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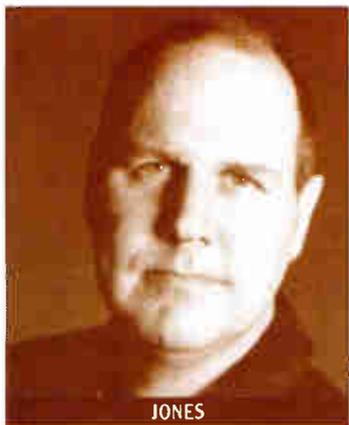
Jazz Seeks Instrumental Stars

Lack Of Industry Support For Young Players Reaches Crisis Level

BY CHRIS MORRIS

LOS ANGELES—Where are the young jazz instrumentalists of today? One has to look beyond the *Billboard* Top Jazz Albums chart to find them.

Reflecting a trend that's been in force for some time, the most recently published Top Jazz Albums chart of April 13—which



JONES

New Orleans funk unit Galactic. Veteran altoist Kenny Garrett's *Happy People* is the only other instrumental title on the chart—and it includes two vocal tracks. The top five slots were occupied by vocal-driven projects, with a num-

ber of other singers residing on the 25-position chart. Anthologies, including a number of soundtracks or those devoted to long-gone jazz artists, also dot the landscape.

Five years ago, the picture was different. The Top Jazz Albums chart for April 5, 1997—while it included several vocalists and catalog titles—included albums by

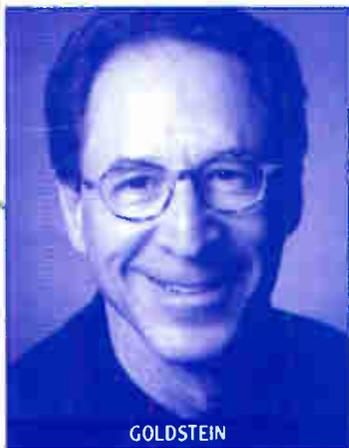


PIERSON

such young instrumentalists as Joshua Redman, Mark Whitfield, Don Byron, and Benny Green, as well as several new albums by established players.

Industry observers say a panoply of intrinsic problems have conspired to push new instrumental voices to the margins of the marketplace: the absence of a commercial jazz radio format, the shrinking of

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GOLDSTEIN

lists the best-selling titles in the straight-ahead jazz arena—was heavily laden with collections by vocalists and singer/pianists, anthologies of classic material, catalog-heavy soundtrack albums, and titles plumb the works of long-deceased jazz stars.

One finally encounters an album by a new, straight-ahead player at No. 15: *Flyin' the Koop* by Stanton Moore, drummer of the



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Madison Ave. Woos Musicians

More Artists Accept Money, Exposure As Spokespeople

BY CARLA HAY

NEW YORK—In today's multimedia world, it is no longer taboo for popular recording stars to appear in TV commercials for corporate advertisers. Advertisers are increasingly seeking out music artists to give their products a hip or contemporary image. In turn, the artists reap the benefits

of media exposure that extends beyond the traditional outlets of radio and music-video channels. In most cases, the artist can earn several times more money through these deals than they can by selling records.

For multi-platinum pop group 'N Sync, corporate advertising has

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SPECIAL REPORT



Allman Brothers' Own Label Debuts With 'American' Album

BY WES ORSHOSKI

NEW YORK—Finding itself without a major-label deal for the first time since re-forming in 1989, the Allman Brothers Band is tearing a page from the Grateful Dead playbook while going into business for itself—via the recent release of its new live set,

American University 12/13/70.

The self-financed album—currently available at gigs and through the print and online editions of the Allmans' fanzine, *Hittin' the Note* (hittinthenote.com)—may be the first of a dozen or more

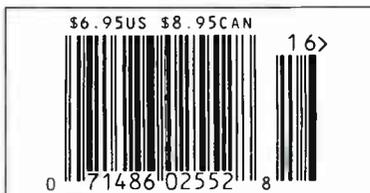
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HEATSEEKERS

Island/IDJMG's Andrew W.K. Is No. 1 With 'Wet'

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RUSH - vapor trails

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Billboard Music Group

Groups Offer Views On Copyrights

BY **BILL HOLLAND**

WASHINGTON, D.C.—More than 100 individuals and groups have responded to a written invitation by the chairman of the House Judiciary Committee to forward their views on the problems connected with online music.

Last month, chairman F. James Sensenbrenner Jr., R-Wis., met with other Judiciary Committee leaders on copyright issues to see if an alternative to the controversial Music Online Copyright Act (MOCA) could be forged. He then issued a call for comments.

MOCA—introduced by Rep. Rick Boucher, D-Va., and Rep. Chris Cannon, R-Utah, and still stalled in a subcommittee—calls for sizable changes to the 1995 Digital Millennium Copyright Act (DMCA). Some lawmakers and representatives of the digital-music community believe MOCA's provisions are unnecessary.

By and large, comments by the content-community music-industry groups—the Recording Industry Assn. of America (RIAA), National Music Publishers' Assn., ASCAP, and BMI—make clear that the main problem needing a remedy is online piracy—both by illegal downloads and CD-R ripping. They suggest the employment of copy-protected CDs and digital-rights management technologies.

This position may not sit well with Sensenbrenner and some other lawmakers. In an April 8 address to the National Assn. of Broadcasters, the chairman said consumers' access to online content needed to be expanded, not restricted. He said the RIAA should take a chapter from the film industry, which expanded its market base by first releasing movies in theaters, "then they release them at Blockbuster, then they send them through syndication. That way, they end up getting several kicks at the cat." Sensenbrenner—who regularly refers to music industry groups as "copyright cartels"—also said the industry should spend less time on litigation efforts.

On the Senate side, Ernest Hollings, D-S.C., has introduced a bill that would call for digital-rights management technologies and copy protections.

The papers presented by the other groups offer a variety of suggestions to improve the digital-music landscape. The Digital Media Assn. (DiMA) is calling for wholesale changes in the DMCA, especially those sug-

gested in the recent study by the Copyright Office that ephemeral and buffer copies, as well as downloads used simply to allow technical facilitation of a public performance, should not be subject to reproduction royalties (*Billboard*, Sept. 8, 2001).

The Recording Artists Coalition sides with the industry by calling for strict copyright enforcement but suggests lawmakers determine if sound recordings are works for hire under current law. It also sides with DiMA about ephemeral copies but disagrees about the expansion

of fair-use provisions in copyright law.

Joint comments by the American Federation of Television and Radio Artists and the American Federation of Musicians call for direct payment of digital compulsory license royalties to artists who do not join the SoundExchange collection group. The Future of Music Coalition also calls for direct payment but suggests reversion rights for out-of-print recordings held by the majors and a public performance right for analog radio—a right long opposed by broadcasters.

Hill veterans say that no copyright-related legislation will pass in this election year without all parties agreeing to a compromise—so many of the suggestions to the House lawmakers will probably not be considered until the next Congress.



Ashanti Hits The Big 'Time'

Murder Inc./Island Def Jam Artist Breaks A First-Week Sales Record

BY **GAIL MITCHELL**

LOS ANGELES—R&B artist Ashanti enters the record books this issue, as her Murder Inc./Island Def Jam eponymous debut breaks The Billboard 200 record for first-week sales for a female solo artist's first album in the SoundScan era.

Her SoundScan tally of 503,000 units bests Lauryn Hill's *The Miseducation of Lauryn Hill*, which moved 423,000 units in its first week. Overall, Ashanti places third in first-week sales for an act's first album, topped only by Snoop Doggy Dogg's *Doggystyle* (803,000 units) and Puff Daddy & the Family's *No Way Out* (561,000).

Helping to build sales momentum is the newcomer's appearance on three songs simultaneously in the top 10 of The Billboard Hot 100: "What's Luv?" by Fat Joe, "Always on Time" by Ja Rule, and her own hit, "Foolish," which is No. 1 on the Hot 100 and the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart this issue.

While Island Def Jam Music Group president/CEO Lyor Cohen acknowledges that a reduced list price of \$17.98 propelled sales ("To buy really good things for less money is awesome"), he attributes the Ashanti success story to the music group's "smaller roster": "That lets us pay attention to the artists first, then marketing and promotion."

Murder Inc. CEO Irv Gotti credits Ashanti's "hip-hop urgency," adding, "Teaming her with Ja Rule and Fat Joe brought out the hip-hop people who never buy R&B albums. This doesn't just appeal to your average R&B female buyer. In making this album, we also wanted to get the male



ASHANTI

audience to buy it." Ashanti adds, "'Always on Time' and the creativity and support of the Murder Inc. family definitely propelled my career. I was in shock when I found out [about my debut]. I had to make sure the numbers were right and lined up next to my name."

LETTERS

THE SINGLES SCENE

I read with great interest the articles regarding singles in the March 16 issue of *Billboard* ("Fate of Singles: Who Can Kill or Save Them and Why"). Allow me to relay a short story. I recently took my 7-year-old nephew, Max, to a local music retailer to purchase "In the End" by Linkin Park. With his \$20 monthly allowance in hand, he enthusiastically searched in the small "Singles" section of the store. When he couldn't find it, we approached a sales clerk and inquired where we could get the song. I braced myself for the answer I knew was coming: "Sorry, but you have to buy the whole CD for \$19 to get that song." The response from Max was one we should all dread: "Forget it, Uncle Rick, I'll save my

allowance and double it up next month and buy a PlayStation game." (By the way, I purchased the Linkin Park album for him, and someone from Warner Bros. owes me \$19.)

Rick Rosenberg
VP of sales and marketing
Shanachie Entertainment
Newton, N.J.

A SECOND OPINION

While I was pleased with *Billboard's* positive comments regarding Elton John's new single, "This Train Don't Stop Here Anymore," I take issue with misleading and critically underwhelming comments contained in the review (*Billboard*, Feb. 9). I disagree with the claim that despite being heralded

by critics as Elton's "finest work in decades," the "public has responded differently."

The album is well past gold and was nominated for a Grammy Award for best pop vocal album. The first single, "I Want Love," which was deemed "less than a classic," was a top five record at adult contemporary. [It] also earned a Grammy nomination for best male pop vocal performance and put Elton firmly in rotation at MTV, MTV2, and VH1. The fact remains that with *Songs From the West Coast*, Elton has reinvented himself yet again for his loyal fan base and a new generation of fans. Isn't that what career artists do best?

Monte Lipman
President, Universal Records
New York

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

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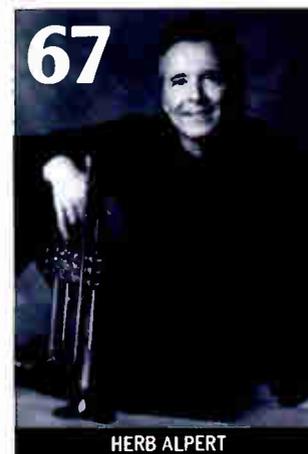
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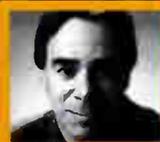


Chart Beat by Fred Bronson

'FOOLISH' BEAT: As if she hadn't made enough chart history already, Ashanti continues to build her resumé. This issue, she becomes the first female artist to own the top two positions on The Billboard Hot 100. With the decline of "Ain't It Funny" (Epic) by Jennifer Lopez Featuring Ja Rule to No. 3, the only question was which Ashanti single would assume pole position.

