards and the U.K.’s Brit Awards. The five nominees in each category will be named March 26 at an event in Athens.

The only Arion Award that will be chosen by the public will be for best video, while awards for the best Greek



and international albums and singles will be based on shipment figures supplied by IFPI member companies. The ceremony will be presented by MEGA TV’s morning-show hosts Fotis Sergouloupoulos and Maria Bakodimou and will feature live performances by several acts, although no names have yet been confirmed. The country’s only other homegrown music awards are the annually televised Popcorn Awards organized by teenage pop magazine *Popcorn*, which do not cover all genres.

The use of ad breaks during the Arion Awards to focus attention on piracy is the latest move in the Greek industry’s fight against counterfeiting. Previously, the highest-profile efforts had been the public destruction of stockpiles of pirated

CDs. The latest of those took place in January, when more than 500,000 CDs were destroyed in Athens by IFPI Greece. The CDs, featuring both Greek and international pirated repertoire, had been seized by IFPI Greece’s anti-piracy task force in collaboration with Greek authorities. Six months before that, the IFPI destroyed another batch of 500,000 confiscated CDs.

Stamboulis tells *Billboard* that the current situation is the worst in Greek music history. “With piracy estimated at taking a 50% bite out of overall domestic sales, it’s vital that everyone involved understands the extent of the problem.”

Stamboulis also notes the soaring sales of blank CD-Rs, which the IFPI says reached 30 million units here in 2001—an 80% rise on 2000. And while conceding that not all those would have been used for unauthorized CD-burning, Stamboulis insists that at least 10 million would have. The IFPI expects that sales figure to rise another 40% in 2002.

Greece tops the European list in domestic piracy and holds the 10th spot internationally, with more than 10 million units sold illegally. IFPI Greece held a one-day seminar last December in the northern Greek port city of Thessaloniki, focusing on communicating the current grim picture to high-ranking enforcement authorities. It plans to hold similar one-day seminars in rural parts of the country before launching a televised nationwide campaign.

Avex Is First In Japan To Issue Copy-Protected CDs

BY STEVE McCLURE

TOKYO—Leading Japanese independent label Avex has overtaken its local competitors by becoming the first company here to issue copy-protected CDs.

“We are going to fight illegal copying, which is stealing our music,” Avex chairman Tom Yoda says. The number of daily back orders Avex receives from dealers started falling noticeably in early January, according to Yoda, and he believes a rapid increase in the number of people copying music onto blank CD-R discs is to blame.

Avex’s first “copy control” release is the maxi-single “Every Heart” by South Korean female singer BoA, due March 13. Following that on March 20 is *Do the Best*, a greatest-hits collection by pop group Do As Infinity. *Affection*, a new album by female vocalist Kumi Koda, is due March 27.

Yoda says he is “very concerned that [the BoA single] may be ripped off. We have no choice but to fight this kind of illegal practice.”

The copy-controlled CDs will use Cactus Data Shield technology developed by Israeli company Midbar Tech. Avex says that the protected CDs will be playable on most Windows PCs, but not Apple Macs; it will not be possible to record music on the CDs onto computer hard discs,

blank CD-R discs, or as MP3 files.

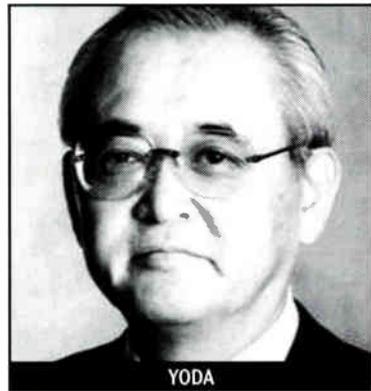
“Of course there is some risk,” Yoda concedes. “The technology may not be perfect, but there is no perfect copy-control system at the moment.”

Yoda notes that a survey conducted by the Recording Industry Assn. of Japan in the first two weeks of October last year found that 24% of those polled had recorded music onto CD-Rs, up from 15% a year earlier. And he claims, “That data is four months old—the situation is worsening.” Yoda estimates that today’s figure is closer to 30%.

Meanwhile, Avex has cut the cost of its online music downloads from 350 yen (\$2.65) per song to 200 yen (\$1.50) and the price of its music-kiosk downloads from 400 yen (\$3) to 200 yen. Yoda says the aim is to make users less tempted to download music illegally.

Other Japanese labels are expected to start releasing CDs with copy-protection technology in the next few months. Reports suggest that Toshiba-EMI and Sony Music Entertainment (Japan) are planning to release such CDs later this year, although neither company has officially announced plans to do so.

Yoda says Avex eventually hopes to make all of its CDs copy-controlled.



NEWSLINE...

U2 scooped six awards at the Meteor Ireland Music Awards March 4 at the Point in Dublin. The Island/Universal quartet won in the Irish categories for best rock band, best video, best rock album, and best rock single; frontman Bono was named best Irish songwriter, and Edge was named best guitarist. U2’s manager, Paul McGuinness, was presented with a special Industry Achievement Award. In a parody of Bono’s recent pose on the cover of *Time* magazine, the winner of the best Irish solo male category, David Kitt, donned shades and opened his jacket to reveal an Irish flag when receiving his award. The night’s other big winners were local pop act Westlife (BMG) with three awards, including one for best Irish pop album. The awards are based on record sales for the year in Ireland, with the exception of best newcomer—won by rock trio the Revs, signed to indie Treasure Island—which was chosen via an online poll by national radio station 2FM. TV coverage of the ceremony was by Irish public broadcaster RTE. Ticket sales for the event helped raise about 170,000 euros (\$148,000) for Dublin-based international children’s charity the Christina Noble Foundation and the Irish Recording Music Assn. Trust.

NICK KELLY

Russian composer Sofia Gubaidulina and South African singer Miriam Makeba were announced March 4 as the recipients of this year’s Polar Music Prize, to be presented May 27 in Stockholm. Event organizer the Royal Swedish Academy of Music says both artists were “denied the right of public expression by their respective governments and political systems, and their open opposition led to oppression, censorship, and harassment.” Gubaidulina and Makeba will each be presented with 1 million Swedish kronor (\$100,000). Last year’s recipients were Burt Bacharach, Karl-Heinz Stockhausen, and Robert Moog.

KAI R. LOFTHUS

The Recording Industry Assn. of Japan (RIAJ), acting on behalf of 19 record labels, has filed suit in Tokyo District Court against MMO Japan, which has been offering free downloads of Japanese-language file-sharing software. The RIAJ is seeking 151 million yen (\$1.1 million) in damages, a sum it claims represents the revenue its members have lost from illegal downloads made with the File Rogue software since MMO Japan began offering it last Nov. 1. The RIAJ and Japanese authors’ society JASRAC applied to the court Jan. 29 for a provisional disposition against MMO Japan to stop it from providing free downloads of File Rogue. MMO Japan president/CEO Michihito Matsuda says, “We believe our service is legal.”

STEVE McCLURE

Britain’s Phonographic Performance Ltd. (PPL) and Canada’s Audio-Video Licensing Agency (AVLA) have signed a reciprocal agreement covering rights for broadcasting and public performance for independent record companies. Under the deal, PPL will represent Canadian independents in the U.K.; AVLA will represent British indies in Canada. The move marks the first overseas agreement reached by AVLA and only the second signed by PPL, following its agreement in 2000 with the Netherlands’ SENA. PPL chairman/CEO Fran Nevrla says this is the first in a series of such overseas deals.

GORDON MASSON

David Williams, chairman and co-founder of Australia’s Shock Music Group, is stepping down from day-to-day operations of the recording division to concentrate on building up the company’s DVD, publishing, one-stop fulfillment, and export sectors. Group CEO Charles Caldas takes over as managing director of Shock Records; GM of sales, marketing, and promotions Sam Clarke is upped to GM of Shock Records. Judy Troy is named GM of DVD unit Kaleidoscope, which launched last year and now accounts for 15% of Shock’s business. Troy was the division’s licensing and distribution manager.

CHRISTIE ELJEZER

U.K. shipments of classical recordings rose 6% in value from 2000 to more than £70 million (\$99.78 million) in 2001, according to labels body the British Phonographic Industry (BPI). Shipments rose 2% in volume to 15.8 million units. The BPI cites healthy fourth-quarter sales driven by a strong release schedule for the gains. Classical shipments last year accounted for 6.3% of the value of all album sales, in line with 2000.

LARS BRANDLE

EMI Recorded Music has streamlined its reporting structure in Eastern Europe. Prague-based Joe Govaerts, a 29-year EMI veteran, is exiting as president/CEO of the territory, which will no longer operate as a separate subdivision of EMI Recorded Music Continental Europe. The managing directors in the Czech Republic, Hungary, Poland, and Turkey—Vladimir Kocandrlje, Judit Sekeres, Piotr Kabaj, and Umit Guner, respectively—will now report directly to London-based Emmanuel de Buretel, EMI Recorded Music Continental Europe chairman/CEO. They had reported to Govaerts.

MARK ANDRESS

NEW!

The BILLBOARD BULLETIN WEB SITE

Billboard Bulletin
DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Anastacia, Sting Still Strong On Euro Chart

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

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

ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

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

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

Sonopress Making Cassettes For WEA

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

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct". A "Departments" sidebar on the left lists: Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, and What's On. Below that is a "Data" section with links for U.S. Charts, European Charts, and Hits of the Web. The main content area features the "Billboard Bulletin" logo and the tagline "Daily News for the International Music Industry". Navigation buttons include "Quick Read", "Fax Service", "Credits", and "Archives". The date "Thursday, January 3, 2002" is displayed. A list of news articles is shown, including "RioPort Technology Makes Rental Downloads Portable", "Final Week Tops Off Slow Year For Sales", "NARM Names Award Nominations", "Change Considered For Nashville's WSM", "Matador Inks New Distribution Deals", "Bee Gees, Others Named To Queen's Honours List", "Nordic Body NCB Names Royalties Executive", "Shares In XM, Sirius Dip", "Cops Nab Shakin' Stevens", "New Execs, New Offices As Edel Europe Restructures", "V2 Scandinavia Cuts Five Swedish Staffers", and "Sony Ups Goldman".

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Taiwan Pushes More Anti-Piracy Action

Record Industry Will Use International Media To Get Government More Involved

BY TIM CULPAN

TAIPEI, Taiwan—The Taiwanese record industry is stepping up its efforts to push the government here into taking more positive action against piracy.

One senior industry source says that local labels, acting with the local affiliate of the International Federation of the Phonographic Industry (IFPI), aim to use international media coverage "to leverage Taiwan's relationship with the U.S. [and] force the government into doing something more."

By airing its grievances in the international press, the IFPI is looking to raise wider awareness of its problems. In doing so, it hopes to motivate the U.S. government into putting pressure on Taiwan's administration to take firmer anti-piracy action. The U.S. Trade Representative (USTR) Special 301 Watch List is seen as the U.S.'s best way of achieving this.

The PR and media activity, which will likely include a high-profile public event—possibly a live concert—is timed to highlight Taiwan's increasingly serious music piracy problem ahead of the publication of Washington, D.C.'s annual *National Trade Estimate Report* at the end of this month and the subsequent publication of the annual USTR Watch List in April.

So far, IFPI Taiwan has had only limited success in pressuring local author-

ities to take action against CD piracy, as domestic problems and an economic downturn have seen the issue relegated to the bottom of the political agenda. "Obviously, government efforts haven't worked," another senior source says, "so they need to try another strategy. We want to create awareness overseas of the problem here."

IFPI Taiwan executive secretary Robin Lee tells *Billboard*, "Last year,

being timed to coincide with the finalization of the USTR report, Lee is cautious about the goal of actually putting Taiwan on the Watch List, which would leave the country facing the prospect of U.S. trade sanctions.

Lee says, "That's a decision to be made by the US government. We're just trying to show that piracy's market share is higher than before."

The IFPI's figures put Taiwan's CD piracy rate at as high as 48% for 2001—up from 40% in 2000—with total music sales revenue estimated to have declined by around 40% industry-wide last year.

Previous efforts by the Taiwanese music industry to raise awareness of the piracy problem have focused on local media. The new tactic is seen as an admission of defeat on the home front. Taiwanese record labels readily admit that local consumers no longer feel guilty about purchasing pirated CDs, leaving the industry with few options but to pressure the government into enforcing intellectual property laws.

Among the local artists supporting the labels' anti-piracy stance is Warner Music-signed vocalist A-mei, one of the major's priority Asian acts. She tells *Billboard*, "I tell people that if they really can't afford to buy my CD they can listen to it on the radio, but please don't buy pirated CDs."



we had 2,235 successful raids [on pirate CD merchants]. Although we had a lot of successful raids, we can still see a lot of pirate products in the market. This makes us think that the Taiwan government should change their methods."

The 2001 edition of the U.S. government's *National Trade Estimate Report*, which outlines Washington's trade relations with other nations, included a 10-page chapter on Taiwan that cited "conflicting or unclear lines of bureaucratic authority" as thwarting anti-piracy enforcement efforts.

While the current campaign is

Virgin, Sony In Indian Distribution Pact

BY NYAY BHUSHAN

NEW DELHI, India—A three-way joint venture for distribution among Virgin Records India, Sony Music India, and BMG Crescendo is set to launch within 12 months. It will be the first such deal in the Indian music industry, but it follows a model already set elsewhere in Asia.

The arrangement first sees Virgin signing a distribution deal with

Sony Music India, which will distribute Virgin titles in the Indian market beginning April 1. For more than a year, Virgin product has been distributed in India by BMG Crescendo; that arrangement will end once Virgin moves to Sony.

Full details are not yet available, but BMG Crescendo is expected to join the two other labels at a later date, resulting in the creation of an as-yet-unnamed joint distribution company by the three majors. Virgin Records India managing director Mohan Mahapatra says, "Optimistically speaking, that deal will take about a year to materialize, as there are a few issues which need time. However, our distribution with Sony kicks off on April 1. We'll have our sales staff working out of Sony offices."

Universal Music India will continue to operate independently, while Warner Music has a local licensing deal with leading indie label Tips Industries.

The cost savings and efficiencies resulting from the successful launch in September 2001 of Taiwan's REBS (a four-way joint distribution venture involving the local affiliates of EMI, BMG, and Sony, as well as leading indie Rock Records) prompted other companies in Asia to explore similar operations in other ter-

ritories. Earlier this year, Sony Music Asia president Richard Denekamp told *Billboard* that the three majors had plans to repeat the formula in India, South Korea, and the Philippines in the coming months (*Billboard*, Jan. 26). Other Asian countries are set to follow suit.

FOR THE RECORD

Due to a transposition at the editing stage, the story "Japan Market Continues to Decline in 2001" in the Feb. 23 issue of *Billboard* described incorrectly 2001 figures issued by the Recording Industry Assn. of Japan (RIAJ) member companies. The figures (316.2 million units; value \$3.3 billion) actually represented net shipments in 2001 with returns taken into account. The RIAJ had previously released its final 2001 production data, showing the production of prerecorded audio products by RIAJ members was 385.1 million units—down 11% from 2000—with a wholesale value of 503.1 billion yen (\$3.8 billion), down 7%.



Winning in Warsaw. Agnieszka Chylinska, vocalist with Sony Music Poland signing O.N.A., was recently presented with an award by leading Polish weekly magazine *Polityka* recognizing the singer as the nation's outstanding personality and artist in 2001. Her band's five albums to date have all reached platinum status in Poland (100,000 units). Pictured celebrating the event in Warsaw are, from left, Sony Music Poland managing director Margaret Maliszewska, *Polityka* editor in chief Jerzy Baczynski, Chylinska, and *Polityka* columnist Miroslaw Peczak.

Belgian Record Labels Support Flemish Radio Quotas

BY MARC MAES

BRUSSELS—A proposal to introduce a domestic-music quota on Flanders state broadcaster VRT has been met with qualified support from Belgian record labels.

Flanders parliament member Margriet Hermans has called for the implementation of a quota of 40% Flemish product to be played on VRT's music shows. She raised the issue as a way of countering a recent negative trend in Flemish-language music sales. Neighboring France has operated a quota scheme for some years now, which has been credited with boosting sales of domestic music there.

BMG Ariola A&R/product manager Philippe Coppens argues that a similar scheme is needed in Flanders, the Flemish-speaking area of Belgium that has its own regional parliament. "Even with top-selling acts like K3 we get little airplay, and a new signing like Peter Van Laet gets no airplay on [VRT's top 40 station] Radio Donna or a major commercial station like [top 40] Radio Contact."

EMI Music Belgium A&R/marketing manager Guus Fluit concedes that "imposing quotas for local talent implies less airtime for international artists." But he adds, "In my position, I'm in favor of a kind of quota."

Complicating the issue is that, since 1995, there has been a lack of monitored airplay information, which would accurately chart the amount of Flemish product played on VRT. Fluit says, "It's high time

that we get updated information on who's playing local productions—and how much."

But a VRT spokesman insists that the imposition of a quota would be inappropriate. "Because VRT is the Flemish community's official station, we do pay attention to local music, although there's no obligation regarding quantity," he says. "The reality is that there's less Flemish-language music being produced and that mainly English-language dance and pop product is gaining attention [and airplay] here. You cannot compare Flanders to France, where programmers have a vast selection of French repertoire."



Bonding in Singapore. Universal executives from across the Asian region gathered in Singapore recently for the MTV Asia Awards show. The event was opened by an onstage collaboration between Universal acts Bond and Safri Duo. On the eve of the show, Universal president SEA Asia Harry Hui hosted a reception for Universal acts and execs. Pictured at the reception, from left, are Hui, Bond members Eos Chater and Haylie Ecker, Universal Music International senior VP of marketing and A&R Max Hole, and Bond members Tania Davis and Gay-Yee Westerhoff.

NARM2002

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

BY DEBBIE GALANTE BLOCK

NEW YORK—The 44th annual NARM convention and trade show, which runs March 8–12 at the San Francisco Marriott, will have some new aspects, a little controversy and, as always, some very good music.

NARM's mid-year event, which was scheduled to have begun on Sept. 11 in Miami, was canceled, so it has been a long time since members have met, and the agenda is jam-packed. "Networking, promotion, information, education and advocacy continue



DONIO



PASTERNAK



This Year's NARM Convention Merges With AFIM And Focuses On Some New Strategies

to be the cornerstones of the convention, but, in the face of a difficult economy and a backlash from the terrorist attacks, there are a few new strategies aimed at making the show a success," says Jim Donio, NARM's executive VP.

One new strategy is the merging of the NARM show with the Assn. For Independent Music (AFIM) convention, a move that will save attendees time and money since there is definite

overlap among members of both organizations—as AFIM's focus is on the independent music marketplace, distributors and labels. Until this year, AFIM's convention was held a couple of months after NARM.

"When we came to NARM in October, the pieces of their show were already set, thus we're doing a truncated version of what we've done in the past. But we have two panels, and our crash

course will run all day on Sunday," says Clay Pasternack, board of trustees chairperson for AFIM. "The crash course is one of the best things we've ever created. It's Music Business 101, a program that runs from 9 a.m. to 5 p.m. It's during this time that industry professionals will advise people who have never been in the business about what they need to do." The workshops cover legalities, technicalities, produc-

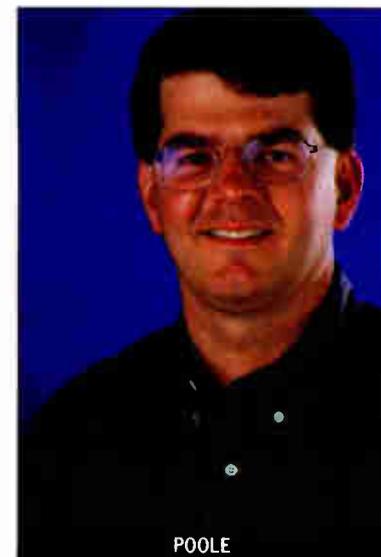
tion and manufacturing, distribution, sales, marketing and promotion and retail. Additionally, this year there will be presentations by the RIAA and NARAS.

KEYNOTE SPECIFICS

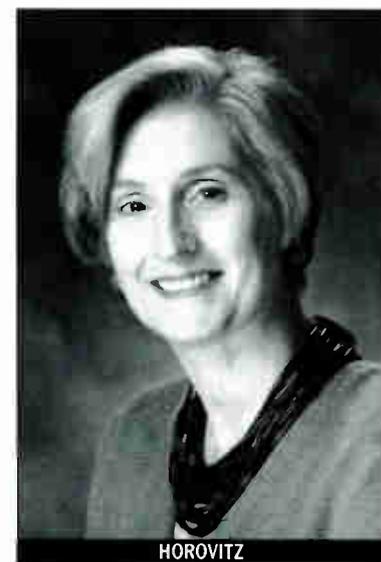
Keynote speeches will come from Microsoft and Best Buy executives, as well as U.S. Senator Orrin Hatch (R-Utah).

Will Poole, VP of the Windows digital media division, Microsoft,

is scheduled to speak on Sunday. His general agenda is to discuss digital-media innovations and solutions that can bridge the gap between the online and offline



POOLE



HOROVITZ

worlds. "The labels have begun to embrace digital media through subscription services and are using artist promotions to help drive sales. Both artists and labels want assurances they'll be paid for putting their music online. Then they'll have a lot more confidence about letting consumers try before they buy," Poole says.

Online and offline distribution of music are not mutually exclusive, and that is a point Poole hopes to drive home in his speech. "There are opportunities for both physical and Web-based delivery of product, and it is up to both the retailers and labels to determine how to take advantage of those opportunities," he says.

Poole will also discuss how
(Continued on page 90)

Q&A With Jeanne Oberstar

The Executive Director Of AFIM Discusses Changes To The Convention And The Association's Top Priorities

BY CHRIS MORRIS

LOS ANGELES—Jeanne Oberstar was hired as executive director of the Assn. For Independent Music (AFIM), the indie trade organization, in 2001, succeeding Pat Bradley, who resigned her post. Oberstar was most recently VP of U.K. indie label Matrix Music Marketing, and previously served as creative director of Point Entertainment and product manager at Zomax Optical Media; she also worked in various positions at Musicland/Excelsior Music and Musicland's label Orchard Lane Music. Oberstar has overseen the move of AFIM's headquarters from Whitesburg, Ky., to Los Angeles, and has been in charge of organizing this year's AFIM convention, which now runs in conjunction with the NARM confab.

Oberstar offers her views on the indie industry in her first interview with *Billboard*.

This is the first year that AFIM has joined forces with NARM to mount its convention. What do you think the two organizations can offer each other in this joint capacity? Do you think it represents a challenge to maintain AFIM's identity, as the two groups will be melding certain events?

AFIM and NARM have so many co-members. Ordinarily, these members have to spend the time and money to go to two separate conventions, so it will be very beneficial for them to meet at one place to attend both conventions.

As far as AFIM and NARM go, we definitely have our own identities. We both have our own separate convention schedules, yet we do invite all the attendees from the NARM convention to come to AFIM, and vice versa. There's a plethora of educational, networking and business opportunities that cross over between the two organizations.

This set-up should help in one of AFIM's primary areas of concern in recent years: There's always been

a great desire to get more retail involvement at the convention.

Absolutely. We have a forum, "Indies Meet Indies," that's a place where independent retailers can talk about the state of their current business. That invitation is definitely extended to any retailers who are members of NARM.

What about bringing in the chains, which has been a traditional priority? Historically, there hasn't been a large chain presence at the convention.

We definitely want to get them involved. They have a huge effect on the independent sector, and we have to focus on outreach to that particular type of retailer.

While established labels and distributors have maintained a significant presence at AFIM, the group's convention has often been perceived in recent years as a destination for start-up companies that attend the crash-course panels. Do you plan to do anything to address, and perhaps redress, this perception?

Yes. The main focus for this year is our seminars. The demographics and trends change on an annual basis, and that's what some of our seminars are geared toward, so it does affect our current member base, not just the novice who is attending the crash course. The panel "Meet the Mythical Consumer," which is a great seminar to find out the general consumer's buying habits, should be interesting for all attendees. As I said, we also have "Indies Meet Indies"; that's a round-table discussion, where everybody can share ideas with each other and spark a



dialogue and perhaps share some new ideas. There's another seminar, "Majors and Independents," which talks about the difference between being distributed by a major and an independent, and what those differences are. So we are trying to expand that way.

The core membership of AFIM—primarily niche-genre companies and national distributors—also continues to support the organization. However, indie-rock labels and urban labels, whose releases account for much of the nearly 17% market share claimed by the indie sector, have been a dwindling presence recently, and so-called "boutique" indie-rock distributors are virtually unrepresented in the trade group. Does AFIM plan to reach out to these companies to make the organization more truly representative of the indie community?

Absolutely. That's another area that we know we need to work on, and we do have an outreach pro-

gram in place. We're trying to do as much as we can for this convention, and we do plan on reaching out to those sectors of the industry within the next year. We're trying to unite the independent music industry and get as many distributors and different genres represented and involved in generating new business opportunities. That's an objective within the next year, too.

For the better part of a decade, AFIM was headquartered in Kentucky. Do you think its relocation to the L.A. area, with its higher concentration of both major and indie-label activity, will bring an attendant change in its focus and direction?

I really think it will. L.A. seems to be more accessible to our current members. I want to get to know everybody on a more personal level, so that we can understand what they're looking for as members of our organization. It's been so much easier, because a large part of our member base is on the West Coast. Certainly, it adds a new energy and focus on where we need to take things with the organization, so it's been very beneficial moving out here.

What do you feel are the greatest challenges facing indies today, as both the music business and the U.S. economy in general face a downturn? Are there particular issues that you feel will be critical to the indies' continued health in the immediate future?

What needs to happen, as far as uniting the independent music industry, is thinking outside of the

box, because that is what is going to stabilize the indie industry. We have to think of other ideas. Most of the independent labels are genre-specific, and if they can unite and get together new marketing techniques, then new opportunities arise. We've specifically reached out to all those groups that are genre-oriented. That's where I think it needs to head.

What are your principal objectives as the new executive director of AFIM, and do you think any of your experience on the indie side of the business will come into play in realizing those objectives?

There aren't enough resources out there for people, and I really do believe that networking or mentoring new people in the business—or mentoring by people who have been in the business for quite a while and know all the basics—is important. The trends change on a daily basis, and that information has to get out to them, because they need to know what direction to take. They need to know their business plan is headed in the right direction. Otherwise, they're just going to set themselves up for failure. You learn from past mistakes, and you learn from success stories.

In music-industry terms, "independence" may often be taken as a state of mind, and not simply as a manner of doing business. What do you believe constitutes the independent state of mind?

The members of the indie industry have really been the pioneers of the music industry. Their general aim is quality musicians, quality artists. Unfortunately, those releases don't get the visibility in the marketplace that they should, but there is major talent in the independent music sector. I also believe that independents are the original risk-takers. They are very much interested in finding talent, and not necessarily marketable individuals who are strictly there to entertain.

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DVD Saves The Day

Since This Past Holiday Season, Music Retailers Have Reassessed Inventory And Are Bringing In More DVDs. But Are Videos And CD Singles Losing Retail Space So That New Formats Can Acquire More?

BY STEVE TRAIMAN

ST. PETE BEACH, Fla.—As traditional music retailers continue to morph into total entertainment destinations, the combined appeal of DVDs and video games is having a direct impact on store inventory, with music CDs making way for “the new guys in town.”

FACTS AND FIGURES

Virtually all retailers are giving exposure to the new Super Audio CD (SACD) and DVD Audio formats, and most have a positive outlook for the new DataPlay mini-optical music-disc system expected to launch this spring.

A number of major chains have been ramping up for DVDs and games throughout last year, including Best Buy/Musicland Group, Tower Records, Hastings Books, Music & Video, Virgin Entertainment Group and Trans World Entertainment/FYE.

The year-end numbers tell part of the story. Although final Recording Industry of America figures were not available at press time, according to SoundScan, total U.S. album sales declined 2.85% to 762.8 million units, down from 785.1 million in 2000 (Billboard, Jan. 26 issue). With singles taking the biggest hit, total unit sales were 794.1 million, down 5.25% from 838.2 million the prior year.

At the same time, U.S. consumers for the first time spent more on DVD purchases (\$4.6 billion) than VHS (\$3.8 billion), according to Ernst & Young figures compiled for the DVD Entertainment Group. Combined DVD sales and rentals were \$6 billion, a 240% increase from 2000, while VHS figures were \$10.8 billion, for an industry total of \$16.8 billion. More than 364 million DVD units shipped last year, with a record 5,297 new titles, including 653 music releases.

The total video-game console and hand-held hardware, software and accessories market hit a record \$9.4 billion in 2001, a 43% jump from the prior year, boosted by launches for the new Nintendo Game Boy Advance (GBA) in June, Microsoft Xbox and Nintendo GameCube (GC) in mid-November. Console software units hit 110 million, up 10% from the prior year, while portable units topped 31.5 million, a 3% gain. On the comput-

er-game side, more than 65.3 million PC and Macintosh units were sold, up 3.8% from 2000, with a retail value of \$1.42 billion, a 4.6% gain from the prior year, according to NPDTECHworld. The overall game market was a whopping \$10.82 billion, a big 36% gain.

RETAIL APPROACHES

For the Best Buy/Musicland Group, the expansion of DVDs and video games is seen as an



SULLIVAN

analogy to an investment portfolio by Joe Pagano, senior VP, Enterprise Entertainment Group. “You typically move investments from one category to another,” he explains, “and the most exciting revenue possibilities get more exposure. These are customer-driven, gut decisions made over 30 years, and they have led us to the best results.”

As noted earlier (Billboard, Jan. 19 issue), the Musicland stores alone posted December sales of \$414 million, with comparable store sales up 3.8%. The merchandising of most Sam Goody outlets to include DVDs, video-game hardware and software, and consumer electronics led to triple-digit gains for games, due to the Xbox and GC debuts, and high double-digit increases for DVDs.

On the music side, Pagano notes that Best Buy stores are merchandising SACD hardware and software together, and, in a novel approach for DVD Audio, titles are included in the DVD

display with music-video releases. As for DataPlay, Pagano sees it as “certainly the sexiest new technology, and the application potential is terribly exciting. We need to better understand the hardware manufacturing and the content availability. They can learn a lot from the successful launch of DVD, a combination of hardware availability, good content and the marketing muscle of retailers with hardware and software providers.” He adds that he



PAGANO

is very upbeat on DVD for 2002, noting it's the most widely accepted new technology in the 35 years of Best Buy experience.

At Trans World Entertainment Corp., all 650 stores are now FYE (For Your Entertainment) branded, notes John Sullivan, executive VP and CFO. “DVD was an explosion for us, with December business up 95% and fourth quarter up almost 40% over the prior year. Where video was 15% of our business a year ago, it's now over 20%.”

“Games saw another big growth spurt, with sales up 75% for the year, as we were involved in all three launches [GBA, Xbox, GC] for both hardware and software. We've had PlayStation 2 since its October 2000 launch and have seen game revenues double to 6% of total sales last year,” he adds.

Overall music sales for the chain were down about 12% for the year, with Sullivan deploring the majors' virtual abandonment of singles. “It's just a big mistake,” he emphasizes, “as singles

help get key young customers into the stores and boost album sales, as well.” The chain is not into either SACD or DVD Audio, but Sullivan is very enthused about DataPlay. “We think it has the potential to be the next big audio format, with its size, capability, content and retail involvement from the start,” he says.

Sullivan sees FYE's new LVS (Listening and Viewing Station) kiosks as one key to boosting music sales. The system was



GOMAN

debugged in two stores in the Albany, N.Y., headquarters market last September (Billboard, Nov. 3, 2001, issue), and the Manhattan flagship outlet. They are getting extensive testing in the Tampa/St. Petersburg, Fla., Hartford, Conn., and Detroit markets for about six months. “Anytime we can get people listening and viewing music samples, it should increase sales. We're already seeing some positive results,” he says.

CHAIN BY CHAIN

Of the 107 Tower Records outlets, COO Stan Goman notes that 97 are music/DVD combo stores. “Music is still our core business,” he emphasizes, “but DVD was up 30% last year and now represents about 10% of total volume.” Tower was a leader in the Laserdisc business, and, with cutbacks on VHS, the expansion of DVD hasn't cut into music retail space. As for games, “Our toes are back in the water with mostly PlayStation 2 exposure in about five stores,” he says.

Starting in mid-February, Tower began testing U.K.-based Tribeka's SoftWide electronic software replication system at its Lincoln Center outlet in Manhattan and its first ever Tower Books outlet in hometown Sacramento, Calif. Both will have Tribeka's Software Centers, offering hundreds of kids, games and educational CD-ROM titles for instant in-store replication with a full-color inlay and manual in a sturdy DVD-style box.

On the music side, Tower is beefing up both SACD and DVD Audio, with Goman noting, “We have as much as we can get in those two sections taking the place of cassettes, which are pretty well shrunk, and singles, which the labels are making extinct. We're hoping that people get hip to both formats, as the sound is just incredible.”

Not enamored with DataPlay, he observes, “DVD has the best entertainment value around, with new releases offering regular and widescreen viewing, director's cuts, outtakes and many other extras.” He also sees full-blown games departments in a number of stores coming this year.

At Hastings Records, Video & Books outlets, Steve Hicks, VP of purchasing, reports, “a slow first half but a very strong holiday quarter, with explosive growth in DVD and gaming through the year.” Adds Victor Fuentes, director of video operations, “We expanded the footprint for DVDs at the expense of VHS rental space and brought video games into the music department, revamping the stores in time for the holidays.”

Storm Gloor, director of music operations, acknowledges that music sales were down, which ties in to the explosion of DVD. “It's taking many more discretionary entertainment dollars from music,” he observes. The stores have had a good assortment of SACD and DVD Audio titles, with a small ad campaign for the latter, and he's optimistic about both new technologies. As for DataPlay, he says, “I'm excited as both a consumer and retailer. We need to make sure we're in on the revenue stream to the degree we deserve, and I'm enthused about anything music distributors will do to get that

(Continued on page 84)

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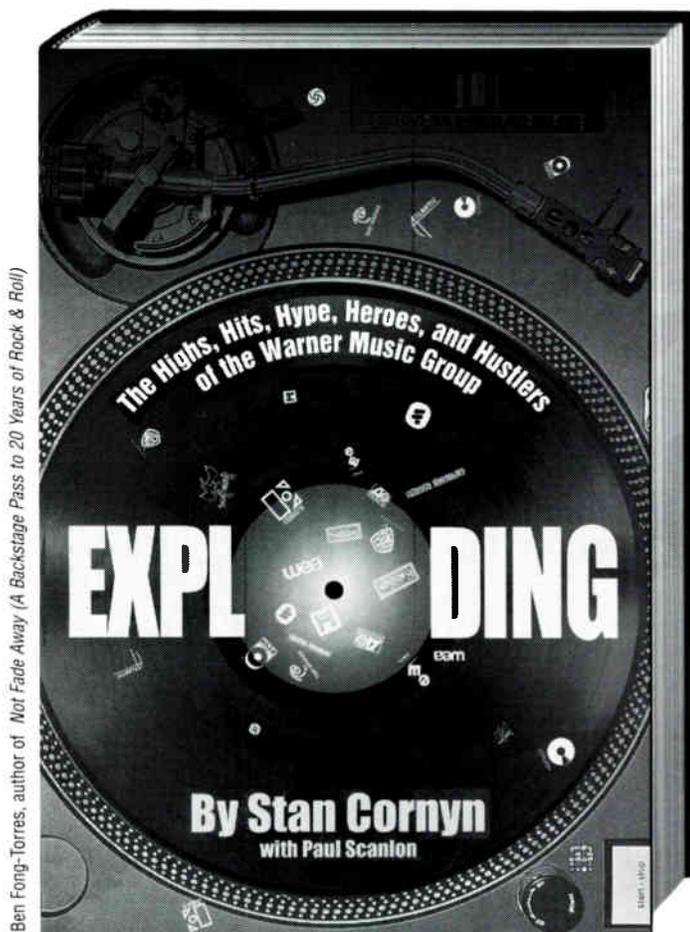
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NARM 2002

DVD SAVES THE DAY

Continued from page 82

pizzazz back."

Hastings' Hicks is very optimistic about continued growth of DVDs for both sale and rental and believes the excitement of games is just starting to take off with the new systems. "We see all the competition for the consumer dollar, and we've reorganized all our stores so that there's more in our music department than just music," he says.

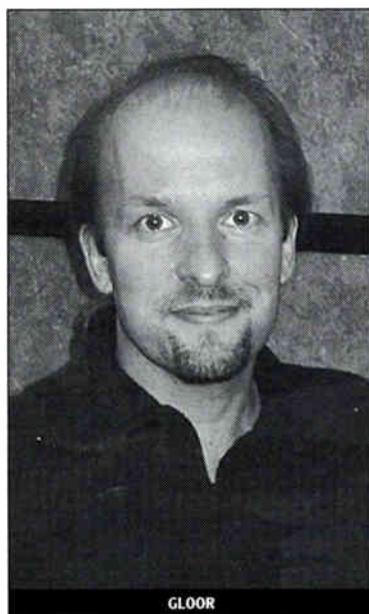
For Virgin Entertainment Group (VEG) Megastores in the

which was that any customer who spent \$50 in November and December got \$100 in vouchers to redeem from January through March. A strong partnership program with American Express' "Blue" offered a 30% discount on most inventory in December. A "Hard Rock" campaign this month will include music, DVDs with music themes and games with soundtracks.

For 2002, while the stores will see a continuing shift toward

by Ralph Tribbey of the DVD Release Report. New theatrical-to-DVD release totals should remain flat, with about 350 titles expected from the key primary studio source. Only three films that grossed \$25 million or more at the box office since 1997 were unreleased on DVD at year-end, and *The Others* was the only title unannounced from last summer.

The mining of studio vaults for films from the '80s and '90s is also beginning to play out, and there are no new major product suppliers on the sidelines, with music, anime and special-interest categories see-



GLOOR



ALDER



OW

U.S., comparable store sales for the six weeks ended Jan. 6 were up 8.2%, and December alone was up 12%. "We had a great holiday, which was heavily biased toward DVD and video games, and we exploited that," says Glen Ward, VEG N.A. CEO (Billboard, Jan. 26 issue). Adds Dave Alder, senior VP, product & marketing, "We were the first large specialist to embrace DVD,

DVD, the overall value of the music business should be increased by the new kiosk program (Billboard, Nov. 3, 2001, issue). "We'll have 2.4 million mostly music clips for customers to sample before they buy," Alder notes, "and this is already helping sales." Virgin also is supporting DVD Audio and SACD, and he is enthused about the prospects for DataPlay. On the games side,

ing some year-over-year title increases.

On the video-game console and portable side, NPDFunworld senior account executive Richard Ow sees a continuing upturn. "Future releases on all the platforms will be the key to continued strong sales, and there are a lot of good titles in the pipeline," he says. "The online component also has the potential to take off

'Music is still [Tower's] core business, but DVD was up 30% last year and now represents about 10% of total volume. [As for games], our toes are back in the water with mostly PlayStation 2 exposure in about five stores.'

—STAN GOMAN, TOWER RECORDS

and games have been part of the mix for 10 years. Our proposition is to offer a combination of entertainment products, and DVD and games are not a short-term strategy." With an average 27,000-square feet of space in each Megastore, "it allows us to be more flexible in product mix," he notes.

DVD sales were up 80% last year, and games were substantially ahead, all due to a series of year-long promotions. One of

there are new Virgin demo centers for all next-gen platforms in Dallas and the newly opened Boston store. Perhaps the biggest statement is that the Boston store has DVDs and games instead of music on the ground floor.

LOOKING AHEAD

The outlook for the DVD market for 2002 is a more moderate growth rate of 12% to 15%, with about 6,000 new titles projected

with its added value for multi-player gaming." For computer games, NPDTEchworld senior analyst Steve Koenig sees "moderate to slow growth, driven by proven franchises, with online gaming a definite factor, particularly for role-playing and real-time strategy games."

Today's music retailers expect to get a bigger share of both pies as they continue to expand their total digital-entertainment offerings.

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One-Stop Status

How Key Liquidations And Consumer Shifts Are Affecting This Once-Thriving Sector

BY ED CHRISTMAN

NEW YORK—While some industry observers worry that the failure and liquidations last year of Valley Media, Pacific Coast One-Stop, Northeast One-Stop, Campus One-Stop and Music Merchandisers signifies that the one-stop sector is in big trouble and expect more of the same this year, others say that the void left by their departure should make the surviving one-stops stronger.

"With the landscape changing so much, the [one-stops] that are

around are gaining in importance," notes Jordan Katz, senior VP of sales at Arista Records. "Business is tough, but the one-stop sector has to focus even more on what they do well. The strong ones will survive, but so will some of the little guys, because they have a sense of the pulse."

One of the main reasons that the one-stop sector is experiencing difficulties is because of the increasing dominance of discounters, who use music as loss leaders, industry observers say. Since the Federal Trade Commission forced the

majority to eliminate minimum-advertised-price policies, most discounters advertise the hits for prices just below cost in an attempt to build traffic that will buy other, more profitable product lines in their stores.

But that pricing strategy has ramifications all the way down the line. For one, it has accelerated a shift in where the consumer shops for hit music with the result that, last year, independent stores suffered a 10.4% drop in sales; and music-specialty chain stores expe-

rienced a 5.4% drop in sales. However, the mass merchants enjoyed a 3.4% increase in sales, with the sector's market share growing to 30.2%, from 28.4%.

"The consumers are migrating from the independent merchant to the mass merchant," says the head of sales at a West Coast-based label. "It's unfortunate, but they are definitely migrating."

Since the discount department stores don't deal with one-stops and because the independent sector

majority are favoring that store sector. "Some of it is a shift in where America shops," he states, noting that chains like Wal-Mart, Best Buy and Target keep opening stores, while the music-specialty chains have stopped growing. Also, he notes that the big records currently are by boy bands and other teen acts, and those titles are mass-merchant records. "I think that's the big issue for why the other stores are down," he says.

Another trend accelerating the shift in where consumers buy music is the growing popularity of DVDs. "A lot of independents can't afford to carry DVDs, so the customer has to go to the Wal-Marts of the world, who use DVDs to build traffic—and while that traffic is there, it's buying music too," adds a one-stop executive.

THE DVD DEMAND

While the larger one-stops have been into DVDs from the get-go, smaller ones are now taking that product line on. For instance, MCM in Brooklyn has expanded its product offering to take in DVDs, as well as portable electronics.



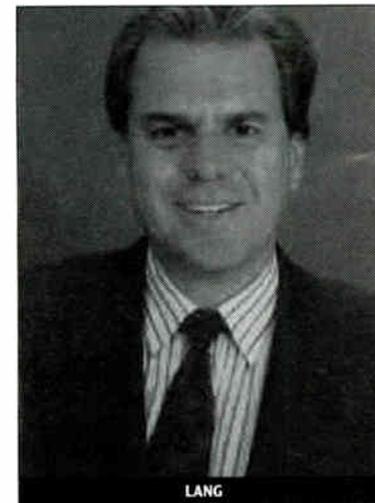
SILVERMAN

appears to be suffering a downsize, the one-stop, the main supplier for indie retailers, is also suffering.

SHIFTING SHOPPERS

An executive with a West Coast-based one-stop says that his business has been hurt because "we have lost a lot of accounts that went out of business."

Retailers complain that the labels are helping the shift in where music consumers shop by favoring Best Buy, Target and Wal-Mart with exclusives and value-adds. "The majors forgot about the farm team



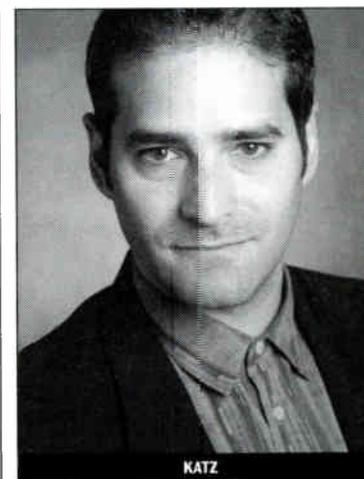
LANG

David Lang, president of CD World in South Plainsfield, N.J., thinks that one-stops getting into the DVD business is a good idea "because that is where the opportunity is." But he questions if the smaller ones "have the resources to properly fulfill DVD demand."

In addition to one-stops being hurt by independent merchants going out of business, they are also hurt by the music specialty chains—who use one-stops for fill-in, special orders and deep catalog—who are demanding low prices so that they can remain competitive with the discounters.

With the elimination of MAP, discounters are pricing hit titles at \$11.98, while the one-stops are selling those titles to their customers at \$1 higher, notes one merchant. "It's difficult to adjust to that [pricing]," that merchant says; so, consequently, one-stops are pressured by the larger chains to either lower prices, which means less profit, or lose the sale altogether.

Even as the majors acknowledge the shift to the larger discounters,



KATZ

10 years ago, and they are putting all their eggs in Best Buy, Wal-Mart, Target and Circuit City, and it won't work," says one music merchandiser. "The future will tell, but I think I will be right on that one. They can't forget about who brought them to the dance in the first place."

Dave Mount, chairman of WEA Inc., acknowledges that the balance of the consumer's purchasing power is shifting toward the mass merchants, but he denies that the



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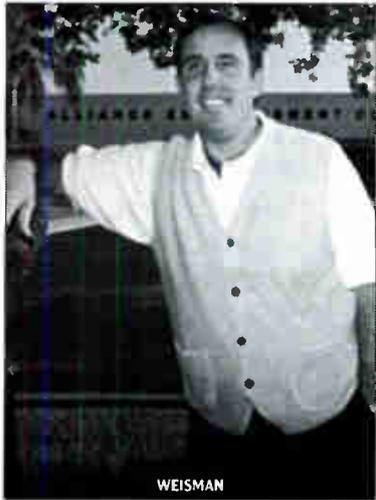
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they are also alarmed by the trend. In an attempt to deal with the situation, they are supporting independents with a greater flow of free goods and cooperative advertising dollars, notes another executive.

On the other hand, some suggest that the rise of retail coalitions has captured some of the advertising dollars that, in the past, would have gone to one-stops. But Tom Silverman, chairman of Tommy Boy Records, observes, "Any one-stops that are basing their profitability on co-op advertising they sell for their catalogs aren't that strong to begin with." He predicts that such one-stops are headed for trouble, because "you will see all the majors cutting back on marketing across the board, and that will include retail and one-stops."

So far, that hasn't happened. Arista's Katz counters, "We market to both [coalitions and one-stops],



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and each has a different function. The coalitions are on the front lines, in terms of the market, but our advertising support hasn't wavered to the one-stops."

Similarly, Bob Anderson, head of sales at Jive, says that a "major concern" of Jive executives is the attrition of one-stops. "We think the one-stops provide a very valuable service, and we look to them to be the front-line in starting certain records," he says. "We want to assist them with their cause."

One-stop executives complain, however, that the majors help with one hand and hurt with the other. Says one of these executives, "The buy-in deals on new albums are not what they use to be—10%, 7% and 5%. For the last two years, the majors have been ratcheting down deals, and now most buy-in deals are 3%. This hurts your profit margin."

AFTER VALLEY'S DEMISE

Some major distribution executives complain that the one-stops did a bad job managing the deals that came their way. "We compensate one-stops to take back defectives by providing an allowance, and yet they stick to independent retailers by refusing to take back defectives and pocketing the allowance," one senior executive with a major-label distributor complains. And he

(Continued on page 89)

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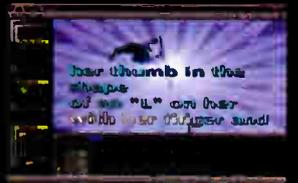
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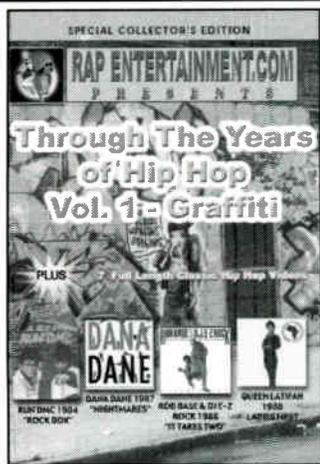
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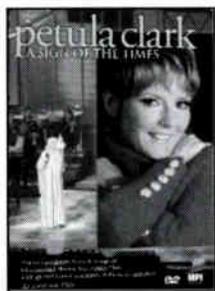
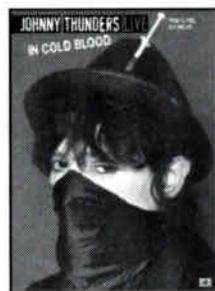
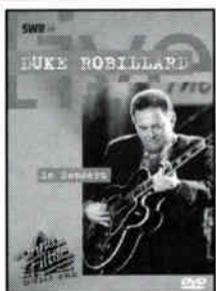
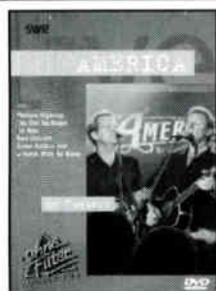
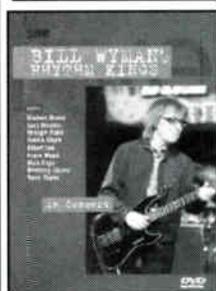
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NARM 2002



by Ed Christman

Retail Track™

AS THE INDUSTRY gears up for NARM—for readers of this column not in retail, sales, or distribution, that's the National Assn. of Recording Merchandisers' annual convention—there is a mixed feeling in the air about the industry and the confab. Some folks—the kind who always see the cup as half empty—are despondent about the industry's state of affairs and are predicting that the convention, which will be held March 9-12 at the San Francisco Marriott, will feel like a funeral for the music industry in general and the retail sector in particular. But others are eager to take advantage of NARM's raison d'être—an event that serves as a serious forum to deal with the industry's problems. If not here, where else will the industry find a way to meet the challenges facing it?

You can be sure that many issues will be discussed at the convention, but two groups of independent retailers are separately placing their agendas on the front burner. Both groups

inferior album get stuck with a lot of product that they should be able to turn away immediately instead of waiting 90-120 days. "We don't want to sit on bad inventory; we just want them to tell us in advance so we can buy the proper amount or not buy it at all."

In addition to extra tracks, the policy also includes instances where select retailers get an album in advance of the rest of the marketplace. "Exclusive windows just crack the very foundation of the business," VanCleave says. "When retailers can't compete with each other fairly, you are really messing up the marketplace."

Another group of music merchants have issued a statement saying that those labels that continue to offer superior/enhanced product exclusively can still buy into their retail programs but should expect severely limited support on the rest of the artist roster, including a lack of in-store promotions for artists who are not a part of a specific, agreed-upon marketing plan. The statement says the practice of exclusives is "anti-competitive, unfair, and may be illegal."

The retailers signing this statement are mostly Music Monitor Network members, except for Record Express and the Record Exchange, and they include non-Network member Newbury Comics.

"We believe the situation is getting out of hand again," says Joe Nardone Jr., VP at Wilkes-Barre, Pa.-based Gallery of Sound. "Every time we turn around, we are forced to deal with inferior product. We are not trying to threaten people: We are trying to get some sanity back into the business."

Nardone argues that if labels want to do an exclusive, they should do a first pressing with the superior versions and offer it to everyone. That way, all of retail gets excited about the album instead of one merchant getting preferential treatment.

WHEN D'YA GET IN? Two days before the start of NARM, a well-known industry figure had the unmitigated gall to call me up and ask, "When are you leaving for NARM?," like I was an industry outsider or something. Any veteran of the convention knows that the proper etiquette in greeting somebody at NARM is to ask, "When d'ya get in?," and if you aren't initially addressed with that salutation, you can be sure that whoever you are meeting with is up to something nefarious in their business dealings with you. Even though it was in advance of the convention, the above-mentioned figure should have at least had the courtesy to phrase the question like this: "When are ya gettin' into NARM?"

have issued policy statements in advance of NARM that take a stand against the label practice of providing exclusives and superior versions of albums to a select group of retailers, often mass-merchant accounts. Both groups demand advance notice so that they can make properly informed buying decisions on the "inferior" versions of albums they are being offered.

The Coalition of Independent Music Stores (CIMS) says that without advance notice, "we reserve our right to return all inferior versions of the product immediately . . . without otherwise-applicable return restrictions or penalties." The CIMS letter further states, "The practice of producing these superior versions of important artists' new releases causes disruption in the marketplace and leads to confused and alienated consumers. We believe the solution is to offer the exact same version to all retailers and all retail channels with no exceptions."

CIMS managing partner Don VanCleave says that the coalition's policy is not about "a boycott—it's a buying decision. [Often], we are buying on the good faith that the guy down the street has the same album that we have. Then the weekend circular comes out [in advance of the street date] advertising a superior version [with extra tracks]." When that happens, stores with the



ONE-STOP STATUS

Continued from page 87

says that this is just one example of how one-stops abuse the system, adding that midline deals often aren't passed through to independent accounts either.

But one-stop executives charge that the majors are going after business that previously was their bread and butter. For example, the majors all have increased their capabilities in responding to quick-breaking titles, which eats into the fill-in business that one-stops get from chains. Also, some majors have eliminated loose-pick charges or made catalog deals ongoing, which has made it more attractive to buy deep catalog directly from the majors, instead of the large one-stops that used to vie for that business.

Furthermore, the majors are moving toward having the capability to offer shelf-ready product to chains, a service that was previously the domain of the larger one-stops. But a major-label sales executive says that the majors have yet to accomplish that, saying, "If I was a one-stop, I would go after that business. Over the next two or three years, they certainly have an opportunity there, and who knows how long it

will take for the major distributors to be ready to offer that service."

The liquidation of Valley has created a large void, which is proving to be a boom to some one-stops, but

nevertheless is still hurting the industry in subtle ways beyond the fact that a lot of labels didn't get paid money owed them.

Valley was the industry's deep-catalog supplier. It also was the main supplier of online merchants and a major player in selling music to non-traditional music accounts such as Toys 'R' Us, supermarket chains and wholesale clubs. With the disintegration of Valley, Alliance Entertainment Corp., Baker & Taylor and the Handleman Co. have benefited by picking up Valley's larger customers.

Eric Weisman, president of Coral Springs, Fla.-based Alliance Entertainment Corp., says that his company is focusing on broadening its horizon beyond the one-stop sector. "We are looking at the vendor-managed inventory area, continuing to push the e-commerce area and are growing our distribution business as well," Weisman states. "Also,

didn't push for it, "a certain portion" of the Valley business came its way. Now, with the demise of Valley, for the first time, the Central South wholesale operation is putting a salesman on the road, instead of just relying on telemarketing, he adds.

Gene Rumsey, executive VP at EMI Music Distributors, notes, "A

'With the landscape changing so much, the [one-stops] that are around are gaining in importance. Business is tough...The strong ones will survive, but so will some of the little guys, because they have a sense of the pulse.'

—JORDAN KATZ, ARISTA RECORDS

the video sector, of which a big portion is DVD, is going to become a bigger part of our business."

Other one-stops have benefited by picking up Valley's independent-store business, label sales executives say, including Universal One-Stop, Norwalk Distributors, Super Discount CDs & DVDs, Central South, Galaxy Music and Dart.

NEED TO ADJUST

Randy Davidson, who runs Nashville-based Central South, says that even though the company

lot of Valley independent accounts are going to the regional one-stops, making them stronger. So we are looking at increasing the credit lines of the healthy ones."

But the downside to the demise of Valley is that fill-in business and, in general, "fill"—the percentage of product in-stock on any given purchase order—has been weakened, according to retailers and one-stop executives.

"We use one-stops for fill-in when the majors run out of product," observes CD World's Lang. "More

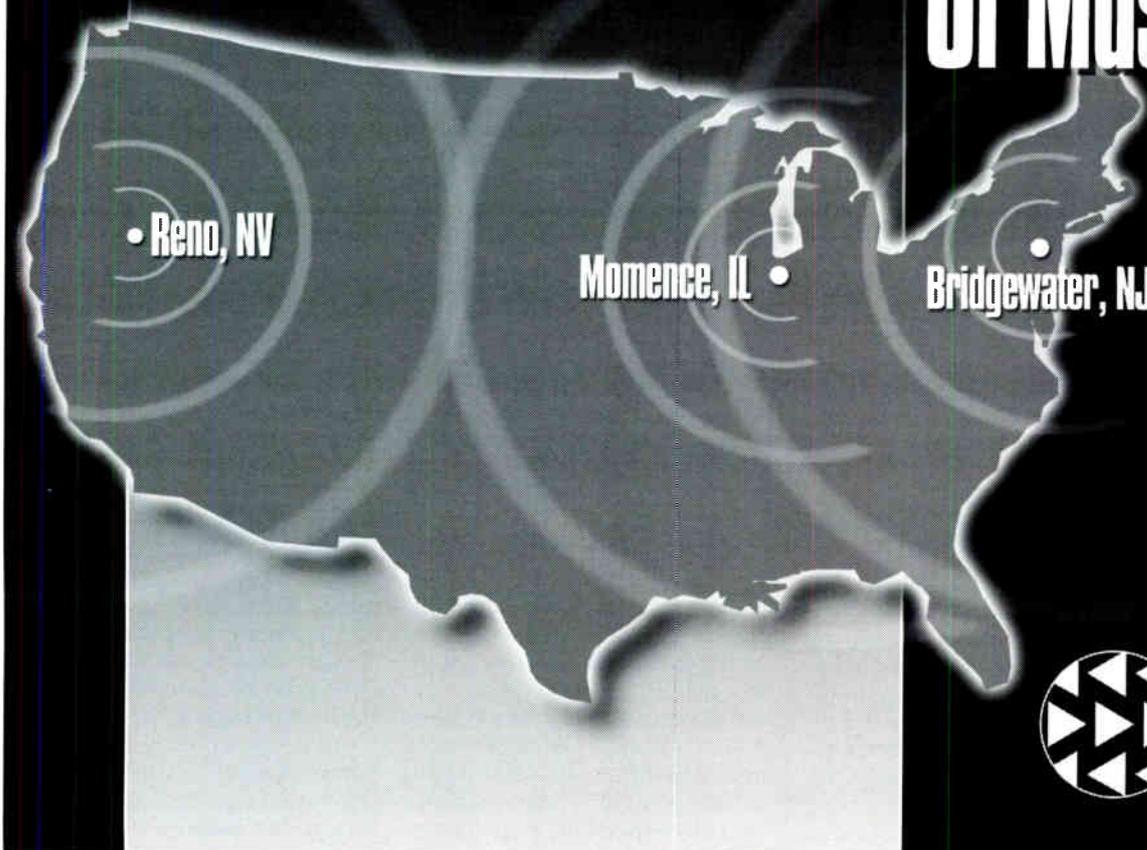
and more, with the death of Valley, the one-stops are out of what we are looking for. The Valley clients are going elsewhere to get what they need, and those one-stops haven't adjusted to the increase in their business." AEC's Weisman concedes that there have been instances "where our supply would be outstripped by demand."

Across the board, fill has fallen across the one-stop sector, merchants say. One-stops are capitalizing on this disruption, notes Lang. "If you want great fill, you need to pay a price," he observes. "If you are satisfied with less than great fill, you can get a good price. Those one-stops with a great price have just so-so fill."

Looking ahead, Weisman says he expects to see further significant consolidation during the course of this year.

The head of sales at an East Coast major label draws parallels to the independent distribution world when predicting the future. "A long time ago, there were a lot of independent distributors and one-stops, and then the trend went to national distributors and national one-stops," that executive says. "Now, the trend is back to the smaller independent distributors, and that's where it is going to go in the one-stop sector, as well. I think you will see the smaller one-stops making a comeback."

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SAN FRANCISCO BEAT

Continued from page 79

Microsoft, as a provider of digital-media technology solutions, can help retailers benefit from digital media and drive sales. For example, Windows Media had a recent promotion involving Paul McCartney, where a digital download was offered to benefit the World Trade Center victims and their families. This also served to

promote McCartney's album release at the time.

Sen. Hatch will deliver his keynote address at the annual meeting and business session of the Convention on Monday. "As the former chairman of the Senate Judiciary Committee, and the Committee's current ranking Republican, Senator Hatch has

spoken of the need to review the increasing legal tension in the high-technology industry between intellectual-property rights and antitrust laws, an issue of utmost importance to our members. His personal experience as a songwriter and recording artist also gives him a unique perspective on our industry," says NARM president Pamela Horovitz.

And NARM continues to become more aggressive about lobbying in D.C. "Securing a speaker such as Senator Hatch will give our members an opportunity to make their points of view heard. It is all inextricably connected to our advocacy initiatives," says Donio.

Wade Fenn, president, entertainment and strategic business development, Best Buy Co., scheduled to speak on Tuesday, tells *Billboard* he will talk about the state of the industry and how it got to where it is. "It seems that, right now, all of the music-industry constituencies are unhappy. I want to explore some ways we make this industry run more smoothly and talk about some concepts that might stimulate ideas on how to make it easier for artists to get music to consumers," Fenn says. "I'm talking to a few of the record companies before I give the speech, so that I represent a variety of views appropriately. The most important voice to be heard, however, is really the consumer voice." He plans to focus on the transformation model from the physical to the digital, and what some of the obstacles are to making that work.

SCHEDULED PANELS

"Information and education are two of the other cornerstones of the convention," says Donio. One seminar, "Taking Stock of Entertainment's Future," scheduled for Monday, is a bit different this year and will actually be moderated by two *Billboard* writers, Ed Christman and Geoff Mayfield. "It's different for us, because it has a little bit of a Wall Street focus. It will look at the entertainment business as a whole," adds Donio.

Another "sexy" panel is being moderated by Ty Braswell, VP, new media, Virgin Records America. "The Seduction of Digital Music... When to Say Yes and When to Say No" (Sunday) will start off with a presentation of trends by Aram Sinnreich, Jupiter Media Metrix. After that, each panelist will provide an example of a hard choice he or she made with regard to digital music this year. The topics expected to be covered will include subscription services, streams vs. downloads, CD burning and portability issues. "Rather than focusing on successes and failures, I want to

(Continued on page 93)

Sites+ Sounds™

by Brian Garrity

DIGITAL SINGLE RISING? While the physical single may be all but dead and buried at this point (see story, page 1), there are still hopes for reviving it as a digital format.

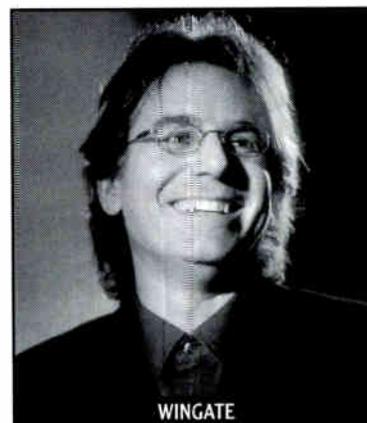
For one, Warner Music Group executive VP of strategic planning and business development **Paul Vidich** says that plans are in the works at the major to give its commercial digital singles a much higher profile than they've had online thus far.

He says that there are business models under consideration in which many more singles—including many more from albums—would be available for sale before the end of the year.

"You're looking at a much broader offering of repertoire," he says. "There are other models that are emerging—or that will emerge later this year—which will offer the consumer this opportunity front and center, and hopefully, that will help drive this business."

Nothing has been announced at this time. But the thinking is that consumers would likely be able to buy digital singles through everything from subscription services to the home pages of major Internet portals like Yahoo, MSN, and AOL. Sources say other majors are looking into similar plans.

That would certainly be a change from the current state of digital singles. A recent study by OC&C Strategy Consultants found that legitimate download and subscription models generated less than \$1 million in revenue last year (*Billboard*, Feb. 23).



WINGATE

Liquid Audio VP **Dick Wingate** says that so far, commercial digital singles have been hurt by everything from a lack of content selection and DRM restrictions to high pricing and poor merchandising.

Wingate maintains that the future of the single online will come down to answering the question: How easy is it? He says that if the labels enable the tracks to be portable, price them at less than \$2, and support merchan-

dizing efforts that alert consumers to their availability, singles will sell.

Of course, for an industry that has driven the physical single into near-extinction due to fear of album-sales cannibalization, that's a tall order. In fact, digital-music executives point out that cannibalization fears have prevented the labels from more aggressively pushing singles online.

Observers point out that the industry is faced with a double-edged sword of making digital singles available and potentially cutting into album sales vs. capturing at least some of the revenue lost to free file-swapping services. However, with the explosion of file sharing, labels may not have much choice.

"I think it's clear at this point that the consumer has spoken. They want songs," Wingate says. "That's why there's been a boom in file sharing. There [isn't] a way to get individual songs."

In response, some labels have been experimenting with ways of making more singles available.

Late last year, Atlantic Records began offering select priority singles being pushed at radio as commercial digital downloads. Tracks from such artists as **Brandy, Jewel, Craig David,** and **Sunshine Anderson** have been made available for 99 cents.

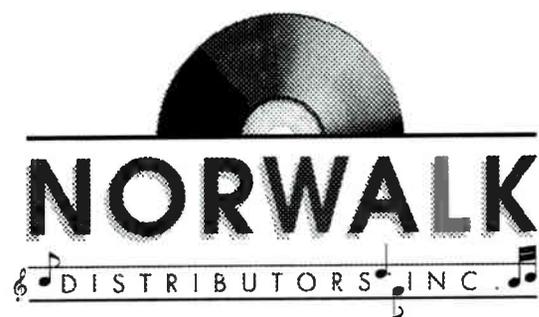
Meanwhile, **Lenny Kravitz** recently became the first artist to win a Grammy Award for a digital single. Kravitz—who won the best male rock vocal performance award for the track "Dig In"—had not released an album or a physical commercial single by the cutoff for Grammy consideration last September. Virgin Records and EMI Recorded Music instead persuaded the National Academy of Recording Arts and Sciences to allow the inclusion of "Dig In," as well as **Mick Jagger's** "God Gave Me Everything," as digital-only commercial singles that could be burned to blank CDs (*Billboard Bulletin*, Sept. 27, 2001).

However, critics charge that neither the Kravitz nor the Jagger singles did notable business because they weren't meant to be bought, also pointing out that the tracks were overpriced at \$3.49 and under-merchandised.

Still, the strategy not only was a big win for Virgin and Kravitz but was also key for the legitimacy of the digital single.

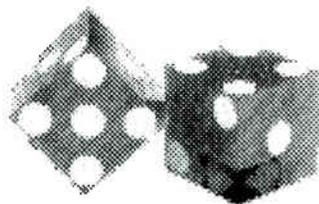
"It acknowledges that the digital single is a real format," Wingate says. "It may not be selling well, but at least it's been recognized."

Virgin Records new media VP **Ty Braswell** adds, "It's another experiment that's going to get us on the moon. Just because 10 rockets fail [doesn't mean you can] give up."



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E-Commerce Still In The Race

While The Internet Boom Has Subsided, Retailers Continue To Keep A Watchful Eye Online And On The Majors

BY BRIAN GARRITY

NEW YORK—Nontraditional music sales—sales of CDs from online retail, televised 800-numbers and concert sales—rose 30.6% in 2001, despite an overall decline in the music market as a whole. But, as music merchants head into NARM 2002 in San Francisco, the bulk of that nontraditional business—e-commerce—remains an ongoing source of concern.

The reason? While traditional retailers may no longer perceive the likes of Web-based music sellers like Amazon and CDNow as the threat they did at the height of the Internet boom (despite still drawing large amounts of Internet traffic), the same cannot be said for potential challenges online coming from the major record labels and their parent media companies.

As the likes of Trans World's FYE, Best Buy—the consumer-electronics retailer that also owns the Musicland Group—and Tower Records attempt to build effective bricks-and-clicks strategies that

drive consumers back and forth between their stores and their Web sites, the majors and their corporate owners are in the midst of their own direct-sales initiatives. Those are coming in the form of digital subscriptions via MusicNet and Pressplay. Meanwhile, with physical CDs, they are also attempting to build an increased presence for their record clubs online, and even experimenting with limited direct offers through controlled Web channels.

Notes one leading music-retail executive, "The question from the labels has become, 'How much can we skim off the top without fatally wounding our retail partners?' They don't want us to go away because they need us, but they are willing to beat the shit out of us as long as we don't die."

IN-STORE FEATURES

Of course, concerns over the majors encroaching on retailers turf is not a new concept. NARM filed a lawsuit against Sony Music two years ago for embedding links to a

Sony e-commerce site on its CDs. (The case was dropped last year.)

But the stakes have risen, in the eyes of many merchants, in the wake of the launch of the major-label subscription services. As of press time, no retailer had yet signed an agreement to distribute MusicNet, Pressplay or any other service, in large part due to a fight over customer control. Simply stated, music retailers are not interested in surrendering their customer information to subscription companies.

"At this point, the deals being offered to the retailer are very short-sighted," says one retailer. "It's 'You turn your customers over to us, we'll give you a piddling commission, and we reserve the right to approach these customers without you on our own behalf anytime thereafter.'"

Meanwhile, brick-and-mortar retailers have been hesitant to bankroll their own services, in part because they view content licenses as too expensive and ultimately "pretty meaningless" in a climate dominated by CD burning, free file-



sharing and the inability of any company to create a service that can rival the likes of Morpheus in content selection and ease of use.

Indeed, PJ McNealy, research director for GartnerG2, points out that while consumers are associating the PC and the Internet with music, they are used to buying a product, not a service like MusicNet or Pressplay or any other subscription offering.

For the most part, brick-and-mortar retailers are focusing their efforts on creating better synergies between their stores and the Web by importing new technology features into the store.

Leading the pack in that effort is Trans World, which last year debuted a new in-store Internet-enabled kiosk system that runs off Microsoft (Continued on page 92)

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E-COMMERCE STILL IN

Continued from page 91

technologies and allows sampling of virtually any title by scanning a barcode. In addition, the retailer's customer-loyalty program, dubbed "Backstage Pass," is also powered by Microsoft and allows for the tracking of consumers' preferences, the awarding of points on purchases and the promotion of special offers and alerts. Users can access the system online at home or at kiosks and listening stations in FYE stores. What's more, a tab within Microsoft's MSN Messenger instant-messaging system will connect users to FYE.com; and Microsoft is also offering an FYE smart-client application that will let customers create playlists with relat-

ed items, such as song samples, to swap with other MSN Messenger users.

Trans World chairman/CEO Bob Higgins says unifying the online and in-store experience will boost the retailer's brand and its music sales.

NEW TECHNOLOGY

Elsewhere, Virgin Entertainment Group, which bailed out of e-commerce last year, is, in conjunction with partners Microsoft and IBM, rolling out a new kiosk system in its U.S. Virgin Megastores that allows for in-store sampling of digital music, videos and game clips.

In other initiatives, Red Dot Net-

work is working on extensive sampling systems in Barnes & Noble outlets; Tower is featuring music recommendations from Savage Beast Technologies; and Borders Books & Music stores are testing sampling units, dubbed B Listening stations, that allow shoppers to hear song snippets from every album in the store.

Driving such experimentation are projections from the likes of Jupiter Media Metrix, which estimates that online music revenues will grow to \$5.5 billion by 2006, with the bulk of that business coming from the sale of CDs. However, analysts and retailers acknowledge that Internet retailing—which, even with significant growth, accounted for less than 3% of all music sales last year—needs to significantly evolve before such revenue numbers can be attained.



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In the meantime, Tower Records COO Stan Goman says traditional e-commerce, while making strides, is in the midst of "leveling out to what it really is: a catalog mail-order business."

McNealy says all Web merchants are facing the challenge of replicating the rack-browsing experience of the average record store. "Most people don't know what they want when they go into a Tower Records, and that concept of browsing and listening to music has not been fully replicated on the Internet," he says.

Jupiter senior analyst Aram Sinnreich says that for music-focused retailers to compete against media companies, as well as more heavily trafficked mass merchants not specializing in music retail and Web-only sellers, they must better execute their bricks-and-clicks strategy by offering more next-generation technology features in their stores and on their sites.

"The differentiators for big brick-and-mortar stores now are catalog and pricing. But the Internet does away with those. Consumers are going to find bigger catalog and better pricing by doing a search online. So the real differentiators will have to be things like branding, promotional and marketing prowess, consumer relationships and next-generation feature sets," he says.

Best Buy, Amazon.com and MTV Network's sites have experimented

with offering online streaming access to albums purchased prior to them being physically released.

Retailers like Scott Young, VP/GM of entertainment for BestBuy.com, have noted that such offers are part of relationship-building efforts with customers as companies prime the market for legitimate digital music.

But such demands and expenses are creating an increased bifurcation between the handful of large music retailers targeting e-commerce, and eventually subscriptions, and the majority of mid- and small-sized indie merchants struggling with their online strategy. Such players are increasingly bowing out or offering limited informational Web destinations.

Still, despite all the challenges and costs, retailers continue to pursue business opportunities on the Web.

Says Tower senior VP Mike Farrace, "When you have a conversion rate that's under 5%—meaning one out of 20 people buys something—you bet your life there's some big upside to be unlocked."

However, Farrace thinks that it is not a proposition of CD sales vs. digital distribution. He says, "Before the full physical goods commerce on the Internet is realized, before it blossoms into everything it could be, I think by then the digital marketplace will have to have sorted itself out a little bit."

SAN FRANCISCO BEAT

Continued from page 90

focus on the decision-making process. I want to reach the people who are afraid that making the

who will be accompanied by famed producer David Foster. Another exciting moment of

“After more than 30 years, he continues to captivate our hearts and minds with his music.” says NARM chairman Peter Cline, president and COO of the Handleman Co.

This year’s finale at Tuesday’s awards banquet will be headlined

periods, we go through an upswing. It’s important for people to know what other kinds of

opportunities are out there. NARM is a way for seasoned companies, as well as new ones, to do that.”

When push comes to shove, everyone attending this convention ultimately cares about the music. So, as in the past, the convention will host showcases from all genres [and] artists will run the gamut from the legendary Etta James to hot new performer Josh Groban.

wrong decision will cost them their jobs. If we can help a person just a little, then I think the panel has done its job,” says Braswell.

the convention will come when Hall of Famer Carlos Santana receives the Chairman’s Award for sustained creative achieve-

by the Counting Crows. Vanessa Carlton will open the event, which will be hosted by comedian Jack Gallagher.

THE MUSIC

When push comes to shove, everyone attending this convention ultimately cares about the music. So, as in the past, the convention will host showcases from all genres, including country, jazz, blues, reggae, R&B, gospel, Christian, classical and pop. Artists will run the gamut from the legendary Etta James to hot new performer Josh Groban,

ment at the scholarship foundation gala dinner on Sunday.

Says Donio of this year’s long-term goal: “Typically, after rough



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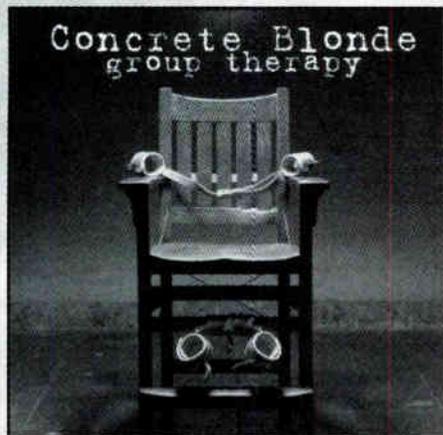


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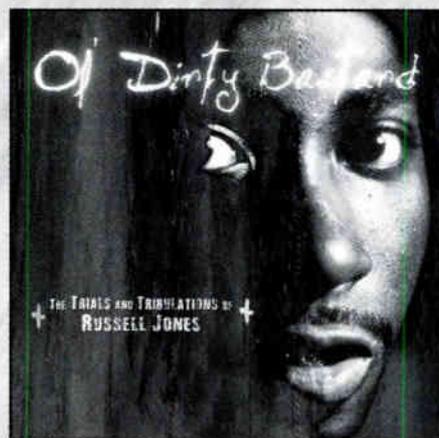
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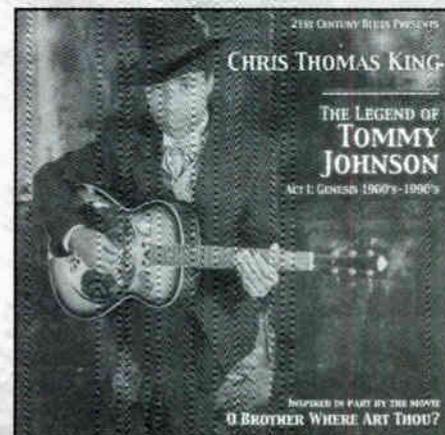
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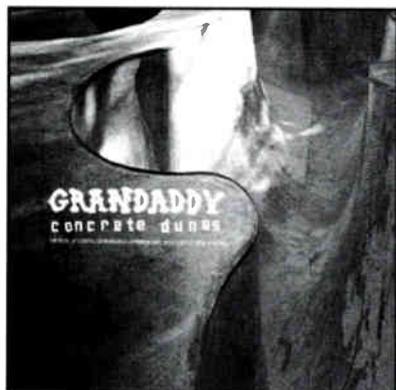


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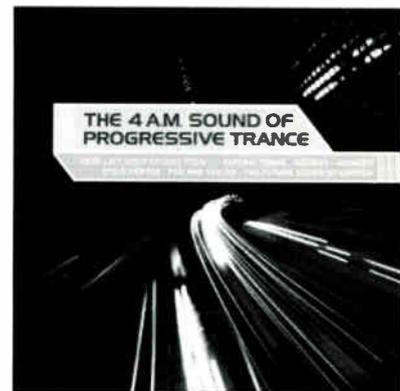
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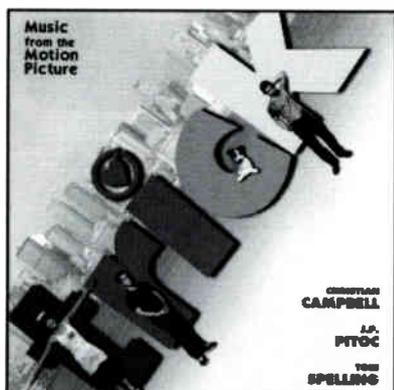
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Haunting Americana produced by Mark Howard. (Engineer- U2, Bob Dylan, Peter Gabriel, Willie Nelson)



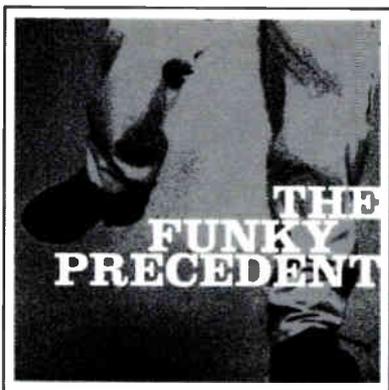
VARIOUS ARTISTS The 4 A.M. Sound of Progressive Trance
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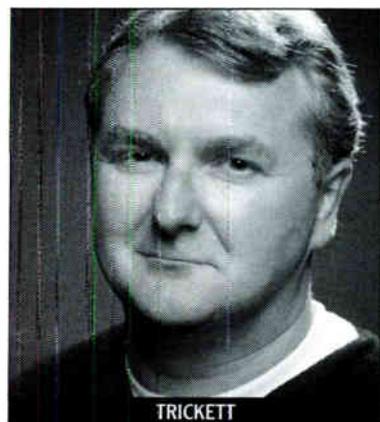
Picture This™

by Jill Pesselnick



HIGH-DEF DVD: Soon after the announcement that Artisan Home Entertainment, DreamWorks Home Entertainment, Twentieth Century Fox Home Entertainment, and Universal Studios Home Video would release titles on JVC's D-Theater high-definition VHS format beginning in early summer, eight consumer electronics manufacturers reported that they had developed a high-definition DVD-Video counterpart called Blu-ray.