"What's Luv?" (Terror Squad/Atlantic) by Fat Joe with Ashanti as featured artist stands pat at No. 2, so it's "Foolish" (Murder Inc./Def Jam) that leapfrogs to the top, giving Ashanti that lock on Nos. 1 and 2. While she is the first woman to accomplish this, she is the fifth act in the rock era to do so. The others are the Beatles (who occupied the top five in the week of April 4, 1964), Bee Gees, Puff Daddy, and Ja Rule, who was No. 1 and No. 2 only a few weeks ago with "Ain't It Funny" and his own "Always on Time," which features Ashanti.

"Foolish" is Ashanti's second No. 1 hit. She was on top only seven weeks ago with "Always on Time." The last artist to have two No. 1 hits in a short period of time was Ja Rule, when 16 weeks separated "I'm Real" from "Always on Time." Before that, six weeks separated the first two No. 1 hits by Shaggy, "It Wasn't Me" and "Angel."

One difference between Ashanti's feat and what Ja Rule and Shaggy accomplished is that Ashanti pulled off this double with her first two chart entries. The last artist whose first two chart

entries went to No. 1 was Christina Aguilera in 1999-2000 with "Genie in a Bottle" and "What a Girl Wants." Nineteen weeks separated the two RCA singles.

In 1990, Mariah Carey and Wilson Phillips had No. 1 hits with their first two chart entries. There were 10 weeks between Carey's "Vision of Love" and "Love Takes Time" and 13 weeks between Wilson Phillips' "Hold On" and "Release Me." Stepping back further in time, 11 weeks separated Tiffany's first two chart entries, the No. 1 hits "I Think We're Alone Now" and "Could've Been."

If holding down the top two spots on the Hot 100 isn't enough for Ashanti, her eponymous debut album enters The Billboard 200 at No. 1 and repeats that opening mark on Top R&B/Hip-Hop Albums.

Ashanti is the first solo female artist to have a No. 1 album with her first release since Alicia Keys spent two weeks at the top of The Billboard 200 with *Songs in A Minor* during summer 2001. Oddly enough, Ashanti's real name is Charlene Keys.

Ashanti is the fourth solo female artist to have an album advance to No. 1 in 2002, following Lopez, Alanis Morissette, and Celine Dion. Only one solo male artist has had a No. 1 album in 2002: Alan Jackson.

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

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GEMA Takes On Hewlett-Packard

German Collecting Society To Seek Levies From CD-R Manufacturers

BY WOLFGANG SPAHR

MUNICH—German collecting society GEMA has announced plans to commence court proceedings against computer manufacturer Hewlett-Packard in an effort to force the company to pay a levy of 10 euros (\$8.75) for every CD-R drive sold.

Similar requests have been sent to such producers and importers as Philips, Sony, Panasonic, JVC, TDK, and Mitsumi. Additionally, retailers

Media Markt, Saturn, Karstadt-Quelle, Kaufhof, and Woolworth have been asked to report sales figures. GEMA says that if such reports are not received within three weeks, it will institute legal proceedings against the offending companies.

In recent months, talks between the collection society and industry chaired by the German federal minister of justice Herta Däubler-Gmelin failed to achieve any results. GEMA expects to receive more than 50 million euros (\$43.75 million) from the levy for 5 million CD-R drives. Hewlett-Packard alone faces a bill of 1.5 million euros (\$1.31 million).

The German Federal Ministry of Justice in Berlin is already drafting the Act to Govern Copyright in the Information Society, which will provide for remuneration issues. The Germany Copyright Act states that the creators of a work—e.g., authors, composers, and artists—are entitled to receive suitable remuneration from all persons producing or selling devices for making copies of that work. A certain flat rate is payable for all devices, the amount of which depends on the product in question. To date, such digital devices as CD-R drives have not been included in the act, although this is set to change.

Information technology industry association Bitkom rejects a flat-rate charge on peripherals like CD-R drives, arguing that copyright holders

should collect remuneration for copies of their works using digital-rights management.

However, the music industry counters that this technology is currently hardly being used and is therefore not practical. In Germany, 20% of all households have a CD-R drive, equivalent to a total number of more than 7 million homes.

GEMA chairman Reinhold Kreile says, "The German copyright legislators authorized private copying in 1965; this exception to the so-called right of prohibition of the authors was, and indeed had to be, accompanied by the obligation to pay a remuneration for materials and equipment permitting such private reproduction—i.e., the private copy. This decision by the German legislative authorities in 1965 was, and is, indicative for virtually all the European states, nearly all of which have taken over this system of 'freedom to copy in return for a flat-rate royalty.'"

Kreile says, "Since the hardware industry is highly interested in retaining the freedom to make private copies also in the light of commercial aspects—because people buy the CD-burners, etc., to make such copies—it must also accept the statutory obligation to pay royalties."

Under prevailing law, such recording equipment is subject to the remuneration requirement, irrespective of whether the equipment permits analog or digital recordings. This has been confirmed in recent judicial decisions by the German Federal Court of Justice and by the District Court and Higher Regional Court of Stuttgart, Germany.



Elton, Adams Unite On 'CMT Crossroads'

NEW YORK—At 8 p.m. ET/PT May 26, CMT will air its much-anticipated (and once-postponed) *CMT Crossroads* featuring a joint performance by Elton John and Ryan Adams. The rock-meets-country concert series has the two artists playing such songs as John's "Mona Lisas and Mad Hatters" from 1972's *Honky Chateau* and Adams' "Oh My Sweet Carolina" from 2000's *Heartbreaker*.

During the taping of the show—which includes interview and behind-the-scenes footage—John said, "What really attracted me to Ryan's music was *Heartbreaker*. I saw an incredible review in *Billboard* ['Ryan Adams' Healing 'Heartbreaker,' " Music to My Ears, *Billboard*, Nov. 4, 2000] by Timothy White, who's the editor, and I thought, 'I've gotta check this out.' And I bought it, and I was completely and utterly floored by the simplicity and beauty of it." So he sent Adams a note.

"For the [1970] *Elton John* album," John added, "I got a similar kind of thing from George Harrison, saying 'Congratulations, loved the record.' As *All Things Must Pass* was going down the chart, mine was going up. It's always stuck with me that if you ever hear something you like from someone new, you should make an effort to go out of your way." Later in the taping (done April 2 at Nashville's Grand Ole Opry House), John said songs such as "Carolina" inspired him "to go back to basics and do [*Songs From the West Coast*]."

Stars Line Up For Latin Awards

BY LEILA COBO

MIAMI—Celine Dion, Marc Anthony, Carlos Vives, Olga Tañón, Thalía, Cristian, and Juan Gabriel are among the artists confirmed to perform at this year's Billboard Latin Music Awards May 9 at the Jackie Gleason Theater in Miami Beach. The awards will air May 12 on the Telemundo network.

The strength of the performers—with more to be announced in the coming weeks—underscores the importance of the awards, which have become the signature show for Telemundo and its highest-rated TV special.

"They are the most credible awards in the Latin music industry, because they're a measure of record sales and radio play in the market," Sony Discos chairman Oscar Llord says. "It's not a popularity contest—and if it is, it's based on the consumer's true reaction."

The Billboard Latin Music Awards

reflect the performance of new recordings on the *Billboard* sales charts—including Top Latin Albums—and radio charts—including Hot Latin Tracks—during a one-year period from the issue dated Feb. 17, 2001, through this year's Feb. 9 issue. The awards, which have been televised by Telemundo since 1999, have been consistently growing in audience and stature, but this year, the caliber of acts is particularly noteworthy.

Dion, for example, is the only English-language recording artist to have achieved a No. 1 single—"My Heart Will Go On"—on the *Billboard* Hot Latin tracks chart. Her current album, *A New Day Has Come*, includes a Spanish-language track, "Aún Existe Amor." Dion will be promoting her award show appearance on the *Today* show on NBC—which this week was given the go-ahead to acquire the Telemundo Communications Group.



Gateway Ads Take A Stand On Digital Issues

BY MATTHEW BENZ

NEW YORK—Computer and CD-burner maker Gateway is using a new marketing campaign to argue for the right to manipulate digital music.

The campaign includes a new "Digital Music Zone" on Gateway's Web site, where consumers are encouraged to write to their senators or congressmen if they are concerned about Sen. Ernest Hollings' (D-S.C.) recently introduced bill, the Consumer Broadcast and Digital Television Promotion Act (*Billboard*, April 6). The bill would require consumer groups, content companies, and manufacturers to agree on standards and coding to prevent unauthorized copying of copyrighted material. Gateway says it threatens such practices as converting a purchased CD to MP3 format or

burning a backup copy.

The site also offers quick lessons on downloading Internet music and burning CDs, plus a link to a 30-day EMusic trial with 100 free downloads. A 60-second TV spot featuring Gateway founder and chairman/CEO Ted Waitt, the company's cow mascot, and artist Elwood's version of Gordon Lightfoot's "Sundown" sports the tagline, "Gateway supports your right to enjoy digital music legally."

While Apple CEO Steve Jobs has argued that hardware makers are not to blame for excessive copying of music (*Billboard*, March 9), P.J. McNealy, research director of technology consultancy Gartner G2, notes that Gateway's campaign marks "the first time that a technology company has gotten into, in essence, political commercials."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	199,145,000	176,816,000	(↘11.2%)
Albums	188,477,000	172,585,000	(↘8.4%)
Singles	10,668,000	4,231,000	(↘60.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	173,863,000	162,517,000	(↘6.5%)
Cassette	14,246,000	9,656,000	(↘32.2%)
Other	368,000	412,000	(↗12.0%)

OVERALL UNIT SALES			
	This Week	This Week 2001	
Last Week	14,441,000	Change	↘13.5%
Change	↘15.6%		

ALBUM SALES			
	This Week	This Week 2001	
Last Week	14,129,000	Change	↘10.2%
Change	↘15.7%		

SINGLES SALES			
	This Week	This Week 2001	
Last Week	312,000	Change	↘65.1%
Change	↘7.1%		

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	44,657,000	39,650,000	(↘11.2%)
Suburb	79,339,000	71,294,000	(↘10.1%)
Rural	64,481,000	61,641,000	(↘4.4%)

YEAR-TO-DATE SALES BY ALBUM CATEGORY			
	2001	2002	
Current	116,591,000	105,224,000	(↘9.7%)
Catalog	71,895,000	67,361,000	(↘6.3%)
Deep Catalog	49,228,000	46,697,000	(↘5.1%)