Created by Hitachi, LG Electronics, Matsushita, Pioneer, Philips, Samsung, Sharp, and Thompson, each Blu-ray disc can store two hours of high-definition TV (HDTV) content and holds six times as much data as a traditional DVD-Video disc. (However, D-VHS cassettes can play back four hours of HDTV or more than 50 hours of standard-definition TV and feature a special proprietary encryption system to prevent duplication.) No home video companies have jumped on board yet, as there have not been any Blu-ray prototypes or players available for a test run.



TRICKETT

DVD-AUDIO DEAL: Silverline Records recently announced that it has signed a long-term licensing deal with Sanctuary Records to release a slate of DVD-Audio titles. The deal gives Silverline—the first label ever to release a DVD-Audio title—exclusive license rights to produce DVD-Audio discs based on 140 items in Sanctuary's catalog and future albums.

The first group of releases, expected May 7, include **Bob Marley & the Wailers' *The Best of the Early Years***, **Motörhead's *Deaf Forever . . . Best of Motörhead***, **the Sex Pistols' *No Future U.K.?***, **the Stray Cats' *Rockabilly Rules: At Their Best . . . Live!***, **Uriah Heep's *Best of Uriah Heep . . . Part 2***, and **the Dubliners' *Best of the Dubliners***. Between five and 10 titles are expected each month. All product will be distributed by RED.

John Trickett, chairman of the 5.1

Entertainment Group (the owner of Silverline Records), says that the deal is a strong statement of support for the relatively new format. "This has certainly got people's attention. Retailers might now be saying that [DVD-Audio] is worth a section in their stores," he says. "Sanctuary was looking to release their catalog in the new format, and we were looking for albums to release. We saw eye to eye on what we wanted to accomplish."

JENNINGS TRIBUTE: White Star Video, a division of Kultur International Films, is releasing a special DVD-Video tribute to country legend **Waylon Jennings** March 26. Titled *Waylon: Renegade. Outlaw. Legend.*, the two-part, \$24.95 disc features "Waylon Jennings: The Authorized Biography," including recent footage from his funeral, and "The Lost Outlaw Performance," a 1978 live performance of Jennings and **the Waylors**, presented in its entirety for the first time.

FOOD AND DRINK PROMOS: DreamWorks is teaming with Denny's restaurants and jelly-bean maker Jelly Belly in a promotion for its animated video releases. Beginning this month, consumers who purchase *Shrek* (an Oscar nominee for best animated feature film and best screenplay based on material previously produced or published) or any other DreamWorks animated feature will be offered free Jelly Belly candy. In April, a "buy one, get one free" coupon for DreamWorks animated films will be available in Denny's kids activity menus. The restaurant chain will also be producing themed children's cups.

Artisan and Dannon Natural Spring Water have joined forces for the Spring Into Health With Dannon and Denise Austin promotion this month. With the purchase of five Dannon multi-packs, consumers can receive the 15-minute video *Shape, Stretch and Tone With Denise Austin*. A brochure insert describing the video and offering information on other *Austin* titles will also be included in the multi-packs.

RETAIL HAPPENINGS: Hollywood Video will open 50 new stores in the latter half of the year and will be adding more Game Crazy "store within a store" departments, currently in 66 locations. . . . Movie Gallery's year-end financial report reveals that the chain experienced a record fourth quarter and fiscal year as a result of an increase in same-store revenue during last year and the recent acquisition of the Video Update chain.

Retailers And Distributors Explore In-Store DVD Security

BY SAM ANDREWS

LONDON—DVD may be one of the best things to have happened to the world's entertainment retailers, but as the format's popularity grows, so has its rate of theft throughout Europe. Estimates put the size of the problem at as much as 20% shrinkage in stores across Western Europe, while the Eastern European shrinkage rate is believed to be as high as 30% in some stores.

"The market for stolen merchandise is as large as it has ever been. It is almost its own industry now," says Mark Cromb, managing director of retail security specialist the Tag Company, a division of U.K.



video and music wholesaler Entertainment U.K.

Indeed, the scale of DVD theft has grown from the relatively amateur level of shrinkage (perpetrated by DVD fans impulsively stealing a disc they want) to include professional thieves stealing in quantity to fulfill a predetermined order.

Andy Martin, loss prevention manager for music and video retailer HMV U.K., agrees that shoplifting has definitely become more coordinated. He says, "We saw it in one of our stores where we had a level of stock loss of 4% on DVD—the highest in the company. You could see from the data that the thieves had obviously taken one of each of the big titles."

SHRINKAGE TYPES

Cromb is very specific about where the shrinkage occurs: The two main types are shoplifting, followed by employee theft. Shoplifting accounts for approximately 45% of in-store crime, he says, while staff theft is responsible for 42%. The remainder is made up of accounting mistakes and damaged product.

Cromb points out that staff theft is a huge problem for home entertainment retailers in particular, because they tend to employ lots of young people who are easily tempted by the goods they stock. The problem has seen retailers turn back to distributors and packaging manufacturers for help, though distributors have not always been sympathetic. One head of a major video distributor chortles, "You know what we always used to say—'A unit stole

is a unit sold.' It ain't coming back."

While this distribution head emphasizes that he is joking and that distributors now like to stress the partnership aspect of their relationship with retailers, the problem both sides face is to create a response to the mishmash of approaches to in-store security adopted by retailers across Europe.

SECURITY OPTIONS

Currently, there is a host of security products available that ranges from big, lockable keeper cases to several different—and incompatible—types of electromagnetic tags.

Some retailers, such as Woolworths in the U.K., do not opt for a security product at all, preferring to display empty boxes on the shelves and keeping product behind the counter (a process known as "master bagging"). This runs against the accepted retail theory that "live" product encourages faster sales and impulse purchases.

British Assn. of Record Dealers general secretary Bob Lewis sighs at the complexities of the problem. "We've been working on this for something like 10 years, beginning with source-tagging CDs at the production line," he says. "We finally decided on an Acousto-Magnetic [AM] tag for U.K. retailers, but when we approached our German counterparts, they wanted a Radio Frequency [RF] one." But an RF tag slows the production line by 50% and was understandably unacceptable to duplicators.

So far, no standard security system has found favor among European retailers. Each system has inherent problems that are either easy to overcome or impede customers' ability to purchase. It is this that software distributors blame for the lack of an integrated security approach at the replication level. "What do retailers really want?" one distributor asks. "They don't know, but they want us to fix the problem. It's an impossible task."

Throw into the mix the widely differing types of packaging used by the distributors—from Amaray to Digi-pak to Snapper Box to Super Jewel cases—and the problem of incorporating a standard security tag in every line becomes even harder.

The issue is taxing several European packaging manufacturers. "What's important to remember at the moment is that DVD and CD are really fast-moving goods," says Vincent Leesberg, managing director of U.S.-based Nexpak's European subsidiary. "You want to have

a secure package, but you want to optimize shelf space, have good presentation, and fast sell-through at the counter."

Equally, he says, "the challenge for us is to find a compromise to get a relative level of standardization to support the replication side of it and not drive up costs."

Nexpak already offers a secure case in both VHS and DVD sizes featuring a heavy-duty, reusable box with a security clip that has found a market with rental dealers. It is currently developing a product called Nex Case for the sell-through market that can either



accommodate a big-keeper case or a disposable lock.

One of the key areas of concern is that whatever solution is employed, it should not affect the shrink wrap surrounding the product. All sides of the industry are aware that any damage to the shrink wrap severely affects consumer attitudes toward gift giving, and it has an equally serious impact on returns to the distributor.

Several packaging companies have been working on a solution. Jose Miguel Burgos at Spain's Estudios Gema says the company has developed a mechanical security device that can be combined with an electromagnetic tag. Burgos also claims that "the anti-theft device does not represent any increase on the price."

AGI Media Packaging in the U.K. has developed a concept that locks its Amaray case shut, requiring the thief to break the plastic to get at the disc, therefore rendering it useless for resale. Managing director Stefan Pijanowski says tests have already been conducted with a variety of retailers and there are plans to launch a fully developed product in the middle of the year.

At best, Pijanowski believes that packaging security is only part of the solution. Retailers have to be proactive when it comes to security, he says, with a highly visible staff and no hidden areas in stores. He believes that if these core issues are not addressed, theft could become as serious a problem as piracy.

MARCH 16 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	MOVIES	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING PRICE
			NUMBER 1			
1	2	3	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G 24.99
2	1	4	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG 26.99
3	NEW	NEW	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89653	Animated	2001	NR 19.99
4	3	2	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24224	Animated	2002	NR 19.99
5	5	17	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG 24.99
6	4	10	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G 22.99
7	8	3	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13 14.95
8	9	2	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR 12.95
9	NEW	NEW	BABY TAKE A BOW FOXVIDEO 2002966	Shirley Temple	1934	PG 9.98
10	12	3	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	2001	R 14.94
11	NEW	NEW	THE BLUE BIRD FOXVIDEO 2002967	Shirley Temple	1940	G 9.98
12	NEW	NEW	THE LITTLEST REBEL FOXVIDEO 2003378	Shirley Temple	1935	PG 9.98
13	10	17	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G 19.99
14	6	7	DRAGONBALL Z: MAJIN BUU-TACTICS (UNEDITED) FUNIMATION 335	Animated	2002	NR 14.95
15	13	12	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13 24.99
16	15	11	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 96742	Sam Neill William H. Macy	2001	PG-13 22.98
17	7	2	DRAGONBALL Z: MAJIN BUU-REVIVAL (UNCUT) FUNIMATION 333	Animated	2002	NR 14.95
18	34	3	BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/RYKICK STUDIOS 2062	Barney	2002	NR 14.95
19	28	3	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87185812 95	Animated	2002	NR 12.95
20	18	3	DRIVEN WARNER HOME VIDEO 21013	Sylvester Stallone	2001	R 14.94
21	17	3	HANNIBAL (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1936879	Anthony Hopkins Julianne Moore	2001	R 14.95
22	16	11	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13 22.94
23	27	14	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13 14.95
24	20	5	THE FAMILY MAN UNIVERSAL STUDIOS HOME VIDEO 89027	Nicolas Cage	2000	PG-13 14.98
25	21	2	DRAGONBALL Z: MAJIN BUU-TACTICS (EDITED) FUNIMATION 336	Animated	2002	NR 14.95
6	NEW	NEW	ANASTASIA FOXVIDEO	Animated	1997	G 26.98
27	11	5	MVP 2-MOST VERTICAL PRIMATE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 37413	Richard Karn	2002	NR 19.96
28	24	3	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5328	Johnny Depp Penelope Cruz	2001	R 14.94
29	23	12	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR 19.98
30	30	7	SHE'S ALL THAT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13 19.99
31	29	5	THE MEXICAN DREAMWORKS HOME ENTERTAINMENT 87821	Julia Roberts Brad Pitt	2001	R 14.99
32	37	6	TUPAC SHAKUR: BEFORE I WAKE XENDON ENTERTAINMENT 4099	Tupac Shakur	2002	NR 14.98
33	33	18	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG 22.98
34	26	2	DRAGONBALL Z: MAJIN BUU-REVIVAL (EDITED) FUNIMATION 334	Animated	2002	NR 14.95
35	NEW	NEW	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R 14.99
36	NEW	NEW	THUMBELINA FOXVIDEO 2002902	Animated	1994	NR 9.98
37	NEW	NEW	THE BIBLE FOXVIDEO 2002073	John Huston Peter O'Toole	1966	NR 9.98
38	NEW	NEW	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13 14.99
39	NEW	NEW	AN EXTREMELY GOOFY MOVIE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 18701	Animated	2000	G 22.99
40	32	4	BLUE'S CLUES: TELLING TIME WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878943	Blue's Clues	2002	NR 9.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

MARCH 16 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	MOVIES	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1			
1	NEW	NEW	DON'T SAY A WORD FOXVIDEO 2003405	Michael Douglas	1 Week At Number 1	R 27.98
2	NEW	NEW	HARDBALL PARAMOUNT HOME ENTERTAINMENT 320794	Keanu Reeves		PG-13 29.99
3	NEW	NEW	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7811	Mekhi Phifer Josh Hartnett		R 24.99
4	1	2	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated		G 29.99
5	3	4	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel		PG-13 26.98
6	2	1	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24084	Animated		PG 29.99
7	4	3	HEARTS IN ATLANTIS WARNER HOME VIDEO 22081	Anthony Hopkins		PG-13 24.98
8	5	4	RAT RACE PARAMOUNT HOME ENTERTAINMENT 330844	Amy Smart John Cleese		PG-13 29.99
9	9	17	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy		PG 26.99
10	6	5	AMERICAN PIE 2 (WIDESCREEN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21768	Jason Biggs Alyson Hannigan		NR 26.98
11	NEW	NEW	FACE/OFF PARAMOUNT HOME ENTERTAINMENT 154957	John Travolta Nicolas Cage		R 29.98
12	12	12	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett		PG-13 29.99
13	8	10	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor		PG-13 29.98
14	10	5	KISS OF THE DRAGON FOXVIDEO 2003045	Jet Li Bridget Fonda		R 26.98
15	NEW	NEW	PLANET OF THE APES FOXVIDEO 2002936	Mark Wahlberg Helena Bonham Carter		PG-13 29.98
16	NEW	NEW	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 21102	Animated		NR 24.98
17	13	7	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 21378	Nicolas Cage Penelope Cruz		R 26.98
18	15	4	AMERICAN PIE 2 (PAN & SCAN-UNRATED) UNIVERSAL STUDIOS HOME VIDEO 21650	Jason Biggs Alyson Hannigan		NR 26.98
19	14	11	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker		PG-13 26.98
20	7	2	VAMPIRE HUNTER D: BLOODLUST URBAN VISION ENTERTAINMENT 1093	Animated		NR 29.95
21	NEW	NEW	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey		PG-13 14.98
22	16	10	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews		G 29.99
23	NEW	NEW	FERRIS BUELLER'S DAY OFF PARAMOUNT HOME ENTERTAINMENT 18904	Matthew Broderick		PG-13 29.99
24	NEW	NEW	TOMBSTONE HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23118	Kurt Russell Val Kilmer		R 29.99
25	11	7	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan		R 24.98

MARCH 16 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	MOVIES	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1			
1	NEW	NEW	DON'T SAY A WORD FOXVIDEO 2003428	Michael Douglas	1 Week At Number 1	R
2	NEW	NEW	HARDBALL PARAMOUNT HOME ENTERTAINMENT 320793	Keanu Reeves		PG-13
3	NEW	NEW	"O" LIONS GATE ENTERTAINMENT/TRIMARK HOME VIDEO 7912	Mekhi Phifer Josh Hartnett		R
4	2	4	RAT RACE PARAMOUNT HOME ENTERTAINMENT 336643	Amy Smart John Cleese		PG-13
5	1	2	HEARTS IN ATLANTIS WARNER HOME VIDEO 22081	Anthony Hopkins		PG-13
6	5	1	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel		PG-13
7	3	3	CAPTAIN CORELLI'S MANDOLIN UNIVERSAL STUDIOS HOME VIDEO 88683	Nicolas Cage Penelope Cruz		R
8	4	4	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated		PG
9	6	1	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane		PG-13
10	7	7	JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long		R
11	9	2	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002560	Martin Lawrence Danny Devito		PG-13
12	8	5	KISS OF THE DRAGON FOXVIDEO 2002776	Jet Li Bridget Fonda		R
13	19	4	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 89017	Jason Biggs Alyson Hannigan		R
14	12	11	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton		R
15	13	9	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones		PG-13
16	11	10	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor		PG-13
17	14	10	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews		G
18	17	10	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall		R
19	16	11	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker		PG-13
20	18	14	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon		PG-13

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Nashville Mourns 'The Dean'

Harlan Howard's Peers And Former 'Juveniles' Remember His Contributions

BY PHYLLIS STARK

NASHVILLE—Harlan Howard, who died at age 74 March 3 in Nashville, once described country music as “three chords and the truth.” The hundreds of classic songs that the legendary songwriter composed proved his point.

Alternately known as “the dean of Nashville songwriters” and “the Irving Berlin of country,” Howard penned more than 4,000 songs in a career that spanned five decades. Among his best-known compositions are “I Fall to Pieces” and “I’ve Got a Tiger by the Tail,” which were first recorded by Patsy Cline and Buck Owens, respectively. Owens says of Howard’s death, “The world has lost its best songwriter ever.”

Among the numerous other acts that cut Howard’s songs are the Judds, Patty Loveless, Rodney Crowell, Pam Tillis, Reba McEntire, Conway Twitty, Burl Ives, Kitty Wells, Trisha Yearwood, Jimmy Dickens, Johnny Cash, George Jones, Bobby Darin, and Willie Nelson.

Howard was inducted into both the New York-based National Songwriters Hall of Fame and the Country Music Hall of Fame in Nashville in 1997, after joining the Nashville Songwriters Hall of Fame in 1973.

BMI president/CEO Frances W. Preston says, “He understood the spirit of creative collaboration and was willing to share his melodies and his words with other songwriters—those who were his contemporaries and those who came to ‘the master’ to learn the art. He was generous with his gifts, and another generation of successful songwriters is grateful to him for showing them the way.”

SPARE-TIME SONGWRITER

Howard, who had experienced only nine years of formal education, moved in 1955 from the Michigan farm where he grew up to Los Angeles, where he worked as a forklift operator and wrote songs in his spare time. He had his first big hit in 1958, when Charlie Walker recorded “Pick Me Up on Your Way Down.” The following year, both country singer Ray Price and pop artist Guy Mitchell recorded Howard’s “Heartaches by the Number,” scoring simultaneous hits on the country and pop charts.

In 1960, Howard moved to Nashville with his then-wife, singer Jan Howard, and three adopted sons. He quickly became entrenched in the music community here, and his career skyrocketed.

“I am devastated by the loss of my friend and old writing partner,” singer Hank Cochran says. “He was the master of the country song . . . This town and country music will never be the same.”

Howard recorded several albums of his own material, including *Mr. Songwriter* and *Down to Earth* on RCA and *Harlan Howard Sings Harlan Howard* on Capitol. Several

other artists also cut full albums of Howard’s songs, including Waylon Jennings’ 1967 RCA album *Waylon Sings Ol’ Harlan* and Buck Owens’ *Buck Owens Sings Harlan Howard* on Capitol in 1961.

In his later years, Howard remained a mentor to up-and-coming young

I was 16. Later—after he said, ‘So, you want to be a songwriter, kid?’—he bought me my first shot of tequila and proceeded to tell me what I was in for, if I had the guts. Harlan loved to do that, teaching the ‘juveniles.’ We hung on to every word.

“My heart hurts,” Berg adds. “Harlan would have said, ‘What great songs you’ll get out of this heartache, kid.’”

Arista Nashville artist Brad Paisley says, “The greatest thing about him was his quickness to make friends and the love he instantly felt for anyone he’d meet. He never met a stranger, and . . . he happened to be the single most important songwriter in the history of country music.”

RCA artist Sara Evans says, “Harlan was a great friend—a true inspiration and mentor. His talents were immense. He was an amazing songwriter who contributed not only to country music but [also] to music as a whole.”

A private funeral service was held March 6 in Nashville. A memorial service is scheduled for March 19 at Nashville’s Ryman Auditorium from 2 p.m. to 4 p.m. In lieu of flowers, the family is requesting donations be made to the Harlan Howard Music Scholarship Fund, which has been set up at SunTrust Bank’s Music Row office in Nashville.



HOWARD

songwriters, whom he called “juveniles.” He and his fifth wife, Melanie, ran the small publishing company Harlan Howard Songs in Nashville.

Songwriter Matraca Berg says, “Harlan was the standard we held our careers up to, frequently with disappointment. No one has even come close. I’ve known Harlan since

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PROGRAMMING

Music & Showbiz™



by Carla Hay

MJ'S MOVIE ENTERPRISE: Michael Jackson is taking another shot at becoming a movie mogul. The pop superstar's Neverland Entertainment has inked a \$15 million-\$20 million investment/partnership deal with Montreal-based MDP Worldwide Entertainment to produce films under the newly created moniker Neverland Pictures.

Jackson's two previous film-production companies—the now-defunct Nation Films (which had a first-look deal with Columbia Pictures) and Michael Jackson Productions—were launched to much fanfare in the early '90s. But ultimately, neither yielded any theatrical releases.

"The big issue with Michael is that he wanted control, which stu-

and *The Adventures of Pinocchio*. In a prepared statement, Jackson said, "My favorite movies, such as Raju's *Jungle Book* and *Pinocchio*, were re-imagined as major features and were produced outside the traditional studio system. Films have always been a passion for me as a fan and as an artist."

"We're looking to do movies in any genre—as long as they're commercial and good films," says MDP principal Mark Damon, a producer whose film credits include *The Musketeer*, *Short Circuit*, and *9 1/2 Weeks*.

Damon adds that Jackson "will be directly involved in choosing scripts, and he could possibly direct. And if there's a script that comes along that's right for the Michael Jackson persona, he might star in the movie.

The biggest challenge for us is to find films that appeal to the domestic and international marketplace."

Damon would neither confirm nor deny reports that *The United States of Leland*, featuring Kevin Spacey, will be among Neverland Pictures' first releases. However, Patel says that Neverland's first feature-film release is expected by summer 2003.



Never Say Never. At the launch party for Neverland Pictures are, from left, film producer Raju Patel, actress Elizabeth Taylor, Michael Jackson, and MDP principal Mark Damon.

dios don't really allow," explains movie producer Raju Patel, who heads Neverland Entertainment with Jackson. "He wanted to build a new company from scratch." Patel's credits include the films *Bachelor Party*, *The Jungle Book*,

IN BRIEF: Bob Dylan will star in an Intermedia Films feature tentatively called *Masked & Anonymous*, in which he plays a singer. The veteran artist's previous feature-film appearance was in 1987's *Hearts of Fire*.

NEWSLINE...

Clear Channel and RLR Productions (whose co-founders include Phil Ramone) have formed a new TV production company, Music Music Entertainment (M2E). M2E's first special will be on the 50th anniversary of rock'n'roll... MTV Networks is launching three new digital spinoff channels in the U.S.: MTVHits, R&B/hip-hop station MTVJams, and VH1 Megahits. Hard rock/metal spinoff MTV X will be discontinued and replaced by MTVJams in all existing systems... Covington, Ky.-based Regent Communications reported a fourth-quarter 2001 loss of \$2.2 million, compared to a \$1.3 million loss in fourth-quarter 2000.

Compiled by Carla Hay in New York.

MARCH 16
2002

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1 TWEET, OOPS, OH MY 2 ASHANTI, FOOLISH 3 IMX, FIRST TIME 4 P. DIDDY, I NEED A GIRL (PART ONE) 5 ALIYAH, MORE THAN A WOMAN 6 LUDACRIS, SATURDAY (OOOH! OOOH!) 7 BRANDY, WHAT ABOUT US? 8 FAT JOE, WHAT'S LIV 9 USHER, I DON'T HAVE TO CALL 10 AVANT, MAKIN' GOOD LOVE 11 B2K, UH HUH 12 GLENN LEWIS, DON'T YOU FORGET IT 13 JAHEIM, ANYTHING 14 BUSTA RHYMES, PASS THE COURVOISIER PART II 15 KNOX TURN'AL, KNOX 16 FAITH EVANS, I LOVE YOU 17 BEANIE SIGEL & FREEWAY, ROC THE MIC 18 MONTELL JORDAN, YOU MUST HAVE BEEN 19 SHARISSA, ANY OTHER NIGHT 20 RUFF ENOZ, SOMEONE TO LOVE YOU 21 KEKE WYATT, NOTHING IN THIS WORLD 22 MYSTIKAL, BOUNCIN' BACK 23 ALICIA KEYS, A WOMAN'S WORTH 24 NAPPY ROOTS, AWNAW 25 CEE LO, CLOSET FREAK 26 JERMAINE DUPRI, WELCOME TO ATLANTA 27 JENNIFER LOPEZ, AIN'T IT FUNNY 28 MARY J. BLIGE, NO MORE DRAMA 29 OMI, I MISS YOU 30 LIL' BOY WOW, THANK YOU 31 LIL' BOY WOW, TAKE YA HOME 32 ALLI, BOUGHETTO 33 COREY, HUSH LIL' LADY 34 JA RULE, ALWAYS ON TIME 35 MR. CHECKS, LIGHTS, CAMERA, ACTION 36 OUTKAST, THE WHOLE WORLD 37 JOE, WHAT IF A WOMAN 38 CRAIG DAVID, 7 DAYS 39 INDIA ARIE, READY FOR LOVE 40 MASTER P, OOOHHHMMIE NEW ONS LIL' BOY WOW, TAKE YA HOME NAS, ONE MIC JA RULE, DOWN A** CHICK MAXWELL, THIS WOMAN'S WORK MARY J. BLIGE, RAINY DAYZ CHEROKEE, I SWEAR B2K, GOTTS TA BE G. DEP, SPECIAL DELIVERY	1 MARTINA MCBRIDE, BLESSED 2 TIM MCGRAW, THE COWBOY IN ME 3 KENNY CHESNEY, YOUNG 4 JO DEE MESSINA, BRING ON THE RAIN 5 TDBY KEITH, MY LIST 6 GARY ALLAN, THE ONE 7 STEVE HOLY, GOOD MORNING BEAUTIFUL 8 RASCAL FLATTS, I'M MOVIN' ON 9 ALAN JACKSON, WHERE WERE YOU 10 CHELY WRIGHT, JEZEBEL 11 REBA MCGENTIRE, SWEET MUSIC MAN 12 MONTGOMERY GENTRY, DIDN'T I 13 WILLIE NELSON, MENDOCINO COUNTY LINE 14 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO 15 KID ROCK, LONELY ROAD OF FAITH 16 NICKEL CREEK, THE LIGHTHOUSE'S TALE 17 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE 18 GARTH BROOKS, WRAPPED UP IN YOU 19 GARTH BROOKS & TRISHA YEARWOOD, SOULJE ME IN 20 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 21 MERLE HAGGARD, IF YOU'VE GOT THE MONEY 22 DANNI LEIGH, SOMETIMES 23 BROOKS & DUNN, ONLY IN AMERICA 24 TDBY KEITH, I WANNA TALK ABOUT ME 25 TRACE ADKINS, I'M TRYIN' 26 CYNTHIA THOMPSON, WHAT I REALLY MEAN TO SAY 27 KEITH URBAN, WHEN THE BLACKTOP ENDS 28 SHANNON LAWSON, GOODBYE ON A BAD DAY 29 EMERSON DRIVE, I SHOULD BE SLEEPING 30 SARA EVANS, I COULD NOT ASK FOR MORE 31 CAROLYN DAWN JOHNSON, COMPLICATED 32 MONTGOMERY GENTRY, COULD ONE COME ON 33 DIAMOND RIO, ONE MORE DAY 34 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 35 TRISHA YEARWOOD, INSIDE OUT 36 TY HERNDON, HEATHER'S WALL 37 TDBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT 38 TRAVIS TRITT, MODERN DAY BINNIE AND CLOYDE 39 ALISON KRAUSS & GILLIAN WELCH, I LL FLY AWAY 40 EARL SCRIBGOS, FOGGY MOUNTAIN BREAKDOWN NEW ONS GODSMACK, I STAND ALONE BRAD MARTINI, BEFORE I KNEW I BETTER TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL BRYRIL WORLEY, I MISS MY FRIEND	1 BRANDY, WHAT ABOUT US? 2 BLINK-182, FIRST DATE 3 OUTKAST, THE WHOLE WORLD 4 JERMAINE DUPRI, WELCOME TO ATLANTA 5 JENNIFER LOPEZ, AIN'T IT FUNNY 6 USHER, I DON'T HAVE TO CALL 7 FAT JOE, WHAT'S LIV 8 P.D.O., YOUTH OF THE NATION 9 LUDACRIS, SATURDAY (OOOH! OOOH!) 10 TRIK TURNER, FRIENDS & THE FAMILY 11 PINK, DON'T LET ME GET ME 12 SHAKIRA, UNDERNEATH YOUR CLOTHES 13 DEFAULT, WASTING MY TIME 14 X. ECUTIONERS, IT'S GOIN' DOWN 15 TWEET, OOPS, OH MY 16 ALANIS MORISSETTE, HANDS CLEAN 17 ENRIQUE IGLESIAS, ESCAPE 18 FABOLOUS, YOUNG (HOLLA BACK) 19 HOBBASTANK, CRAWLING IN THE DARK 20 FAITH EVANS, I LOVE YOU 21 MICHELLE BRANCH, ALL YOU WANTED 22 SYSTEM OF A DOWN, TOXICITY 23 CRAIG DAVID, 7 DAYS 24 'N SYNC, GIRLFRIEND 25 GOLD, GONE AWAY 26 VANESSA CARLTON, A THOUSAND MILES 27 RES, THEY SAY VISION 28 DASHBOARD CONFESSIOA, SCREAMING INFIDELITIES 29 ALIYAH, MORE THAN A WOMAN 30 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD 31 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 32 THE CALLING, WHEREVER YOU WILL GO 33 GORILLAZ, 19 2000 34 B2K, UH HUH 35 MOBB DEEP, HEY LUV (ANYTHING) 36 ASHANTI, FOOLISH 37 JIMMY EAT WORLD, THE MIDDLE 38 MARY J. BLIGE, NO MORE DRAMA 39 MICHAEL JACKSON & JANET JACKSON, SCREAM 40 ADEMA, THE WAY YOU LIKE IT NEW ONS GODSMACK, I STAND ALONE LIL' BOY WOW, TAKE YA HOME NELLY FURTADO, ...ON THE RADIO (REMEMBER THE DAYS)	1 ALANIS MORISSETTE, HANDS CLEAN 2 NO DOUBT, HEY BABY 3 ALICIA KEYS, A WOMAN'S WORTH 4 CHER, SONG FOR THE LONELY 5 DAVE MATTHEWS BAND, EVERYDAY 6 KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD 7 PUDDLE OF NUDD, BLURRY 8 ENRIQUE IGLESIAS, ESCAPE 9 NICKELBACK, HOW YOU REMIND ME 10 SHAKIRA, UNDERNEATH YOUR CLOTHES 11 MARY J. BLIGE, NO MORE DRAMA 12 TRAJN, SHE'S ON FIRE 13 MICK JAGGER, VISIONS OF PARADISE 14 DEFAULT, WASTING MY TIME 15 NATALIE IMBRUGLIA, WRONG IMPRESSION 16 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 17 LENNY KRAVITZ, STILLNESS OF HEART 18 JEWEL, STANDING STILL 19 CHRIS ISAAK, LET ME DOWN EASY 20 INDIA ARIE, VIDEO 21 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 22 CRAIG DAVID, 7 DAYS 23 TRAJN, GET THE PARTY STARTED 24 NICKELBACK, TOO BAD 25 CREED, MY SACRIFICE 26 BASEMENT JAXX, WHERE'S YOUR HEAD AT 27 THE CALLING, WHEREVER YOU WILL GO 28 JIMMY EAT WORLD, THE MIDDLE 29 RUFUS WAINWRIGHT, ACROSS THE UNIVERSE 30 KID ROCK, LONELY ROAD OF FAITH 31 OAVO GRAY, BABYLON 32 TRAJN, DROPS OF JUPITER 33 MARY J. BLIGE, FAMILY AFFAIR 34 LINEN PARK, IN THE END 35 ALLEN ANT FARM, SMOOTH CRIMINAL 36 NELLY FURTADO, TURN OFF THE LIGHT 37 FIVE FOR FIGHTING, SUPERMAN 38 JANET, ALL FOR YOU 39 LENNY KRAVITZ, DID I 40 U2, BEAUTIFUL DAY NEW ONS MARY J. BLIGE, RAINY DAYZ VANESSA CARLTON, A THOUSAND MILES CEE-LO, CLOSET FREAK CHEMICAL BROTHERS, STAR GUITAR SHEBYL CROW, SOAK UP THE SUN FIVE FOR FIGHTING, EASY TONIGHT NELLY FURTADO, ...ON THE RADIO (REMEMBER THE DAYS) GODSMACK, I STAND ALONE JOHN MAYER, NO SUCH THING

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 16, 2002

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PINK, DON'T LET ME GET ME (NEW) INJECTED, FAITHLESS (NEW) STATIC-X, COLD (NEW) SDIL, UNREAL (NEW) [OVEN FRESH] GODSMACK, I STAND ALONE FRONT LINE ASSEMBLY, EPITAPH PETE YORN, STRANGE CONDITION TWEET, OOPS (OH MY) BAHA MEN, MOVE IT LIKE THIS TOYA, NO MATTA WHAT (PARTY ALL NIGHT) BIG TYMERS, STILL FLY 3RD STRIKE, NO LIGHT ILL NINO, WHAT COMES AROUND VIKTER DUPLAIX, SENSUALITY (DJ KICKS)	NEW NELLY FURTADO, ...ON THE RADIO (REMEMBER THE DAYS) MAXWELL, THIS WOMAN'S WORK ABANDONED POOLS, THE REMEDY LUDACRIS, SATURDAY (OOOH! OOOH!) APRIL MUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5 KYLIE MINOGUE, IN YOUR EYES (NEW) HARPOON MISSLE, I TRY (NEW) HEADSTRONG, ADRIANA (NEW) PRETTY WILLIE, ROLL WIT ME (NEW) SHAKIRA, WHENEVER, WHEREVER NICKELBACK, TOO BAD ALANIS MORISSETTE, HANDS CLEAN KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD ALICIA KEYS, A WOMAN'S WORTH MARY J. BLIGE, NO MORE DRAMA DEFAULT, DENY NO DOUBT, HEY BABY BLINK-182, FIRST DATE THE CALLING, WHEREVER YOU WILL GO BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 'N SYNC, GIRLFRIEND SUM 41, MOTIVATION JA RULE, ALWAYS ON TIME ENRIQUE IGLESIAS, ESCAPE	ONE GIANT LEAP , MY CULTURE ALANIS MORISSETTE, HANDS CLEAN NICKELBACK, HOW YOU REMIND ME PINK, GET THE PARTY STARTED KYLIE MINOGUE, IN YOUR EYES SHAKIRA, WHENEVER, WHEREVER NATALIE IMBRUGLIA, WRONG IMPRESSION THE CALLING, WHEREVER YOU WILL GO LIGABUE, QUESTA E LA MIA VITA MICHELLE BRANCH, EVERYWHERE TRAJN, SHE'S ON FIRE BRANDY, WHAT ABOUT US? R. KELLY, THE WORLD'S GREATEST THE ISLEY BROTHERS, CONTAGIOUS DESTINY'S CHILD, NASTY GIRL ENRIQUE IGLESIAS, ESCAPE OPEPHE MOOE, GOODNIGHT LOVERS NO DOUBT, HEY BABY FIVE FOR FIGHTING, SUPERMAN (IT'S NOT EASY) JAMIROQUAI, LOVE FOLOSOPHY	ALANIS MORISSETTE, HANDS CLEAN BLINK-182, FIRST DATE GOLDFRAPP, PILOTS IID, RAPTURE (TASTES SO SWEET) INCUBUS, NICE TO KNOW YOU INDIA ARIE, READY FOR LOVE INJECTED, FAITHLESS KID ROCK, LONELY ROAD OF FAITH LOUISE GOFFIN, SOMETIMES A CIRCLE NEIL FINN, TAKE A WALK RYAN ADAMS, ANSWERING BELL S.I. FUTURES, FREESTYLE DISCO SHAKIRA, UNDERNEATH YOUR CLOTHES TRAJN, SHE'S ON FIRE X. ECUTIONERS, IT'S GOIN' DOWN
h Continuous programming 404 Washington Ave., Miami Beach, FL 33139 SHAKIRA, TE DEJO MADRID LA MOSCA, TODOS TENEMOS UN AMOR ENRIQUE IGLESIAS, ESCAPE MARC ANTHONY, CELOS ALEJANDRO SANZ, APRENDIZ LALEY CON ELY GUERRA, EL DUELO LUIS FONSI, QUIESERA PODER OLVIDARME DE TI CABAS, ANA MARIA ROSANA, HOY SHAKIRA, SUERTE	JBTv Three hours weekly 216 W Ohio, Chicago, IL 60610 PETE YORN, STRANGE CONDITION STATIC-X, GOLD SDIL, UNREAL INJECTED, FAITHLESS FRONT LINE ASSEMBLY, EPITAPH RADIOHEAD, SPINNING PLATES FU MANCHU, SOJASH THAT FLY EELS, SOULJACKER-PART I LOUISE GOFFIN, SOMETIMES A CIRCLE TRAJN, SHE'S ON FIRE BAD RELIGION, SORROW DROWNING POOL, TEAR AWAY SWITCHED, INSIDE ABANDONED POOLS, THE REMEDY SNEAKER PIMPS, SICK	RAGE TV FOR U-NOT THEM -38 1/2 hour weekly 46 Gifford St, Brockton, MA 02401 GORILLAZ, 19 2000 GORILLAZ, TOMORROW COMES TODAY PIRELLA, CLINT EASTWOOD HEADSTRONG, ADRIANA UNWRITTEN LAW, SEIN RED CUSTOM, HEY MISTER GOLDFRAPP, PILOTS RADIOHEAD, PUSH PULK/SPINNINGS STATIC-X, COLO EELS, SOULJACKER-PART I INCUBUS, NICE TO KNOW YOU NINE INCH NAILS, HEAD LIKE A HOLE	

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DAN TYMINSKI, HARLEY ALLEN & PAT
ENRIGHT (THE SOGGY BOTTOM BOYS)
O BROTHER, WHERE ART THOU? - SOUNDTRACK
(VARIOUS ARTISTS)

BEST COUNTRY ALBUM

Timeless - Hank Williams Tribute
VARIOUS ARTISTS

BEST TRADITIONAL FOLK ALBUM

Down From The Mountain
VARIOUS ARTISTS

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

"O Brother, Where Art Thou?"
VARIOUS ARTISTS

PRODUCER OF THE YEAR, NON-CLASSICAL

T BONE BURNETT
O BROTHER, WHERE ART THOU? - SOUNDTRACK
(VARIOUS ARTISTS)
DOWN FROM THE MOUNTAIN
(VARIOUS ARTISTS)



MUSIC GROUP
THE ISLAND DEF JAM MUSIC GROUP
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LOST HIGHWAY

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



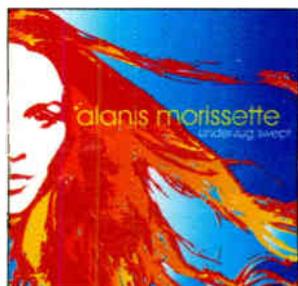
by Geoff Mayfield

A TOUGH RACE TO CALL: When the new **Alanis Morissette** album came to market, it looked pretty much a shoo-in to bow with first-place honors on The Billboard 200. Then bluegrass gem *O Brother, Where Art Thou?* turned heads by winning the album of the year Grammy Award during a telecast in which three of the soundtrack's songs were performed, and we suddenly had a race.