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

ROUNDED FIGURES

FOR WEEK ENDING 4/7/02

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



In The News

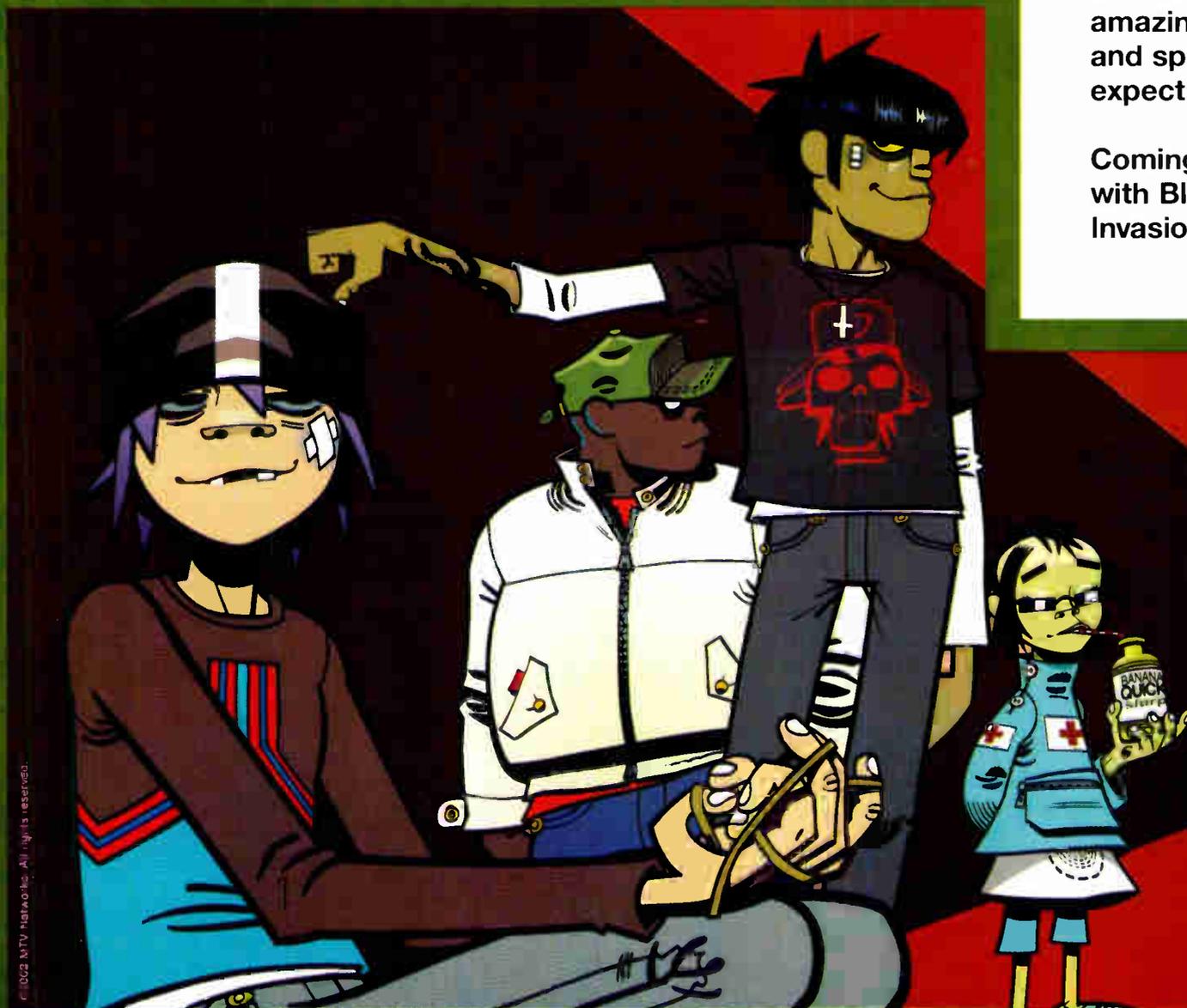
• Ending months of speculation, U.K.-based music and video retailer HMV announced plans for an initial public offering and a listing on the London Stock Exchange by June. EMI Group, which owns 42.65%, said it will "realize a proportion of its stake on flotation." Separately, HMV said sales rose 8.7% for the quarter ended Jan. 26.



When you've sold out, you've sold out. And when it comes to concert tours, MTV is guilty as sin. Just look at the evidence: MTV Presents Mary J Blige's No More Drama Tour? 21 Sold out shows. MTV2 presents The Gorillaz? Their first ever U.S. tour sells out nationwide.

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Coming up Alicia Keys, Pop Disaster with Blink 182 and Green Day, Campus Invasion, MTV2's 2\$Bill and more.



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Publishing Deal Reached On Elvis Presley Catalogs

BY JIM BESSMAN

NEW YORK—Chrysalis Music struck an agreement to administer the majority of the Elvis Presley publishing catalogs in the U.S. The deal was made with Julian J. Aberbach, who owns Gladys Music, and Elvis Presley Entertainment, owner of Elvis Presley Music.

The deal involves an estimated 400-500 songs, including such classic Presley hits as "All Shook Up," "Can't Help Falling in Love With You," "Don't Be Cruel," "Hound Dog," "In the Ghetto," "Love Me Tender," "Return to Sender," "Teddy Bear," and "Viva Las Vegas." It arrives in time for the extensive marketing of Presley's music attending the 25th anniversary of his death.

Chrysalis already represents the repertoire in Germany, Switzerland, and Austria through Global Chrysalis Music and recently picked it up in Spain via its joint venture with Spanish indie publisher Clippers.

"We have a familiarity with it through these connections and were

able to win the beauty contest here," Chrysalis president Leeds Levy says. "It really is an honor to represent it here, because this [music] is where it all began in pop music—and it touches every genre."

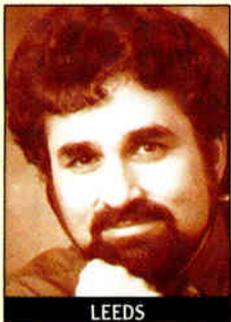
Gary Hovey, VP of entertainment and music publishing of Elvis Presley Enterprises, feels that Chrysalis is well-suited to exploit the music: "We've known Leeds for some years, and they're rock'n'roll-oriented—and we're obviously rock'n'roll. We narrowed it down to a couple of companies, and [Chrysalis] seemed like a better fit."

Chrysalis now looks to tie in marketing with RCA Records' forthcoming Presley reissue campaign and plans to work the repertoire to TV, film, and commercial users.

The Presley material was previously administered by the Rodgers & Hammerstein Organization. Cherry Lane Music retains administration rights to the 25% of the Presley catalog controlled by Susan Aberbach, the widow of publishing giant Jean Aberbach.



Executive Turntable



LEEDS



DEVINE



FELLING

RECORD COMPANIES: Steve Leeds is promoted to senior VP of new technologies for Universal/Motown Records Group in New York. He was senior VP of promotion/video.

Tim Devine is promoted to West Coast GM/senior VP of A&R for Columbia Records Group in Santa Monica, Calif. He was senior VP of A&R.

Christine Kane is promoted to director of international for MCA Records in Santa Monica, Calif. She was international promotion manager. MCA Records also names Donnie Anderson VP of A&R in Santa Monica. He was GM of Doggie Style Records.

Randall E. McMillan is named director of business and legal affairs for the Island Def Jam Music Group in New York. He was director of business and legal affairs for RCA Records.

PUBLISHING: Brentwood-Benson

Music Publishing names Joel Shoemaker choral inbound sales representative, Daniel Kirkley archive coordinator, and Leisa Grisham choral inbound sales representative in Nashville. They were, respectively, customer service coordinator for PICA Group Insurance, an intern with BMG Music Publishing, and executive assistant for Boone, Brandon, Johnston & Evans.

RELATED FIELDS: Cathy Felling is promoted to executive VP of the Western region for Ticketmaster in Los Angeles. She was GM of the Rocky Mountain region.

Daniel Beck is named senior VP/GM of marketing for MKTG Services in New York. He was president of V2 Records North America.

George Macias is named national sales manager for Associated Production Music in Hollywood. He was a sales manager for Xerox.

Televisa Acquires 50% Of CFA Consolidation Continues In Latin Concert Promotion

BY LEILA COBO

MIAMI—In a further sign of consolidation in the Latin concert-promotion business, Mexican media giant Grupo Televisa has finalized its acquisition of 50% of Cárdenas, Fernández & Associates (CFA), the Hispanic-owned concert/event promotion/production firm.

The acquisition is part of an agreement between Televisa and Clear Channel Entertainment (CCE), which last year created En Vivo, a live entertainment joint venture in Mexico. Clear Channel had already acquired 50% of CFA in 1999, anticipating its growing presence in the Latin market.

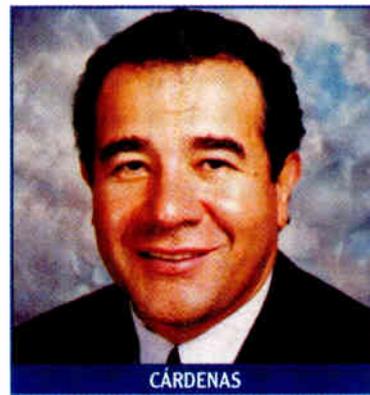
"If you look at the impact of Spanish-language artists, music, and culture in the U.S. entertainment industry in general, it is big and getting bigger every year," CCE chairman/CEO Brian Becker says. "I'm not just talking about Latin audiences but crossover acts as well. If you look at the success of the Spanish-language media, you realize you have a very complex, very deep, very broad, very fertile market in the U.S."

The new Televisa/CCE venture—which will continue to be called CFA for the time being—adds one more link to both companies' chains of media and music-related operations. Televisa, the world's largest Spanish-language media conglomerate, also has a global alliance with U.S.-based Univision Communications, which last year acquired major indie label Fonovisa from Televisa. Univision also has its own label—the Univision Music Group—and owns a stake in

Mexican indie label Disa.

En Vivo CEO Javier Prado says, "You can only imagine the tools [available] to do a better job and to offer much better alternatives to artists."

Direct management of CFA will continue to be the jurisdiction of company founder Henry Cárdenas, who will remain as president of operations in the U.S. and the Caribbean for the



CÁRDENAS

next three years. Co-founder Iván Fernández will be executive VP.

Cárdenas, who founded Henry Cárdenas & Associates in 1979 and then joined with Fernández to create CFA in 1986, says the time to sell was ripe.

"The conditions were always there, but the Anglo market never understood or wanted to understand or even knew what the Hispanic market was," Cárdenas says. "Corporate America [now] wants to be involved in the Hispanic market, but the music has always been there."

Although music is only one component of CFA's event-promotion operation, Prado says one of the goals

behind the venture with CCE is to pursue worldwide tours for Spanish-speaking artists. "In the same way Clear Channel takes the Rolling Stones around the world, we want to take Latin artists who have that infrastructure and have a single company take them to every market."

This, of course, will make life even harder for independent promoters. "It's going to be almost impossible to compete with these monsters," says one producer, referring to CFA and also CIE USA, which last year acquired a majority stake of indie promoter Hauser Entertainment.