There have been closer finishes than this one—in which Morissette's *Under Rug Swept* emerges with a 6,000-unit lead—but the 2.9% gap was close enough to confound at least a couple of reliable chart prognosticators, who called for *O Brother* to pull an upset. *Swept* prevails, though, 215,000 units to 209,000, fending off *O Brother*'s 151,000-unit increase (15-2), one of the largest awards-related spikes generated in the 11 years that *Billboard* has utilized SoundScan data.

Although Morissette was the best-seller at traditional music stores, leading that sector with a 36% gain, *O Brother* topped Morissette at mass merchants by an almost identical margin of 35.4%.

Swept's start is the 12th-largest week of Morissette's career. It represents more units



than 1999's *MTV Unplugged* sold in its first four weeks combined. Her last studio album started with 469,000 in 1998 and had two other weeks when it sold more than

this week's total. Her 1995 Maverick debut, *Jagged Little Pill*, had eight weeks larger than *Swept*'s opener on its way to becoming the biggest-selling album of the '90s.

GRAMMYS' GRAND SLAM: Despite a big ratings slide from 2001's TV numbers and pans from critics and attendees, music retailers say the 2002 Grammy Awards delivered more sales impact than last year's show (see story, page 5). *O Brother, Where Art Thou?* is obviously the grand marshal of the Grammy parade, an honor underlined by the re-entry at No. 127 of companion album *Down From the Mountain* (up 110%) and the advance of participant **Alison Krauss** (123-81, up 51%).

Yes, **Santana** spun a larger gain when the band's chart-topping *Supernatural* padded its lead with a mind-boggling 364,000-unit uptick after a multi-award Grammy night in 2000. And, in 1994, **Toni Braxton** made two flashy dashes to the chart's summit after performances on both the American Music Awards (7-1, up

28%) and the Grammys (8-1, up 31%)—back in the day when an act was allowed to sing at both awards shows. But *O Brother*'s Greatest Gainer spurt is still impressive,

as it more than triples its prior-week sales (up 258.6%) and outmuscles the boosts that **Lauryn Hill** and **Alanis Morissette** realized after their big Grammy nights—the former seeing a 112,000-unit spike in 1999 and the latter staging an 87,000-unit increase in 1996.

This year's Grammy Awards broadcast really reshuffles The Billboard 200's top 20, where units at least double compared with the prior week for **Alicia Keys** (20-4), **U2** (28-10), **India.Arie** (32-14), and this year's *Grammy Nominees* album (31-13), while creating ripples on most of the album charts.

Mary J. Blige bullets at No. 20 on the big chart and would have moved up, were it not for the four new albums that bow ahead of her. She (5-8) and **India.Arie** also storm Top R&B/Hip-Hop Albums (21-11), where Keys is the Greatest Gainer (19-9, up 84% at core R&B stores).

Other Grammy leaps on The Billboard 200 belong to Pacesetter winner **Train** (97-37, up 153%), **Nelly Furtado** (63-38, up 52%), **'N Sync** (69-66), **Dave Matthews Band** (86-70), and **David Gray** (165-148). Aside from the Grammys, *Train* and the *O Brother* clan also played on *The Tonight Show With Jay Leno*.

On *Heatseekers*, performer **Alejandro Sanz** zips 43-18, while pre-telecast winner **Earl Scruggs** re-enters at No. 38. *Sanz* also captures the summit of Top Latin Albums (5-1), his first turn at No. 1 on the chart, and his 103% spike is good for Greatest Gainer honors on both the Latin and *Heatseekers* lists. Veteran *Scruggs*' 170% increase catches the Pacesetter ribbon on Top Country Albums. Two winners re-enter Top Jazz Albums—**Charlie Haden** (No. 18, up 127%) and **Dianne Reeves** (No. 23, up 220%)—while another, **Marcus Miller**, rejoins Top Contemporary Jazz Albums (No. 25, up 36%).

THE FLAME'S LAST LIGHT: A duet at the closing ceremony of the Olympic Winter Games elevates **Josh Groban** and **Charlotte Church**. He advances 100-50 on The Billboard 200 with an 86% gain, while she re-enters at No. 150, up 56.6%. . . . A *Live With Regis and Kelly* visit and continued growth by her latest single (23-21 on Top 40 Tracks) rally a *Billboard* 200 peak for **Michelle Branch** (67-54).



Singles Minded™

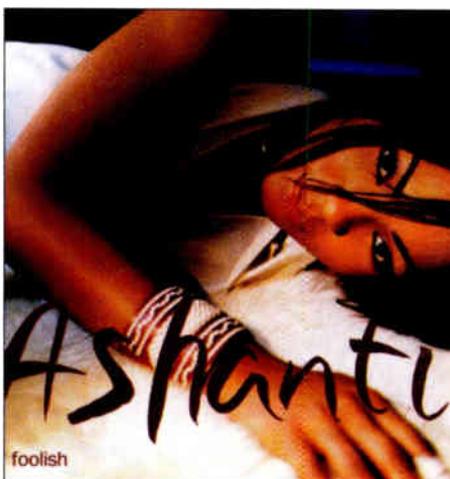


by Silvio Pietrolungo, Minal Patel, Wade Jessen

COWBOY UP: **Tim McGraw** is the first artist in two decades to replace himself at No. 1 on Hot Country Singles & Tracks, as "The Cowboy in Me" rises 3-1, pushing his chart-topping duet with **Jo Dee Messina**. "Bring On the Rain," to No. 3. McGraw's accomplishment echoes a benchmark last accomplished on this chart by **Willie Nelson** in May 1982, when "Just to Satisfy You"—a duet with **Waylon Jennings**—displaced his "Always on My Mind" after a two-week stretch at No. 1.

McGraw's solo single gains 268 detections and hops over **Brooks & Dunn**'s "The Long Goodbye," which is lodged at No. 2 for a second week. The duo's horse in the No. 1 race gains 99 spins but finishes 102 detections short of McGraw's total. "Goodbye" is hanging tough, even though it has spent five more weeks on the chart than "Cowboy," which needed 16 weeks to reach No. 1.

McGraw's victory stretches *Curb*'s No. 1 streak to seven weeks, following five weeks by **Steve Holy**'s "Good Morning Beautiful" and a week at the top with the Messina/McGraw duet. No single imprint has reigned for seven straight weeks since **Faith Hill**'s "The Way You Love Me" and **Chad Brock**'s "Yes!" posted four weeks and three weeks, respectively, at No. 1 for Warner Bros. in spring 2000. Should McGraw collect a second week atop the chart, *Curb* will be the first imprint to accrue two months at No. 1 since **Lonestar**'s "Amazed" did so for BNA in summer 1999.



NOBODY'S FOOL: **Ashanti** sets a precedent this issue on the Hot R&B/Hip-Hop Singles & Tracks chart, as she is the first female artist in the SoundScan/Broadcast Data Systems era to have three singles simultaneously in the top 10. Her lead single, "Foolish," jumps 13-6, propelled in part by the retail launch of the 12-inch vinyl. "Foolish" debuted early with street-date violations at No. 28 on Hot R&B/Hip-Hop Singles Sales and advances this issue to No. 7. As a result, the title automatically nabs the Greatest Gain-

er/Sales designation on the Singles & Tracks chart. Radio audience also plays a significant part in her ascent, increasing by 24% to 41 million.

Besides her solo turn with "Foolish," Ashanti also appears in the top 10 with two collaborative efforts: her former No. 1 with **Ja Rule**, "Always on Time," which is No. 9, and "What's Luv" with **Fat Joe**, which is pushed down one step to No. 10 with a bullet, displaced in part by the rise of "Foolish."

The only other artist to have three simultaneous top 10 singles on R&B/Hip-Hop Singles & Tracks in this era was **P. Diddy** (who was, at the time, **Puff Daddy**). For six consecutive weeks in 1997 (Aug. 2-Sept. 6), his No. 1 tribute to **Notorious B.I.G.**, "I'll Be Missing You," shared time in the top 10 with **Biggie**'s "Mo Money Mo Problems" and **SWV**'s "Someone," which both featured him as a contributing artist. Ashanti is also the second artist to have three titles in the top 10 of the Airplay chart, following the lead of **Faith Evans**. For two weeks in April 1999, her "All Night Long" with (the omnipresent) **P. Diddy**, "Georgy Porgy" by **Eric Benet** featuring Evans, and "Heartbreak Hotel" by **Whitney Houston** featuring Evans and **Kelly Price** all appeared together in the top 10.

EXTRA INGREDIENT: **Nelly** has been added as a featured artist on all charts for 'N Sync's "Girlfriend" after overwhelming support by radio of that remixed version. "Girlfriend" climbs 18-16 on The *Billboard* Hot 100, 74-61 on Hot R&B/Hip-Hop Singles & Tracks, and 13-11 on Top 40 Tracks.

DOZEN FOR A NICKEL: **Nickelback** set a record for weeks at No. 1 last issue on Top 40 Tracks, and it now extends that record to 12 weeks with "How You Remind Me." The prior record for this chart—which first printed in December 1998—was 10 weeks, established by three songs. The first to reach double digits was **Ricky Martin**'s "Livin' la Vida Loca" in summer 1999. Later that year, "Smooth" by **Santana Featuring Rob Thomas** began its run of 10 weeks, followed by 'N Sync's "Bye Bye Bye" in spring 2000.

NAUGHTY AND GOOD: In a week where former home **Tommy Boy Records** severed ties with Warner Bros., **Naughty by Nature** returns to Hot R&B/Hip-Hop Singles & Tracks after an absence of two-plus years with its first TVT outing, "Feels Good (Don't Worry 'Bout a Thing)." Featuring **3LW**, "Good" bows as Hot Shot Debut at No. 54. There is some airplay, but the retail launch of the CD-single and 12-inch is what pushes the title onto the chart. It enters Hot R&B/Hip-Hop Singles Sales at No. 3 and Hot Rap Singles at No. 2. *Naughty* last appeared on Singles & Tracks—when it was signed to Arista—in October 1999, with "Jamboree," which peaked at No. 4.

LOST HIGHWAY

CONGRATULATIONS to the artists

O BROTHER, WHERE ART THOU?

ALBUM of the YEAR

Best Compilation Soundtrack

Best Male Country Vocal

Ralph Stanley "O Death"

Best Country Collaboration

The Soggy Bottom Boys "I Am A Man of Constant Sorrow"



T BONE BURNETT

Producer of the Year, Non-Classical

Timeless

HONORING THE MUSIC OF HANK WILLIAMS

Best Country Album



LUCINDA WILLIAMS

Best Female Rock Vocal Performance

"Get Right With God"



DOWN FROM THE MOUNTAIN

Best Traditional Folk Album



THANK YOU to all the Grammy voters

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THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	93	74	24	MARTINA MCBRIDE ●	Greatest Hits	5	151	N-W	1	JOHN TESH	A Deeper Faith	151	
				RCA (NASHVILLE) 67012/RLG (12.98/18.98)						FAITH MD 34591/GARDEN CITY (11.98/17.98)			
101	81	82	32	ALIEN ANT FARM ▲	ANThology	11	152	118	112	43	SUM 41 ▲	All Killer No Filler	13
				NEW NOIZE/OREAMWORKS 450293/INTERSCOPE (12.98/18.98) #						ISLAND 548662/IDJMG (12.98/18.98)			
102	87	94	25	FABOLOUS ●	Ghetto Fabolous	4	453	124	130	11	WU-TANG CLAN ●	Iron Flag	32
				DESERT STORM/ELEKTRA 626797/EEG (12.98/18.98)						WU-TANG/LOU/D/COLUMBIA 862387/CRG (12.98 EQ/18.98)			
103	89	61	18	STING ●	... All This Time	32	154	149	135	111	DIXIE CHICKS ▲ ⁹	Fly	1
				A&M 493169/INTERSCOPE (12.98/18.98)						MONUMENT 69678/SONY (NASHVILLE) #2.98 EQ/18.98			
104	83	79	15	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29	155	131	132	11	VARIOUS ARTISTS ▲ ²	Now 7	1
				REPRISE 48110/WARNER BROS. (19.98 CD)						EMI/UNIVERSAL/SONY/ZOMBA 10749/V/VEGIN (12.98/18.98)			
105	92	90	23	VARIOUS ARTISTS ▲	Totally Hits 2001	3	156	143	138	71	LENNY KRAVITZ ▲ ³	Greatest Hits	2
				WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)						VIRGIN 50316 (12.98/18.98)			
106	85	91	11	VARIOUS ARTISTS	The Source Presents Hip Hop Hits — Volume 5	47	157	140	171	65	DONNIE MCCLURKIN ▲	Live In London And More...	69
				UTV/DEF JAM 586662/IDJMG (12.98/18.98)						VERITY 43150/ZOMBA (11.98/17.98) #			
107	94	32	7	FRANK SINATRA	Greatest Love Songs	32	158	146	121	77	BRIAN MCKNIGHT ●	Superhero	7
				REPRISE 78795/WARNER BROS. (12.98/18.98)						MOTOWN 014743/UNIVERSAL (12.98/18.98)			
108	90	89	11	JAY-Z	MTV Unplugged	31	159	106	107	9	VARIOUS ARTISTS	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits	52
				RDC A FELLA/DEF JAM 586614/IDJMG (19.98/14.98)						EMI CHRISTIAN/PROVIDENT/WORL 51850/SPARROW (19.98/21.98)			
109	103	106	94	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51	160	129	111	18	MADONNA ▲	GHV2: Greatest Hits Volume 2	7
				INTEGRITY 61001/TIME LIFE (19.98 CD)						MAVERICK 48090/WARNER BROS. (12.98/8.98)			
110	121	120	54	COLDPLAY ▲	Parachutes	51	161	134	127	13	LIMP BIZKIT ●	New Old Songs (Re-Mix)	26
				NETTWERK 30152/CAPITOL (11.98/17.98) #						FLIP 493192/INTERSCOPE (12.98/18.98)			
111	112	100	24	BROOKS & DUNN ●	Steers & Stripes	4	162	147	146	33	LUTHER VANDROSS ▲	Luther Vandross	6
				ARISTA NASHVILLE 67003/RLG (12.98/18.98)						J 20007 (12.98/18.98)			
112	104	113	17	BLINK-182 ▲	Take Off Your Pants And Jacket	1	163	154	154	92	SHAGGY ▲ ⁵	Hotshot	1
				MCA 112627 (12.98/18.98)						MCA 112096 (12.98/18.98)			
113	102	103	17	ANGIE STONE ●	Mahogany Soul	22	164	155	139	17	THIRD DAY	Come Together	31
				J 20013 (12.98/18.98)						ESSENTIAL 10668/ZOMBA (11.98/17.98)			
114	96	108	74	MAXWELL ▲	Now	1	165	136	104	3	KASEY CHAMBERS	Barricades & Brickwalls	104
				COLUMBIA 67136/CRG (12.98 EQ/18.98)						WARNER BROS. 48028 (18.98 CD) #			
115	113	145	0	JOHN MAYER	Room For Squares	113	166	N-W	1	COURSE OF NATURE	Superkala	166	
				AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98) #						LAVA/ATLANTIC 83526/AG (7.98/11.98) #			
116	82	93	5	JAGUAR WRIGHT	Denials Delusions And Decisions	56	167	NEW	1	SOUNDTRACK	Roswell	167	
				MOTIVE 112683/MCA (18.98/12.98)						NETTWERK 30255 (17.98 CD)			
117	99	44	20	ANDREA BOCELLI ▲	Cieli Di Toscana	11	168	168	160	36	LONESTAR ●	I'm Already There	9
				PHILIPS 589341 (12.98/18.98)						BNA 67011/RLG (12.98/18.98)			
118	116	—	2	VARIOUS ARTISTS	City On A Hill: Sing Alleluia	116	169	148	137	70	LIFEHOUSE ▲ ²	No Name Face	6
				ESSENTIAL 10622/ZOMBA (17.98 CD)						DREAMWORKS 45023/INTERSCOPE (12.98/18.98) #			
119	128	133	88	NELLY ▲ ⁸	Country Grammar	1	170	138	128	5	JILL SCOTT ●	Experience: Jill Scott 826+	38
				FO REEL 157743/UNIVERSAL (12.98/18.98)						HIDDEN BEACH 86150/EPIC (14.98/19.98)			
120	105	95	18	BACKSTREET BOYS	The Hits — Chapter One	4	171	182	156	57	SADE ▲ ³	Lovers Rock	3
				JIVE 41779/ZOMBA (12.98/18.98)						EPIC 85185 (12.98 EQ/18.98)			
121	126	126	49	JO DEE MESSINA ▲	Burn	19	172	150	136	44	TANTRIC ●	Tantric	71
				CURB 77977 (11.98/17.98)						MAVERICK 47978/WARNER BROS. (12.98 CD) #			
122	111	109	23	JAY-Z ▲	The Blueprint	1	173	133	147	5	BISHOP T.D. JAKES	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within	83
				RDC A FELLA/DEF JAM 586396/IDJMG (12.98/19.98)						DEXTERITY SOUNDS 20334/EMI GOSPEL (11.98 CD) #			
123	123	98	4	JOHN WILLIAMS	American Journey	98	174	188	188	11	CHRIS CAGLE	Play It Loud	166
				SONY CLASSICAL 89364 (18.98 EQ CD)						CAPITOL (NASHVILLE) 34170 (10.98/17.98) #			
124	110	118	28	SOUNDTRACK ●	The Fast And The Furious	7	175	158	168	12	ICE CUBE	Greatest Hits	54
				MURDER INC./DEF JAM 548832/IDJMG (12.98/18.98)						PRIORITY 29091/CAPITOL (12.98/18.98)			
125	17	172	96	NICKEL CREEK ●	Nickel Creek	125	176	161	150	45	SARAH BRIGHTMAN	Classics	66
				SUGAR HILL 3909 (16.98 CD) #						NEMO STUDIO 33257/ANGEL (12.98/17.98)			
126	95	99	11	VARIOUS ARTISTS	Ryde Or Die Vol. III: In The "R" We Trust	34	177	153	158	16	GREEN DAY ●	International Superhits!	40
				RUFF RYDERS 493177/INTERSCOPE (12.98/19.98)						REPRISE 48145/WARNER BROS. (18.98 CD)			
127	RE-ENTRY	102	102	SOUNDTRACK	Down From The Mountain	102	178	167	110	1	GEORGE STRAIT ●	The Road Less Traveled	9
				LOST HIGHWAY 170221/MERCURY (NASHVILLE) (12.98/18.98)						MCA NASHVILLE 170220 (11.98/18.98)			
128	115	122	27	GORILLAZ ▲	Gorillaz	14	179	162	152	1	VARIOUS ARTISTS	Body + Soul: No Control	129
				PARLOPHONE 33478/VEGAS (12.98/18.98)						TIME LIFE 18805 (17.98 CD)			
129	127	129	44	DESTINY'S CHILD ▲ ⁴	Survivor	1	180	194	162	24	ELTON JOHN ●	Songs From The West Coast	15
				COLUMBIA 61069/CRG (12.98 EQ/18.98)						RDKET 586330/UNIVERSAL (12.98/18.98)			
130	141	124	67	TIM MCGRAW ▲ ²	Greatest Hits	4	181	181	177	21	CYNDI THOMSON	My World	81
				CURB 77978 (12.98/18.98)						CAPITOL (NASHVILLE) 25010 (10.98/17.98)			
131	108	88	14	SOUNDTRACK	Ali	61	182	139	119	12	SOUNDTRACK	How High	38
				INTERSCOPE 493172 (12.98/19.98)						DEF JAM 586628/IDJMG (12.98/18.98)			
132	151	178	6	IMX	IMX	132	183	183	—	20	BOB DYLAN ●	The Essential Bob Dylan	67
				TUG 39009/NEW LINE (12.98/17.98)						COLUMBIA 85188/CRG (19.98 EQ/24.98)			
133	NEW	1	1	PHANTOM PLANET	Guest	133	184	119	116	6	NINE INCH NAILS	And All That Could Have Been, Live	37
				DAYLIGHT 62066/EPIC (13.98 EQ CD) #						NOTHING 493185/INTERSCOPE (18.98 CD)			
134	130	125	74	KENNY CHESNEY ▲ ²	Greatest Hits	13	185	169	153	20	KIDZ BOP KIDS	Kidz Bop	76
				BNA 67976/RLG (12.98/18.98)						RAZOR & TIE 89042 (11.98/17.98)			
135	117	161	9	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	117	186	160	157	29	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3
				ISLAND 586631/IDJMG (14.98 CD)						DREAMWORKS 45029/INTERSCOPE (12.98/18.98)			
136	120	102	69	THE BEATLES ▲ ⁸	1	1	187	170	—	2	FLAW	Through The Eyes	170
				APPLE 29325/CAPITOL (12.98/18.98)						REPUBLIC 014891/UNIVERSAL (12.98 CD) #			
137	137	155	4	JACK JOHNSON	Brushfire Fairytales	137	188	176	192	74	PETE YORN	Musicforthemorningafter	131
				ENJOY 860994/UNIVERSAL (14.98 CD) #						COLUMBIA 62216/CRG (7.98 EQ/12.98) #			
138	107	96	5	THE CHEMICAL BROTHERS	Come With Us	32	189	157	141	27	SOUNDTRACK ●	The Princess Diaries	41
				FREESTYLE DUST 11682/ASTRALWERKS (18.98 CD)						WALT DISNEY 860731 (18.98 CD)			
139	NEW	1	1	NORAH JONES	Come Away With Me	139	190	RE-ENTRY	19	TENACIOUS D	Tenacious D	33	
				BLUE NOTE 32088/CAPITOL (9.98 CD) #						EPIC 86234 (18.98 EQ CD)			
140	145	149	64	TRAVIS TRITT ▲	Down The Road I Go	51	191	197	180	32	FIVE FOR FIGHTING ●	America Town	54
				COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)						AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) #			
141	NEW	1	1	TRIK TURNER	Trik Turner	141	192	109	—	2	JOEY RAMONE	Don't Worry About Me	109
				RCA 68073 (13.98 CD) #						SANCTUARY 84542 (18.98 CD)			
142	125	134	8	JERMAINE DUPRI	Instructions	15	193	166	185	42	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2
				SO SO DEF/COLUMBIA 858307/CRG (12.98 EQ/18.98)						THE GOLD MIND/ELEKTRA 62639/EEG (12.98/18.98)			
143	135	143	15	MICHAEL JACKSON	Greatest Hits: HIStory — Volume 1	85	194	142	175	19	STEVEN CURTIS CHAPMAN	Declaration	14
				EPIC 85250 (18.98 EQ CD)						SPARROW 51770 (12.98/17.98)			
144	101	144	5	UNWRITTEN LAW	Elva	73	195	164	140	30	AARON CARTER ▲	Oh Aaron	7
				INTERSCOPE 493139 (14.98 CD)						JIVE 41788/ZOMBA (12.98/18.98)			
145	132	115	20	OZZY OSBOURNE ●	Down To Earth	4	196	156	101	3	PAT METHENY GROUP	Speaking Of Now	101
				EPIC 63580 (12.98 EQ/18.98)						WARNER BROS. 48025 (18.98 CD)			
146	114	123	36	JAGGED EDGE ▲	Jagged Little Thrill	3	197	180	193	72	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
				SO SO DEF/COLUMBIA 85646/CRG (12.98 EQ/18.98)						FLIP 490759/INTERSCOPE (12.98/18.98)			
147	RE-ENTRY	2	2	THE JOHN TESH PROJECT	Pure Hymns	147							

MARCH 16 2002 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	25	DIANA KRALL ▲	VERVE 548946/VG	NUMBER 1 24 Weeks At Number 1 The Look Of Love
2	2	19	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
3	7	19	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
4	NEW	1	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 50774/VIRGIN	Meant To Be
5	8	18	HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
6	3	17	VARIOUS ARTISTS	UTV/VERVE 585746/VG	Pure Jazz Encore!
7	4	17	THIEVERY CORPORATION	VERVE 584151/VG	Sounds From The Verve Hi-Fi
8	5	17	STAN GETZ	VERVE 589381/VG	Getz For Lovers
9	6	17	STEVE TYRELL	COLUMBIA 86006/CRG	Standard Time
10	14	3	DIANNE REEVES	BLUE NOTE 35867/CAPITOL	The Best Of Dianne Reeves
11	13	3	JANE MONHEIT	N-CODED 4218/WARLOCK	Come Dream With Me
12	9	17	ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
13	12	17	JOHN COLTRANE	RPM/IMPULSE 543061/VG	Coltrane For Lovers
14	NEW	1	STANTON MOORE	BLUE THUMB 549788/VG	Flyin' The Koop
15	10	10	VARIOUS ARTISTS	UTV/VERVE 520191/VG	Pure Jazz
16	15	10	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
17	NEW	1	ANN HAMPTON CALLAWAY	N-CODED 4227/WARLOCK	Signature
18	NEW	1	CHARLIE HADEN	VERVE 013611/VG	Nocturne
19	11	17	LOUIS ARMSTRONG	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
20	16	17	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
21	20	17	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
22	NEW	1	STAN GETZ	VERVE 589414/VG	Getz Plays Jobim: The Girl From Ipanema
23	NEW	1	DIANNE REEVES	BLUE NOTE 2709/CAPITOL	The Calling - Celebrating Sarah Vaughan
24	21	17	JANE MONHEIT	N-CODED 4200/WARLOCK	Never Never Land
25	NEW	1	JANIS SIEGEL	TELARC 8951	I Wish You Love

MARCH 16 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	NORAH JONES	BLUE NOTE 30089/CAPITOL	NUMBER 1 1 Week At Number 1 Come Away With Me
2	1	3	PAT METHENY GROUP	WARNER BROS. 48025	Speaking Of Now
3	2	17	BONEY JAMES	WARNER BROS. 48004	Ride
4	3	18	CHRIS BOTTI	COLUMBIA 85753/CRG	Night Sessions
5	NEW	1	BELA FLECK & THE FLECKTONES	COLUMBIA 80055/CRG	Live At The Quick
6	4	22	VARIOUS ARTISTS	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
7	5	8	WALTER BEASLEY	SHANACHIE 5086	Rendezvous
8	6	3	THE JOHN SCOFIELD BAND	VERVE 585396/VG	Uberjam
9	7	4	DAVID BENOIT	GRP 589979/VG	Fuzzy Logic
10	8	22	PETER WHITE	COLUMBIA 85212/CRG	Glow
11	9	15	ANDRE WARD	ORPHEUS 70579	Feelin' You
12	11	16	ST. GERMAIN	BLUE NOTE 25114/CAPITOL	Tourist
13	12	17	HERB ALPERT	A&M 490888/INTERSCOPE	Definitive Hits
14	20	23	ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt
15	NEW	1	DAVID LANZ	DECCA 470557/UNIVERSAL CLASSICS GROUP	Finding Paradise
16	10	22	PAUL TAYLOR	PEAK 4506/CONCORD	Hypnotic
17	13	23	TOWER OF POWER	RHINO 74345	The Very Best of Tower Of Power - The Warner Years
18	15	10	LARRY CARLTON	WARNER BROS. 48006	Deep Into It
19	19	17	BRIAN CULBERTSON	ATLANTIC 83444/AG	Nice & Slow
20	17	18	RICHARD ELLIOT	VERVE 549774/VG	Crush
21	23	17	JIMMY SOMMERS	HIGHER OCTAVE JAZZ 10317/VIRGIN	360 Urban Groove
22	14	23	KEIKO MATSUI	NARADA JAZZ 10284/VIRGIN	Deep Blue
23	16	3	VARIOUS ARTISTS	SHANACHIE 5087	Sweet Love - Smooth Jazz
24	24	1	PAMELA WILLIAMS	FOMRE/RED WINK 56074/EPIC	Evolution
25	NEW	1	MARCUS MILLER	3 DELICES 89374/TELARC	M Squared

MARCH 16 2002 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	NUMBER 1 2 Weeks At Number 1 Yo-Yo Ma Plays The Music Of John Williams
2	4	2	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
3	2	2	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
4	3	2	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
5	5	2	ANDREA BOCELLI	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
6	NEW	1	SAN FRANCISCO SYMPHONY (TILSON THOMAS)	SAN FRANCISCO SYMPHONY MUSIC 1001	Mahler: Symphony No. 6
7	6	3	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
8	7	3	YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASSICAL 86782	Appalachian Journey
9	9	3	VARIOUS ARTISTS	DECCA 470460/UNIVERSAL CLASSICS GROUP	Baroque Adagios
10	NEW	1	MICHAEL TILSON THOMAS	RCA VICTOR 63703	An American Journey
11	8	3	EDITH PIAF	EMI CLASSICS 30284/ANGEL	Eternelle: Edith Piaf
12	10	3	EVGENY KISSIN	RCA VICTOR 63884	Pictures At An Exhibition
13	12	3	VANGELIS	SONY CLASSICAL 89191	Mythodea
14	11	3	BRYN TERFEL	DECCA 471348/UNIVERSAL CLASSICS GROUP	Bryn Terfel: Wagner
15	13	3	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur

MARCH 16 2002 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	ANDREA BOCELLI ▲	PHILIPS 588341/UNIVERSAL CLASSICS GROUP	NUMBER 1 16 Weeks At Number 1 Ciel di Toscana
2	2	7	JOHN WILLIAMS	SONY CLASSICAL 89384	American Journey
3	5	7	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
4	3	11	SARAH BRIGHTMAN	NEMO STUDIO 3325/ANGEL	Classics
5	4	3	DANIEL RODRIGUEZ	MANHATTAN 37564	The Spirit Of America
6	6	10	BOND	MBI/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born
7	7	7	SOUNDTRACK	DECCA 41618/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
8	11	22	BELA FLECK	SONY CLASSICAL 89610	Perpetual Motion
9	10	10	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP	The Voice
10	8	10	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
11	9	17	SARAH BRIGHTMAN ●	NEMO STUDIO 56968/ANGEL	La Luna
12	NEW	1	SOUNDTRACK	DECCA 470387/UNIVERSAL CLASSICS GROUP	Gosford Park
13	13	14	ANDREA BOCELLI	PHILIPS 588341/UNIVERSAL CLASSICS GROUP	Ciel di Toscana (With Spanish Tracks)
14	14	14	TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
15	15	11	YES	YES 578205/REYDND	Magnification

MARCH 16 2002 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	67	ENYA ▲	REPRISE 47426/WARNER BROS	NUMBER 1 64 Weeks At Number 1 A Day Without Rain
2	NEW	1	THE JOHN TESH PROJECT	FAITH MD 34581/GARDEN CITY	Pure Hymns
3	2	23	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
4	3	2	2002	REAL MUSIC 8803	Across An Ocean Of Dreams
5	5	7	YANNI ●	RCA 72813	If I Could Tell You
6	4	17	YANNI	RCA SPECIAL PRODUCTS 45680	Snowfall
7	6	17	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
8	7	17	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
9	8	3	DAVID ARKENSTONE	NARADA 11627/VIRGIN	Visionary
10	NEW	1	VARIOUS ARTISTS	NORTHSOUND 186487	Native Flute
11	9	17	JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
12	11	4	VARIOUS ARTISTS	WINDHAM HILL 11395/RCA	Songs Without Words: Vol. 2
13	13	7	TRAMMEL STARKS	ST. CLAIR 61954	Trilogy Of Fantasy: Part 1
14	NEW	1	VARIOUS ARTISTS	SOUNDS OF NATURE 64525	Ocean Surf/Sail Boat Journey
15	10	3	TONY LEVIN	NARADA 11626/VIRGIN	Pieces Of The Sun

MARCH 16 2002 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	20	CLASSICAL FAVORITES	VARIOUS ARTISTS	VARIOUS ARTISTS
2	2	19	FOR MY LOVE	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
3	3	19	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	VARIOUS ARTISTS
4	4	19	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	VARIOUS ARTISTS
5	5	19	MOZART: 25 FAVORITES	VARIOUS ARTISTS	VARIOUS ARTISTS
6	6	19	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS	VARIOUS ARTISTS
7	7	19	FOR A SUNDAY MORNING	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	8	19	BETHOVEN: 25 FAVORITES	VARIOUS ARTISTS	VARIOUS ARTISTS
9	9	19	GUITAR CLASSICS	VARIOUS ARTISTS	VARIOUS ARTISTS
10	10	19	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	VARIOUS ARTISTS
11	11	19	PIANO CLASSICS	VARIOUS ARTISTS	VARIOUS ARTISTS
12	12	19	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	VARIOUS ARTISTS
13	13	19	BEST OF BEETHOVEN: VOL. 1	VARIOUS ARTISTS	VARIOUS ARTISTS
14	14	19	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS	VARIOUS ARTISTS
15	15	19	CLASSICAL MASTERPIECES: CLASSIC MEDITATION	VARIOUS ARTISTS	VARIOUS ARTISTS

MARCH 16 2002 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	ROMANTIC TENORS	CARRERAS-DOMINGO-PAVAROTTI	ROMANTIC TENORS
2	2	16	ROMANTIC ADAGIOS	VARIOUS ARTISTS	ROMANTIC ADAGIOS
3	3	16	CLASSICAL DREAMS-MUSIC TO INSPIRE	VARIOUS ARTISTS	CLASSICAL DREAMS-MUSIC TO INSPIRE
4	4	16	MOVIE ADAGIOS	VARIOUS ARTISTS	MOVIE ADAGIOS
5	5	16	MOZART FOR YOUR MIND	VARIOUS ARTISTS	MOZART FOR YOUR MIND
6	6	16	BEST OF THE MILLENNIUM	VARIOUS ARTISTS	BEST OF THE MILLENNIUM
7	7	16	THE #1 OPERA ALBUM	VARIOUS ARTISTS	THE #1 OPERA ALBUM
8	8	16	MICHAEL AMANTE	MICHAEL AMANTE	MICHAEL AMANTE
9	9	16	GOPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC/BERNSTEIN	GOPLAND: APPALACHIAN SPRING
10	10	16	VOICE OF MOZART	VARIOUS ARTISTS	VOICE OF MOZART
11	11	16	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS	BRIDE'S GUIDE TO WEDDING MUSIC
12	12	16	PACHELBEL CANON	VARIOUS ARTISTS	PACHELBEL CANON
13	13	16	VIOLIN ADAGIOS	VARIOUS ARTISTS	VIOLIN ADAGIOS
14	14	16	50 GREATEST CLASSICS	VARIOUS ARTISTS	50 GREATEST CLASSICS
15	15	16	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS	ONLY CLASSICAL CD YOU NEED

Classical Midline compact discs have a wholesale cost between 3.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 16 2002 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	KIDZ BOP KIDS	RAZOR & TIE 89042	KIDZ BOP
2	2	7	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	SPONGEBOB SQUAREPANTS
3	3	7	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
4	4	7	VARIOUS ARTISTS	WALT DISNEY 860746	PRINCESS FAVORITES
5	5	7	VARIOUS ARTISTS	WALT DISNEY 860695	PLAYHOUSE DISNEY
6	6	7	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS	TODDLER TUNES
7	7	7	VARIOUS ARTISTS	WALT DISNEY 860695	DISNEY CHILDREN'S FAVORITES VOL. 1
8	8	7	VARIOUS ARTISTS	WALT DISNEY 860695	DISNEY'S GREATEST: VOL. 1
9	9	7	READ-ALONG	WALT DISNEY 860497	MONSTERS, INC.
10	10	7	VARIOUS ARTISTS	WALT DISNEY 860737	RADIO DISNEY JAMS: VOL. 4
11	11	7	VARIOUS ARTISTS	WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
12	12	7	VARIOUS ARTISTS	WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION
13	13	7	THE WIGGLES	LYRIC STUDIOS 9204	YUMMY YUMMY
14	14	7	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY	VEGGIE TUNES
15	15	7	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
16	16	7	BEAR IN THE BIG BLUE HOUSE	WALT DISNEY 860739	MORE SONGS
17	17	7	CEDARHURST KIDS CLASSICS	ACTION BIBLE SONGS	CEDARHURST KIDS CLASSICS
18	18	7	CEDARHURST KIDS CLASSICS	SUNDAY SCHOOL SONGS	CEDARHURST KIDS CLASSICS
19	19	7	FRED MOLLIN	WALT DISNEY 860677	DISNEY'S LULLABY ALBUM
20	20	7	VEGGIE TUNES	BIG IDEAWORD 9468/LYRIC STUDIOS	VEGGIE TUNES 2
21	21	7	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 74343/RHINO	PRESCHOOL FAVORITES
22	22	7	VARIOUS ARTISTS	KINDERGARTEN SING & LEARN: 17 SONGS	KINDERGARTEN SING & LEARN
23	23	7	VARIOUS ARTISTS	DANCE & SING: THE BEST OF NICK JR	DANCE & SING: THE BEST OF NICK JR

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Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	WEEKS AT NO. 1	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
				👑 NUMBER 1 👑		2 Weeks At Number 1		25	7	13	ZOEGIRL	Life	
1	1	2	23	JOHN MAYER		Room For Squares		26	20	24	LOS TUCANES DE TIJUANA		Las 16 Mas Romanticas De Los Tucanes
2	5	6	57	NICKEL CREEK		Nickel Creek		27	18	19	KURT CARR & THE KURT CARR SINGERS		Awesome Wonder
3				✓ HOT SHOT DEBUT ✓		Guest		28			CANNIBAL CORPSE		Gore Obsessed
4	3	4	15	JACK JOHNSON		Brushfire Fairytales		29	28	27	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most
5				NORAH JONES		Come Away With Me		30	22	9	FERNANDO ORTEGA		Storm
6				TRIK TURNER		Trik Turner		31	24	21	JOHNNY VICIOUS		Ultra. Dance 01
7				INJECTED		Burn It Black		32			THE REVEREND HORTON HEAT		Lucky 7
8	2	1	2	KASEY CHAMBERS		Barricades & Brickwalls		33	25	18	CHRIS BOTTI		Night Sessions
9				COURSE OF NATURE		Superkala		34			ROY JONES, JR.		Round One: The Album
10	9	7	28	CHRIS CAGLE		Play It Loud		35	14	5	DANIEL RODRIGUEZ		The Spirit Of America
11	4	17	12	FLAW		Through The Eyes		36	26	28	THURSDAY		Full Collapse
12	6	8	41	PETE YORN		Musicforthemorningafter		37	29	26	SOIL		Scars
13	12	3	2	LINDA EDER		Gold		38			EARL SCRUGGS AND FRIENDS		Earl Scruggs And Friends
14				DAVID CROWDER BAND		Can You Hear Us?		39			ALEXANDRE PIRES		Alexandre Pires
15	8	16	8	MUSHROOMHEAD		XX		40	31	31	ZERO 7		Simple Things
16	11	11	8	STARSAILOR		Love Is Here		41	27	22	NICOLE C. MULLEN		Talk About It
17				AND YOU WILL KNOW US BY THE TRAIL OF DEAD		Source Tags & Codes		42	19	—	BOARDS OF CANADA		Geogaddi
18	43	32	15	💰 GREATEST GAINER 💰		MTV Unplugged		43			ALICIA VILLARREAL		Soy Lo Prohibido
19	23	23	8	ALEJANDRO SANZ		White Blood Cells		44	34	33	G. DEP		Child Of The Ghetto
20	41	—	12	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT		The Irish Tenors: Ellis Island		45			NEIL FINN		7 Worlds Collide: Live At The St. James
21	15	14	5	HANK WILLIAMS III		Lovesick Broke & Driftin'		46	17	—	BOND		Born
22	10	12	5	OUT OF EDEN		This Is Your Life		47	32	37	BASEMENT JAXX		Rooty
23	21	15	5	SIR CHARLES JONES		Love Machine		48	37	—	JOE PACE & THE COLORADO MASS CHOIR		Glad About It!
24	13	10	9	LIL' KEKE		Platinum In Da Ghetto		49	33	25	TOBYMAC		Momentum
				ABANDONED POOLS		Humanistic		50					

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Billboard TOP INDEPENDENT ALBUMS

Billboard's Top Independent Albums chart is based on sales of independent albums only. It does not include sales of major label albums. SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL									
				👑 NUMBER 1 👑		7 Weeks At Number 1		25	21	10	VARIOUS ARTISTS	Ultimate Power Of Love: 32 Great Soft Rock Hits		
1	1	1	22	DEFAULT		The Fallout		26	16	—	E.S.G. & SLIM THUG	Boss Hogg Outlaws		
2	3	3	41	💰 GREATEST GAINER 💰		Nickel Creek		27	19	18	OLETA ADAMS	All The Love		
3	2	5	12	IMX		IMx		28	22	21	PRINCE	The Rainbow Children		
4				THE JOHN TESH PROJECT		Pure Hymns		29	30	26	LIL JON & THE EAST SIDE BOYZ	Put Yo Hood Up		
5				✓ HOT SHOT DEBUT ✓		A Deeper Faith		30	29	20	KITTIE	Oracle		
6	4	2	6	BAD RELIGION		The Process Of Belief		31			CAPLETON	Still Blazin		
7	6	7	16	SEVENDUST		Animosity		32	27	19	DE LA SOUL	AOI: Bionix		
8	26	—	19	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT		The Irish Tenors: Ellis Island		33	25	4	ELVIS PRESLEY	Elvis: The Very Best Of Love		
9	11	11	5	SIR CHARLES JONES		Love Machine		34	31	23	WALTER BEASLEY	Rendezvous		
10	5	6	5	LIL' KEKE		Platinum In Da Ghetto		35			THE HIGH & THE MIGHTY	Air Force 1		
11				CANNIBAL CORPSE		Gore Obsessed		36	42	25	JOAN SEBASTIAN	En Vivo: Desde La Plaza El Progreso De Guadalajara		
12	15	15	14	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most		37			GRANDPABOY	Mono		
13	7	8	24	DREAM STREET		Dream Street		38	47	33	LA' CHAT	Murder She Spoke		
14	12	13	8	JOHNNY VICIOUS		Ultra. Dance 01		39	33	31	LIL BLACKY	Big Ballin		
15				THE REVEREND HORTON HEAT		Lucky 7		40	32	27	JOAN SEBASTIAN	Lo Dijo El Corazon		
16	9	9	3	VARIOUS ARTISTS		Give 'Em The Boot 3		41	23	—	POISON THE WELL	Tear From The Red		
17	13	16	7	THURSDAY		Full Collapse		42	28	—	DAN THE AUTOMATOR	Wanna Buy A Monkey?		
18	14	12	16	BARRY MANILOW		Here At The Mayflower		43	41	30	LOUIE DEVITO	N.Y.C. Underground Party Volume 4		
19	34	—	7	PEGGY SCOTT-ADAMS		Hot & Sassy		44	39	37	FEAR NO M.O.B.	Gangstas Doin' Gangsta S#@!		
20	10	—	2	BOARDS OF CANADA		Geogaddi		45	38	29	DIRTY SOUTH	Everythang's Gon' Be Different...		
21	17	22	15	BASEMENT JAXX		Rooty		46			NB RIDAZ	Invasion		
22				CORMEGA		Hustler/Rapper		47	44	34	VARIOUS ARTISTS	Ultra. Chilled 01		
23	18	14	5	C-BO		Life As A Rider		48	49	—	GEORGE ACOSTA	Next Level		
24	24	—	2	DIMITRI FROM PARIS		After The Playboy Mansion		49	50	28	VARIOUS ARTISTS	Jock James: The All Star Jock James		
				IN THE PAINT FRONT PAGE		Spiritual Minded		50	40	32	KRS-ONE AND THE TEMPLE OF HIPHOP			

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). Number 1 following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		1	ALANIS MORISSETTE	MAVERICK 47988/WARNER BROS.	Under Rug Swept	1
2	1	1	BARRY MANILOW	BMG HERITAGE 10600/ARISTA	Ultimate Manilow	21
3	4	1	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/DJMG	D Brother, Where Art Thou?	2
4		1	CHER	WARNER BROS. 47619	Living Proof	9
5		1	KYLIE MINOGUE	CAPITOL 37670	Fever	3
6	18	1	JOSH GROBAN	143 48154/WARNER BROS. #	Josh Groban	50
7	10	1	U2	INTERSCOPE 524653	All That You Can't Leave Behind	10
8	2	1	CHRIS ISAAK	REPRISE 48016/WARNER BROS.	Always Got Tonight	58
9	6	1	SOUNDTRACK	V2 27119	I Am Sam	36
10	7	1	ALISON KRAUSS + UNION STATION	ROUNDER 610495/DJMG	New Favorite	81
11		1	NORAH JONES	BLUE NOTE 32088/CAPITOL #	Come Away With Me	139
12		1	INDIA.ARIE	MOTOWN 013770/UNIVERSAL	Acoustic Soul	14
13		1	JOSH ROUSE	SLOW RIVER 59/RYKODISC #	Under Cold Blue Star	-
14		1	TONI PRICE	TEXAS MUSIC GROUP 52	Midnight Pumpkin	-
15		1	ALICIA KEYS	J 20002	Songs In A Minor	4
16		1	VARIOUS ARTISTS	NONESUCH 79656/AG	Dreamgirls In Concert	-
17		1	EVA CASSIDY	BLIX STREET 10045	Songbird	-
18		1	VARIOUS ARTISTS	BNA 67043/RLG	Totally Country: 17 New Chart-Topping Hits	41
19	15	1	ENYA	REPRISE 47426/WARNER BROS.	A Day Without Rain	33
20		1	JOHN WILLIAMS	SONY CLASSICAL 89364	American Journey	123
21	12	1	ALAN JACKSON	ARISTA NASHVILLE 67039/RLG	Drive	6
22	11	1	SOUNDTRACK	REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	104
23	25	1	PINK	ARISTA 14718	!\$\$undaztood	11
24	5	1	BARBRA STREISAND	COLUMBIA 86123/CRG	The Essential Barbra Streisand	69
25		1	SOUNDTRACK	NETTWERK 30255	Roswell	167

MARCH 16
2002

Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/DJMG
2	3	1	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
3	2	1	I AM SAM ●	V2 27119
4	7	1	MOULIN ROUGE ▲	INTERSCOPE 493035
5	6	1	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
6	5	1	STATE PROPERTY	ROC-A-FELLA/DEF JAM 585671*/DJMG
7	4	1	A WALK TO REMEMBER	EPIC 86311
8	8	1	COYOTE UGLY ▲	CURB 78703
9		1	MOULIN ROUGE 2	INTERSCOPE 493228
10	9	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
11	11	1	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJMG
12	20	1	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
13	10	1	ALI	INTERSCOPE 493172
14	12	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
15		1	ROSWELL	NETTWERK 30255
16	13	1	HOW HIGH	DEF JAM 536628*/DJMG
17	14	1	THE PRINCESS DIARIES ●	WALT DISNEY 860731
18		1	WE WERE SOLDIERS	COLUMBIA 86403/CRG
19	16	1	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
20	17	1	AMERICAN PIE 2 ●	REPUBLIC 014434/UNIVERSAL
21		1	HARDBALL	SO SO DEF/COLUMBIA 86025/CRG
22	15	1	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
23	18	1	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
24	21	1	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
25	19	1	ORANGE COUNTY	COLUMBIA 85933/CRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △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.

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MARCH 16
2002

Billboard TOP POP CATALOG™

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THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			WILLIE NELSON	COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)
2	1	1	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
3	3	4	U2	ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
4	2	3	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	5	6	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	4	2	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
7	7	11	KID ROCK	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) #	Devil Without A Cause
8	6	5	CREED	WIND-UP 13049 (11.98/18.98) #	My Own Prison
9	9	10	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
10	8	9	DEF LEPPARD	MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
11	10	8	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
12	46	-	ALANIS MORISSETTE	MAVERICK 45901/WARNER BROS. (10.98/17.98) #	Jagged Little Pill
13	12	12	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
14	13	39	HANK WILLIAMS JR.	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
15	11	14	ABBA	POLYDOR 51700/UNIVERSAL (12.98/18.98)	Gold - Greatest Hits
16	38	7	WAYLON JENNINGS	RCA (NASHVILLE) 8506/RLG (7.98/11.98)	Greatest Hits
17	19	15	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
18	16	16	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	Legend
19	17	13	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) #	Wide Open Spaces
20	18	18	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
21	32	-	JOHNNY CASH	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
22	15	26	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) #	System Of A Down
23	20	31	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
24	35	23	AL GREEN	HI/THE RIGHT STUFF 30900/CAPITOL (10.98/17.98)	Greatest Hits

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	14	27	LUTHER VANDROSS	LEGACY/LV 66066/EPIC (10.98 EQ/17.98)	Greatest Hits
26	23	20	SADE	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
27	10	101	LINDA RONSTADT	ASYLUM 106/EEG (7.98/11.98)	Greatest Hits
28	22	32	SUBLIME	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
29	30	-	ENYA	REPRISE 26774/WARNER BROS. (12.98/18.98)	Watermark
30	25	33	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
31	10	43	U2	ISLAND 842298/DJMG (11.98/18.98)	The Joshua Tree
32	37	37	WILLIE NELSON	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
33	21	24	CAROLE KING	EPIC 65850 (7.98 EQ/11.98)	Tapestry
34	41	42	BON JOVI	MERCURY 5280*/3/DJMG (10.98/17.98)	Cross Road
35	31	-	MARC ANTHONY	COLUMBIA 69728*/CRG (12.98 EQ/18.98)	Marc Anthony
36	49	-	GUNS N' ROSES	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
37	10	22	LAURYN HILL	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill
38	26	28	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
39	28	44	AALIYAH	BLACKGROUND 10753 (12.98/17.98)	One In A Million
40	10	14	BON JOVI	MERCURY 538085/DJMG 16.98/11.98)	Slippery When Wet
41	10	32	REO SPEEDWAGON	EPIC 44202 (10.98 EQ/17.98)	The Hits
42	39	25	ELTON JOHN	ROCKET/ISLAND 512532/DJMG (6.98/11.98)	Greatest Hits
43	43	36	THE BEATLES	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
44	10	32	TRAIN	AWARE/COLUMBIA 38052/CRG (7.98 EQ/11.98) #	Train
45	27	38	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
46	47	-	LYNYRD SKYNYRD	MCA 111941 (8.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
47	10	74	3 DOORS DOWN	REPUBLIC 153920/UNIVERSAL (12.98/18.98)	The Better Life
48	10	184	MICHAEL JACKSON	EPIC 66073 (12.98 EQ/18.98)	Thriller
49	36	34	AEROSMITH	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
50	29	-	JANET JACKSON	A&M 540399*/INTERSCOPE (12.98/18.98)	Design Of A Decade 1986/1996

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

Los Askis: LA 43
The Avalanches: EA 14
Avalon: CC 28
Avant: H100 27; HA 26; HSS 71; RA 5, 24; RBH 8, 26; RS 53
Kevin Aviance: DC 35
Ramon Ayala Y Sus Bravos Del Norte: LA 59; RMS 36
Steve Azar: CS 22

—B—

B2K: H100 44; HSS 1; RA 62; RBH 22; RS 2
Backstreet Boys: B200 120; AC 8
Bad Religion: IND 6; MO 36
Baha Men: HSS 30
David Ball: CA 43
Charli Baltimore: HSS 63; RBH 80; RS 44
Banda El Recodo: LA 27; RMA 16; LT 16; RMS 2, 12
Basement Jaxx: EA 9; HS 47; IND 21; DS 5; HSS 59

Helen Baylor: GA 12
Beanie Sigel: H100 62; HA 60; RA 16; RBH 17
Bear Witness: HSS 21; RBH 95; RP 9; RS 16
Walter Beasley: CJ 7; IND 34
The Beatles: B200 136; PCA 43
Beki: DC 13
Bel Amour: DC 30
Regina Belle: RBH 93
Tony Bennett: JZ 2
David Benoit: CJ 9
Benzino: RS 59
Bigga Figgaz: RS 66
Big Jim: RS 60
Bilal: HSS 61; RS 52
Bjork: EA 12
Clint Black: CA 54; CS 50
Blackhawk: CS 56
Mary J. Blige: B200 20; RBA 5, 93; RBC 3, 12; DC 15; DS 11; H100 24, 28; HA 23, 27; HSS 32; RA 34, 37, 44; RBH 32, 34, 47; RS 25, 27; T40 20, 23

The Blind Boys Of Alabama: GA 26
Blink-182: B200 112; MO 9, 40
Boards Of Canada: EA 6; HS 42; IND 20
Andrea Bocelli: B200 117; CL 5; CX 1, 13
Michael Bolton: AC 23
Bon Jovi: PCA 34, 40
Bond: CX 6; HS 46
Chris Botti: CJ 4; HS 33
Bounty Killer: A40 11; H100 6; HA 7; T40 6
Brancaccio & Aisher: DC 28
Brandy: H100 7; HA 6; HSS 28; RA 9; RBH 7; RS 15; T40 18

Michelle Branch: B200 54; A40 12; H100 45; HA 52; T40 21
Jim Brickman: NA 3, 11; AC 11
Sarah Brightman: B200 176; CX 4, 11
The Bright Star Male Chorus: GA 24
Brooks & Dunn: B200 111; CA 13; CCA 8; CS 2; H100 39; HA 38
Garth Brooks: B200 68; CA 7; CCA 16; CS 17
Andrea Brown: DC 4
Shannon Brown: CS 59
Los Bukis: LA 40
Rafy Burgos "El Cupido": TSS 37
Busta Rhymes: B200 45; RBA 16; H100 53, 57; HA 51, 56; HSS 14; RA 17, 31; RBH 15, 33; RP 6; RS 9, 75; T40 34
Tracy Byrd: CA 44; H100 96

—C—

Caedmon's Call: CC 36
Shirley Caesar: GA 11
Chris Cagle: B200 174; CA 23; HS 10; CS 5; H100 52; HA 49
Maria Callas: CL 7
George Calle: EA 18
The Calling: B200 57; A40 1; H100 5; HA 5; T40 4
Jaime Camil: LPS 25; LT 38
Cam'Ron: RA 68; RBH 68
Cannibal Corpse: HS 28; IND 11
Blu Cantrell: HSS 27; RS 39
Capleton: IND 31; RE 3
Mariah Carey: HSS 25; RS 57
Larry Carlton: CJ 18
Vanessa Carlton: A40 34; H100 46; HSS 4; T40 31
Rodney Carrington: CA 64
Kurt Carr Singers: CC 20; GA 6; HS 27
Aaron Carter: B200 195
Case: T40 32
Johnny Cash: CA 29; CCA 6; PCA 21
Eva Cassidy: INT 17
C-BO: IND 23; RBA 91
Cee-Lo: RA 64; RBH 70
Ricardo Cerda "El Gavilan": LT 37; RMS 16
Kasey Chambers: B200 165; CA 21; HS 8
Manu Chao: LA 53; LPA 19; WM 13
Steven Curtis Chapman: B200 194; CC 16
The Chemical Brothers: B200 138; EA 1; DC 12; DS 17
Cher: B200 9; INT 4; A40 40; AC 14; DC 6
Kenny Chesney: B200 134; CA 18; CS 6; H100 51; HA 48

Mark Chesnutt: CS 44
El Chichicuilote: LA 33; RMA 20
Chocolate: TSS 35
Chocolate Bandit: RS 67
Charlotte Church: B200 150; CX 3

City High: H100 38; HA 40; T40 22
Eric Clapton: BL 4
Patsy Cline: CCA 18, 22
Club Drama: RS 45
Tammy Cochran: CA 61; CS 25
Renan Almendarez Coello: LT 36; RMS 11
Kellie Coffey: CS 27
Coldplay: B200 110
John Coltrane: JZ 13
Conjunto Primavera: LT 40; RMS 13, 15
Harry Connick, Jr.: JZ 3, 5
Corey: H100 81; HSS 3; RBH 48; RS 4
Corey C: RS 42
Cormega: IND 22
Conchi Cortes: LPS 17; LT 21; TSS 9
Course Of Nature: B200 166; HS 9; MO 24; RO 13
Mia Cox: DC 23
El Coyote Y Su Banda Tierra Santa: LA 62; LT 44; RMS 17
Creed: B200 12; PCA 2, 8; A40 3; H100 11; HA 11; MO 23, 29; RO 9, 12; T40 8
Crimewave: HSS 31; RBH 87; RP 5; RS 8
Cristian: LA 35; LPA 12; LPS 9, 10; LT 14, 17; TSS 17
David Crowder Band: CC 17; HS 14
Sheryl Crow: A40 21
Celia Cruz: TSA 8, 16; LT 35; TSS 8
The Crystal Method: EA 23
Cubanismo!: TSA 20
Brian Culbertson: CJ 19
Custom: MO 20; RO 34
Cypress Hill: HSS 57; RS 73

—D—

Da Entourage: HSS 37; RS 61
Daft Punk: EA 7
Dakota Moon: A40 39
The Charlie Daniels Band: CA 58, 71; CC 35; CCA 15
Dan The Automator: IND 42
Darilyn Y Los Herederos: TSS 31
Darude: EA 20; DC 49
Dashboard Confessional: HS 29; IND 12
Craig David: B200 47; RBA 35; DS 4; H100 15; HA 18; HSS 11; RBH 69; RS 13; T40 10
Inaya Day: DC 42
De La Soul: IND 32
Default: B200 67; IND 1; A40 27; H100 42; HA 42; MO 5; RO 2
Def Leppard: PCA 10
Delerium: DC 24
Denise: DC 26
Dennis Da Menace: HSS 64; RP 12; RS 19
Kevin Denney: CS 23; H100 86; HSS 23
John Denver: CCA 19
Depeche Mode: DC 48; DS 19
Destiny's Child: B200 129; RMA 86; DC 32
Louie DeVito: EA 13; IND 43
Diamond Rio: CA 49
Dido: AC 9; DC 8; DS 2; HSS 51
Joe Diffie: CS 18; H100 85
Dimitri From Paris: EA 10; IND 24
Celine Dion: PCA 13; A40 29; AC 2; H100 55; HA 54

Dirty South: IND 45; RBA 78
Disturbed: B200 91; RO 19, 36
Dixie Chicks: B200 154; CA 20; CCA 4; PCA 19; CS 7, 57; H100 59; HA 55
DJ Disciple: DC 23
DJ Quik: RBH 84
DJ Sammy: DS 24
DJ Skribble: EA 19
DMX: B200 78; RBA 30; H100 99; RA 46; RBH 46
Do: DS 24
Dolce: DC 37
Dope: RO 32
David Draiman: RO 30
Dr. Dre: RBC 20, 22; H100 98; HSS 48; RA 73; RBH 67, 84; RP 19; RS 30
Dream: DS 14, 18; HSS 52
Dream Street: IND 13
Drowning Pool: RO 28
Ann Hampton Callaway: JZ 17
George Harrison: HSS 22
Darren Hayes: A40 33; AC 17; DC 39; H100 77; T40 39
Headstrong: RO 18
Don Henley: CS 53
Ty Herndon: CS 39
Elder Jimmy Hicks And The Voices Of Integrity: GA 37

The High & The Mighty: IND 35
Faith Hill: CCA 11; AC 10
The Hilliard Ensemble: CL 15
Lauryn Hill: PCA 37; RBC 24
Billie Holiday: JZ 20
Dave Hollister: HSS 33; RBH 81; RP 13; RS 20
Steve Holy: B200 88; CA 10; CS 8; H100 50; HA 44
Hometown News: CS 58
Hoobastank: B200 46; H100 72; HA 67; MO 4; RO 11
Whitney Houston: HSS 34; RS 70
Rebecca Lynn Howard: AC 11
Los Huracanes del Norte: LA 72
Hyped Up Westbound Soljaz: HSS 66; RBH 97; RP 14; RS 22

—E—

E.S.G.: IND 26; RBA 65
Earshot: RO 39
Eastern Michigan Gospel Choir: GA 35
Linda Eder: B200 200; HS 13
Elephant Man: RE 9
Missy "Misdemeanor" Elliott: B200 193; RBA 59; DC 9; H100 66, 98; HA 63; HSS 48; RA 18, 73; RBH 20, 67; RP 19; RS 30
Richard Elliot: CJ 20
Emerson Drive: CS 19; H100 84; HSS 38
Kim English: DC 50; DS 13
Enya: B200 33; INT 19; NA 1; PCA 6, 29; AC 6, 25; HSS 17
Faith Evans: B200 48; RBA 15; H100 18, 99; HA 15; HSS 41; RA 2, 46; RBH 2, 46; RS 21
Rev. Clay Evans And The AARC Mass Choir: GA 27
Sara Evans: CA 27; CS 46
Eve: H100 38; HA 40; RBH 92; T40 22
Evol: HSS 55; RP 11; RS 18

—F—

Lara Fabian: LPS 33
Fabolous: B200 102; RBA 46; H100 48; HA 46; HSS 62; RA 30; RBH 30; RP 22; RS 34; T40 33
Fat Joe: B200 42; RBA 18; H100 12; HA 12; HSS 20; RA 10, 29; RBH 10, 31; RP 8; RS 11, 46; T40 24
Fear No M.O.B.: IND 44; RBA 83
Alejandro Fernandez: LA 20; LPA 8; LPS 11, 21; LT 6, 34; RMS 25
Pedro Fernandez: LPS 32
Vicente Fernandez: LA 25; RMA 14
Fiel A La Vega: LPS 34; TSS 25
Neil Finn: HS 45
Five For Fighting: B200 191; A40 6; AC 3; H100 37; HA 37
Flaw: B200 187; HS 11
Bela Fleck: CX 8
Bela Fleck & The Flecktones: CJ 5
Luis Fonsi: LPS 3; LT 9; TSS 19
Foo Fighters: MO 39
Kirk Franklin: B200 18; CC 1; GA 1; RBA 1
Freeway: H100 62; HA 60; RA 16; RBH 17
Friburn & Urik: DC 22
Fu Manchu: RO 23
Fulanito: TSA 9
Fundisha: RBH 88
Funky Green Dogs: DC 10
Nelly Furtado: B200 38; A40 37

—G—

Warren G: RBA 74
Ana Gabriel: LA 56; LPS 12; LT 12; RMS 27
Juan Gabriel: LA 71; RMS 38
Bill & Gloria Gaither And Their Homecoming Friends: CC 24
Garbage: EA 11
Marvin Gaye: RBC 14
G. Dep: HS 44; RBA 85; RS 43
El General: TSA 15
Georgie Porgie: DC 1
Gerardo: DC 29
Stan Getz: JZ 8, 22
Ghostface Killah: RS 62, 64
Bebel Gilberto: WM 15
Ginuwine: RBA 76; H100 66; HA 63; RA 18, 40, 74; RBH 20, 41, 77
Gipsy Kings: LA 37; LPA 14; WM 9
Godsmack: MO 21; RO 8
Goldtrix: DC 4
Jimmy Gonzalez Y El Grupo Mazz: LA 63; RMS 30
Gorillaz: B200 84, 128
El Gran Combo: TSS 33
Grandpaboy: IND 37
Gravity Kills: RO 26
David Gray: B200 148
Macy Gray: DC 43
James Grear & Company: GA 29
Great Big Sea: WM 8
Al Green: PCA 24; RBC 7; RA 48; RBH 52
Green Day: B200 177
Lee Greenwood: CCA 23; HSS 39
Pat Green: CA 52; CS 43
Andy Griggs: CS 33
Josh Groban: B200 50; INT 6
Grupo Bryndis: LA 28, 49; RMA 17; LT 26; RMS 9
Guardianes Del Amor: RMS 40
Ely Guerra: LPS 29
Juan Luis Guerra 440: TSA 17
Guns N' Roses: PCA 36
Buddy Guy: BL 8
Alejandra Guzman: LA 75; LPS 27

—H—

Charlie Haden: JZ 18
Hahz The Ripa: HSS 33; RP 13; RS 20
Andricka Hall: DC 17
Fred Hammond: GA 19
Ann Hampton Callaway: JZ 17
George Harrison: HSS 22
Darren Hayes: A40 33; AC 17; DC 39; H100 77; T40 39
Headstrong: RO 18
Don Henley: CS 53
Ty Herndon: CS 39
Elder Jimmy Hicks And The Voices Of Integrity: GA 37
The High & The Mighty: IND 35
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Hometown News: CS 58
Hoobastank: B200 46; H100 72; HA 67; MO 4; RO 11
Whitney Houston: HSS 34; RS 70
Rebecca Lynn Howard: AC 11
Los Huracanes del Norte: LA 72
Hyped Up Westbound Soljaz: HSS 66; RBH 97; RP 14; RS 22

—I—

Ibiza: DC 21
Ice Cube: B200 175; RBA 57
Enrique Iglesias: B200 24; A40 25; AC 1; DC 31;

H100 23, 31; HA 22, 33; LPS 8, 16; LT 13, 28; T40 14, 35; TSS 20
Iio: H100 58; HA 58; T40 26
Iman: LA 48; LT 50; RMS 22
Natalie Imbruglia: A40 8; H100 64; HA 68; T40 29
IMX: B200 132; IND 3; RBA 31; RA 71; RBH 76
Incubus: B200 49; PCA 23; MO 10, 13; RO 10
India: TSA 13
India.Arie: B200 14; INT 12; RBA 11; A40 19; DS 20; H100 95; RBH 100
Injected: B200 149; HS 7; MO 25; RO 22
Intocable: LA 68, 73; LT 19; RMS 5
Chris Isaak: B200 58; INT 8; A40 18; AC 27
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 186; RBA 49; RBH 89

—J—

Alan Jackson: B200 6; CA 2, 40; CCA 9; INT 21; CS 15, 16; H100 76, 78; HA 73, 74
Janet Jackson: B200 76; PCA 50; RBA 37; DC 9; HSS 68; RS 65
The Jackson 5: RBC 19
Michael Jackson: B200 53, 143; PCA 48; RBA 21; RBC 23; H100 34; HA 34; RA 8, 72; RBH 13, 75
Jagged Edge: B200 146; RBA 45; DS 9; HSS 47; RA 32; RBH 36, 88; RS 32
Jaheim: B200 40; RBA 4; H100 54; HA 50; RA 14; RBH 14; RS 72
Jake: CC 39
Bishop T.D. Jakes: B200 173; CC 15; GA 5
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 16
Boney James: CJ 3; RBA 67; RBH 81
Etta James: BL 10; JZ 12
Jamiroquai: EA 25; DC 2
Ja Rule: B200 22; RBA 12; DC 40; H100 1, 2; HA 1, 2; HSS 63, 70; RA 3, 6, 44; RBH 4, 9, 47, 80; RP 24; RS 38, 44, 68; T40 2, 5, 32
Jay-Z: B200 108, 122; RBA 43, 48; RBC 6, 25; H100 92; HSS 46, 60; RA 50, 52, 53, 61; RBH 51, 55, 57, 66; RP 17; RS 26, 56
Waylon Jennings: CA 73; CCA 3; PCA 16
Jewel: B200 62; A40 4; AC 21; H100 49; HA 47; T40 25
Jose Alfredo Jimenez: LA 45, 66
Jimmy Eat World: B200 96; H100 71; HA 69; MO 3
Jodeci: RBC 21
Joe: B200 74; RBA 23; RA 47, 67; RBH 50, 72
Elton John: B200 180; PCA 42; AC 15
Carolyn Dawn Johnson: CA 56; CS 21
Jack Johnson: B200 137; HS 4; MO 33
Jonell: H100 91; HSS 5; RA 70; RBH 49; RP 3; RS 5
Donell Jones: RA 75; RBH 78
George Jones: CA 65
Norah Jones: B200 139; CJ 1; HS 5; INT 11
Roy Jones, Jr.: HS 34; RBA 50; HSS 33; RP 13; RS 20
Sir Charles Jones: HS 23; IND 9; RBA 29
Richard Joo: CL 4
Montell Jordan: RA 57; RBH 63
The Judds: CCA 17
Jump 5: CC 37
Juvenile: RBA 80; RBC 10; HSS 40; RBH 93; RP 7; RS 10

—K—

Israel Kamakawiwo'ole: WM 4
K-Ci & JoJo: HSS 73
Anthony Kearns: HS 20; IND 8; WM 1
John P. Kee: GA 23, 34
Toby Keith: B200 65; CA 6; CCA 12, 21; CS 10; H100 56; HA 53
R. Kelly: RBA 61; RBC 16; H100 73; HSS 60; RA 29, 50, 53, 58, 61; RBH 31, 55, 57, 62, 66; RS 46, 56
Alicia Keys: B200 4; INT 15; RBA 9; A40 28; AC 29; RA 27; RBH 28; RS 51
Khia: RBA 82
Kid Rock: B200 34; PCA 7; RO 15
Kidz Bop Kids: B200 185
Killer Mike: H100 22; HA 20; RA 15; RBH 16; T40 28
Carole King: PCA 33
B.B. King: BL 3
Evgeny Kissin: CL 12
Kittie: IND 30
Jennifer Knapp: CC 32
Knoc-Turn'Al: H100 98; HSS 48; RA 73; RBH 67; RP 19; RS 30
Kosheen: DS 21
Diana Krall: B200 92; JZ 1
Alison Krauss: B200 81; CA 8; CCA 14; INT 10
Lenny Kravitz: B200 156; A40 15
KRS-One And The Temple Of Hiphop: GA 14; IND 50

—L—

La' Chat: IND 38; RBA 90
David Lanz: CJ 15
Tracy Lawrence: CS 55
Shannon Lawson: CS 38
Melina Leon: TSS 32
Gerald Levert: RBA 64
Tony Levin: NA 15
Glenn Lewis: H100 30; HA 28; RA 12; RBH 11; RS 40
Ramsey Lewis: JZ 4

LaLey: LA 24; LPA 9; LPS 29
 The LFT Church Choir: GA 33
 Liberation: LA 29; RMA 18; LT 20; RMS 6
 Lifehouse: B200 169; A40 10, 22
 Lightforce: DC 44
 Lil' Blacky: IND 39; RBA 66
 Lil' Bow Wow: B200 55; RBA 25; RA 43; RBH 43, 88
 Lil' J: HSS 9; RBH 91; RS 12
 Lil Jon & The East Side Boyz: IND 29
 Lil' Keke: HS 24; IND 10; RBA 39
 Lil' Romeo: H100 81; HSS 3; RBH 48; RS 4
 Lil' Smoke: HSS 58; RP 18; RS 29
 Limp Bizkit: B200 161, 197
 Linkin Park: B200 5; A40 23; H100 4; HA 4; MO 6, 37; RO 4; T40 3
 Little Big Town: CS 51
 Lisa Loeb: B200 199
 Lo Fidelity Allstars: DC 7
 Lonestar: B200 168; CA 22; CCA 24; AC 4; CS 29
 Loon: H100 74; HA 71; RA 39; RBH 40
 Jennifer Lopez: B200 7, 77; RBA 8, 88; DC 40; H100 1; HA 1; RA 3; RBH 4; RS 68; T40 2
 Lords Of Acid: DS 25
 Lostprophets: MO 35
 Patty Loveless: CA 55
 Lyle Lovett: CA 68
 Ludacris: B200 8; RBA 2; H100 29, 35, 61; HA 25, 36, 59; HSS 35; RA 19, 20, 22; RBH 18, 19, 23; RP 10; RS 17, 69; T40 27, 36
 Lymyrd Skymyrd: PCA 46

-M-

Yo-Yo Ma: CL 1, 2, 8
 Mack 10: RBA 55
 Madonna: B200 160; PCA 45; DS 22, 23
 Raven Maize: DC 5
 Cheb Mami: DS 15
 Barry Manilow: B200 21; IND 18; INT 2; AC 28
 Mantra: DC 34
 Bob Marley: PCA 18; RE 1, 15
 Bob Marley And The Wailers: RE 4
 Damian "Jr. Gong" Marley: RE 5
 Brad Martin: CS 41
 Rogelio Martinez: RMS 23
 Mary Mary: CC 21; GA 7; RBA 94
 Pepper Mashay: DC 11
 Master P: B200 97; RBA 28; RBH 79
 Masters At Work: DC 26
 matchbox twenty: AC 5
 Keiko Matsui: CJ 22
 Dave Matthews Band: B200 70; A40 9; T40 40
 Maxwell: B200 114; RBA 33; DS 1; H100 75; HA 72; HSS 49; RA 23, 38; RBH 24, 37; RS 49
 John Mayer: B200 115; HS 1; A40 24
 Martina McBride: B200 100; CA 12; CS 4; H100 41; HA 39
 Paul McCartney: HSS 65
 Delbert McClinton: BL 2; CA 63
 Nicole J. McCloud: DS 16
 Donnie McClurkin: B200 157; CC 12; GA 4; RBA 52
 Brian McComas: CS 48
 Mindy McCready: CS 54
 John McDermott: WM 12
 Reba McEntire: CA 30; CS 36
 Tim McGraw: B200 60, 130; CA 5, 17; CCA 13; CS 1, 3; H100 33, 36; HA 31, 35
 Mark McGuinn: CA 74; CS 34
 Brian McKnight: B200 158; RBA 70; AC 22
 John Mellencamp: A40 19
 Melody: LA 74; TSS 29
 Roy D. Mercer: CA 70
 MercyMe: B200 95; CC 6
 Jo Dee Messina: B200 121; CA 14; AC 24; CS 3; H100 36; HA 35
 Metallica: PCA 9
 Pat Metheny Group: B200 196; CJ 2
 Method Man: H100 91; HSS 5, 44; RA 65, 70; RBH 49, 64; RP 3, 16; RS 5, 24
 Tanto Metro & Devonte: RE 7; RA 60; RBH 65
 Edgar Meyer: CL 8
 Luis Miguel: LA 5; LPA 2; LPS 1; LT 4; TSS 13
 Christina Milian: HSS 10; RS 28
 Marcus Miller: CJ 25
 Mimi: RBH 84
 Kylie Minogue: B200 3; INT 5; DC 25; DS 10; H100 10; HA 10; HSS 72; T40 7
 Mobb Deep: B200 73; RBA 22; H100 67; HA 64; RA 41; RBH 42
 Monchy Y Alexandra: LT 25; TSS 3
 Jane Monheit: JZ 11, 24
 Yolanda Monge: LPS 31; TSS 38
 Ricardo Montaner: LPS 24, 28; TSS 30
 Pablo Montero: LA 30; LPA 10; LPS 13; LT 15; RMS 29
 John Michael Montgomery: CA 50
 Montgomery Gentry: CA 59; CS 60
 Stanton Moore: JZ 14
 Alanis Morissette: B200 1; INT 1; PCA 12; A40 5; H100 26; HA 29; T40 17
 Cory Morrow: CA 69
 La Mosca Tse Tse: LPS 22; LT 49; TSS 23
 Mr. Cheeks: RBA 58; H100 17; HA 32; HSS 2; RA 13; RBH 3; RP 1; RS 1
 Mr. Gzus: RS 59
 Mr. Low Down: HSS 55; RP 11; RS 18
 Ms. Jade: RA 63; RBH 71
 MSM (Miami Sound Machine): DC 47

Nicole C. Mullen: CC 26; HS 41
 Shirley Murdock: GA 9
 Anne Murray: CCA 25
 Mushroomhead: HS 15
 Musiq Soulchild: RBA 89; RA 33; RBH 35
 Charlie Musselwhite: BL 15
 Myra: TSS 28
 Mystikal: B200 64; RBA 19; H100 82; RA 28; RBH 29; RS 55

-N-

Nappy Roots: B200 31; RBA 3; H100 94; RA 49; RBH 53
 Nas: B200 27; RBA 6; RBC 11; H100 90; HSS 75; RA 45, 59; RBH 45, 60, 98; RP 20; RS 31
 Nate Dogg: RBA 68
 Naughty By Nature: HSS 7; RBH 54; RP 2; RS 3
 Ednita Nazario: LPS 30; TSS 26
 NB Ridaz: IND 46
 Frankie Negron: TSA 18; TSS 14
 Nelly: B200 119; RBA 69; DS 9; H100 16; HA 14; HSS 47; RA 54; RBH 61; RS 32; T40 11, 38
 Willie Nelson: B200 98; CA 11; CCA 1, 7, 20; PCA 1, 32; CS 35
 Ann Nesby: RA 48; RBH 52
 New Creation Of God: GA 30
 New Life Community Choir: GA 23
 Thomas Newman: DC 27
 New Order: DC 38
 Next: H100 54; HA 50; RA 14; RBH 14
 Nice & Smooth: RS 58
 Nickel Creek: B200 125; CA 15; HS 2; IND 2; CS 52
 Nickelback: B200 16; A40 2; H100 3, 79; HA 3, 75; MO 8, 18; RO 3, 6; T40 1
 Nine20: RBH 99; RS 35
 Nine Inch Nails: B200 184
 Nivea: HSS 74
 No Doubt: B200 30; A40 11; H100 6; HA 7; T40 6
 The Notorious B.I.G.: RBC 4, 9; HSS 54, 56; RP 23, 25; RS 37, 41
 'N Sync: B200 66; H100 16; HA 14; RA 36, 54; RBH 39, 61; T40 11

-O-

Mark O'Connor: CL 8
 The Offspring: H100 100; MO 22; RO 25
 Jamie O'Neal: CA 57; CS 31, 49
 Orchestra Baobab: WM 6
 La Oreja De Van Gogh: LPS 20; LT 39
 Original P: HSS 66; RBH 97; RP 14; RS 22
 Fernando Ortega: CC 22; HS 30
 Ozzy Osbourne: B200 145; RO 29
 Ospina: DC 17
 Out-Kast: AC 12
 O-Town: B200 32; RBA 20; H100 22; HA 20; RA 15; RBH 16; RS 63; T40 28
 Out Of Eden: CC 18; HS 22
 Ozomatli: LA 61