Although such massive enterprises would seem to leave developing or niche artists to one side, Prado insists that won't be the case. "Taking care of emerging artists is a must for us, and we have to find mechanisms to find new talent and take them to different-sized venues and grow with them." He adds, "That's very much the way Televisa works," alluding to the company's tradition of grooming both TV and music acts, such as Thalía.

This hasn't thrilled some onlookers who associate Televisa more with formulaic, wide-appeal pop acts than edgier, niche-market artists. Still, Becker says, CCE has traditionally invested in a wide variety of acts, and this venture will be "inclusive and very broad."

Immediate plans for CFA include opening offices in Puerto Rico, as well as the continuation of La Máquina Musical Miller Lite, a state-of-the-art mobile concert venue that will feature 20 shows in 12 top U.S. Hispanic markets.

BPA, Clear Channel Close To Settlement

BY RAY WADDELL

NASHVILLE—In what would be the highest-profile development yet in the Black Promoters Assn.'s (BPA) \$700 million lawsuit against mainstream agents and promoters, sources say Clear Channel Entertainment (CCE) appears to be close to reaching a settlement with the BPA for an amount believed to be in the "eight-figure range."

Originally filed in November 1998 (*Billboard*, Nov. 20, 1998), the suit alleges antitrust and civil rights charges against booking agencies and promoters for "maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters." Last year, Agency for the Performing Arts settled with the BPA (*Billboard*, March 10, 2001) and was dropped from the suit.

Powerhouse booking agencies Creative Artist Agency (CAA) and the William Morris Agency (WMA) remain part of the suit, which has

proceeded steadily, if slowly. On June 30, 2000, a U.S. District Judge in New York—Robert P. Patterson Jr.—issued an opinion

Sources expect CCE's settlement to be in the 'eight-figure range.'

and order (*Billboard*, July 15, 2000) that lawyers for the BPA could proceed to a federal jury trial, denying the defendants' motion for dismissal. At that time, a WMA spokesman issued a statement that said, in part, "Allegations that the William Morris Agency engages in exclusionary practices, condones racism, or discriminates in any way against minorities—in or out of the music business—are false, unthinkable, and inflammatory. No one

takes charges of racial bias more seriously than we do. However, the allegations leveled against us in this litigation are entirely without merit and will be vigorously defended."

The five promoter plaintiffs in the suit—members of the BPA—are Rowe Entertainment in Atlanta (Leonard Rowe), BAB Productions of Charlotte, N.C. (Bernard Bailey), Sun Song Productions in New York (Jesse Boseman), Summit Management of Memphis (Fred Jones), and Lee King Productions of Jackson, Miss. The suit has been marked by picketing in front of the Beverly Hills, Calif., offices of CAA and WMA. Well-known civil rights activist Dr. Joseph Lowery, chairman of the Black Leadership Forum, also joined the cause.

Neither CCE executives nor lawyers and plaintiffs for the BPA were available to comment on whether the settlement had been reached—or when it might be.

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ARTISTS & MUSIC

'Inside The Yellow Submarine' Tells Tale Behind Beatles Fantasy Film

BY CHRISTOPHER WALSH

NEW YORK—Like almost everything the Beatles touched during their reign over pop culture, the animated feature *Yellow Submarine* was an artistic and critical masterpiece. A classic good-vs.-evil struggle depicted in a trippy fantasy world and set to their increasingly experimental compositions, *Yellow Submarine* is consistent with the Beatles' profound yet playful oeuvre.

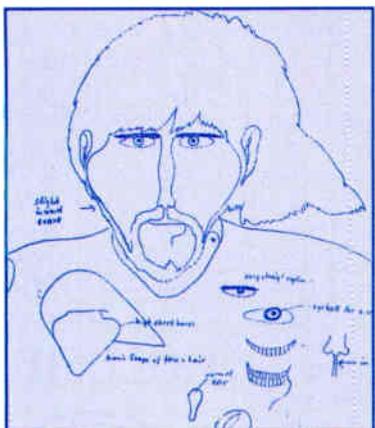
In a new book just published by Krause Publications, *Inside the Yellow Submarine: The Making of the Beatles' Animated Classic* (430 pp., \$24.95), artist/author/broadcaster Dr. Robert Hieronimus explains that the film's creation was, in fact, anything but harmonious: On the contrary, Hieronimus paints a portrait of absolute chaos. That *Yellow Submarine* was completed at all seems miraculous; that it was completed on time and under budget was an accomplishment no less extraordinary than the Beatles' own legendary narrative.

Incredibly, *Yellow Submarine* was largely created before a complete script was even finalized. Barely organized, some 40 writers and 200 artists—ranging from the creative principals to local art students—often worked around the clock to complete the production in an oppressive 11-month time frame. The contentious and often chilly relationship between American producer Al Brodax and, especially, director George Dunning and art director Heinz Edelmann made the result even more extraordinary.

Through extensive interviews with *Yellow Submarine's* surviving creators, Hieronimus recounts the film's genesis: a contractual obligation to United Artists and Brodax's experience producing the ABC TV cartoon series *The Beatles*, which ran from 1965 to 1969. Unimpressed by their characterization in the car-

toons, their consciousness and business dealings rapidly expanding, the group's involvement was minimal.

How, then, did *Yellow Submarine* so accurately capture the Zeitgeist? Hieronimus explains that it was because of an incredibly talented and dedicated team, driven by both the pre-eminence of their subjects and the pressure thrust on them by the "suits" at production company King Features.



Visual studies of future Billboard Century Award honoree George Harrison's character in *Yellow Submarine*.

"Heinz Edelmann is one in a billion," Hieronimus says of the Czechoslovakian artist, a primary hero of the film's creation. "When artists get together, they're always a lot of fun to be with, whether they're recording, painting—whatever it is. But sometimes, you bump into a super-great that stands above everyone else and says, 'This is the way it's going to be, and if you don't like it, I'm out of here.' Nobody would talk to King Features like he would. They were afraid of losing their jobs, and he didn't give a damn about his."

Despite being overworked and underpaid, the accomplishments of Edelmann, whose renowned work foretold psychedelic art; Dunning, the eccentric animator; and scriptwriters including Erich Segal and the unacknowledged Roger McGough were immense. "They did not want to betray the Beatles' legacy," Hieronimus says. "This was in their hands. All they had was the belief that they would leave a legacy that would reflect the accomplishments of this group."

Inside the Yellow Submarine illustrates how, despite everything, a constantly-evolving, near-improvised production became not only a coherent film but an adventurous work of cinematic pop art. With its 1999 release on DVD-Video, featuring visual renovation and a surround-sound remix, *Yellow Submarine* is being discovered by yet another generation.

Singletery's Singular Style Audium Disc Demonstrates 'That's Why I Sing This Way'

BY PHYLLIS STARK

NASHVILLE—On the title track of his latest album, Daryle Singletery sings "Mama used to whup me with a George Jones album/That's why I sing this way." Anyone who's heard Singletery's distinctive baritone would be inclined to believe him.

It's fitting, then, that Singletery recruited Jones, along with fellow legends Merle Haggard and Johnny PayCheck, to perform with him on *That's Why I Sing This Way*, a collection of classic country covers due May 7 on Audium Records.

Singletery, arguably the best country singer of his generation, performs with Jones, arguably the best country singer of all time, on "Walk Through This World With Me," a No. 1 hit for Jones in 1967. Haggard duets on the lesser-known "Make-Up and Faded Blue Jeans." Haggard's original version went to No. 55 in 1985.

Singletery visited PayCheck in the hospital, where he has spent the past few months, to record PayCheck's recitation on "Old Violin." The original was a No. 21 hit for PayCheck in 1986. Singletery also cut PayCheck's "A-11," as well as songs previously recorded by Lefty Frizzell, Vern Gosdin, and others.

Audium Records president Nick Hunter calls the project a "hardcore, honking country record [that] could be one of the most favorite records I've ever been involved with." Singletery calls it "the most fun record I ever recorded. I wanted to do an undeniable country record."

While several of the songs he covers were No. 1 hits, quite a few others were mid-charters. Singletery says he picked songs by artists who influenced him, but "we wanted to choose the songs that [artists] don't put in their club set list every night." Hunter explains that the idea was to cut "songs that were classic but not so instilled on people's minds that they can't be hits again."

Additional vocal contributions come from Dwight Yoakam, who harmonizes with Singletery on the 1963 Buck Owens hit "Love's Gonna Live Here Again," and John Wesley Ryles, who

provides background vocals on his own 1968 hit "Kay." The latter is tentatively slated to be the album's second single. The label will make a video for the song and plans to ask Ryles to play the song's cab-driving protagonist.

Bluegrass superstar Rhonda Vincent and her brother, Darrin, provide background vocals on most of the album's tracks, and Rhonda duets with Singletery on the 1971 Loretta Lynn/Cowboy Twitty hit "After the Fire Is Gone."

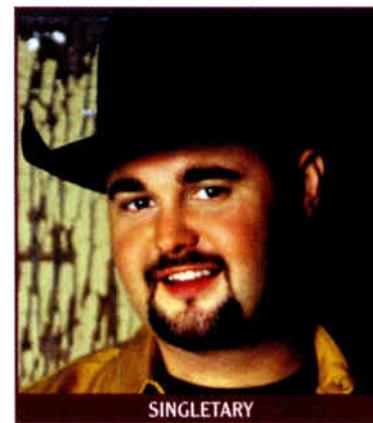
The label will take the unusual step of introducing first single "That's Why I Sing This Way" to country radio May 20, two weeks after the album's street date. The Max D. Barnes-penned tune is the only non-cover on the album. Although he's performed it at the Grand Ole Opry a few times, Singletery held on to that song for two years before recording it. It was worth the wait, he says, as the song was a perfect fit with this project and with the influential leg-

ends who made guest appearances. "All these songs we've put on here and all these artists I sang with are why I sing this way," he says.

"Daryle has an incredible voice that stands out from others. When I heard this CD, I was amazed at how he maintained the integrity of these legendary songs while treating them as if they were being recorded for the first time," says consultant Larry Daniels of Tempe, Ariz.-based Daniels Country Radio Resources. "The guest stars who sing with Daryle add to the 'wow' factor in a big way. It's honest, gutsy country."

Bob Moody, VP of programming at Regent Communications, calls the album "simply one of the best country records made in recent years. The song selection is tremendous, and the guest artists add another dimension to an already impressive album."

Singletery, who is without management, is booked by Buddy Lee Attractions. He is currently on the road with Rhett Akins and Wade Hayes as part of the Honky Tonk Tailgate tour, which will do about 100 dates this year. His songwriting affiliation is with Sackman Publishing (ASCAP).



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Luna Gets Sunny On 'Romantica'

Now On Jetset, New York Band's Latest Marks Arrival Of New Bassist

BY WES ORSHOSKI

NEW YORK—Listeners shouldn't be fooled by "Lovedust," the sunny opener to Luna's new studio set, *Romantica*: The album isn't all so bright, notes frontman Dean Wareham.

"There's some sad songs on there—they'll make you cry," he insists, half seriously.