-P-

Peteey Pablo: B200 89; RBA 40; RBH 96; RS 50
 Joe Pace & The Colorado Mass Choir: GA 10; HS 48
 Lashun Pace: GA 38
 Lindsay Pagano: HSS 36
 Los Palominos: LA 26; RMA 15; RMS 32
 Palomo: LA 21; RMA 11; LT 18; RMS 3
 Brad Paisley: CA 36; CS 11, 42; H100 63; HA 61
 Pastor Troy: RBA 84
 Laura Pausini: LA 17; LPA 7; LPS 15; LT 29
 Luciano Pavarotti: CL 3
 P. Diddy: DC 9; H100 57, 74; HA 56, 71; HSS 14; RA 17, 39; RBH 15, 40; RP 6; RS 9
 Carlton Pearson And The Azusa Mass Choir: GA 22
 Amanda Perez: H100 83; HSS 8
 Perion: HSS 33; RP 13; RS 20
 Pesado: LA 19; RMA 10; LT 47; RMS 21
 Tom Petty And The Heartbreakers: PCA 38
 Phantom Planet: B200 133; HS 3
 Phatty Banks: RS 45
 Edith Piaf: CL 11
 Pilar Montenegro: LA 58; WM 14; LPS 23; LT 5; RMS 4
 Pimpinela: LA 36; LPA 13
 Pink: B200 11; INT 23; A40 20; DS 3; H100 25, 43; HA 24, 45; HSS 53; T40 13, 19
 Pink Floyd: B200 93; PCA 5
 Alexandre Pires: HS 39; LA 6; LPA 3; LPS 2, 5; LT 7, 10; TSS 11
 Play: HSS 24
 Plus One: B200 29; CC 3
 El Poder Del Norte: LA 10; RMA 6; LT 46; RMS 18, 34
 P.O.D.: B200 23; CC 2; H100 40, 87; HA 41; MO 2; RO 7, 17
 Point Of Grace: CC 34
 Poison The Well: IND 41
 Christoph Poppen: CL 15
 Po' White Trash And The Trailer Park Symphony: RBA 95
 Elvis Presley: IND 33; HSS 42
 Pretty Willie: HSS 29; RBH 85; RP 21; RS 33
 Toni Price: INT 14
 Prince: IND 28
 Project Pat: RBA 100
 Prophet Jones: RBA 54; RA 56; RBH 59
 Puddle Of Mudd: B200 19; A40 13; H100 8; HA 8;

MO 1; RO 1, 16; T40 16
 Puerto Rican Power: TSS 10, 34
 Puppah Nas-T: DC 26
 Puretone: DC 45

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 4; LT 43; RMS 20

-R-

Radical For Christ: GA 19
 Raekwon: RS 62
 Joey Ramone: B200 192
 Rani: DC 24
 Rascal Flatts: B200 56; CA 4; CS 9; H100 60; HA 57
 The Rawlwo Boys: HSS 58; RP 18; RS 29
 Los Razos: LA 60
 Redd Eyezz: HSS 40; RBH 92; RP 7; RS 10
 Redman: HSS 44; RA 65; RBH 64; RP 16; RS 24
 Dianne Reeves: JZ 10, 23
 Regency Buck: DC 18
 Relient K: CC 40
 Remy Zero: A40 38
 REO Speedwagon: PCA 41
 Res: DC 36
 Reveille: RO 38
 The Reverend Horton Heat: HS 32; IND 15
 Lydia Rhodes: DC 34
 Los Rieleros Del Norte: LA 42; RMS 33, 39
 Teddy Riley: RS 59
 LeAnn Rimes: CA 38; A40 26; AC 18, 26; DS 6; H100 14; HA 16; HSS 6; T40 9
 Lupillo Rivera: LA 8, 9, 18, 32; RMA 4, 5, 9, 19; LT 11; RMS 1
 RL: RBH 86
 Dawn Robinson: RS 71
 Daniel Rodriguez: CX 5; HS 35; HSS 43
 Tito Rojas: LA 57; TSA 5; LT 24; TSS 2, 36
 Linda Ronstadt: PCA 27
 Josh Rouse: INT 13
 Paulina Rubio: LA 15; LPA 5; LPS 39
 Ruff Endz: RA 42; RBH 44

-S-

Sade: B200 43, 171; PCA 26; RBA 24, 72; RBC 18; DS 8; HSS 69
 Michael Salgado: LA 67
 Sanchez: RE 13
 San Francisco Symphony: CL 6
 Gilberto Santa Rosa: LA 64; TSA 6; LT 27; TSS 4, 22
 Juelz Santana: RA 68; RBH 68
 Alejandro Sanz: HS 18; LA 1, 47; LPA 1, 17; LPS 36, 38
 Sawyer Brown: CS 45
 S Club 7: AC 19
 The John Scofield Band: CJ 8
 Jill Scott: B200 170; RBA 47, 75; RA 51; RBH 56
 Peggy Scott-Adams: BL 1; IND 19
 Earl Scruggs And Friends: CA 39; HS 38
 Joan Sebastian: IND 36, 40; LA 12, 13; RMA 7, 8; LPS 19; LT 8; RMS 14
 Jon Secada: LT 48; TSS 12
 Bob Seger & The Silver Bullet Band: PCA 4
 Selena: LA 50; LPA 18
 Sensefield: A40 30
 Erick Sermon: RBH 86
 Pastor Troy: RBA 84
 Sevendust: IND 7; RO 27
 Shaggy: B200 163; RE 2
 Shakira: B200 26; A40 32; DC 3; H100 21, 70; HA 21, 70; LPS 4, 18; LT 2, 30; T40 15, 30; TSS 15, 39
 Remy Shand: RBH 83
 Sharissa: B200 44; RBA 7; H100 80; RA 26; RBH 25; RS 54
 SheDaisy: CS 47
 Blake Shelton: CA 45
 Sherm: RS 66
 Janis Siegel: JZ 25
 Carly Simon: DC 9
 Frank Sinatra: B200 107
 Ricky Skaggs & Friends: CA 62
 Skip: RS 42
 Slanted Eyezz: HSS 40; RBH 93; RP 7; RS 10
 Sleepy Brown: H100 61; HA 59; HSS 35; RA 20; RBH 18; RP 10; RS 17
 Slim Thug: IND 26; RBA 65
 Richard Smallwood With Vision: CC 38; GA 13
 Smash Mouth: DC 33
 Michael W. Smith: B200 79; CC 4
 Soil: HS 37; RO 31
 Solar City: DC 11
 Solas: WM 10
 Marco Antonio Solis: LA 55; LPA 20; LPS 37; LT 41; RMS 28
 Something Corporate: MO 32
 Jimmy Sommers: CJ 21
 Bubba Sparxxx: RBA 77
 Britney Spears: B200 25; AC 30
 St. Germain: CJ 12
 Staind: B200 63; A40 14; H100 69; HA 66; MO 7; RO 5
 Derrick Starks & Today's Generation: GA 32
 Trammel Starks: NA 13
 Brenda K. Starr: TSS 16
 Starsailor: HS 16; MO 28
 Static-X: RO 33

Tommy Shane Steiner: CS 13; H100 68; HA 65
 Ray Stevens: CA 35; HSS 13
 Rod Stewart: B200 87
 Sting: B200 103; DC 20; DS 15
 Rebecca St. James: B200 94; CC 5
 Angie Stone: B200 113; RBA 32; DC 19; H100 88; RA 35, 69; RBH 38, 73
 George Strait: B200 178; CA 24, 46; CS 20, 30
 Barbra Streisand: B200 69; INT 24
 Strik gine: HSS 19; RP 15; RS 23
 The Strokes: B200 86; MO 12
 Sublime: PCA 28
 Sum 41: B200 152; MO 26
 Keith Sweat: RBC 15
 System Of A Down: B200 35; PCA 22; H100 89; MO 16, 19; RO 20

-T-

Tamia: RS 74
 Olga Tanon: LA 54; TSA 4; LPS 35; TSS 21
 Tantric: B200 172; RO 40
 James Taylor: PCA 11
 Paul Taylor: CJ 16
 Tommy Tee: RS 58
 Los Temerarios: LA 23, 65; RMA 13; RMS 37
 The Temptations: RBA 99
 Tenacious D: B200 190
 Bryn Terfel: CL 14
 Los Terribles Del Norte: LA 52
 John Tesh: B200 147, 151; CC 10, 11; IND 4, 5; NA 2
 Thievery Corporation: JZ 7
 Third Day: B200 164; CC 14, 27
 Carl Thomas: RS 62
 Michael Tilson Thomas: CL 6, 10
 Cyndi Thomson: B200 181; CA 25; CS 24
 Three Plus: WM 5
 Thursday: HS 36; IND 17
 T.I.: RBA 56
 Los Tigres Del Norte: LA 38; LT 23; RMS 8
 Timbaland & Magoo: RBA 62
 Aaron Tippin: HSS 16
 tobyMac: CC 30; HS 49
 T.O.K.: RE 14
 Too Short: RBA 74
 Tool: MO 38; RO 24
 T.O.R.O.: HSS 58; RP 18; RS 29
 Los Toros Band: TSS 27
 Tower Of Power: CJ 17
 Toya: H100 97; HSS 18; RS 48
 Train: B200 37; PCA 44; A40 7, 35; AC 13; H100 47; HA 43
 Randy Travis: CA 72
 Trick Pony: CA 37; CS 28
 Trik Turner: B200 141; HS 6; MO 11
 Trina: RA 32; RBH 36
 Travis Tritt: B200 140; CA 19, 67, 75; CS 14
 Los Tucanes De Tijuana: HS 26; LA 3, 41; RMA 1; LT 45; RMS 19, 35
 Shania Twain: CCA 5; PCA 20
 Tweet: H100 13, 66; HA 13, 63; HSS 26; RA 1, 18, 63; RBH 1, 20, 71; RS 14
 Twin: RS 47
 Ronan Tynan: HS 20; IND 8; WM 1
 Steve Tyrell: JZ 9
 Moses Tyson, Jr.: GA 28

-U-

U2: B200 10; INT 7; PCA 3, 31; A40 16
 UB40: RE 6
 UGK: B200 198; RBA 41
 Uncle Kracker: AC 16
 Union Station: B200 81; CA 8; INT 10
 Unwritten Law: B200 144; MO 14
 Polo Urias Y Su Maquina Nortena: RMS 24
 Usher: B200 17; RBA 10; H100 9, 19, 74; HA 9, 17, 71; RA 4, 21, 39; RBH 5, 21, 40; T40 12

-V-

Ian Van Dahl: DS 7; HSS 67
 Luther Vandross: B200 162; PCA 25; RBA 44; RBC 17; RA 55; RBH 58
 Vangelis: CL 13
 Sergio Vargas: TSS 18
 Phil Vassar: CS 12; H100 65; HA 62
 Jimmie Vaughan: BL 5
 Stevie Ray Vaughan And Double Trouble: BL 6, 14
 Eddie Vedder: A40 31
 Jaci Velasquez: LA 44; LPA 16; LPS 14
 Johnny Villous: EA 4; HS 31; IND 14
 Alicia Villarreal: HS 43; LA 7; RMA 3; LT 22; RMS 7
 Fernando Villalona: LT 48; TSS 12
 Viola: DC 14
 V.I.P. Music & Arts Seminar Mass Choir: GA 34
 Virtue: GA 20
 Carlos Vives: LA 14; TSA 2; LPS 7; LT 3; TSS 1

-W-

The Wailers: PCA 18; RE 1, 15
 Mel Walters: BL 12
 Hezekiah Walker: GA 33
 Andre Ward: CJ 11; RBA 97
 Lantana Waters: DC 41
 Russell Watson: CX 9
 Weebie: RBH 79
 Peter White: CJ 10
 White Stripes: HS 19
 Doug Williams: GA 15
 Hank Williams Jr.: CA 28; CCA 2; PCA 14

Hank Williams III: CA 31; HS 21
 John Williams: CL 1
 John Williams: B200 123; CX 2; INT 20
 Lee Williams And The Spiritual QCs: GA 25
 Melvin Williams: GA 15
 Pamela Williams: CJ 24
 Pharrell Williams: H100 57; HA 56; HSS 14; RA 17; RBH 15; RP 6; RS 9
 Willie D: HSS 12; RBH 82; RP 4; RS 6
 Mark Willis: CS 31
 Nancy Wilson: JZ 4
 CeCe Winans: CC 23; GA 8
 Lee Ann Womack: CA 34; AC 7; CS 35, 37
 W.O.S.P.: DC 16
 Chely Wright: CA 51; CS 26
 Finbar Wright: HS 20; IND 8; WM 1
 Jaguar Wright: B200 116; RBA 27
 Wu-Tang Clan: B200 153; RBA 38
 Keke Wyatt: B200 51; RBA 14; H100 27; HA 26; RA 5; RBH 8

-X-

X-Ecutioners: B200 15; RBA 13; H100 93; MO 17; RO 35

-Y-

Yanni: NA 5, 6, 7
 Yanou: DS 24
 Trisha Yearwood: CA 42; CS 17, 53
 Yes: CX 15
 Ying Yang Twins: RA 66; RBH 74
 Pete Yorn: B200 188; HS 12; A40 36
 Neil Young: RO 37
 Youthful Praise: GA 21

-Z-

Charlie Zaa: LA 16; LPA 6; LPS 6; LT 1; TSS 7
 Zero 7: EA 5, 16; HS 40
 Zoegirl: CC 19; HS 25
 Rob Zombie: B200 80; MO 27; RO 14

-SOUNDTRACKS-

Ali: B200 131; RBA 63; STX 13
 Amelie: WM 3
 American Pie 2: STX 20
 A Beautiful Mind: CX 7
 Big Bad Love: BL 9
 Black Hawk Down: WM 2
 Coyote Ugly: B200 82; CA 9; STX 8
 Crouching Tiger, Hidden Dragon: CX 14
 Down From The Mountain: B200 127; CA 16; STX 12
 The Fast And The Furious: B200 124; RBA 96; STX 11
 The Fast And The Furious: More Fast And Furious: B200 135; STX 14
 Finding Forrester: CJ 21
 Gosford Park: CX 12
 Hardball: STX 21
 How High: B200 182; RBA 53; STX 16
 I Am Sam: B200 36; INT 9; STX 3
 Jimmy Neutron Boy Genius: STX 22
 Kingdom Come: GA 36
 The Lord Of The Rings: The Fellowship Of The Ring: B200 104; INT 22; STX 10
 Moulin Rouge: B200 59; STX 4
 Moulin Rouge 2: B200 90; STX 9
 O Brother, Where Art Thou?: B200 2; CA 1; INT 3; STX 1
 Orange County: STX 25
 The Princess Diaries: B200 189; STX 17
 Queen Of The Damned: B200 28; STX 2
 Roswell: B200 167; INT 25; STX 15
 Save The Last Dance: STX 23
 Shrek: B200 61; STX 5
 Spongob Squarepants Original Theme Highlights: STX 24
 State Property: B200 71; RBA 17; STX 6
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 39
 Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: RBA 60; STX 19
 A Walk To Remember: B200 75; STX 7
 We Were Soldiers: CA 26; STX 18

-VARIOUS ARTISTS-

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MARCH 16 2002 Billboard MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	YOUTH OF THE NATION	ATLANTIC	P.D.D.
3	6	THE MIDDLE	DREAMWORKS	Jimmy Eat World
4	3	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
5	4	WASTING MY TIME	TVT	Default
6	5	IN THE END	WARNER BROS	Linkin Park
7	8	FOR YOU	FLIPELEKTRA/VEG	Staind
8	10	TOO BAD	ROADRUNNER/IDJMG	Nickelback
9	11	FIRST DATE	MCA	Blink-182
10	9	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
11	12	FRIENDS & FAMILY	RCA	Trik Turner
12	7	LAST NITE	RCA	The Strokes
13	13	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
14	17	SEENIN' RED	INTERSCOPE	Unwritten Law
15	15	THE WAY YOU LIKE IT	ARISTA	Adema
16	16	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
17	18	IT'S GOIN' DOWN	LOUIG/COLUMBIA	X-Ecutioners
18	14	HOW YOU REMIND ME	ROADRUNNER	Nickelback
19	19	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
20	21	HEY MISTER	ARTIST/DIRECT	Custom
21	23	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
22	20	DEFY YOU	COLUMBIA	The Offspring
23	22	MY SACRIFICE	WIND UP	Creed
24	25	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
25	26	FAITHLESS	ISLAND/IDJMG	Injected
26	24	MOTIVATION	ISLAND/IDJMG	Sum 41
27	28	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
28	29	GOOD SOULS	CAPTOL	Starsailor
29	27	BULLETS	WIND UP	Creed
30	37	AMBER	VOLCANO	311
31	33	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
32	35	IF YOU C JORDAN	DRIVE THRU/MCA	Something Corporate
33	39	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
34	40	THE REMEDY	EXTASY	Abandoned Pools
35	40	SHINOBI VS. DRAGON NINJA	COLUMBIA	Lostprophets
36	36	SORROW	EPITAPH	Bad Religion
37	37	PAPERCUT	WARNER BROS	Linkin Park
38	32	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
39	30	THE ONE	COLUMBIA	Foo Fighters
40	34	STAY TOGETHER FOR THE KIDS	MCA	Blink-182

MARCH 16 2002 Billboard MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	2	WASTING MY TIME	TVT	Default
3	3	TOO BAD	ROADRUNNER/IDJMG	Nickelback
4	4	IN THE END	WARNER BROS	Linkin Park
5	5	FOR YOU	FLIPELEKTRA/VEG	Staind
6	6	HOW YOU REMIND ME	ROADRUNNER	Nickelback
7	8	YOUTH OF THE NATION	ATLANTIC	P.O.D.
8	9	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
9	7	MY SACRIFICE	WIND UP	Creed
10	11	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
11	10	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
12	12	BULLETS	WIND UP	Creed
13	13	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
14	14	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
15	16	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
16	18	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	15	ALIVE	ATLANTIC	P.O.D.
18	20	ADRIANA	RCA	Headstrong
19	17	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
20	24	TOXICITY	AMERICAN/COLUMBIA	System Of A Down
21	21	THE WAY YOU LIKE IT	ARISTA	Adema
22	27	FAITHLESS	ISLAND/IDJMG	Injected
23	26	SQUASH THAT FLY	MAJ/MOTH	Fu Manchu
24	25	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
25	22	DEFY YOU	COLUMBIA	The Offspring
26	29	ONE THING	SANCTUARY	Gravity Kills
27	36	LIVE AGAIN	TVT	Sevendust
28	30	TEAR AWAY	WIND UP	Drowning Pool
29	23	DREAMER	EPIC	Dzzy Osbourne
30	35	FORSAKEN	WARNER BROS	David Draiman
31	31	UNREAL	J	Soil
32	37	SLIPPING AWAY	FLIPEPIC	Dope
33	37	COLD	WARNER BROS	Static-X
34	32	HEY MISTER	ARTIST/DIRECT	Custom
35	40	IT'S GOIN' DOWN	LOUIG/COLUMBIA	X-Ecutioners
36	34	THE GAME	GIANT/REPRISE	Disturbed
37	39	LET'S ROLL	REPRISE	Neil Young
38	38	INSIDE OUT (CAN YOU FEEL ME NOW)	ELEKTRA/VEG	Reveille
39	38	GET AWAY	WARNER BROS	Earshot
40	33	MOURNING	MAVERICK/REPRISE	Tantric

MARCH 16 2002 Billboard TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	BLURRY	Puddle Of Mudd	FLAWLESS/GEFFEN/INTERSCOPE
2	4	HOW YOU REMIND ME	Nickelback	ROADRUNNER/IDJMG
3	5	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
4	3	IN THE END	LINKIN PARK	WARNER BROS
5	6	WHEREVER YOU WILL GO	THE CALLING	RCA
6	2	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
7	7	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
8	10	CAN'T GET YOU OUT OF MY HEAD	KYLE MINOGUE	CAPTOL
9	11	MY SACRIFICE	CREED	WIND UP
10	9	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
11	13	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
12	8	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE
13	12	U GOT IT BAD	USHER	ARISTA
14	16	GET THE PARTY STARTED	PINK	ARISTA
15	14	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
16	17	WHENEVER, WHEREVER	SHAKIRA	EPIC
17	15	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
18	19	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
19	24	WHAT ABOUT US?	BRANDY	ATLANTIC
20	18	DON'T LET ME GET ME	PINK	ARISTA
21	23	FAMILY AFFAIR	MARY J. BLIGE	MCA
22	22	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS
23	21	CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASMENT/INTERSCOPE
24	26	NO MORE DRAMA	MARY J. BLIGE	MCA
25	20	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC
26	25	STANDING STILL	JEWEL	ATLANTIC
27	27	RAPTURE (TASTES SO SWEET)	J10	UNIVERSAL
28	29	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
29	28	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
30	35	WRONG IMPRESSION	NATALIE IMBRUGLIA	RCA
31	40	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
32	30	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE
33	32	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM/IDJMG
34	36	YOUNG'N (HOLLA BACK)	FABOLOUS	DESERT STORM/ELEKTRA/VEG
35	31	BREAK YA NECK	BUSTA RHYMES	J
36	37	HERO	ENRIQUE IGLESIAS	INTERSCOPE
37	33	WELCOME TO ATLANTA	JERMAINE DUPRI & LUDACRIS	SO SO DEF/DEF JAM SOUTH/COLUMBIA
38	33	FOOLISH	ASHANTI	MURDER INC./DEF JAM/IDJMG
39	39	#1	NELLY	PRIORITY/CAPTOL
40	37	EVERYDAY	DAVE MATTHEWS BAND	RCA

MARCH 16 2002 Billboard ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	4	A NEW DAY HAS COME	EPIC	Celine Dion
3	5	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
4	2	I'M ALREADY THERE	BNA	Lonestar
5	6	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
6	3	ONLY TIME	REPRISE	Enya
7	8	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	9	DROWNING	JIVE	Backstreet Boys
9	7	THANK YOU	ARISTA	Dido
10	11	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS	Faith Hill
11	10	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
12	14	ALL OR NOTHING	J	O-Town
13	12	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
14	13	SONG FOR THE LONELY	WARNER BROS	Cher
15	16	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
16	15	FOLLOW ME	TOP OOG LAVA/ATLANTIC	Uncle Kracker
17	17	INSATIABLE	COLUMBIA	Darren Hayes
18	18	I NEED YOU	SPARROW/CAPTOL/CURB	LeAnn Rimes
19	19	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
20	22	I NEED YOU	COLUMBIA	Marc Anthony
21	21	STANDING STILL	ATLANTIC	Jewel
22	23	STILL	MOTOWN/UNIVERSAL	Brian McKnight
23	24	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
24	24	BRING ON THE RAIN	CURB	Jo Dee Messina
25	27	WILD CHILD	REPRISE	Enya
26	26	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
27	27	LET ME DOWN EASY	REPRISE	Chris Isaak
28	25	TURN THE RADIO UP	CONCORD	Barry Manilow
29	30	FALLIN'	J	Alicia Keys
30	29	I'M NOT A GIRL, NOT YET A WOMAN	JIVE	Britney Spears

MARCH 16 2002 Billboard ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	4	MY SACRIFICE	WIND UP	Creed
4	3	STANDING STILL	ATLANTIC	Jewel
5	5	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
6	6	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
7	7	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
8	9	WRONG IMPRESSION	RCA	Natalie Imbruglia
9	8	EVERYDAY	RCA	Dave Matthews Band
10	10	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
11	12	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
12	13	ALL YOU WANTED	MAVERICK/WARNER BROS	Michelle Branch
13	17	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
14	15	IT'S BEEN AWHILE	FLIPELEKTRA/VEG	Staind
15	11	DIG IN	VIRGIN	Lenny Kravitz
16	14	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
17	16	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
18	18	LET ME DOWN EASY	REPRISE	Chris Isaak
19	19	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
20	22	GET THE PARTY STARTED	ARISTA	Pink
21	28	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
22	21	BREATHING	DREAMWORKS	Lifhouse
23	26	IN THE END	WARNER BROS	Linkin Park
24	24	NO SUCH THING	AWARE/COLUMBIA	John Mayer
25	23	HERO	INTERSCOPE	Enrique Iglesias
26	25	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
27	29	WASTING MY TIME	TVT	Default
28	27	FALLIN'	J	Alicia Keys
29	31	A NEW DAY HAS COME	EPIC	Celine Dion
30	30	SAVE YOURSELF	NETTWERK	Sensefield
31	32	YOU'VE GOT TO HIDE YOUR LOVE AWAY	v2	Eddie Vedder
32	35	WHENEVER, WHEREVER	EPIC	Shakira
33	37	INSATIABLE	COLUMBIA	Darren Hayes
34	34	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
35	35	SHE'S ON FIRE	COLUMBIA	Train
36	36	STRANGE CONDITION	COLUMBIA	Pete Yorn
37	38	... ON THE RADIO (REMEMBER THE DAYS)	DREAMWORKS	Nelly Furtado
38	40	SAVE ME	ELEKTRA/VEG	Remy Zero
39	33	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEG	Dakota Moon
40	34	SONG FOR THE LONELY	WARNER BROS	Cher

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 81 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.



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.

7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WBM, ASCAP/Copyright Control), WBM, H100 15; RBH 69

-A-

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/Four Ya Ear, ASCAP), HL/WBM, H100 1; RBH 4
ALIVE (Soulijah, ASCAP/Famous, ASCAP), HL, H100 87
ALIVE YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 45
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 2; RBH 9
ANY OTHER NIGHT (Lienad, BMI) H100 80; RBH 25
ANYTHING (Divine Hill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 54; RBH 14
AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 94; RBH 53
AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 48

-B-

BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 41
BEST OF BOTH WORLDS (INTRO) (R.Kelly, BMI/Zomba, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dors-D, ASCAP), HL/WBM, RBH 57
BLESSSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 4; H100 41
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 8
BOUNCIN' BACK (BUM PIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 82; RBH 29
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 53; RBH 33
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 3; H100 36
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/I), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 88; RBH 38
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 34; RBH 13

-C-

CAN I GET THAT!!! (Copyright Control) RBH 95
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 14
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 10
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 38
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 32
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 89
CIRCLES (Big Red Tractor, ASCAP/Think Well, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI), WBM, CS 45
CLOSEST FREAK (God Given, BMI) RBH 70
COMO DUELE (D'Nico Int'l, BMI) LT 4
COMO PUDIESTE (Edimul/Fonmusic, ASCAP/LGA, BMI) LT 16
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 1; H100 33
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP) H100 72
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 59

-D-

DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 56
DEAR GOD (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 82
DEFY YOU (Underachiever, BMI) H100 100
DEJATE QUERER (Flamingo, BMI) LT 45
DE RAMA EN RAMA (TN Ediciones, BMI) LT 23
DIDN'T I (Almo, ASCAP) CS 60
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, RBH 41
DIME (Kike Santander, BMI) LT 38
DOES MY RING BURN YOUR FINGER (Tinkie Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP), WBM, CS 37
DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 43
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 51
DON'T YOU FORGET IT (The OX And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 30; RBH 11
DOWN A** CHICK (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-Sisi, BMI) RBH 80
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 15; H100 78
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 47

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 20
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI) LT 13
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 23
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 19
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 98

ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 23
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 19
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 98

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 24; RBH 34
FEELS GOOD (DON'T WORRY ABOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP) RBH 54
FEEL THE GIRL (Not Listed) RBH 71
FIRST TIME (Notting Hill, SESAC) RBH 76
FLOR SIN RETONO (Peer Int'l, BMI) LT 1
FOOLISH (Desmonte, BMI/DJ Irv, BMI), HL, H100 20; RBH 6
FOR YOU (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69
FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 49

-G-

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 47
GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 25
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 55
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 16; RBH 61
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 65
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, RBH 39
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 38
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 8; H100 50
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 Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI), HL/WBM, RBH 86
GOT UR SELF A... (III Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 90; RBH 45

-H-

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), HL, RBH 35
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 26
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 31
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 15
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 39
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta Bob, ASCAP/Zomba, SESAC/Mate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 75
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Quei, ASCAP), HL, RBH 56
HELP ME UNDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 40
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP), HL, H100 31
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP) LT 28
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 6
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, H100 67; RBH 42
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 3
HUELO A SOLEDAD (AG, ASCAP) LT 12
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 81; RBH 48

-I-

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 96
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 24
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 5; H100 52
I COULD NEVER LOVE YOU ENOUGH (Hope-N-Cal, BMI/Shadley, BMI/Cal IV, ASCAP), HL, CS 48
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 25
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistersippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 22
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 21
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 58
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,

SEWAC/WBM, SESAC/Trina, BMI/Deuce Poppi, BMI/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 36
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI), HL, CS 46
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', 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 18; RBH 2
I'M GONNA MISS HER (THE FISHER SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 42
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, H100 99; RBH 46
I'M MOVIN' ON (Murray, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 9; H100 60
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 31
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 18; H100 85
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/Sonny Lester, ASCAP) H100 74; RBH 40
INSATIABLE (Rough Cut, ASCAP/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP), HL, H100 77
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 53
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 4
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 19; H100 84
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/WB, ASCAP/Hard Workin' Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 93
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 91

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 26
JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 92; RBH 51
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 97
JUST LET ME BE IN LOVE (Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, H100 96
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 28

-K-

KNOCK (Knoc-Tum'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP), WBM, H100 98; RBH 67
LA AGARRO BAIANDO (Mo'Clan, ASCAP) LT 27
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 35
LA PLAYA (Sony/ATV Latin, BMI) LT 39
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, RBH 72
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 37
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 52
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 17; RBH 3
LIVING AND LIVING WELL (Hamstein Cumberland, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 30
LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 14
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 2; H100 39
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 3

-L-

LA AGARRO BAIANDO (Mo'Clan, ASCAP) LT 27
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 35
LA PLAYA (Sony/ATV Latin, BMI) LT 39
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, RBH 72
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, RBH 37
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 52
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 17; RBH 3
LIVING AND LIVING WELL (Hamstein Cumberland, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 30
LLOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 14
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 2; H100 39
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 3

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 26
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 8
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 42
MAYBE, MAYBE NOT (Bob Brumley, ASCAP/ICG, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 54
MEMORICO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 35
ME VOLVI A ACORDAR DE TI (Oceano/Fonmusic, ASCAP) LT 33
THE MIDDLE (Turkey On Rye, ASCAP) H100 71
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 58
MITAD Y MITAD (Ser-Ca, BMI) LT 47
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 14
MONEY OR LOVE (Blackened, BMI), WBM, CS 50
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 32; RBH 12
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 10; H100 56
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 11

-N-

NAILA (Edimusa, ASCAP/Vander, ASCAP) LT 36
NECESIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 7
NEVER (Powerhouse, BMI) H100 83
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 55
NO MATTA WHAT (PARTY ALL NIGHT) (Faith Force,

BMI/Zomba, BMI/Muso, ASCAP/Griff Griff, ASCAP/EMI April, ASCAP), HL/WBM, H100 97
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 18
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 28; RBH 32
NO SE VIVIR SIN TI (Arpa, BMI) LT 40
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 29
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 27; RBH 8

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control) RBH 68
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 32
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, RBH 60
OOH, AHH (Scorp, ASCAP) RBH 90
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 93
OOOHHHWHEE (One Up, BMI) RBH 79
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 13; RBH 1

-P-

PARA ESTAR A MANO (Safar) LT 44
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, RBH 64
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 57; RBH 15
PEQUENA AMANTE (Edimonsa, ASCAP) LT 46
PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Tum'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 84
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herbs, BMI) RBH 52
PUT YO SETS UP (Z-Bo, BMI/Happy, BMI) RBH 93

-Q-

QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 9
QUITAME ESE HOMBRE (Piloto, ASCAP) LT 5

-R-

RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) RBH 47
RAPTURE (TASTES SO SWEET) (Renemade, BMI/EMI Blackwood, BMI), HL, H100 58
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 27
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 62; RBH 17
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 29; RBH 23
ROLL WITH ME (D2 Pro, ASCAP) RBH 85
ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 91; RBH 49
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 20

-S-

SATURDAY (OOOH OOOOH) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 61; RBH 18
SAV I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 74
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 89
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 41
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 34
SHE WAS (Murray, BMI/Melanie Howard, ASCAP), WBM, CS 44
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 43
SI TU NO VUELVES (Musart, ASCAP) LT 34
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 7; H100 59
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 44
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 81
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 17
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 49
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 100
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 2
SUFRRIENDO A SOLAS (Not Listed) LT 11
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 37
SWEET MUSIC MAN (Cherry Lane, ASCAP/M-3, ASCAP), CLM, CS 36

-T-

TAKE A MESSAGE (Mortay, SOCAN) RBH 83
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 66; RBH 20
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 43
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 66
TANTITA PENA (Warner-Tamerlane, BMI) LT 6
TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 30
TE LO PIDO SENOR (Nota, ASCAP) LT 24
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 22
TE QUIERO COMER LA BOCA (EMI April, ASCAP) LT 49
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 25
THANK YOU (Shaniah Cymone, ASCAP/EMI April,

ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, RBH 88
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 23; H100 86
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 12; H100 65
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furocious, ASCAP/YesYesYall, BMI) RBH 87
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 75; RBH 24
A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 46
THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 43
TOMA QUE TOMA (Abacaba/Ballon Noir) LT 21
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 33
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 79
TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, BMI) CS 57
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 77

-U-

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 19; RBH 5
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 9; RBH 21
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchinich, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsidetrail, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 44; RBH 22
U, ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Mtume, BMI) RBH 92
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 70
UNO, DOS Y TRES (Ser-Ca, BMI) LT 50
UNTANGLE MY HEART (EMI April, ASCAP/Shanonymous, ASCAP/EMI Blackwood, BMI/Solomont, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 59
USED TO ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 26
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/I. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Gold High, ASCAP), HL, H100 95
VOLVERE JUNTO A TI (WB, ASCAP) LT 29
WASTING MY TIME (EMI April, ASCAP), HL, H100 42
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 35; RBH 19
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, RBH 31
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 III, BMI), WBM, H100 7; RBH 7
WHAT A MEMORY (Big Red Tractor, ASCAP/Warner-Tamerlane, BMI/Smith Haven, BMI), WBM, CS 55
WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, RBH 50
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 13; H100 68
WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 12; RBH 10
WHAT WOULD YOU DO? (Sammy Don, ASCAP/Hitco South, ASCAP/Virtual Blue, BMI/Edmonds, BMI/Hicklo, ASCAP/Notting Hill, ASCAP/Rowland Byrd, ASCAP) RBH 99

-W-

WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, H100 21
WHEN YOU LIE NEXT TO ME (ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/LillyWilly, ASCAP), WBM, CS 27
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 5
WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 16; H100 76
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL/WBM, H100 22; RBH 16
WISH I DIDN'T MISS YOU (Sony/ATV Tunes, ASCAP/God's Cryin', ASCAP/Ghetto Fabulous, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), HL/WBM, RBH 73
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, RBH 28
THE WORLD'S GREATEST (Zomba, BMI/R.Kelly, BMI), WBM, H100 73; RBH 62
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 11; H100 63
WRONG IMPRESSION (BMG Songs, ASCAP), HL, H100 64

-Y-

YO NO TE CONOZCO (Bonnyview, ASCAP) LT 37
YO QUERIA (Curci, ASCAP) LT 17
YOU KNOW THAT I LOVE YOU (Jamie Hawkins, BMI/Sony/ATV Tunes, ASCAP/Chris Absalom, ASCAP/Richard Smith, ASCAP), HL, RBH 78
YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/Triumph, ASCAP/Sydney's Mom Music, BMI), HL, RBH 63
YOUNG (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trinford, BMI/Careers-BMG, BMI), HL, CS 6; H100 51
YOUNG'N (HOLLA BACK) (D. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 48; RBH 30
YOUTH OF THE NATION (Soulijah, ASCAP/Famous, ASCAP), HL, H100 40

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	15
COWBOY	ATLANTIC	KID ROCK	2	2	2	127
IN THE END	WARNER BROS.	LINKIN PARK	3	3	3	7
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	4	5	99
WITH ARMS WIDE OPEN	WIND UP	CREED	5	5	4	120
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	6	6	6	126
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	7	7	7	87
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	8	8	8	30
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	9	9	41
TURN THE PAGE	CAPITAL RECORDS	BOB SEGER & THE SILVER BULLET BAND	10	10	10	9

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	9
MUSIC	MAVERICK	MADONNA	2	3	3	68
BELIEVE	WARNER BROS.	CHER	3	2	2	177
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	4	99
DANCING QUEEN	POLYDOR	ABBA	5	6	5	173
LANDSLIDE	REPRISE	FLEETWOOD MAC	6	5	6	117
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	7	7	7	33
MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	8	8	8	153
WILD WORLD	A&M	CAT STEVENS	9	9	9	29
TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA	10	10	10	40

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	39
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	201
ANGEL (FEAT. RAYWON)	MCA	SHAGGY	3	3	3	21
FAMILY AFFAIR	MCA	MARY J. BLIGE	4	4	4	15
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	5	116
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	6	6	7	42
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	7	7	6	189
E.I.	UNIVERSAL RECORDS	NELLY	8	8	8	63
NICE & SLOW	LA FACE	USHER	9	9	9	10
BIG PIMPIN' (FEAT. UGK)	ROC-A-FELLA / DEF JAM	JAY-Z	10	10	10	5

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	2	1	18
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	2	1	10	75
COPPERHEAD ROAD	MCA	STEVE EARLE	3	3	2	201
GOOD HEARTED WOMAN	RCA	WAYLON JENNINGS	4	4	*	2
POP A TOP	ARISTA	ALAN JACKSON	5	6	3	97
MY MARIA	ARISTA	BROOKS & DUNN	6	8	5	201
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	7	7	4	28
NEON MOON	ARISTA	BROOKS & DUNN	8	9	6	163
CRAZY	MCA	PATSY CLINE	9	10	7	209
MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COMBOYS	BMG RECORDS	WAYLON JENNINGS	10	5	*	2

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	155
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	2	2	2	94
LA BAMBA	WARNER BROS.	LOS LOBOS	3	3	3	177
COMO LA FLOR	EMI LATIN	SELENA	4	4	4	113
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	141
CLAVADO EN UN BAR	WEA LATINA	MANA	6	7	7	97
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	6	6	45
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	8	8	79
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	79
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	10	*	95

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	14
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	12
LEADER OF MEN	ROADRUNNER	NICKELBACK	3	3	3	24
NEVER AGAIN	ROADRUNNER	NICKELBACK	4	4	5	12
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	5	5	4	24
BREATHE	ROADRUNNER	NICKELBACK	6	6	6	24
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	8	7	45
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	8	7	8	107
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	9	50
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	10	10	52