While that certainly may be true, what makes *Romantica* (April 23, Jetset) perhaps the act's best studio set since 1995's *Penthouse* are such wonderfully bright tracks as "Lovedust" and "Black Postcards," the latter of which actually began as Wareham's (ultimately failed) attempt at writing music for a Volvo commercial.

Though indie-rock purists have given him some flack for having his work featured in commercials, Wareham—ex-

frontman of the now-defunct and revered alt-rock act Galaxie 500—says such opportunities can prove enormously valuable for an acclaimed but under-the-radar artist like himself.

"There was a Galaxie 500 instrumental piece used in an Acura ad last year or the year before, and it totally saved me, financially," he says. "In times when you're wondering where you're possibly gonna get your next bit of money from and something like that drops out of the sky, it's very nice."

With a devoted but not terribly large following, the Manhattan-based members of Luna—booked by Bob Lawton at Florence, Mass.-based Legends of

the 21st Century—have needed to be financially savvy in many ways since leaving Elektra a few years back. One such successful maneuver was the band's signing of a one-off, profit-sharing deal with New York indie Arena Rock for the release of its 2001



live set, simply titled *Live*. "That helped save us, too," Wareham says. "We actually got royalties for that album!"

While pondering its next label move, the band recorded *Romantica*—the title of which Wareham took from a subway ad for a Spanish-language radio station—with the financial help of its New York-based manager, David Whitehead.

"It's certainly my favorite since *Penthouse*," Wareham says of the project. "I don't know why some records turn out better than others—it's just the pixie dust, I guess. If you knew why one record turned out better than the oth-

ers, they would all come out the best."

The best is exactly what Wareham and company have come up with on *Romantica*, according to Jetset owner and longtime Luna fan Shelley Maple: "I think it's their best album ever. Dean and I have had some discussion about that, but I'm sticking to my position."

Maple admits to being a tad aggressive while courting the band. "When I heard that they were looking for a deal, I hounded their manager until they finally submitted," she says with a chuckle.

With the band already a press fave, the ADA-distributed Jetset is hoping for support from college, specialty, modern-rock, and triple-A programmers.

"Obviously, we have limited expectations at the commercial formats because we're on an indie label, and indie labels don't get a shot there—ever," Maple says. "But we're not exactly going for real adds, we're just looking for airplay. We want people to hear the record, but we can't get adds because we can't afford to play that game; the band knows that and everybody knows that. And even though this record is a fantastic record that should be heard on radio, I'm well aware of our limitations in this area."

In addition to a new label, Luna also recently picked up a new bass player. In March 1999, Britta Phillips replaced Wareham's ex-Galaxie 500 bandmate, Justin Harwood, who left the group to be with his wife and raise a family in New Zealand.

Sounding "real positive without being syrupy," *Romantica* could very well introduce the band to a wider audience, says Paul Chesik, indie rock buyer for Tower Records' Greenwich Village store in New York. "It's got that treading-the-fine-line-between-melancholy-and-happy feel, which I've always liked," he says. "I think the new bass player really adds something."

And indeed Phillips has—at least live. "She's kind of made playing live more fun again," Wareham says of the bassist, who some might remember from the Justine Bateman movie *Satisfaction*. "It's stressful to have someone leave, but sometimes it can be healthier for the band to have a little turnover. Justin was pretty stressed out at the end there. And he wasn't really enjoying it, and that rubs off on other people—when you're going out on the road and someone isn't happy. Instead of being like, 'Oh, here we are back playing the Fillmore in San Francisco again for the fourth time; it's just the same and isn't it boring?' [Britta] is like, 'Hey, wow, there's, like, 1,200 people out there. This is really cool.'"

Additional reporting by Brian Garrity in New York.



WHAT SHE WANTS: It's been four years since Lauryn Hill released her Grammy Award-sweeping solo debut, 1998's *The Miseducation of Lauryn Hill*. The wait for her follow-up will be over May 7, when Columbia issues *MTV Unplugged No. 2.0*, the audio version of her *Unplugged* performance taped last July at MTV's Times Square studio in New York.

The two-disc set features all new material and is a fascinating glimpse into the mind of an artist who is so clearly still inside her own drama that she can't see her way out yet.

Accompanied only by an acoustic guitar, a vulnerable and endearing Hill tells the audience, "I used to be a performer, and I don't consider myself a performer anymore." In many ways, she seems to want to distance herself from her past musical efforts (and not just because no *Fugees* or *Miseducation* material is performed here) by saying "Fantasy is what [people] want, but reality is what they need. I've retired from the fantasy part."

If the words of such songs as "Mr. Intentional" and "I Get Out" can be interpreted as being about the music industry—and if so, they are scathing indictments indeed—it's clear that Hill is now playing by her rules only.

As a reflection of where Hill is in her life and career, the songs are, in many ways, a triumph. "I Find It Hard to Say (Rebel)," "Water," and the Stevie Wonder-ish "I Just Want You Around" are very, very strong. But by commercial standards, many of the tunes are self-indulgent and overly long. Even the best writer needs a good editor, and she could have used one here.

Eric Clapton's *Unplugged* cast some of his classics, including "Layla" in a new light; it would have been great if Hill had done the reverse here and gone into the studio to record these songs with a full band and strong arrangements.

While *Unplugged* seems an unconventional way to follow *Miseducation*, which Columbia says has sold 12 million copies worldwide, the label supports Hill. "Lauryn Hill wanted to put this out, and we're more than happy to put it out," says a Columbia representative. "It's an incredible performance. She's very happy with the performance, and we're more than happy with it." The representative did not know if there would be a single from the project.

A two-hour version of *Unplugged*,

which is the same as the recording, began airing on MTV2 in March. An edited, one-hour version of Hill's *Unplugged* will air May 3 on MTV.

RISING UP: Former BGManagement associates Jay Wilson and Kent Sorrell have purchased the company from principals Mick Brigden and Arnie Pustilnik and renamed the Oakland, Calif.-based company the Elevation Group.

Formerly known as Bill Graham Management, Brigden and Pustilnik had purchased the company back from SFX in 1999 after SFX bought parent company Bill Graham Presents.

Among the artists represented by Elevation are the Neville Brothers, Aaron Neville, Alice Peacock, Pat McGee Band, Stir (co-managers), and the Smithereens.



STUFF: Peter Stuart, formerly of Dog's Eye View, has signed a worldwide solo deal with Vanguard Records. Before the Aug. 6 U.S. release of *Propeller*, Stuart, who was previously on Columbia Records,

will tour Europe opening for Vonda Shepard. Stuart is managed by Los Angeles-based Lynn Grossman... Rob Zombie has taken over the main-stage slot of Ozzfest vacated by the Rage Against the Machine/Chris Cornell combo that split one day after it was announced they would be on the tour. While Epic has the rights to put out the Rage/Cornell project, a source says no firm decision about whether or when to release the album has been set... MCA has signed a distribution agreement with Florida-based managers Jason and Aaron Bieler for Bieler Bros. Records. First release is Legends of Rodeo's *A Thousand Friday Nights*, out Tuesday (16)... Perry Ferrell has announced that he and his partners will not produce the Lollapalooza festival this year because of difficulty in securing a strong lineup.

APPEARING SOON: The third annual Rolling Rock Town Fair, slated to take place July 27 in Latrobe, Pa., will feature performances by Godsmack, OutKast, Nickelback, P.O.D., Alien Ant Farm, Sevendust, Default, and Injected... Celine Dion, Cher, and Mary J. Blige are among the performers scheduled to appear on *VH1 Divas Las Vegas: A Benefit Concert for the VH1 Save the Music Foundation*. The fifth edition of the event will air live May 23 from the MGM Grand.

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Brant's 'Field' Wins Pulitzer

Composer Henry Brant won the 2002 Pulitzer Prize in Music April 8 for his "spatial narrative" *Ice Field*, which premiered last Dec. 12 at Davies Symphony Hall in San Francisco. Born in 1913, Brant has composed music for radio, film, dance companies, orchestras, and choruses; he also taught composition and orchestration at Juilliard School,



Columbia University, and Bennington College. Since 1950, he has focused on spatial music, in which the performers' positioning in the hall is integral to the work. The Pulitzer, pictured above, carries a monetary award of \$7,500. Other nominated finalists for the Pulitzer Prize in Music were Peter Lieberon (*Rilke Songs*) and David Rakowski (*Ten of a Kind [Symphony No. 2]*).

In The Works

- Depeche Mode will follow the success of its *One Night in Paris: The Exciter Tour* pay-per-view by releasing the event May 28 as a DVD with special bonus footage (Hip-O/Universal). The DVD was directed by the band's long-time artistic collaborator, Anton Corbijn, at the sold-out Palais Omnisports de Paris Bercy. The DVD features one-on-one interviews with band members Dave Gahan, Martin Gore, and Andrew Fletcher, as well as a backstage look at how they prepared for the concert. The show was shot with 13 cameras, allowing DVD viewers to select their favorite camera angles.

- Enduring singer/songwriter John Wesley Harding returns June 25 with *The Man With No Shadow*. The Mammoth Records release shows the artist working with Wallflowers guitarist Michael Ward and Sting drummer Vinnie Colaiuta. The set was produced by Julian Raymond (Fastball, the Wallflowers).

- In July, Oasis will end a two-year hiatus with *Heathen Chemistry*, the group's fifth studio effort for Epic. The album was produced by Oasis and mixed by Mark "Spike" Stent (Björk, Madonna, U2), who co-produced the band's last studio offering, 2000's *Standing on the Shoulder of Giants*. The set features songs by Liam and Noel Gallagher, as well as from two of the band's newer members, Gem Archer and Andy Bell.

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Heavenly's Doves Bolster Manchester's Rep

BY ADAM HOWORTH

LONDON—Manchester's reputation as the thoroughbred breeding ground for British guitar bands these past 20 years will be cemented further with *The Last Broadcast*, the sophomore set by Doves.

The album is due for release internationally April 29—except in the U.S., where it's due June 4. Doves are signed to U.K. indie Heavenly, which licenses the band to Capitol/EMI for the rest of the world.

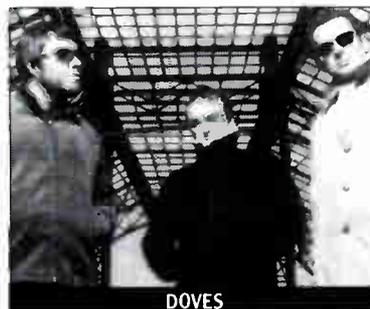
Jeff Barrett, the London-based founder of Heavenly, says the greater commercial appeal of the new material has already paid dividends in the States. "This time, the Americans at [Capitol] were coming back with unprompted choices of singles. They've made a better record, [with] more maturity."

Despite the success Astralwerks achieved with the band's 2000 debut *Lost Souls*, Barrett explains a change of policy at the major meant *The Last Broadcast* had to come out on Capitol. Simply put, EMI bands go through EMI labels. Astralwerks is tied to Virgin.

Stacy Conde, VP of marketing for Capitol in the U.S., believes the time is right for Doves to increase

their stake stateside. "Because of the band's commitment to this country—in their touring and promotion time logged on their last record—there is already groundwork laid."

Doves singer Jimi Goodwin thinks gigging will be the band's



DOVES

"biggest tool in the States or anywhere. We love gigging [in the U.S.]. They're very appreciative."

In addition to touring, Conde underlines the strength of the product they have to promote.

"Doves have made a wonderful record. It's emotional and uplifting and true," she says. In early May, "There Goes the Fear" ships to triple-A and modern-rock radio. The track arrives April 15 in the U.K., where it is B-listed at public broadcaster BBC Radio 1 (top 40).

"We're embracing bands like this where the single won't go top five, but the albums mean something," says Alex Jones-Donnelly, the station's editor of music policy. "The expectation and interest from people is there because they discovered [*Lost Souls*], and they weren't bombarded by record-company hype. It's a different game for them now. They've been discovered."

Andy Powell, the London-based singles manager for HMV Europe, says that by displaying "There Goes the Fear" next to the forthcoming Oasis single, "The Hindu Times," in the chain's stores might just tempt Oasis fans to pick up the single by association.

Doves produced the new album themselves with additional input from Primal Scream producer Max Hynes and New Order collaborator Steve Osborne. "We recorded it in various places around Britain, Manchester, Brixton, and we hired some cottages in Cumbria because it's cheaper. When you're not watching the clock, you can experiment," Goodwin says. "Everyone brought in songs from home—no jamming—we mucked in with each other's songs and added to people's demos. Doves is a proper three-way street, not one writer."



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Broadway Vet, Fynsworth Alley Artist McKechnie Yearns For More Magic

BY WAYNE HOFFMAN

NEW YORK—When Donna McKechnie made her Tony Award-winning star turn in *A Chorus Line*, she sang, "All I ever needed was the music and the mirror, and the chance to dance."

It's been more than 25 years since *A Chorus Line* opened on Broadway, but McKechnie says that those lyrics still sum her up. "I'm driven about the need to perform," she says. "I was trained to sing and dance and do theater—and bring all these things together to create something magical for people. It's a need I have."

McKechnie has created magic in such Broadway musicals as *Promises, Promises* and *Company*, following her early roles on such '60s TV shows as *Dark Shadows* and *Hullabaloo*. She reached the pinnacle of theatrical success with *A Chorus Line*—a show conceived and directed by her then-husband, the late choreographer Michael Bennett. But crippling arthritis soon halted the limber-limbed McKechnie's career; she vanished from the stage.

"Gwen Verdon taught me that a dancer dies twice: the day you have to stop dancing, and then the inevitable," McKechnie says. "I never forgot that. I decided I'd never stop dancing."

After years of treatment, McKechnie recovered and returned to the stage,

hitting Broadway in the 1996 revival of Rodgers and Hammerstein's *State Fair* and wowing critics in the 1998 revival of Stephen Sondheim's *Follies* at New Jersey's Paper Mill Playhouse.

Now McKechnie is starring in a one-woman, autobiographical musical comedy called *Inside the Music*, which played recently at Paper Mill and Philadelphia's Walnut Street Theatre, and is set to open this June in Santa Fe, N.M. McKechnie aims to bring it to Broadway in the next year. The Fynsworth Alley cast recording will be available April 30 on the label's Web site (fynsworthalley.com) and in stores.

The show traces McKechnie's life from low points, like her troubled childhood, through the high points of her adult life—moments that would make any dancer envious: working with Bob Fosse or waltzing with Fred Astaire. Songs from her best-known performances are included: "Turkey Lurkey Time" from *Promises, Promises*, "In Buddy's Eyes" from *Follies*, "You Could Drive a Person Crazy" from *Company*, and "Music and the Mirror" from *A Chorus Line*. She adds several other show tunes and standards that suit her narrative, such as Jerry Herman's "Just Go to the Movies" and Ed Kleban's "Broadway Boogie Woogie Blues."

McKechnie turned to Broadway veteran (and fellow *Chorus Line* alumna) Thommie Walsh to direct, but she made a more unusual choice in pick-



ing comic playwright Christopher Durang—known for outrageous, biting satires like *Beyond Therapy* and *Sister Mary Ignatius Explains It All for You*—to write the book. Durang helped develop the show over the last two years, as well as a "condensed, reduced version" called *My Musical Comedy Life*, which McKechnie has performed at smaller cabaret spaces around the country in the past year.

McKechnie—who labels herself "a dysfunctional Doris Day"—explains: "I wanted the show to have off-the-wall

humor. I have an ironic sense of humor that's dark at times. I relate to Chris Durang and love his work."

A BUMPY ROAD

Just as McKechnie's career wasn't always smooth sailing, making this record was anything but simple. Bruce Kimmel, then-president of Fynsworth Alley, first signed the album, which he was to produce. But just weeks after *Inside the Music* was recorded with a live audience Sept. 26, 2001, at New York's Clinton Studios, Fynsworth Alley let Kimmel go. A slew of lawsuits followed—and while the litigation continues, Kimmel has possession of McKechnie's original masters.

Rather than wait for those masters to be returned when the lawsuits are resolved, Fynsworth Alley's new president, Bill Meade, set up a new recording session at Clinton Studios March 7, and started over.

While the process was cumbersome, there's one advantage to the new recording, says Meade, who will now produce the album: The original sessions used a stationary microphone, which meant McKechnie had to tone down her movement-heavy performance. This time, a wireless mike meant she could perform more naturalistically, Meade says. "For a dancer to be

tied down to a microphone was insane. So we redid everything. The energy was better, and we're much happier with this performance."

McKechnie had hoped her set would be out last fall, and says the delays have been disappointing. "But it's a blessing in disguise to have gone through this because this time we did it differently, and it was better."

Kimmel says his ongoing legal battles with the label haven't affected his feelings for McKechnie or her album. "It's a difficult situation all around. I brought that project in, I made that project happen, and what happened happened. But I'm happy for Donna and hope the project does well."

To promote the set, Fynsworth Alley is creating radio spots to run on some 80 stations around the country that have Broadway-themed programs. But the biggest marketing tool, Meade says, is the singer herself, whose live shows will drive people to retail.

Richard Turk, owner of Colony Records in New York, says that McKechnie's recent performances in the New York area have already raised awareness of the release. He predicts strong sales for *Inside the Music* in his store: "It's a buyer for me. She's wonderfully talented. We'll push it like crazy."

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Promise Ring Pacts With Anti, Gets Poppier

BY TODD MARTENS

LOS ANGELES—It took three years for the Promise Ring to reinvent itself. That's the length of time it's been since the act released *Very Emergency*, a Midwestern power-pop blend of scrappy guitars and Davey VonBohlen's excited vocals, which sounded as if he had stumbled upon a cure for shyness.

Yet the Milwaukee-based group's *Woodwater* (due April 23 and its first for Epitaph imprint Anti-) is a move toward a refined pop sound, one with a Wilco adventurousness and a Brit-pop awareness. The opening "Size of Your Life," with its muffled vocals,



PROMISE RING

glistening midtempo guitar riff, and abrupt end amid a smattering of keyboard notes, is more akin to the redemptive rock of Spiritualized than the punky fare that marked the band's beginnings.

"Three of the first songs we wrote for this record were essentially *Very Emergency* extended, just a little bit more guitar rock, a little bit catchier and a little stronger melodies, and it was boring" VonBohlen says. "There's nowhere to go with *Very Emergency*. It's a four-on-the-floor pop record, and there's nothing else to say about it. We got to the end of the pencil point, and there was nowhere to go but jump off."

The band has shot a video for "Stop Playing Guitar," directed by former Gus Gus member Stefán Arni and his frequent collaborator Siggí Kinski.

The label is targeting triple-A radio and National Public Radio with the track. VonBohlen's expectations for the project are modest. He's thankful that Epitaph allowed the band to hire producer Stephen Street, but he's also realistic about recovering the nearly \$100,000 cost of the album. "We're happy to see our royalties disappear to gain this record. When you have to recoup that much money, it's like, 'We're going to be poor,' but nothing comes without a tradeoff."

Promise Ring is rounded out by bassist Scott Schoenbeck, guitarist Jason Gnewikow, drummer Dan Didier, and keyboardist BJ Seidel, and is managed by Jeff Castelaz at Sherman Oaks, Calif.-based 3AM. The band is eyeing a summer trek, to be handled by Tim Edwards at Chicago's Flower Booking.

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Luaka Bop's Baca Brings Sept. 11 Into The Studio

BY PAUL VERNA

NEW YORK—Afro-Peruvian music pioneer Susana Baca has always been the kind of artist who performs better in front of a crowd.

Knowing this, she, producer Craig Street, and the folks at Luaka Bop Records decided to try a novel approach for the recording of *Espíritu Vivo* (Live Spirit), her third album for the New York-based imprint: They invited an audience to the studio sessions.

The plan was irresistible to Baca, her musicians, the label, and the lucky invitees. The band—augmented by gui-



BACA

tarist Marc Ribot and keyboardist John Medeski—would rehearse the material for a couple of days and then begin recording, all the while making eye contact with the studio audience of 20 or so guests.

What no one could have anticipated was that, by scheduling the project for the week of Sept. 10, 2001, the participants would become enmeshed in one of the most horrific—but ultimately uplifting—experiences of their lives.

"I don't recall saying, 'Let's play' or anything," Baca says. "We simply went toward our respective spots in the studio and started making music. It was the only way to vanquish the pain and untie the knot we had in our throats. It was cathartic. We opened our souls and felt relief."

The finished album (due April 23) reflects the chemistry between the Peruvian and American musicians, the silent presence of the studio guests, and the poignancy of Sept. 11. The material includes traditional Afro-Peruvian songs adapted and interpreted by Baca, as well as covers of songs by Mongo Santamaría, Caetano Veloso, and Björk.

Luaka Bop director of marketing Jeff Kaye says he's confident *Espíritu Vivo* can augment Baca's growing base. "The appeal should be even wider, with the Björk tune ("Anchor Song"), the Caetano Veloso song ("13 de Mayo"), and the presence of Ribot and Medeski."

Baca is managed by Ricardo Pereira and booked by International Music Network (U.S.), Como No (U.K.), and Ah! Les Fourmis (the rest of Europe). Her material is published by Shake Boom.

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Wayne Revisits Not-So-Distant Past On TVT

BY ANDREW KATCHEN

BOSTON—Hearing a track from *Music on Plastic*, the debut album by Birmingham, Ala.'s Wayne (TVT, May 9), one might imagine that such mid-'90s modern rock radio faves as Toad the Wet Sprocket, Buffalo Tom, or even Gin Blossoms had re-formed and cut a new record. The jangle-pop guitars, polite melodies, and earnest vocal styles characteristic of the previous decade's affable rock bands prove to be essential components of Wayne's songwriting.