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MARCH 16 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	NUMBER 1	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	26	25	11	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)	51	47	15	Break Ya Neck BUSTA RHYMES (J)		
2	2	17	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	27	20	14	No More Drama MARY J. BLIGE (MCA)	52	54	4	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)			
3	3	24	How You Remind Me NICKELBACK (ROADRUNNER)	28	29	13	Don't You Forget It GLENN LEWIS (EPIC)	53	55	5	My List TOBY KEITH (DREAMWORKS (NASHVILLE))			
4	4	19	In The End LINKIN PARK (WARNER BROS.)	29	26	7	Hands Clean ALANIS MORISSETTE (MAVERICK/REPRISE)	54	60	3	A New Day Has Come CELINE DION (EPIC)			
5	5	19	Wherever You Will Go THE CALLING (RCA)	30	36	7	More Than A Woman AALIYAH (BLACKGROUND)	55	53	9	Some Days You Gotta Dance DIXIE CHICKS (MCA)			
6	8	8	What About Us? BRANDY (ATLANTIC)	31	30	10	The Cowboy In Me TIM MCGRAW (CURB)	56	73	2	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)			
7	6	13	Hey Baby NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	32	31	19	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	57	56	7	I'm Movin' On RASCAL FLATTS (LYRIC STREET)			
8	10	13	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	33	32	25	Hero ENRIQUE IGLESIAS (INTERSCOPE)	58	62	2	Rapture (Tastes So Sweet) IQ (UNIVERSAL)			
9	7	24	U Got It Bad USHER (ARISTA)	34	33	18	Butterflies MICHAEL JACKSON (EPIC)	59	70	2	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)			
10	11	8	Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL)	35	34	19	Bring On The Rain JO DEE MESSENA WITH TIM MCGRAW (CURB)	60	63	4	Roc The Mic BEEBE SEIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)			
11	9	21	My Sacrifice CREED (WIND-UP)	36	38	12	Welcome To Atlanta JERIMANE OUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	61	46	17	Wrapped Around BRAD PASKLEY (ARISTA NASHVILLE)			
12	13	5	What's Lovin'? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	37	37	29	Superman (It's Not Easy) FIVE FOR FIGHTING (AWARE/COLUMBIA)	62	67	4	That's When I Love You PHIL VASSAR (ARISTA NASHVILLE)			
13	14	4	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)	38	39	13	The Long Goodbye BROOKS & DUNN (ARISTA NASHVILLE)	63	58	14	Take Away MISSY MISERABLE (MCA) ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)			
14	17	6	Girlfriend N SYNC FEATURING NELLY (JIVE)	39	40	10	Blessed MARTINA MCBRIDE (RCA (NASHVILLE))	64	59	8	Hey Luv (Anything) MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)			
15	19	5	I Love You FAITH EVANS (BAD BOY/ARISTA)	40	41	23	Caramel CITY HIGH FEAT. EVE (BOODA BASEMENT/INTERSCOPE)	65	66	4	What If She's An Angel TOMMY SHANE STEINER (RCA (NASHVILLE))			
16	15	11	Can't Fight The Moonlight LEANN RIMES (CURB)	41	48	8	Youth Of The Nation P.O.D. (ATLANTIC)	66	68	3	For You STAINED (FLIP/ELEKTRA/VEG)			
17	22	6	U Don't Have To Call USHER (ARISTA)	42	49	10	Wasting My Time DEFAULT (TVT)	67	75	3	Crawling In The Dark HOOBASTANK (ISLAND/IDJMG)			
18	12	15	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	43	45	13	Drops Of Jupiter (Tell Me) TRAIN (COLUMBIA)	68	69	3	Wrong Impression NATALIE IMBRUGLIA (RCA)			
19	27	5	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	44	43	16	Good Morning Beautiful STEVE HOLY (CURB)	69	—	1	The Middle JIMMY EAT WORLD (DREAMWORKS)			
20	18	13	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	45	61	2	Don't Let Me Get Me PINK (ARISTA)	70	—	1	Underneath Your Clothes SHAKIRA (EPIC)			
21	16	21	Whenever, Wherever SHAKIRA (EPIC)	46	44	13	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEG)	71	—	1	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)			
22	28	4	Escape ENRIQUE IGLESIAS (INTERSCOPE)	47	42	18	Standing Still JEWEL (ATLANTIC)	72	—	1	This Woman's Work MAXWELL (COLUMBIA)			
23	24	24	Family Affair MARY J. BLIGE (MCA)	48	50	4	Young KENNY CHESNEY (BNA)	73	65	17	Where Were You (When The World Stopped Turning) ALAN JACKSON (ARISTA NASHVILLE)			
24	21	21	Get The Party Started PINK (ARISTA)	49	52	4	I Breathe In, I Breathe Out CHRIS CAGLE (CAPITOL (NASHVILLE))	74	—	1	Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE)			
25	23	16	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	50	57	5	Anything JAMIE H FEAT. NEXT (DIVINE MILL/WARNER BROS.)	75	—	1	Too Bad NICKELBACK (ROADRUNNER/IDJMG)			

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 893 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 16 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	12	NUMBER 1	Uh Huh B2K (EPIC)	26	29	4	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEG)	51	—	1	Thank You DIDD (ARISTA)		
2	1	10	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	27	22	21	Hit 'Em Up Style (Oops!) BLU CANIFRELL (RED ZONE/ARISTA)	52	44	25	This Is Me DREAM (BAD BOY/ARISTA)			
3	3	12	Hush Lil' Lady COREY FEAT. LIL' RIMM (INDENTIME/MOTOWN/UNIVERSAL)	28	25	4	What About Us? BRANDY (ATLANTIC)	53	45	3	You Make Me Sick PINK (LA FACE/ARISTA)			
4	4	7	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)	29	33	11	Roll Wit Me PRETTY WILLIE (D2Z/REPUBLIC/UNIVERSAL)	54	63	4	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)			
5	5	12	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	30	34	3	Move It Like This BAHA MEN (IS CURVE/CAPITOL)	55	—	1	Stop Playin' LEVERT A&E FEAT. MR. LOW DOWN & EVOL (NIGHTSTAR)			
6	6	10	Can't Fight The Moonlight LEANN RIMES (CURB)	31	75	13	Think Big CRIMEWAVE (CRIMEWAVE)	56	57	4	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)			
7	—	1	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	32	26	11	Family Affair MARY J. BLIGE (MCA)	57	—	1	Loverider CYPRESS HILL (COLUMBIA)			
8	9	8	Never AMANDA PEREZ (UNIVERSAL)	33	14	10	That Was Then ROY JONES, JR. (BODY HEAD)	58	49	16	Ain't Nobody (We Got It Locked!) THE RAWLDOYS (HOUSE OF FIRE)			
9	10	15	It's The Weekend LIL' J (HOLLYWOOD)	34	27	24	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	59	46	9	Where's Your Head At BASEMENT JAXX (KJ/ATLANTIC/WARNER/IRGIN)			
10	7	23	AM To PM CHRISTINA MILAN (DEF SOUL/IDJMG)	35	47	3	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	60	50	11	Fiesta R. KELLY FEAT. JAY-Z (JIVE)			
11	8	5	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	36	31	27	Everything U R LINDSAY PAGANO (WARNER BRDS.)	61	52	24	Love It BILAL (MCA/INTERSCOPE)			
12	—	2	Dear God WILLIE D (IRESENTLESS)	37	30	8	Bunny Hop DA ENTOURAGE (REO BOY)	62	73	9	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/VEG)			
13	11	7	Osama-Yo' Mama RAY STEVENS (CURB)	38	—	1	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS (NASHVILLE))	63	66	3	Down A** Chick JA RULE FEAT. CHARLIE BALDMORE (MURDER INC./DEF JAM/IDJMG)			
14	17	7	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	39	32	11	God Bless The USA LEE GREENWOOD (CURB)	64	58	25	Buster DENNIS DA MENACE (1ST AVENUE)			
15	—	1	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	40	51	2	Put Yo Sets Up PAUL MCCARTNEY (MPL/CAP							



Cajun

Continued from page 5

ready chickens and sausage—Cajun Mardi Gras traditionally showcases the area's finest Cajun and zydeco bands. Many of the musicians playing the transcendent, mostly acoustic accordion- and fiddle-based music during February at this year's Mardi Gras festivities were quite young—some not even high-school age.

"I think the golden age of Cajun music is back," says Mark Layne, sales manager at Ville Platte, La., station KVPI and host of the daily *Cajun Rendezvous* show in French, as well as of the long-running Saturday-morning live Cajun music broadcast from the famed Fred's Lounge in neighboring Mamou, La.

"Twenty to 30 years ago, Cajun music was on its last ropes, because kids weren't listening to it and wanted to hear rock," Layne continues. "But for some reason, kids today have developed a taste for it and are hearing it from masters like the [late] Dewey Balfas and the Marc Savoy."

ROCK AROUND THE SWAMP

Even the South Louisiana Cajun/country/R&B/rock'n'roll fusion genre known as "swamp pop" is showing signs of renewed life, he adds. "It was really on its last ropes with old guys like Johnnie Allan and Rob Bernard pushing 60, but it is alive now, thanks to young artists like Don Rich."

Examples of important young Cajun artists are Hunter Hayes—the 10-year-old accordionist/bandleader phenomenon who has gained national publicity because of his youthful showmanship and comparatively exotic Cajun music. There's also la Bande Feufollet, the young teen Cajun group out of Lafayette, La., comprising four boys and two girls who are the product of Louisiana's French Immersion program for preserving the state's French language and heritage.

"What's so amazing is that even people like [young Lafayette-based Cajun star/accordionist/bandleader and Feufollet producer] Steve Riley, when he began, was among a lot of kids and younger people who enjoyed Cajun music but sang songs phonetically," Layne notes. "But these are the first kids who took up the French language and learned it in school and can converse with you—which means a lot. It's nice to preserve the music culture, but language is just as important."

Important for Layne, too, is original material. "What I'm hearing from fellow DJs and people who buy music is that they like to hear new, original stuff," he says. Then he alludes to the traditional practice of recording the same tried-and-true Cajun chestnuts over and over again. "There's so many versions of [so-called Cajun national anthem] 'Jole Blond,' but if these young kids can write some songs and come up with some original stuff, it would mean a lot."

Feufollet's self-released second album, *Belle Louisiane*, in fact does have a pair of original compositions by the group, which now ranges in age from 12 to 17.

"They all speak French—and that's like a huge asset—and they write their own stuff in French, giving them a leg up on me," says Riley, himself a former Cajun *Wunderkind* who apprenticed with the late, great Cajun fiddler/vocalist Balfa of the Balfa Brothers Band. Though at 32, Riley's still a young Cajun music lion. "I couldn't fathom writing my own songs and recording them at their age. They'll be phenomenal when they're older."

But Feufollet and Hayes aren't alone. "Feufollet is the only band where they're all young, which makes them an oddity," Riley says, "but there are a lot of young kids playing today—great musicians playing several different instruments."

Courtney Granger, 19, who hails from the prairie Cajun capital of Eunice and plays fiddle and bass in the group Balfa Toujours, agrees. "There are more younger Cajun musicians, especially in the past few years," says Granger, whose great-uncle was Dewey Balfa (Granger's bandmate Christine Balfa is his daughter) and who can "sing like Dewey and cry like Dewey," according to Cajun and zydeco maven/music retailer Todd Ortego.

CAJUN HIGH SCHOOL

"High school was terrible," Granger continues, recalling a not-so-distant time when Cajun music wasn't so cool to a Cajun peer group bent on assimilating the typical top 40 pop music influences of the rest of the country. "I wouldn't tell anybody I played fiddle or was in a Cajun band, and now my school mates go, 'Wow!' They appreciate it now, and I have to thank people like Steve Riley—who's still young himself—for making it cool to play accordion and fiddle."

Ortego, owner of the Music Machine music store in Eunice and the long-time co-host of the weekly *Front Porch Zydeco* show on KVPI, is in a prime position to observe a "wealth of young musicians" in both the Cajun genre and its close Creole cousin, zydeco.

"There's definitely interest in these young guys in playing the music of their musical heritage—or variations of it—so I think the music will be OK for a while," Ortego says. "The music is

being handed down from generation to generation. So when someone like [young zydeco accordionist] Jo Jo Reed starts up on his own, I have to compliment him, because there was no one in his family to get it from."

But not all of the young musicians arriving on the Cajun/zydeco scene even hail from the genres' home base, as Cajun musician/historian Ann Savoy notes.

"There are out-of-town people like Dirk Powell [the old-time mountain music multi-instrumentalist who plays accordion and strings in Balfa Toujours and is married to Christine Balfa] from Kentucky, [guitarist/vocalist] Lisa McCauley, who married Cory McCauley and plays in his band the Evangeline Aces, and of course, Ann Savoy," says Savoy, herself a Virginian and a guitarist/vocalist who migrated to Eunice 26 years ago.

She records with her accordionist husband, Marc Savoy, and Rhino group BeauSoleil's frontman/fiddler Michael Doucet in the Savoy-Doucet Cajun Band (which is signed to the Arhoolie label), as well as with Rounder Cajun girl group Magnolia Sisters, which also stars Christine Balfa. (Incidentally, they all cut records in traditional, stripped-down style in an outdoor kitchen that was built on the Savoy's property in

younger players are bringing to a musical form that was isolated—and virtually static—for nearly two centuries following the original French-Cajun settlers' expulsion during the French and Indian Wars in 1755 by the British from Acadia in Nova Scotia, Canada, and their heart-rending migration to the swamps, bayous, and prairies of South Louisiana.

But Marc Savoy concedes to having mixed feelings about the younger musicians, himself having grown up in a French-speaking household, learning to play the accordion in the presence of the instrument's greatest masters, and building his own "Acadian" brand of prized accordions out of his Savoy Music Center shop in Eunice since 1966. Indeed, he has passed his love of the accordion on to his youngest son Wilson, 20, a dazzling accordionist/pianist/singer who is now studying his father's musicianship in much the same way that his father intently watched his elders play—and then knew instinctively how to play himself the first time he actually picked up an accordion.

"The year my mother and father married in 1928, my father planted a sassafras tree in commemoration," says Marc Savoy, who lives with his family in his parents' 91-year-old farmhouse. "When he died 50 years later, the tree



Saturday-Morning Jam. Musicians and costumed Mardi Gras participants spill out of the packed Savoy Music Center and into the front yard during the weekly Saturday-morning jam session at Marc Savoy's accordion shop. (Photo: Tommy Hillman)

1952 and was recently converted into a tiny, three-room studio.)

"People from out of town come into the culture from another perspective and marry Cajun people and add a major influence," Savoy continues. "They see it from another angle and see the value in it that is sometimes missed when you're immersed in it from birth."

YOUNG COUNTRY CAJUNS

Savoy further distinguishes between the young "country Cajun" musicians who come from the more rural areas and understand "the old Cajun honky-tonk sound" and those who have a more urban, educated upbringing in bigger and more cosmopolitan Cajun settings like Lafayette. "Both are really good," she says, though she clearly leans toward the music emanating from the more authentic country Cajun backgrounds.

In this regard, her husband Marc is renowned for his fierce sense of Cajun musical and cultural traditionalism. Yet he is no less open to and respectful of the new sounds that many of the

died, so I cut the tree down. When I saw how pretty the wood was, I kept it and made an accordion for Wilson out of the wood his grandfather planted."

The circle is unbroken. Ortego observes that Wilson Savoy naturally plays like his father but sings like the immortal '50s accordionist and incredibly emotive vocalist Iry LeJune. At the Savoy Center during Mardi Gras, Wilson was able to jam with ease with fiddler Billie McGee, son of Dennis, as Creole fiddler Roosevelt Richard looked on.

"It's like learning to walk," continues Marc Savoy, whose oldest son Joel, 21, is also a musician who plays strings in highly touted Lafayette band the Red Stick Ramblers. "That's what this is: a continuation of the culture that's found in the home. Unfortunately, much of the music today is not an extension of the home but the result of a commercial impetus that robs its essence of warmth and soul and becomes a cold presentation of nothing but technique. Luckily, there's enough of the good kind today to perpetuate Cajun music into the future."

CUTTING TO THE CORE

Here, Marc Savoy cuts to the magnetic core of Cajun music and to why its singular mix of joy and sadness attracts both those who are Cajun-born and the many others around the world who have come under its infectious spell from outside the culture. It "bites and burns and blisters the heart," as Pierre V. Daigle described LeJune's music in his aptly titled 1972 book *Tears, Love and Laughter—The Story of the Cajuns and Their Music*. Ann Savoy, who authored the encyclopedic 1986 tome *Cajun Music—A Reflection of a People*, says, "There seems to be this kind of underlying drone you hear beneath the music that for some reason makes you feel emotionally connected to all the other ancient, tonal-based musics, like Celtic or old French music. On top of that is all the power and energy and the pain that cries out of the voices of the singers, plus the inimitable joy that radiates from the happy songs."

Cajun music, in essence, is a manifestation of in-common humanity. "Joel and [fellow Red Stick Rambler fiddler] Linzay Young both grew up and embraced Cajun music as a part of life, like learning to walk and speak and take care of themselves," Marc Savoy says. "It was something they did, and that's the way it should be: a proper place in life [that] you don't perform but actually live."

But Marc Savoy acknowledges that the Red Stick Ramblers, whose eponymous album has just been released on Louisiana Radio Records, go well beyond traditional Cajun music. The back of the CD directs store clerks to file it under "authentic Cajun Gypsy swing"—the group's own succinct summary of its distinct sound. Liner-note writer Doucet of celebrated traditional/progressive Cajun band BeauSoleil (named after the nickname of heroic Acadian guerrilla fighter Alexandre Broussard), put it this way: "From Cajun to Western swing to hot club jazz, these cultural bohemians bring us a refreshing new chapter to the continual creativity of Louisiana music."

Marc Savoy adds, "They embrace other forms, but they're an extension of the Cajun culture."

Joel Savoy says, "It was just there for me to pick up, with every kind of instrument lying around. Linzay and I started playing fiddles together when we were 6 or 7 and always clicked. Then we went to college in Baton Rouge [La.] and got lucky and met the right people to do all kinds of music."

The Ramblers' sound includes Cajun fiddle tunes à la Dewey Balfa and fellow late great fiddler Dennis McGee, Western swing from the likes of Bob Wills, and hot '20s and '30s jazz patterned after such luminaries as Django Reinhardt. Another young Cajun act, Moise & Alida Viator, has likewise expanded its repertoire from its traditional roots.

"We've gone more into horn-based New Orleans Creole jazz sung in Creole French—which is even more rare and obscure than Cajun French," 21-year-old Moise Viator says, "so we're trying to save that now." He and 17-year-old sister Alida's acclaimed 1999 album *Mo Belle Creole* (Acadiana) imaginatively explored South Louisiana French music styles.

"We haven't changed ethnic her-
(Continued on next page)



itages and still have that Cajun element, but we realized we were getting older and didn't want to be doing just a brother/sister duo any more like the first album," adds Viator, who also makes hand-crafted traditional Creole fiddles and violas with his sister at the family's Tasso, La., home near Eunice.

But the two fiddler/guitarist/vocalists are now in college in New Orleans, where they've formed the nine-piece group Eh, La-Bas!, named for the old Creole greeting, "Hey, over there!" (It is also a theme-song title for Dixieland jazz great Kid Ory's Creole Orchestra.) So, they've relinquished their role as reigning teen Cajun musicians to Feufollet. (The name "feufollet" derives from the "crazy fire" of Cajun legends regarding the burning of "marsh gas.")

"I listen to modern music now but always listened to Cajun music when I was younger and still do," the group's 14-year-old accordionist/fiddler/vocalist Christopher Stafford says. "I've always been a fan and never thought it was uncool, because it's my culture—not anyone else's—that's only here and is unique."

Meanwhile, over in nearby Carencro, La., 25-year-old accordionist/bandleader Horace Trahan fashioned his initial following as a traditional Cajun music player and is one of the new leading zydeco stars, having shifted to zydeco for his second album with his band, the New Ossun Express: last year's *Reach Out and Touch a Hand* (Zydeco Hound Records).

"A lot of older people don't like it, because they think I'm getting away from tradition," Trahan observes, "but after [acoustic Cajun recording pioneer] Joseph Falcon in the '20s and '30s, [legendary accordionists] Nathan Abshire and Aldus Roger started using electric instruments—so I'm just going with the times. The main thing in being a musician is to put in what you feel—or else [you'd] go crazy. But I always like zydeco—and French [Cajun] music, blues, reggae, rap, rock. I'm still a young fellow and want to have fun."

Trahan, who is white, also stands out for leading a band that is racially mixed, while most zydeco bands are predominantly black, in keeping with the roots of the R&B-influenced, accordion/rub-board-fueled black Creole companion of Cajun music. "It's the first time black and white musicians got together to play music, and I caught a lot of hell because some people didn't know how to take it."

Sean Ardoin, the 32-year-old Lake Charles, La., zydeco accordionist and leader of Tomorrow Recordings group Sean Ardoin & ZydeKool, suggests that Trahan and other young zydeco artists are emerging at a propitious time. "As far as zydeco's concerned, it's all young," he says. "All the old ones are dead or have passed on their bands to their children—so it's our zydeco now: We decide what it is and what we play."

THE NEXT SALSA?

The current zydeco, Ardoin continues, "is not [the so-called] 'nouvelle,' which implies that we don't know what we're doing or that we fell on this shit yesterday, but for the most part, it's the same as it ever was. We still borrow from the popular music and trends of

the day, and I'm trying to do everything I can to make it the next 'Livin' la Vida Loca,' because it has an opportunity to blow up like salsa: It's party music that can't be denied, with a dance and culture to go with it. Once it gets media attention, it can be readily accessible and has no choice but to blow up."

Ardoin is the older brother of Chris Ardoin, for whom he played drums in Chris Ardoin & Double Clutchin'. (The band name derives from the double-bass kick-drum beat that drives a lot of contemporary zydeco groups.) His father was zydeco bandleader Lawrence "Black" Ardoin, and he is the grandson of famed Creole accordionist Alphonse "Bois-Sec" Ardoin, a cousin of the pioneering '30s Creole accordionist Amédée Ardoin.

"I'm big on vocals and making real songs with a beginning, middle, and end; verse, chorus, and bridge; and guitar solos," Sean Ardoin continues, further contrasting his songs with the traditional rural zydeco song subjects and shouts. "It can't just be 'O, bi-bi,' or 'I got a mule,' but topics that people can relate to, with catchy lyrics and hooks that emulate and resemble the music of the day while maintaining its own roots, if you know what I'm saying. That way, the zydeco dance in Southwest Louisiana translates to other places."



Riders Return. Cajun Mardi Gras riders and revelers return to downtown Eunice, La., for more live music after a day of traditional merriment in the countryside. Highlighting the festivities was a performance by Steve Riley & the Mamou Playboys. (Photo: Tommy Hillman)

"ZydeKool Rollin'," from Sean Ardoin's current rockin' album *Pullin'* (the title is illustrative of his accordion play), draws on Creedence Clearwater Revival's "Proud Mary" and has lyrics that "people in the city can identify with, even if they don't know what zydeco is," Sean Ardoin says—specifically, references to cell phones and two-way pagers. "You'll never hear nothing about a mule on my CD."

Todd Ortego cites other "relatively young" key zydeco players as Eunice's Geno Delafosse and Soileau, La.'s Keith Frank, both descendants of important zydeco artists (John Delafosse and Preston Frank, respectively). Then there's Geno Delafosse's nephew Jeremy Fruge, the 14-year-old accordionist/leader of Jeremy & the Zydeco Hot Boyz, who range in age from 10 to 15.

But there's also a resurgence in the seemingly moribund swamp-pop genre, whose heyday essentially ended with the Beatles' arrival. Generating excitement here is Steve Riley, who is moonlighting in the Lafayette-based Lil' Band O' Gold, along with swamp-pop "godfather"

Warren Storm on drums and rock guitarist C.C. Adcock. Then there's 47-year-old Pierre Part, La., native Don Rich.

"He's already a legend from south of Baton Rouge, but he's packing them in the Lafayette clubs, and he has fans following him in buses," says Floyd Soileau, the venerable head of Ville Platte's Flat Town Music Company, home of the Swallow Cajun label (the name "Soileau" is pronounced "swallow"), the Maison de Soul zydeco label, and the Jin swamp-pop label to which Rich is signed. Jin's six-volume *Swamp Pop* series (the seventh installation is due soon) is in fact "the foundation" for Soileau's catalog.

But Soileau—who also wholesales, retails, and publishes music out of his corporate headquarters—reports that all is not well in Acadiana—at least in traditional music business terms.

"We have a soft market, with limited radio exposure other than one or two hours a week for our music on most of the stations that do play it," Soileau explains. "So you can't get repetition, and with the demise now of most of the Cajun clubs, there's hardly any jukeboxes any more that play it. All this [is] combined with added demand for the entertainment dollar in DVD movies and people buying players, and of course in Louisiana,

ing is nothing, because the amount of CDs we're selling right now is nothing."

According to Soileau, Frank's ValueDisc is "flying off the bandstand" at Frank's shows, and Ortego is pleased by his initial Music Machine sales.

"I've yet to find anyone reject a purchase," Ortego says of the ValueDisc configuration. "It's a good outlet for a young band with not much material, where they have trouble filling a whole CD—and it gives them an outlet for radio opportunities and selling a few CDs at their gigs."

Soileau nostalgically recalls that when he first entered the record business, James Brown would come out with a new Federal Records single every three months or so.

"The industry shot itself in the foot when it abandoned the single format," he reflects, "because now you have a \$15.99 CD with 12-16 songs, and you give it to the DJs, and they play a song or two for a month, and then it sits on the shelf for a year unless there's a hit—and the artist gets no extra play. But with this [ValueDisc] concept, you can come out with two or three a year and give radio the chance to play not one or two but three to six songs—and you can sell a few CDs to jukebox operators, because they won't cost them \$12 on the wholesale level that they have to spend for full CDs."

ZYDECO SEEKS GRAMMY

Ortego notes there are plenty of opportunities for young Cajun and zydeco bands to gig in South Louisiana. "Maybe not as much as they'd like, but there are always zydeco clubs having trail rides, and almost every weekend from spring to fall there are festivals that use [everything from] little, inexpensive, upstart bands to major stars—so if you're pretty good, you can find work."

In an effort to heighten the potential for greater exposure of Cajun and zydeco music, 965 Management's Cynthia Simien is now spearheading a drive to institute a dedicated Cajun/zydeco Grammy Award category apart from the folk category it has long been relegated to and which has only seen one Cajun winner: BeauSoleil's album *L'Amour Ou la Folie* won the honor for best traditional folk album in 1997.

"There was a compelling moment for me when I realized how many zydeco greats we've lost in the last few years, from Rockin' Dopsie to John Delafosse, Beau Jocque, Boozoo Chavis, and Bebe Carriere—one of the last greatest living Creole fiddle players that Michael Doucet tutored with," says Simien, who met her zydeco-artist husband, Terrance Simien, in Charlotte, N.C., and now manages him in Lafayette.

"It's just tragic that these guys didn't get more recognized," she adds, "especially seeing that other roots genres—from bluegrass to blues to polka and reggae and Tejano—were able to garner their own autonomous categories. But the numbers are here to meet the Grammy Award requirements, and we just have to quantify and validate them."

Meanwhile, Eunice native Terrance Simien (whose latest album *The Tribute Sessions* [AIM] salutes such departed personal influences as John Delafosse, Creole fiddler Canray Fontenot, and zydeco superstar Clifton Che-



nier) is preparing to bring his song/rytelling program *Creole for Kids!*—which he's performed to approximately 40,000 students in the age range from kindergarten through high school around the country since debuting it in 1999—to the Kids Tent at the New Orleans Jazz Festival this spring.

Carrying on the tradition, too, is Ann Savoy's acclaimed new Cajun music tribute album *Evangeline Made—A Tribute to Cajun Music* on Vanguard, featuring the likes of established non-Cajun musicians John Fogerty, Richard Thompson, David Johansen, and Nick Lowe, as well as younger ones like Patty Griffin and Maria McKee.

"Musicians are really enthused about the music," Ortego concludes in assessing the current state of French-derived South Louisiana music as a whole. "Some are playing rootsy stuff, some contemporary—but they have to do that: Dewey said words to the effect that it's OK if the music's not as traditional as theirs was, that if you modernize it or put on a contemporary spin, that's OK, too, because it excites someone to like it, and maybe they go back and get other things. And you can't do the same song all the time."

Steve Riley adds, "Dewey would be happy with what's going on. He really worried about what would happen to the music, but it will be around forever."

Courtney Granger offers a particularly poignant observation. "As I get older, I see the music still dying out a bit and know it's up to me and my generation to keep it up, or we don't have it anymore," he says. "It's such a unique culture, and we don't want to lose it."

He recounts a dream of a few years ago, before he first recorded and was unsure of his musical direction. "I had a lot of stuff on my mind as to what way to go, and one night I fell asleep and dreamed that I woke up and Dewey was at my bedside and told me it would all be OK and gave me confidence," says Granger, his great-nephew. "He touched me on my heart and I woke up—and then I knew I was doing the right thing. He's still here, smiling and looking down."

The English translation of Granger's Balfa Toujours group is, of course, "Balfa forever."



Goo Goo Dolls

Continued from page 5

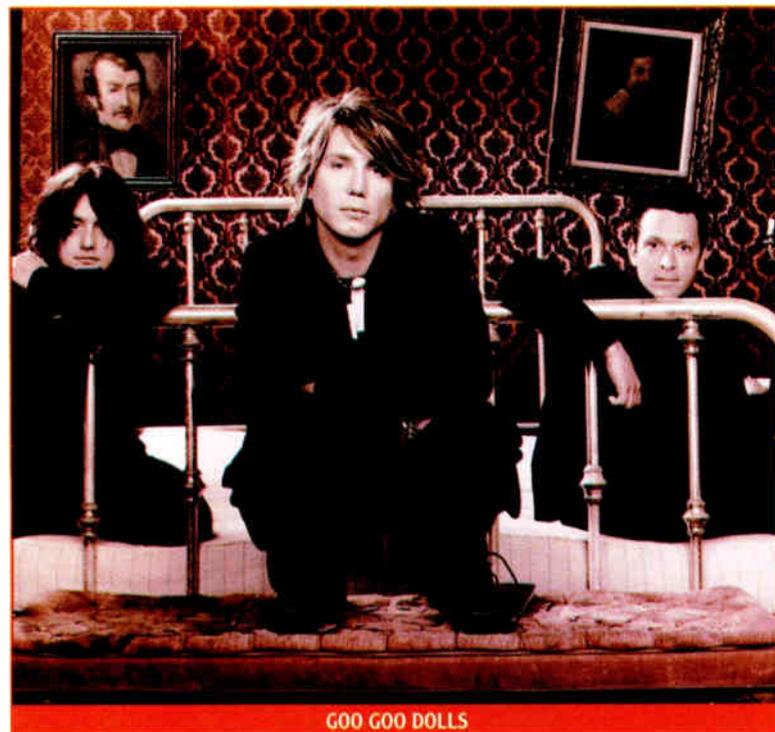
I'm realizing about it is you have to build a big wall around yourself to protect what's really going on inside there."

Then he stops, slowly looks up from the floor, and says, "But don't you even hear a hint of me trying to convince myself of what I'm telling you? I mean, I'm full of shit!"

Dolls co-founder Robby Takac dissolves into giggles.

It's unlikely that the trio—guitarist Rzeznik, bassist Takac, and drummer Mike Malinin—will suffer the slings of many critics on *Gutterflower*, the band's eighth album, out April 9 on Warner Bros.

The project's 12 songs—eight penned by Rzeznik, four written by Takac—deal with communication or, in many ways, the lack thereof, and are set to a driving, melodic, accessible musical background. (See track listing, this page.)



Takac sums it up as: "A failure to communicate is in general what we've been writing about for 15 years."

"Pretty much all of the songs I wrote on this record [are] my trying to relate more to myself than other people," Rzeznik explains. "I'm still evolving in my own damn way, you know. I've had a pretty severe case of failing to communicate with myself for a long time. This is the first time I've ever lived alone. Your thoughts tend to get a little louder when you're all alone."

They also got loud when Rzeznik found himself re-entering the dating scene after the end of his six-year marriage. "These songs are about male/female entanglements," he says. "Oh, God, I've gone after hundreds of things I shouldn't have gone after. It's like I'm a dog who's been on a leash most of his life, and now I have to learn to walk myself."

He has few regrets about the confessional tone of his lyrics, although he admits, "I've got a feeling that all my interviews this year are going to be like an episode of the Ricki Lake show."

HOPING 'GUTTERFLOWER' BLOOMS

Gutterflower—which takes its name from a work by Chilean poet Pablo Neruda—follows the biggest studio album of the threesome's career. *Dizzy Up the Girl*, released in 1998, spawned a number of hits, including "Iris" and "Slide," mainstream top 40's most-played songs of 1998 and 1999, respectively. That album has sold more than 5 million units worldwide, including 3.6 million in the U.S., according to SoundScan. (The group also released a compilation, *What I Learned About Ego, Opinion, Art & Commerce*, in 2000).

The pressure to follow up *Dizzy Up the Girl* with a worthy successor loomed large in the band's mind when it returned to the studio in 2001 with Rob Cavallo, who produced the album with Goo Goo Dolls. "Things come and go so quickly in the music business now," Rzeznik observes. "You start to question your relevance and whether somebody has already planned your obsolescence, and that's really uncomfortable."

"You have to stay in touch with why you write a song," he continues. "Why do I need to do this? It's my right to do it, and it's my privilege to

make a living at it. I have a really good life. It could end so quickly that it's something you try not to attach yourself to. If the album doesn't do well, I wouldn't be so devastated that I would crawl under the sink and just drink scotch and Drano."

But Takac admits he will be sad if the album doesn't produce numbers like its predecessor. "Positively, I'd be disappointed," he says. "But at this point, I don't feel like if it doesn't sell that we'd made a bad record, which I think is really cool."

Originally, the band was slated to release the album last fall but held back until it felt that Warner Bros.—which was undergoing a number of major staff changes—had settled down. "We decided, 'OK, we're gonna sit on the sidelines until the smoke clears and find out what's going on before we jump into it,'" Rzeznik recalls. "It just seemed like the prudent thing to do. I think I'm more confident now than I've ever been as far as having our record company behind us."

FIRST FLOWERING

Gutterflower's first single, "Here Is Gone," went to pop, rock, alternative, AC, and triple-A formats March 5. Programmers say they were ready for some new Goo.

"We've been waiting on this for a while. I think a lot of people have," modern adult WLNK Charlotte, N.C., PD Neal Sharp says. "[The single] is pure Goo. It's a great record, and our listeners will be excited. I'm [still] playing at least five records by them, [including] 'Iris,' 'Slide,' 'Black Balloon,' and 'Broadway.' No question people are ready for a new single."

The group's broad demographics signal good news for retailers as well. "We're really looking forward to that record because of their ability to cross formats and sounds and appeal to a wide crowd," says Storm Gloor, director of music for Amarillo, Texas-based Hastings. "People are hungry for them."

Len Cosimano—VP of multimedia for Ann Arbor, Mich.-based Borders Books & Music—agrees. "This is going to be a big record for us," he predicts. "Our strength is 35-54, but we do a good business with the college crowd, the 19- to 20- to 30-year-olds. That's where we'll find them with this record."

"They rank fairly high in all demos between 12 and 44," Warner Bros. executive VP Diarmuid Quinn says. "They lean a little more female than male. That's a function of pop radio, but they're still strong at rock and alternative."

Gutterflower marks the band's first project that will be handled by Warner Bros. worldwide. (Previously, the band was signed to Warner Bros. for North America and Japan and Third Rail/Hollywood for the rest of the world.) The biggest change for Goo Goo Dolls is that all of their activities are coordinated by a single outlet. "It's paced better than it's ever been," Rzeznik says. "Everything goes from one central point, so we can schedule things really nicely without killing ourselves."

Release dates for *Gutterflower* will be staggered worldwide to take advantage of the group's schedule. "We're in the thick of working out their time constraints," Quinn says. "The promotional tour starts in the U.S., then Canada, then they'll do Europe and Japan."

The band—represented by the Atlas/Third Rail Management division of Mosaic Media Group—is now on that active promotional slate that will lead into a concert tour (booked by the William Morris Agency) that may last as long as 22 months.

"We have a crystal meth lab in our bus," Takac jokes about how the band endures its schedule. "Actually, being on tour is great fun, because your responsibilities are a lot less. On your day off, you can hang out with your pals. On your day off at home, you gotta clean the gutters and make sure the plumber gets there."

The album's push began with the group's Feb. 22 appearance at the Olympics in Salt Lake City (the band's "Slide" was also in Olympic commercials with skier Jonny Moseley), followed by a Feb. 26 performance at the annual Rock the Vote gala in Los Angeles.

The video for "Here Is Gone" will debut March 18 on VH1 and MTV. An

MTV concert with the band will air the week of April 7.

The Goos are also part of a MuchMusic U.S. promotion called Class Dismissed. Fans enter by directing their own clip of "Slide," with the winner getting a concert by the band at his or her school. Additionally, Goo Goo Dolls will be artist of the month for AOL in April, DirecTV in May, and VH1 in June.

At retail, the group was slated to make an appearance—although not perform—at the National Assn. of Recording Merchandisers Convention, which takes place March 8-12.

"We're running for president," Rzeznik explains. "We're shaking hands and kissing babies. I have no shame about going out and working hard for my record, because I want people to hear it, and I want to win. Any musician that

says they don't want to win is either completely stoned or a fucking liar."

As they prepare to run the promo gauntlet one more time, Rzeznik and Takac—who formed the band in 1985 in Buffalo, N.Y.—can hardly believe that 17 years have gone by since they started. Rzeznik says he supposes the day will come when they decide to go no further together as a band, but for now, Takac says things are just as they should be.

"All you can do is do what you're doing, and keep asking yourself, 'Is this a) What I want to be doing, and b) Do I look like an idiot doing it?' If the answer to both questions is correct, on you go."

Additional reporting by Jill Pesselnick in Los Angeles.

'Gut' Reactions

Following is a track listing of the songs on Goo Goo Dolls' *Gutterflower*:

- **"Big Machine"****: A propulsive tale of unrequited love, Johnny Rzeznik refers to this as his "disco song. I'm really horrible at programming drum machines, but this was like pattern 74 on my drum machine, which said 'disco.' I called all my friends and said, 'Check this out, this is my disco song!'"

- **"Think About Me"****: "I was just thinking about some of the people I had wound up dating since I got divorced," Rzeznik says. "And it's a different, strange thing in Los Angeles to date people."

- **"Here Is Gone"****: The album's first single is "kind of a cynical track about a very casual relationship where you just want something more," Rzeznik explains. "I mean, I'm single, I'm living 3,000 miles from home. Trying to figure things out is pretty much what was going on in this process."

- **"Ya Never Know"****: "I was living back in Buffalo [N.Y.] for a while, and this song's about some of the creepy folks back there," Robby Takac says. "I just got married [last] August, and I feel pretty grounded. I'm just kicking myself for a lot of stupid stuff that I've done over the last couple of years prior to the semi-clarity I have now."

- **"What a Scene"****: "I was walking down Melrose [Blvd. in L.A.] one day and got really offended by people who were uncomfortably cool, just like very affected," Rzeznik says. "It's become really obvious that people trying that hard are trying desperately to conceal some kind of hole in themselves. I just laugh at them now, but it used to make me incredibly angry."

- **"Up, Up, Up"****: Takac says, "It's about looking back and seeing how differently things look when you get into a place where you can look at things correctly."

- **"It's Over"****: "An admission of guilt. Let's leave it at that," Rzeznik says. "One thing I realized about getting divorced is even if you're the

person that left, your heart is still broken, and you still feel like you were the one that failed."

- **"Sympathy"****: The acoustic track features Rzeznik accompanied by a mandolin and pump organ. "I almost didn't want to put it on the record, because once the lyrics were finished, I said to myself, 'Holy shit, man. I think I may have crossed a line and said too much.' But that's what it's all about. If you want to write something good, you gotta dig in there until you freak yourself out. To me, it's the most honest thing I've ever said in a song."

- **"What Do You Need"****: Rzeznik explains, "This is about when you're in a relationship with someone, and it feels like you have to be a mind reader, and that's so unfair."

- **"Smash"****: "I ran into a friend of mine in Buffalo who had been getting the shit kicked out of her for as long as I'd known her," Takac says. "She'd had a baby, and even though her life seemed absolutely fucked still, the second she talked about that, it was like everything else went away."

- **"Tucked Away"****: "I'd gotten out of the most shitty, bad relationship in my life, and I was amazed at how one phone call can erase every single fucking bad thing that had happened," Takac says. "All you want to do is start talking to the person again, and this is about the realization that that was absolutely the wrong thing to do."

- **"Truth Is a Whisper"****: "If you're looking for the truth, you have to shut up," Rzeznik advises. "Most people I know fill their days with meaningless bullshit, small talk, and trivial diversions just to keep the noise in their own heads down."

* Written by Johnny Rzeznik, published by Corner of Clark & Kent Music/EMI Virgin Music (ASCAP).

** Written by Robby Takac, published by Six Aspirin A.M. Music/EMI Virgin Music (ASCAP).

Grammys' Sales Impact

Continued from page 5

unlikely hero for hit-starved and piracy-plagued merchants in need of a Grammy sales boost. SoundScan reports sales of the album increased 259%, jumping from No. 15 to No. 2 on The Billboard 200 on sales of 209,000 units. Among other Grammy winners posting improved SoundScan sales was Alicia Keys, who went from No. 20 to No. 4 on sales of 103,000 units (up 115%); U2, which went from No. 28 to No. 10 on sales of 81,000 units (up 125%); India.Arie, who went from No. 32 to No. 14 on sales of 67,000 units (up 100%); and Train, which went from No. 97 to No. 37 on sales of 33,000 units (up 153%). (See Between the Bullets, page 101.)

RATINGS LOW BUT HOPES HIGH

Although the Grammy show posted its lowest TV ratings since 1995—it averaged 19 million viewers, a 29% decline from one year ago—the impact on sales of this year's event is being viewed more positively by retailers than it was in 2001, when Steely Dan, U2, and Shelby Lynne took the top honors.

However, the impact has been focused on a select group of albums, since overall album sales only rose 3%, compared with the previous week (see Market Watch, page 14).

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Entertainment, says, "A year ago, the impact of the Grammys was terrible." This year, he says his stores saw post-Grammy sales increases of "close to a couple of hundred percent" for the *O Brother* soundtrack, as well as for Train's *Drops of Jupiter*, Keys' *Songs in A Minor*, and U2's *All That You Can't Leave Behind*.

Stuart Fleming, GM of HMV USA in New York, also reports strong post-Grammy sales. "We're certainly pleased with the way things went," he says. "Last year, we only got a lift [from] a couple of titles."

Greg Mize, spokesman for Troy, Mich.-based Handleman Co.—which supplies music to such mass-merchant retailers as Kmart and Wal-Mart—says sales of *O Brother, Where Art Thou?* rose 340% to 35,000 copies, making it the week's top-selling album. *Songs in A Minor* hit 12,500—up 210%—and *All That You Can't Leave Behind* tripled to 9,500 units. *Drive* by Grammy performer Alan Jackson held on to the No. 2 position at Handleman, with sales of 23,000.

Mize says that while the company historically has seen the greatest Grammy sales rise the week prior to the show and the week after, this year it focused on Grammy week itself. The rackjobber sent its sales force to 80% of the stores it services the day following the show, where special cardboard placards that had been installed to denote Grammy Award nominees were changed to highlight the winners.

Similarly, Virgin Entertainment Group (VEG) reports a 347% post-

Grammy gain for *O Brother*, a 213% jump for Train, and a 116% bump for Keys.

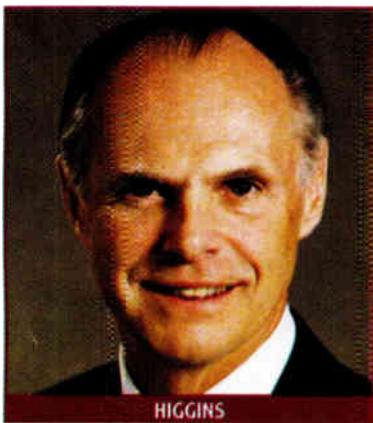
Higgins says Train "really got rewarded" for its performance during the show. Storm Gloor, director of music for Hastings Entertainment in Amarillo, Texas, likewise attributes a big percentage increase in sales of India.Arie's *Acoustic Soul* across the chain's 144 stores to a good performance. (Though she finished the night empty-handed, India.Arie was nominated in seven categories—the highest number of any artist this year.)



LANG

One album that wasn't rewarded despite a strong performance was Mary J. Blige's *No More Drama*. Gloor says it "didn't get that big of a bump, [even though] she put on a fantastic performance—one of the highlights of the night."

Dave Lang, president of the 10-store Compact Disc World based in South Plainfield, N.J., believes the sales impact "could have been greater if the Grammys' ratings weren't down 29% from last year." With a "good cross-section of all musical tastes and interests" represented, from "good popular acts like U2 [to] something new to ex-



HIGGINS

plure"—such as the *O Brother* soundtrack—to such new artists as Keys, "I thought the ratings would be higher."

While the winners of the major Grammy Award categories are generally expected to register sales increases, Fleming says he was surprised by the 122% rise in sales of Bob Dylan's *Love and Theft*, which won best contemporary folk album.

VEG senior music product manager David Carlin says that for lesser-known acts and winners beyond the major awards, consumer response can be delayed. He observes, "If they are not a really well-known name, it takes a while for consumers to sift through. They are not all going to run out the next day and buy the album."

As for *O Brother*, the Grammy

broadcast finally put the soundtrack in the public spotlight—and helped spark an at-least-momentary mass-interest in bluegrass and roots music. But retailers aren't counting on sustained sales for the album in the wake of accolades from the National Academy of Recording Arts and Sciences.

According to retailers, Grammy coattails—though a very real phenomenon for the winners of the biggest honors—tend to provide a short-term boost rather than a platform for lasting consumer consumption.

Beth Dube, VP of music purchasing at the 22-unit, Boston Based Newbury Comics, says *O Brother* sales have increased by more than six times following the Grammys. And sales of the *O Brother* companion, *Down From the Mountain Live*, have tripled. Still, she's not counting on the albums keeping that pace for long, given that any additional mainstream radio support for either is unlikely. She says, "With something like this, I think it will dwindle back to the underground."

Yet *O Brother's* gains at retail perhaps best illustrate the type of boost the Grammys can provide. Dube says, "I don't think we've seen a phenomenon like that—where the impact was so huge on a specific title—in a while. The whole country—and really internationally, too—is discovering this music with no airplay and no support. So just to see something like [*O Brother*] at the mainstream level is pretty amazing."

Dube likens the soundtrack's post-Grammy jump to gains enjoyed by a then-largely unknown Ricky Martin following his performance at the 1999 awards. Martin—whose "Vuelve" was the Latin pop performance winner that year—saw album sales increase 500% after his performance, which was widely regarded as that year's show-stopper.

But albums from under-exposed acts that receive a bright Grammy spotlight don't necessarily reap strong benefits at retail.

Although Steely Dan, last year's album of the year winner, did see an eight-fold increase in sales—32,000 units vs. 4,000 units sold the week prior to the Grammys—the boost was widely regarded by retailers as a let-down, when compared with Santana's album of the year winner in 2000: The smash *Supernatural* sold 441,000 units in its post-Grammy week.

Carlin says that for longer-term sales, the success of any title is much more dependent on the quality of the music and the support it receives from labels, retail, and radio than it is on Grammy glory. That's especially true for albums from lesser-known acts and albums from niche genres, jazz, and classical.

Carlin says, "The Grammys are so all-encompassing that there are a lot of Grammy Award winners that lots of people—including many in the industry—don't even know who won Grammys this year."

He adds that perhaps the biggest gain for Grammy-winning artists is that they receive increased marketing support from retailers.

However, Carlin notes, "The Grammys are a good spotlight for a relatively short period of time. Especially for the lesser-known artists that don't maybe get that kind of media coverage, it's amazing."

Fate Of Singles

Continued from page 5

declined 2.8% last year—the first decline in at least a decade.

"The single is dead, and it's dead for only one reason," says Carl Rosenbaum, CEO of Buffalo Grove, Ill.-based Top Hits. "The geniuses at the labels have made a decision that it is dead."

A major-label distribution executive agrees, asking, "As long as the record companies don't put them out, how can singles live?" Central South president Randy Davidson—whose Nashville-based company runs the 80-unit Sound Shop chain—laments, "There are many reasons why the single has died, but it didn't die because there was a lack of people wanting to buy it."

Moreover, most argue that more is at stake than the death of the single. Many retail and label executives believe that the single, as the lowest-priced music configuration, was a good introductory tool to bring the young into the habit of buying music. But since the music industry has spent the past decade, in effect, phasing out the single, many are attributing the industry's current slump—album sales were down 2.8% last year and 9.4% so far this year—to the growing tendency of the young to get their music from the Internet either through file sharing or CD burning.

"The single is another one of those 'How dumb can we be?' issues," says Larry Gaines, president of the 420-unit, Torrance, Calif.-based Wherehouse Entertainment. "By not releasing singles, we have driven the people who want singles out of the store to the Internet, where they get it for free. I think it is unfortunate that this is what the industry has chosen to do. It is extremely shortsighted. If we don't figure out how to get the people back into the stores, this industry will not survive."

A generation now goes to Napster and its clones for the songs it wants. And since it now gets much of its music for free, "guess what our percentage of that is?" asks Melissa Anderson, VP at Ardmore, Pa.-based Gotham Distributing. "Nothing."

Jive head of sales Bob Anderson speaks for many when he says that with the singles issue, "I think [the industry] has shot itself in the foot."

The head of sales at another major label agrees. "As an industry, we blew it; we ate our own. We blew a wonderful opportunity to keep the youth of America involved in developing our artists. But because we don't issue singles, the disenfranchised youth of America [now relies on] CD burning and file sharing."

If that's the case, how did the industry get to this point? Like most merchants, Dave Lang—president of the 10-unit, South Plainsfield, N.J.-based CD World—points at the majors. "It is the labels' decision to kill the single," Lang says. "There is just no support for the single among the labels, which is unfortunate, because there is still a place for the singles configuration at music retail."

Beginning in the late 1980s, major-label executives began experimenting with singles, cutting out hits at the retail level when they were at their

peak in an attempt to transfer sales to the songs' albums. Soon, a belief emerged among the majors that singles cannibalized album sales, and deleting singles became commonplace. By the mid-1990s, labels began working songs to radio but withholding commercial releases.

"There is definitely cannibalization," Arista senior VP of sales Jordan Katz says. "We can measure it on a lot of records. When we release singles, we can see how much an album's sales went down upon that release."

But Vinnie Birbiglia, field music marketing manager and director of singles product at 937-unit, Albany, N.Y.-based Trans World Entertainment, thinks otherwise. "They all complain about cannibalization, but when you compare the SoundScan numbers for a single and an album containing the single, you will find that in a majority of the cases, the single didn't affect album sales, except for one week."

NEW FORM OF CANNIBALIZATION?

Speaking of cannibalization, Universal Music & Video Distribution (UMVD) president Jim Urie wonders "if the [*Now That's What I Call Music!*] series-album phenomenon is having an effect on singles sales." The series began selling in 2000 and is now a multi-platinum franchise of quarterly releases that are collections of recent hit radio songs. Some label executives maintain that shoppers who used to buy singles now wait for the next edition of the *Now* series to get their singles fix—at a cheaper price, too.

While label executives concede that they shoulder a large portion of the blame for what happened to the single, they add that music retail, superstar artists, and their managers are not entirely innocent. In the mid-1990s, the labels began a practice of using free goods to underwrite discounted 49-cent singles in an attempt to boost chart performance, which backfired when some music merchants started charging exorbitant prices to discount free goods.

"We are all to blame for killing the single," Atlantic Group co-chairman/co-CEO Val Azzoli says. "We got pressure from the managers to have the No. 1 single, not just the No. 5 single."

Label executives complain that when the two biggest proponents of saving the single—Top Hits' Rosenbaum and Trans World's Birbiglia—make their case for saving the configuration, they see a gleam in the merchants' eyes that suggests they envision a return to a world where they got three free singles for each one they bought, which made singles a money-losing proposition for labels.

The two merchants defend themselves against such charges. "Why blame me if the labels can't control themselves?" Birbiglia asks. "Nobody got their arm twisted [to participate in the Trans World singles promotions]."

"Nobody made the label and distribution guys give it to us for free," Rosenbaum objects. "They were the whores when it came to *Billboard* [chart] reports. We don't give a damn about free goods. I want product that can sell and get scans."

Azzoli says he "can't argue with them, if I choose to give it away." Yet he asserts that retail greed coupled with label greed to manipulate the *Billboard* charts—due to pressure from artists and managers—made the customer the loser in the end,

(Continued on next page)

Fate Of Singles

Continued from preceding page

without any singles available to buy.

Indeed, Birbiglia asserts that *Billboard* itself is helping kill the single. He says that when *Billboard* changed how it compiled The Billboard Hot 100 chart, it eliminated an incentive for labels to release the configuration.

Prior to 1999, *Billboard* required a single to be commercially available in order for it to be eligible for the Hot 100. But when it eliminated the commercial-availability requirement, labels could secure good placement on the Hot 100—even the No. 1 slot—without releasing a single for sale.

"When *Billboard* changed the [airplay/sales] structure, it gave control of the Hot 100 chart to radio," Birbiglia contends. "Millions of people may hear it, but that's just pipe dreams until they buy it."

Billboard director of charts Geoff Mayfield replies, "It is disingenuous to blame our revision of the Hot 100 for the shortage of hits made available as retail singles. We changed the chart's methodology at the start of the 1999 chart year to allow noncommercial singles to chart on the Hot 100. Labels had used our old chart rules as one of the excuses why they were withholding an increasing number of bona fide hits from stores. Under the old rules, if there was no retail single, there was no pressure to satisfy the artist with a successful attack of the Hot 100 since those records could not chart."

"With more and more big hits—songs by which the '90s will be remembered—absent from our chart, we were forced to make significant changes," Mayfield continues. "We know for a fact that during the first year of the revised Hot 100 formula, the chart's new rules prompted labels to put out retail singles for six or eight hit songs that wouldn't have [been] released under the chart's previous rules. It's a classic case of 'Damned if you do, damned if you don't.' Some of the same labels that used the chart's old formula as an excuse to side step retail singles now use the Hot 100's new rules as an excuse."

UMVD's Urie says you can't point to just one reason as to why the single looks as though it's heading into history. "A lot [of people] are going online for the songs they want, there is CD burning, the compilation business is packaging the big hits, the costly free goods paid to retailers for charts' [positions], and *Billboard* changing the way it compiled the [Hot 100] chart," he explains. "It all adds up."

While most executives say the single is dead, some still want to revive it. "Singles could still be a very viable business," says Laurie Clark, senior VP of marketing and merchandising/GM of 44-unit, Edison, N.J.-based the Wiz. "I feel very strongly about it." But she understands part of the label's reluctance to issue singles: the fear that competitive pressures will force them to engage in the expensive practice of offering free goods to ensure deep discounts at retail. She says that for the single to survive, "the retailer and the label have to make a profit."

Atlantic's Azzoli agrees. "The demand for the single will always be alive, and the industry has to come up with a pol-

icy that we don't hurt ourselves, and we have to adhere to that policy," he says. "The single should still be alive. But I can't lose money on it."

But free-goods shenanigans aside, other label executives still complain there isn't any profit in the format compared with album revenue. Retailers answer that perhaps singles prices should be higher. "The labels kept telling us they didn't make any money on the single," Wherehouse's Gaines says. "We find it interesting—we can bring in [higher-priced] import singles and sell them all day long."

One way to guarantee a profit is to issue singles as a CD5, which has five or more songs on it. This justifies a higher list price of \$7.99. But often, those five tracks are remixes, and Trans World's Birbiglia doesn't think much of that solution. "Does the average consumer give a fuck that they can get 17 remixes of the same song? Who cares?"

Nonetheless, some retail executives are heading to the National Assn. of Recording Merchandisers annual convention in San Francisco with the notion of making the configuration's last stand. Among the issues that Gaines hopes to address at the event is trying to get the majors to save the single. Even as U.S. music retailers gripe about a lack of cooperation on the part of the labels, the

Canadian industry is currently engaged in discussions aimed at trying to revive the configuration (see story, page 73).

Gaines might be surprised to find that some executives are sympathetic to that effort. Arista's Katz says, "We believe in singles; we support singles. We keep on trying innovative ways to bring singles in the marketplace." So far, the label has started reissuing classic singles under the marketing banner Maximum Hits, as well as issuing recurrenents as singles.

"Pink's 'Get the Party Started' was the first [reissued recurrent]," Katz says. "We have already sold 2 million albums from that single, and we were moving on to the second single, 'Don't Let Me Get Me,' so the risk of cannibalization is minimal. I think if the single went away, it would be a shame. I hope we figure out a way to keep it alive."

SIGNS OF HOPE

A further sign of hope is that Sony Music Distribution has also started a classic singles line, the "Platinum Series," but Sony executives did not return calls for comment.

Birbiglia acknowledges that Arista has led the way so far. "You have to thank them for their forward thinking with releasing recurrenents, and it is not affecting album sales," he says. But other merchants point out that Arista also deletes

singles to avoid cannibalization and argue that singles should be released regardless of whether they steal album sales. That way, young consumers can be brought back into the stores with something they can afford. Rosenbaum promises, "If they released a couple of singles, the market would come back."

Like Katz, Jive's Anderson says he would hate to see the single go away, and he is not writing it off yet. "We will continue to experiment with singles, putting out CD5 enhanced singles and DVD singles," Anderson states, reporting that the next single from the label will be a remix of "Girlfriend" by 'N Sync with Nelly, which will come out on CD5 and 12-inch vinyl.

Arista and Jive are both distributed by BMG. Anderson notes, "BMG is the industry leader in singles, but it can't sustain [the configuration] by itself."

But other labels are still willing to issue singles. "Capital in the last year has released more singles than the last two or three years combined," Capital senior VP of sales Joe McFadden says. But he claims that is because of its current artist roster and what needs are being fulfilled to help market them, rather than an active attempt at supporting the single. "We release singles on a record-by-record basis."

But while some labels are still at-

tempting to support the single—even in a limited manner—retailers and wholesalers are deserting what appears to be a sinking ship. Merchants who have stopped carrying the single or are de-emphasizing it include Alliance Entertainment, Fred Meyer, Target, Kmart, and Best Buy.

An executive with one account that stopped carrying singles last year says, "The sun is setting on this configuration, and we wanted to protect ourselves against the liabilities."

The possible liabilities are even forcing champions of the configuration to cut back or move the single merchandising to lower-profile locations within the store. "We haven't said we are going to eliminate them, but we have continued to downsize the category," Wherehouse's Gaines reports. "We still carry singles, and we would love to carry more of them, but there is not a whole lot of them to carry. We keep hoping through conversations to convince the labels to rethink the single."

For the labels still in the singles market, the ongoing desertion of the format by some retail chains hurts. "Singles are an impulse item, but they have lost visibility," Tommy Boy chairman Tom Silverman notes. "If you want to kill it, the retailers are doing the right thing, and so are the labels."

"The last Amber single, a maxi, sold a quarter of million units at the high price of \$6.98 and also sold a quarter-million albums," he continues. "The new one will do half that; the singles market has disappeared."

UMVD's Urie acknowledges the problem that retailers have either pulled out or cut back on singles because of the lack of availability. But those actions in turn have an impact on singles sales. "Whenever we send an ample supply of a single to cover consumer demand, sales are way down," he says. But Urie also concedes that the industry, through its practice of not releasing singles and/or deleting them, may have taught the consumer not to look for them. "That is certainly a possible argument—that consumers are just out of the habit of buying singles."

But if the single does go away, Jive's Anderson says he sees "DVD music videos as one of the replacements for the singles."

CD World's Lang sees a different replacement. "I see singles going away in the physical world," he says. "In the future, the single will be a download and most likely not paid for."

Not if Warner Music Group executive VP of strategic planning and business development Paul Vidich has his way. "We think that the prospects [for commercial digital singles] are very good," he says. "It hasn't been a market, but as we move toward services like a Listen.com, a MusicNet, or a Press-play, those services can be a wonderful jumping-off point for the sale of the track." (See Sites + Sounds, page 90.)

Despite that, Silverman points out that other music industry trends may help save the physical single. Singles used to—and can still have—a place in A&R decisions, testing whether to make an album. With the escalating costs of A&R and marketing, some labels are said to be rethinking the single.

"We as a company realize that there is more value to singles than we previously thought," one label executive says. "Now, we will even do singles deals."

Additional reporting by Brian Garrity in New York.

Summer Of '66: When Singles Were For Sale

BY MICHAEL ELLIS

NEW YORK—The U.S. music industry has virtually eliminated the music format favored by generations of young people: the commercial single. It is not a lack of demand that has killed the single but lack of supply. Labels have simply stopped releasing commercial singles, forcing consumers either to wait for a full album or to steal the song from the Internet. The situation is dire: Young people who discover exciting music cannot buy it in the format that many continue to favor.

The record labels are pushing subscriptions to music on the Internet as their replacement for singles. But the new services make it impossible to buy one single and download it to own. You have to buy a whole monthly package. In fact, in most cases you can't buy a song at all: You must rent it for a month and then—if you want to keep listening to it—order it again the next month. Could the major record companies possibly do a poorer job of serving their own customers?

It doesn't have to be this way. I think back to 1966 when, as a young boy growing up in the suburb of Amherst, N.Y., I suddenly discovered music. Somehow—I don't remember how—I found WKBW, the big AM top 40 station in Buffalo, and fell passionately in love with pop music. I started listening to "KB" and its competitor, WYSL, for hours on end. I bought my first single, "You Can't Hurry Love" by the Supremes, for 88 cents (about \$5 in today's prices), on an August Saturday at the record department of the W.T. Grant department store. If the store clerks had said to me then that I had to rent the single and return it after a month, I would have been outraged—I wanted to own it!

I became a chart fanatic, making a note of WKBW's top 30 each week and studying the national singles chart printed every Saturday in the *Buffalo Evening News*. (I didn't find out about *Billboard* until a couple of years later.) The Vietnam War-related protest movement was just beginning, so most of the music was still innocent and light in tone. It wasn't until the next year, the "Summer of Love" in 1967, that popular music became more socially conscious.

Here's some of the hits from the summer of '66: "Paperback Writer" and "Yellow Submarine" by the Bea-

gles, "Reach out, I'll Be There" by the Four Tops, "Wouldn't It Be Nice" by the Beach Boys, "Summer in the City" by the Lovin' Spoonful, "Wild Thing" by the Troggs, "Sunny" by Bobby Hebb, "See You in September" by the Happenings, "Sunshine Superman" by Donovan, "Monday, Monday" by the Mamas & the Papas, "Hanky Panky" by Tommy James & the Shondells, "Cherish" by the Association, "Last Train to Clarksville" by the Monkees, "Cherry Cherry" by Neil Diamond, and the tasteless "They're Coming to Take Me Away," by Napoleon XIV. (The flip side of the last disc featured the same song performed backward—now, that was clever!) I bought many singles that summer, and soon after that, I began buying albums to hear more songs by my favorite artists.

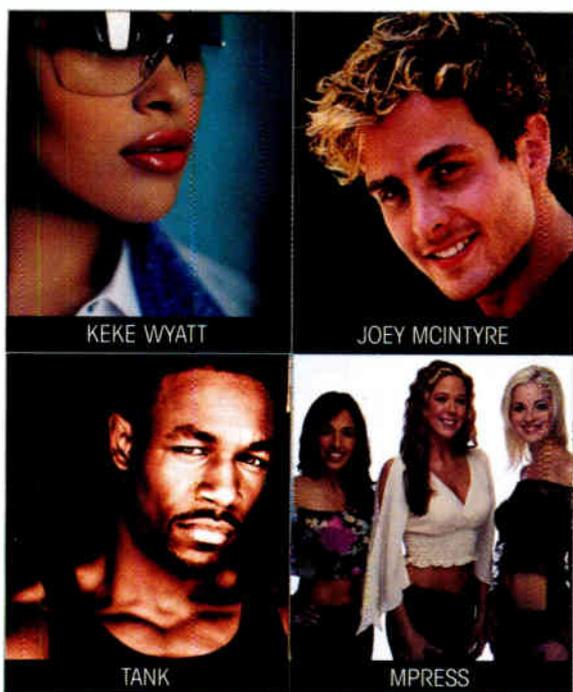
You can probably remember every big hit from the year in which you first became infatuated with music. The first taste of music for a young person—that which he or she discovers on their own and is not force-fed by adults—is intoxicating, intense, and so joyful. The music of 1966 was my music. My parents did not like it, so it was mine. It made me feel really alive for the first time. For the music business to thrive

in the future, we need to engage young people with music in this powerful way and not make it difficult—or even impossible—for them to purchase individual songs.

We must tap into young people's innate love of music before they transfer that emotional attachment to other offerings of popular culture. If we hook 'em on buying music while they're young, they'll be music consumers all their lives. (It's worth noting that the current music-business recession has not affected other forms of popular entertainment.) If kids want to buy singles rather than albums at first, let's sell—not rent—them, both at brick-and-mortar stores and online, at a \$5 price that is profitable for record companies (see Commentary, *Billboard*, April 14, 2001). As they grow up, young music fans will migrate naturally to buying albums. It has happened with each generation, and it will happen with today's young people, if we meet them halfway. If we win over the young audience now with their own music, the music industry will truly have a bright future.



COMMENTARY



KEKE WYATT

JOEY MCINTYRE

TANK

MPRESS

Countdown Begins For This Year's Billboard/Monitor Radio Seminar

That *whooshing* you hear is the sound of hundreds of radio and label professionals rushing down to Miami Beach, where the 8th annual Billboard/Airplay Monitor Radio Seminar & Awards kicks off on Wednesday (14). The three-day event at the Eden Roc Resort will bring together program and music directors, on-air personalities, record label promotion executives, and artists for informative panel discussions on current issues facing the radio industry.

The Billboard/Airplay Monitor Radio Seminar will also include live performances by some of today's hottest new artists. Artist showcases will include the Big 3 Records Welcome Reception featuring MPress, Vesica Pisces, and Prymary Colorz; the Molown Lounge Tour Showcase featuring Lathun, Prophet Jones, Sharissa, and Remy Shand; Blackground Records & Cipher Entertainment's Pre-Awards Cocktail Reception hosted by Tank and featuring performances by Kim Scott and the Hamptons; a Big 3 Records Happy Hour featuring Keke Wyatt; and special in-panel performances by Oleta Adams and Blessed.

Other Seminar highlights include a pre-seminar bash welcoming record labels, hosted by Clear Channel Florida; Arista Records' Spa Day (by invitation only); an Island Def Jam video screen; a poolside welcome reception; and a special hotel TV channel featuring music videos. The event culminates Oct. 16 with the Billboard/Airplay Monitor Radio Awards at Miami Beach's Billboardlive nightclub. Host Joey McIntyre will join *Billboard* and *Airplay Monitor* in honoring excellence in radio broadcasting and related fields at the gala event.

There's still time to register on site at the Eden Roc. For general information, visit www.billboardevents.com.

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: Bassist Gary Valentine exited *Blondie* before the pioneering rock outfit really began to make noise around the world, but his formative days amid the upstart New York City rock scene of the mid-'70s make for compelling reading in the new book *New York Rocker*. In an interview that will appear exclusively on *Billboard.com*, Valentine reflects on his tenure with *Blondie* and the musical revolution that followed.



Blondie

Also this week, read "A New Beginning But the End of the Line," the fourth and final installment of *Billboard.com*'s series of excerpts from *Freebirds: The Lynyrd Skynyrd Story*, the new book by Marley Brant.

Plus, *Billboard.com* will feature exclusive reviews of *Airport 5's Life Starts Here* (Fading Captain), featuring *Guided by Voices* principals Robert Pollard and Tobin Sprout; underground rock act *Hot Rod Circuit's Sorry About Tomorrow* (Vagrant); and live reviews of *Spiritualized* in London and *Busta Rhymes* in New York.

News contact: Jonathan Cohen • jacohen@billboard.com



of the week DIRECTORY RADIO POWERBOOK

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Don't be left out! For information on advertising in the new *Power Book*, contact Jeff Serrette at 800-223-7524 or 646-654-4697, or email him at jserrette@billboard.com.

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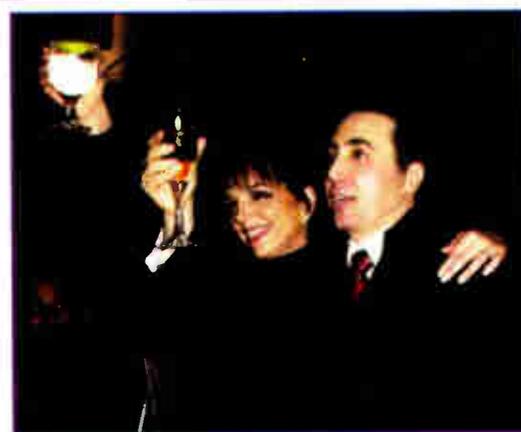
The Billboard BACKBEAT

EDITED BY CHUCK TAYLOR



Hal, Val & Nik

The National Academy of Popular Music/Songwriters Hall of Fame kicked off its 2002 season with the announcement of this year's honorees—Sting, Michael Jackson, Randy Newman, Barry Manilow, and Nickolas Ashford & Valerie Simpson—as well as the presentation of the Abe Olman Scholarship Awards for promising songwriters, at the New York Friars Club. Among the attendees was lyricist/Academy CEO Hal David, pictured here with Ashford & Simpson.



Just Liza—And Her Guest Gest

The ever-present Liza Minnelli hosted an all-star engagement party last month with fiance David Gest at the Mondrian in Hollywood. Among the guests were best man Michael Jackson and maid of honor Elizabeth Taylor.



On The Radio

New York radio legend Scott Muni was presented the Lifetime Achievement Award at the recent Achievement in Radio Awards in Manhattan. Universal Records senior VP of promotion Steve Leeds introduced a video retrospective of Muni, and Louise Harrison, sister of George Harrison, presented the DJ with the award at B.B. King's Blues Club. Pictured, from left, are Leeds, Harrison, and Muni.

Buddy Arnold: Cleaning Up



Buddy Arnold speaks with uncommon ease about the lowest point in his life. "I was in New York City, homeless, in somebody's funky pad, I had nowhere to go, and I just took a handful of garbage pills," he says. "I figured they couldn't ask me to leave if I was half dead. It was humiliating and degrading, where I was so down I didn't know if I was capable of even thinking of how to get out of this."

That was some 45 years ago, following Arnold's auspicious beginnings as a musical protege at Columbia University and his high-profile livelihood as a jazz saxophone player—before his career flickered out as heroin became life's guiding force. He was an active addict for 31 years, spending time in federal prison as a side effect. Even today, he admits that temptation is ever looming. "Compulsion is an allergy of the body," Arnold says. "Drugs are clever, an obsession that can grab you when you least expect. I don't think there's any point where anybody has it licked; if you think you do, you're in great danger."

With the lessons he has learned, Arnold and wife Carole Fields formed the Musicians' Assistance Program (MAP) in 1992, an outreach program for musicians suffering in the battle against drugs and alcohol. MAP offers treatment, regardless of financial circumstances, as well as transitional housing and public prevention and educational efforts. With assistance from the Recording Indus-

try Assn. of America, among others, the nonprofit program has expanded throughout the country and into London.

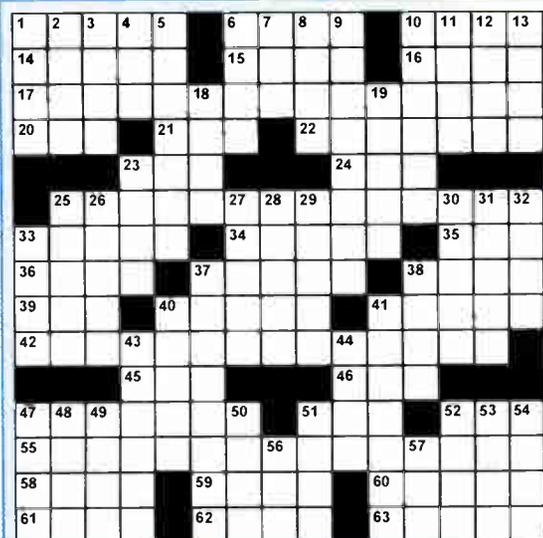
"Carole and I put eight people through our first year," says Arnold, 75. "Now we're approaching 1,000," including Red Hot Chili Peppers lead singer Anthony Kiedis and Dr. John, pictured above left with Fields and Arnold. "It's often easier for celebrities to end up with problems associated with abuse," he suggests, "because you get that feeling of entitlement and you're used to special treatment, which in some respects is in direct contrast to what you need to get clean." It is MAP's hope that

the common interest that musicians share will thread a natural system of support. "Look," Arnold points out, "musicians don't listen to plumbers. We do our damndest to get people together with the same interest in music, so with that bond, they'll be willing to hang with someone that's clean." Arnold claims a 60% success rate, which he attributes to the program's unique peer network: "It's one fucked-up musician talking to another: one of them just happens to be clean. That's what works."

Despite his tell-it-like-it-is demeanor, Arnold is certainly not void of feeling pride for all that MAP has accomplished in the past decade. "This has given me a great feeling about myself," he says. "It's a hell of a payoff for the oldest living Jewish junkie."

CHUCK TAYLOR

“If you think you have [drug addiction] licked, you're in great danger.”



JUST THE THREE OF US' by Matt Gaffney

- | | | |
|---|--|--|
| Across | Mind" rapper | 19 Les ___-Unis (America, in France) |
| 1 Reggae star born James Chambers | 47 Lieutenant Dan, at the end of <i>Forrest Gump</i> | 23 So very, darling |
| 6 Common cleaner fragrance | 51 It touches Calif. | 25 Where Wyclef Jean was born |
| 10 "Are You Experienced?" name | 52 Don who produces | 26 First word of an Elvis Costello album |
| 14 Word with space or circle | 55 Police tune off <i>Synchronicity</i> | 27 L.A. spinner DJ |
| 15 Kind of practical joke | 58 "Would ___ to You?" | 28 Fastball man Ryan |
| 16 Folkie McKeown | 59 Cream name | 29 Coin flip possibility |
| 17 Peter, Paul and Mary tune written by Dylan | 60 "___ forgiven..." (Concrete Blonde line from "Joey") | 30 No. 1 song for Heart |
| 20 The Beatles followed it | 61 They're shady, but not slim | 31 John Denver sang of country ones |
| 21 Sea shocker | 62 Elmore James' "___ Somebody Wrong" | 32 Spinal Tap's "Heavy ___" |
| 22 Some string players | 63 Heats up food, maybe | 33 Aerosmith hit "___ the Line" |
| 23 Channel to see Brooks & Dunn videos, until recently | | 37 Closed, in a way |
| 24 More for Mexicans | Down | 38 Protection carried in purses |
| 25 Kingston Trio hit written by Woody Guthrie | 1 They're corny | 40 Kids' singer Norman |
| 33 Has the nerve | 2 "To Sir With Love" balladeer | 41 1981 comedy starring Ringo Starr |
| 34 Some horses | 3 Milli Vanilli's "Blame ___ the Rain" | 43 Practice pieces for one instrument |
| 35 "Mambo No. 5" man Bega | 4 Not a whole bunch | 44 Country where Yma Sumac was born |
| 36 Drums' edges | 5 Late-'60s MOR act The ___ of Distinction | 47 Lady in a Pure Prairie League title |
| 37 Woody Allen movie about metamorphosis | 6 Ochs or Collins | 48 Paul McCartney's "___ of Kintyre" |
| 38 King's protection | 7 Kind of atom | 49 Way too uptight |
| 39 Gorged oneself | 8 Part of NARM | 50 Spain's longest river |
| 40 Europe's "The ___ Countdown" | 9 R.E.M.'s "___ McCarthy" | 51 James Ingram hit "Just ___" |
| 41 What Bow Wow Wow wanted | 10 Like many klezmer players | 52 Bandleader who said, "And-a one, and-a two..." |
| 42 Dixie Chicks' 1998 major-label debut | 11 Goo Goo Dolls hit | 53 American India |
| 45 "You're the ___" | 12 Toothpaste flavor | 54 Snaky warning |
| 46 "Let Me Blow Ya | 13 Neither Reps. nor Dems. | 56 Yang's counterpart |
| | 18 One-named new wave star | 57 Cantrell of R&B |

The solution to this week's puzzle can be found on page 72.

RIM SHOTS

by Mark Parisi



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Billboard® LATIN MUSIC CONFERENCE & AWARDS 2002

in association with



RICKY MARTIN "LIVE!"

UP CLOSE & PERSONAL

Interview with Billboard
Latin Bureau Chief, Leila Cobo

The Grand Finale

THE BILLBOARD LATIN MUSIC AWARDS

PRODUCED & BROADCAST BY
TELEMUNDO

Simulcast by Hispanic Broadcasting Corp.
to top U.S. Hispanic markets!

PLUS...

THE AWARDS SHOW AFTER-PARTY
Miami's most-talked about night of the year!

Awards Show tickets are available ONLY to Conference attendees.



www.billboardevents.com

REGISTER

ONLINE billboardevents.com

MAIL Billboard, Attn. Michele Jacangelo,
770 Broadway, 6th Fl., NY, NY 10003

FAX 646.654.4674

PHONE 646.654.4643, Phyllis Demo

- \$599 Pre-Registration: received by April 5
- \$649 Full Registration: after April 5 & on-site
- \$250 Spanish Radio Station Employees Only

Amex MC/Visa Company Check

Card# _____ Exp: _____

Name: _____

Title: _____

Company: _____

Address: _____

City/State/Zip: _____

Phone/Fax: _____

Email: _____

CONFERENCE FEE AND PAYMENT Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the Billboard Latin Music Awards Show & After Party.

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

PRESS

For Conference only: Barbara Grienerger, Billboard - fax: 646.654.4674
For Awards Show: Suzette Millo, Telemundo - fax: 305.889.7320

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



#1 SELLING
FEMALE ARTIST
IN THE WORLD
2001

#1 SELLING
FEMALE ARTIST
IN AMERICA
2001

60 MILLION
CAREER ALBUM
SALES

15 MILLION
RECORDS SOLD
WORLDWIDE
2001

6 MILLION
COPIES OF
A DAY WITHOUT
RAIN SOLD IN
AMERICA

1.5 MILLION+
WORLDWIDE
SALES OF LORD
OF THE RINGS
SOUNDTRACK
(featuring Enya's "May It Be")

we salute

Enya

for a year of accomplishment

ACADEMY
AWARD
NOMINEE

for Best Original Song—"May It Be"
from The Lord Of The Rings with
NICKY RYAN AND
ROMA RYAN

GRAMMY
AWARD
WINNER

WORLD
MUSIC
AWARD
WINNER

2001, NOMINEE 2002

GOLDEN
GLOBE
NOMINEE

ECHO
AWARD
NOMINEE

AMERICAN
MUSIC
AWARD
NOMINEE

#1 SELLING
SOUNSCAN
MAXI SINGLE
FOR 11 WEEKS
("Only Time")