WAYNE

However, singer/guitarist Rodney Reaves either forgot to mention or never had these suggested influences on his mind when discussing the songs on *Music on Plastic*. "I grew up listening to my father's albums," he says. "He had stuff like Kansas, Styx, and Chicago, and he also had a lot of Christian folk-rock. Around the time we were recording the album, I was really influenced by Radiohead's *OK Computer* and a lot of Neil Young."

At Syncromesh Studios—the Birmingham studio Reaves helped friend and producer Jason Elgin construct—Wayne took shape after Reaves made the acquaintances of guitarist Michael Swann, bassist Justin Johnson, and drummer Jon Hornsby. Recorded in 2000 at Syncromesh, *Music on Plastic* found a home at TVT after the band spent months searching for a record deal.

Wayne is managed by Simon Horrocks of TBA Entertainment and booked by Scott Clayton at the Creative Artists Agency. (Both are based in Los Angeles.)

Jeff Kreinik, senior director of marketing for TVT, says "They've crafted a deep album. They take their [various] influences and combine them for a unique sound."

Kreinik says the first single from *Music on Plastic* will be the upbeat "Whisper," and TVT will focus on triple-A, modern-rock, and college radio formats. In February, Micha Dahan directed a video for "Whisper," and Kreinik believes Wayne's upcoming April tour with Five for Fighting will help expose the band to a wide audience.

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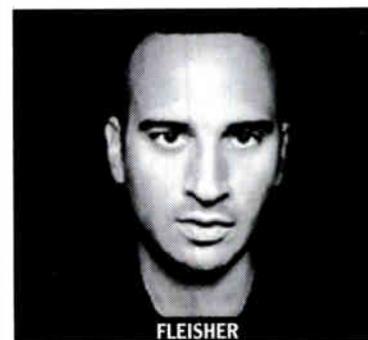


by Larry Flick

GETTING JAZZY: Julian Fleisher refuses to be pigeonholed. Although the material on his delightful EP, *Rather Big*, has a decidedly jazzy stylistic slant, the New York artist sees himself differently, overall.

"Yes, I sing jazz, but that's hardly the whole musical story," he says with a smile. "I love pop. I love rock. And I was born into a tradition of classical music. All of those elements come into play for me as a performer."

Even as he effectively interprets swing, Fleisher's playful delivery sends a clear message: There's more to him than meets the big-band eye.



FLEISHER

"When people hear the term 'big band' or a name like [Duke] Ellington—or even the word 'jazz'—it often connotes a certain mood: martini glasses, cigarette holders, big suits, and so forth," he says. "I've got nothing against a good martini, mind you, but who needs to dress up in a costume that says, 'Hey, we're going back to the '40s now'? Great songs aren't museum pieces. The 'standard songbook' is still being written right now. Like most people my age, I don't see a need to get too precious with it. After all, when I was in high school, my heroes were Ella Fitzgerald, Joni Mitchell, and Prince. They're all part of the same history, in my book. So, in my concerts, they all get the same treatment."

The son of world-renowned concert pianist Leon Fleisher, Julian was first heard as a boy soprano, a student of the classical repertoire at the prestigious Peabody Conservatory of Music in his hometown of Baltimore. However, even as his voice shifted from lithe soprano to lyric baritone, he held fast to an abiding love of the American songbook. After a four-year stint as an undergraduate at Yale—where he sang in concerts, with singing groups, and onstage in roles ranging from *The Three-penny Opera's* Mack the Knife to

Guys and Dolls's Sky Masterson—Fleisher took on New York, the inevitable next step in any young jazz man's journey. Now, he's developing a deserved reputation as one of New York's promising young vocalists.

As a recording artist/producer, Fleisher is equally as accomplished and wide-ranging. His original songs have been heard on TV and in movies, including *Dogtown*, *Temps*, and *The Man From Elysian Fields*—for which he wrote, produced, and performed the sterling "All I Require" and "Here We Are." He also produced the first full-length recording from the legendary downtown duo Kiki & Herb, which includes appearances by Deborah Harry, Isaac Mizrahi, Molly Ringwald, Rufus Wainwright, and Alex Gifford of the Propellerheads.

His first love, though, remains singing, as evidenced by his exemplary performance on *Rather Big*. The set is a potpourri of sweet, memorable material. Particularly strong are "The Limit's the Sky" and "All I Require." Do not miss the chance to catch him during the next several months, when he begins a short tour in promotion of the project.

For further information, contact Bridget Klapinski at the Karpel Group, 212-989-0300.

GETTING FUNKY: One of the more intriguing discs to cross our desk in recent times is *Changes* by the Orlando, Fla., male trio Forte.

Through the course of the set's 14 songs, Eddie Rivera, Eric Lopez, and Pete Rodriguez effectively combine streetwise hip-hop, Latin, and R&B with old-school gospel flavors. It's not a new concept, but it's one that's executed here in a manner that will undeniably connect with kids in a big way.

Much of the material for *Changes* was written by Rev. John W. Stevenson and William D. McDowell, both of whom deserve kudos for keeping their messages strong without ever getting heavy-handed. Such songs as "Dry Your Eyes" and "Touch Your Heart" have what it takes to be popular among MTV's *Total Request Live* legion of viewers. Of course, it doesn't hurt that the trio have smoldering, videogenic looks. The fact that they're offering songs that strive to be uplifting and inspirational is a major bonus.

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Higher Ground™

by Deborah Evans Price



WHEN DOVES FLY: Everyone in the Christian music industry is bracing themselves for the busiest week of the year. Gospel Music Week 2002—a week of showcases, seminars, and events—takes place April 21-25 at the Nashville Convention Center. As always, the week will conclude with the Gospel Music Assn.'s (GMA) annual Dove Awards. Hosted by **Yolanda Adams** and **Kurt Warner**, the April 25 awards show will be held at the Grand Ole Opry House and will feature performances by **Steven Curtis Chapman**, **MercyMe**, **Delirious?**, **Point of Grace**, **TobyMac**, **Third Day**, **Jars of Clay**, **Nicole C. Mullen**, **Sara Groves**, **Shaun Groves**, **Joy Williams**, and **Rebecca St. James**. This year's show will air live on PAX TV, marking the first time the Dove Awards will be live on a national network.



"Our biggest challenge has always been trying to find a place that most of the people in the nation can see the show," GMA president **Frank Breen** tells Higher Ground. "Because it's an award show, the awards are perishable news. [People have been able to] learn about it on the Internet before they saw it in past years. This is a major development for us."

In another first for the Doves, FamilyNet will televise live the two-hour pre-show, during which more than 35 Dove Awards will be handed out. The pre-show will also feature backstage interviews and will direct viewers to PAX for the remainder of the Doves. According to Breen, after the initial live broadcast, there will be seven additional airings: "Two will be on PAX late night and then four of them will be on FamilyNet and one on INSP. We've got the greatest chance for a really respectable audience number than we've ever had in the past."

One factor that has always been a strength for the Doves is the diversity reflected in the show. There's always something for everyone, from rock to praise and worship, hip-hop to Southern gospel. Like all awards shows, there are politics and record-label agendas, but through the years, the Doves have proved themselves a place where the cream does rise to the top—even when it seems against the odds. Remember when **Sixpence None the Richer** won in the alternative/modern rock album category in 1996 for *This Beautiful Mess*? It was after the label they had been on, R.E.X., had gone bust, and long before it recorded the international hit "Kiss Me" for the Squint label.

Chris Rice was the Cinderella story in 1999, when he emerged from scrappy independent label Rocketown Records to beat out competition from the major labels (including his boss, Rocketown owner **Michael W. Smith**), taking home the male vocalist of the year trophy.

Anything can happen at the Doves—and it does. Even in the nominating process, there are often surprises. This year's dark-horse candidates are **Natalie Grant** and **David Phelps**, nominated in the female and male vocalist categories, respectively. Currently signed to Curb Records, Grant landed her nomination despite the fact that both her previous labels—Benson and Pamplin—had gone belly up. Phelps, whose eponymous solo disc is also up for inspirational album of the year, is best-known as one-fourth of Southern gospel's supergroup the **Gaither Vocal Band**. Not only is it unusual for a vocalist to be singled out from his group (**Third Day** lead vocalist **Mac Powell** also achieved this feat), but it's also unusual for someone from a Southern gospel quartet to garner individual recognition. It's a testament to the fact that, with that incredible tenor, Phelps is establishing a successful inspirational/pop career away from the Southern gospel community, and in Grant's case, it just goes to show that no amount of record company upheaval can stand in the way of a great voice.

"The most important thing they have going for them is they can sing. They are world-class talents," Breen says. "David has certainly had a wonderful platform with the Gaither Vocal Band, and Natalie has a long history of performing and being committed to her talent and her audience and fans. If anybody hears them sing, unquestionably these are two of the most talented vocalists you've ever heard."

The Doves are also a forum for new artists to shine. Among this year's slate of nominees, Rocketown singer/songwriter **Shaun Groves** earned five nominations, including pop/contemporary song for "Welcome Home" from his debut album, *Invitation to Eavesdrop*. In the Southern gospel album category, Spring Hill newcomers **CrossWay** score a nomination with its debut, *No Distractions*. Breen says he was impressed when he first met the group at the National Quartet Convention. "I listened to the whole CD on the way back home," he recalls. "I'm not surprised they are nominated at all, because as much as anything, you have to make great music, but you also have to have great relationship abilities, and they do. I can't imagine that their personalities and their hard-working appeal didn't play some factor in them being honored with this nomination."

Navarre To Work Distribution For Diamante

BY WES ALDRIDGE

NASHVILLE—California-based Diamante Media Group recently signed a long-term deal with Minnesota-based Navarre Corp. for handling Diamante's long-term general market distribution.

The change came when Diamante's former general market distribution partner, Distribution North America (DNA), closed its doors. DNA is a subsidiary of Valley Media Group, which filed for Chapter 11 bankruptcy last November, leaving Diamante open to form an agreement with Navarre.

When asked to speculate on the success of the Navarre deal in comparison to the former agreement, Diamante founder and president Bill Conine says he had "no complaint about the staff at DNA. I think they did a great job with our product. I would hope that Navarre would do as good a job or better."

Conine worked closely with Jim Colson, VP of business affairs at Navarre, and claims Colson was "instrumental in getting the new company over to Navarre." Conine says that his past business relations with Colson made him feel "some comfort level" during the transition out of Valley and DNA and into Navarre.

"Momentum is shifting toward the general market, particularly for youth-oriented Christian styles of music,"



Conine explains. Diamante is leaning on the wide range of mainstream distribution outlets (e.g., Best Buy and Sam's Club) that Navarre offers to broaden its general market. At the same time, Conine is not trying to shun his Christian market distributors, because they are equally as instrumental in moving product as the larger, general market distributors.

In the past, such mainstream crossover acts as P.O.D. and Sixpence None the Richer have had albums distributed through Diamante Media Group companies. "The potential is great for Diamante in the general market," Conine says. "The general market is accustomed to marketing cutting-edge genres, such as rap and hardcore music—styles that Christian retailers have some difficulty understanding and supporting."

Diamante knows about welcoming cutting-edge genres. Conine points out, "We were the first Christian company to bring Christian gangster rap, Christian ska music, Christian rap-core music, and the first distributor to bring Christian punk rock."

Navarre and Diamante plan to ship Norman Hutchins' sophomore JDI Records release, *Nobody but You*, as one of the first under their new agreement. The album has been rescheduled for retail shelves for June 11, after a delay arising from Valley's financial difficulties.

In The Spirit™

by Lisa Collins



A LONG TIME COMING: For upward of two years, the gospel community has been hearing about the forthcoming bow of **Woody Rock**. A founding member of Baltimore-based R&B group **Dru Hill**, Rock set his career full-throttle on this



music with the passing last year of his mother, who raised him in the church on a steady diet of gospel.

Now, after a seemingly endless series of delays—including ironing out some legal clarifications with Dru Hill's label, Def Jam, regarding a previous commitment to the group and securing artist clearances for the CD—Rock's solo gospel debut, titled *Soul Music*, is finally here.

Ironically, Rock's co-founding and initial involvement with Dru Hill hinged on a promise he made to his mother that the group would sing religious music.

"We used to sing at a lot of different churches," Rock explains. "But, the way that we got our record deal is that they wanted us to be an R&B group, so we switched to R&B. And we always said that when we got popular we would switch back over to gospel. And I guess I got the calling before everyone else did."

However, he will still fulfill his recording commitments to Dru Hill, who supported him both vocally and spiritually on the April 9 release. In the meantime, Gospo Centric Records has been concentrating on building a gospel base for the singer.

Gospo Centric CEO **Vicki Mack-Lataillade** says, "For the last two years, we have been introducing him to the gospel marketplace in a number of ways and venues—including a college tour with fellow labelmate **Natalie Wilson** and **S.O.P. Chorale**, appearances at the Gospel Music Workshop of America, Gospel Music Assn. Week, the Bobby Jones Retreat, and a series of radio dates nationwide."

The question is: Will those efforts pay off? According to Mack-Lataillade, early indications are promising. "We've been getting urban

radio play on such key stations as WGCI in Chicago and WWIN in Baltimore, and it's been getting heavy rotation on gospel radio," she says. "Gospel radio has embraced him, particularly with his remake of the **Winans** classic 'The Question Is.' They love that song, and the new single, 'No Matter What'—a duet with Def Jam artist **Cayce**—is also being received very well, particularly on the urban side."

What's more, Mack-Lataillade reports that they had "reached their goals for initial pre-orders," though she wouldn't disclose the numbers. Of course, the involvement of top-notch R&B producer **Fred Jerkins**, **Mary Mary**, **Men of Standard**, and fellow Dru Hill members didn't hurt.

"I told everyone all along not to do anything the way they necessarily thought a 'gospel' album should be and not to shy away from anything, either," says Rock, who also wrote or co-wrote six of the project's cuts.

From his remake of the classic "The Question Is" (featuring the red-hot vocals of Men of Standard) to the heartfelt ballad "No Matter What"; the punchy, Latin-flavored hip-hop of "Believer"; the mid-tempo stylings of "My Homey" featuring Dru Hill homeys **Sisqó**, **Jazz**, and **Nokio**; and "Good to Be Alive" featuring and written by gospel knockout duo **Mary Mary**, the project parallels Rock's spiritual sojourn.

"I give God the glory for everything good that's happened in my life," Rock says, "but people who don't know Him yet might have trouble with that whole concept. If the success I've had in R&B validates to them the music and words of the songs I'm doing now, then I'll be a very happy man. The bottom line is that it doesn't matter where you've been or what you've done: God can change and fix anybody's life. That's what I want people to hear and know, and that's what *Soul Music* is all about."

BRIEFLY: Commissioned, billed as one of the top gospel groups of our generation, reunited onstage last September at Detroit's Straight Gate Church for one night only for a sold-out crowd, and the result—the highly anticipated *Commissioned Reunion Live* double-CD—drops April 23. Verity Records will release an accompanying concert DVD-Video as well... **Brent Jones** and Holy Roller Entertainment celebrated the release of his highly anticipated sophomore CD, *Beautiful*, with a sold-out CD-release concert in Los Angeles April 7. The disc officially streeted April 9.

The Classical Score™



by Steve Smith

A ROUSE-ING BODY OF WORK: A billboard welcoming an experimental composer to town might be just about the last thing you'd expect to see alongside a rural highway in Louisiana, but that's what greeted **Mikel Rouse** on Highway 20, just outside of Ruston. Community leaders, including the mayor, turned up to welcome Rouse, who will be collaborating in coming months with the North Central Louisiana Arts Council and local music students during a residency sponsored by Meet the Composer.



ROUSE

Ruston may be well off the beaten path for most avant-garde composers, but it doesn't seem like a stretch at all for Rouse, who has spent the past 20 years forging unique artistic partnerships and blending disparate elements into a distinctive body of work. Born in 1957 in St. Louis, Rouse came to New York in 1978, where he participated in the flowering of the downtown arts scene. With his **Broken Consort**—a chamber ensemble that included keyboards, electric guitar, bass, woodwinds and percussion—he crafted music that drew upon **Stravinsky**, minimalism, and contemporary pop. Like many of his contemporaries, Rouse self-released his earliest recordings, which were acclaimed by local classical and pop critics alike.

Those early lessons in self-sufficiency served him well: After years of working with independent labels, Rouse once again has taken matters into his own hands. Two years ago he founded a new label, Exitmusic, and began to sell discs through his Web site, mikelrouse.com. Now, with a high-profile production of his audacious talk-show opera, *Dennis Cleveland*, coming up at New York's Lincoln Center May 1-5, Rouse is readying a flurry of new recordings and reissues on Exitmusic. He has also signed with online distributor the Orchard to make his discs available through

major e-commerce Web sites.

Rouse relaunched his label with a trio of releases, including a remastered reissue of his moving, poetic, one-man opera *Failing Kansas*, based on **Truman Capote's** *In Cold Blood*. The work marked a personal turning point for the composer.

"I wasn't born in Europe; I don't have all that 12-tone angst in my blood," he explains. "I grew up in the South, and I listened to mostly rock music and jazz and a lot of country, because that's what was there. I'd done pop music and I'd also done chamber music, but *Failing Kansas* was my first attempt at merging these things in an un-self-conscious way."

Listeners coming to *Failing Kansas* expecting flowing arias and other operatic conventions are in for a shock. Instead of singing, Rouse overdubs his spoken voice in multiple layers, a technique he refers to as "counterpoetry." He backs his unaffected delivery with surging, deceptively complex rhythms. Rouse continued to expand the style in his two subsequent operas, *Dennis Cleveland* and *The End of Cinematics*.

Rouse eventually realized that his counterpoetry was not so far removed from rap. Accordingly, the songs on a new recording, *Camera-world*, move to a decidedly contemporary beat.

"My music is obviously denser [than rap] and more structured in terms of the counterpoint, but it's still an oral tradition," Rouse says. "I dived into hip-hop and discovered people like **Slick Rick** and all this stuff that is just masterfully done. *Camera-world* is an homage to that."

Most ambitious of all is Rouse's third Exitmusic release, a DVD-Video of his homemade digital film, *Funding*, a haunting, occasionally embittered series of glimpses into the lives of five New Yorkers left behind during the economic boom of the '90s. Still, it's just the tip of the iceberg: Later this year, he plans to release a two-CD anthology of his early works and another new album, *Test Tones*. Next year, he intends to issue a remastered version of *Dennis Cleveland* (originally issued on New World in 1996) and a recording of *The End of Cinematics*.

"A lot of things [like] distribution through online services weren't really happening yet when I started Exitmusic," Rouse says. "I may have been doing it just a little bit too fast! But I've been very lucky—over a 20-year recording career, I've actually retained the rights to my masters. I've been slowly, painstakingly doing a conversion process to transfer it all to digital format, and I intend to rerelease all of it."

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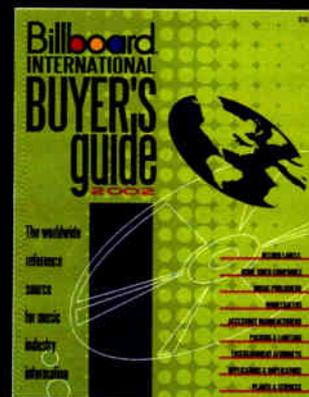
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The Road Keeps The 'Party' Going For Rusted Root

BY RAY WADDELL

NASHVILLE—A blue-collar touring ethic keeps Rusted Root in front of fans and therefore not dependent on a new record for a boost in profile.

And when a new record does come, as Rusted Root's *Welcome to My Party* (Island) did April 9, the touring tail wags the record dog, rather than vice versa. The band began a lengthy tour April 5 at Washington College in Chestertown, Md.

"This is a perfect example of how, if you do it the old-fashioned way, you have fans, and if you don't, you have records," says John Scher, Rusted Root's manager at Metropolitan Talent. "Even when they haven't had a record out in three-and-a-half years, they still draw over 3,000 fans a night in most markets."

Rusted Root's connection with fans in a live setting is not lost on its label, which banks on the impact of touring to boost record sales. "We actually scheduled the album's release in conjunction with the beginning of the tour," says Annie Balliro, product manager at Island. "We understand

that touring is an integral part of Rusted Root's success, and we want to capitalize on every opportunity possible to set up the platform for this product."

Indeed, the road jump-started Rusted Root's career from the Pittsburgh-based band's earliest days. At shows during the early 1990s, it sold 30,000 copies of its first self-released CD, *Cruel Sun*, which led to the band's signing with Mercury Records and the release of *When I Woke* in 1994. Creative Artists Agency (CAA) has booked Rusted Root for more than nine years.

"We've represented them for [most of their] career, and we're as bullish about them today as we were nine years ago," says Mitch Rose, the band's responsible agent at CAA. "If record sales and radio can catch up with touring, Rusted Root will be a much bigger band."

Rusted Root frontman/guitarist Michael Glabicki agrees that touring

has been instrumental in the band's success, particularly in "smaller rooms where we can really blow [fans] away.



RUSTED ROOT

Then [fans] go out and spread the word-of-mouth about the show, which to me is a more effective way to market ourselves."

NEW PARTY

Rusted Root's new album is a somewhat tighter, more cohesive project, with more-structured songs that may

help garner increased attention from radio than past efforts have managed. Produced by Bill Bottrell, the record still features the complex, polyrhythmic music for which the band has become known, but it also has more airplay-friendly cuts. Additionally, *Welcome to My Party* is notable for the return to the band of vocalist/songwriter/guitarist Jenn Wertz, who left in 1994. "There was a conscious effort on our part to not only have a great band but to bring the songs into the forefront," Glabicki says. Response to the new songs that have been played live so far has been tremendous, he adds.

Glabicki believes that some time off the road actually helped the album. "We took a year-and-a-half off prior to making the record, and I just sat and wrote without writing for any particular reason. The whole rut of 'hurry up and make a record, then go out and tour' had become so taxing. Me being the main songwriter, I didn't have

time to reinvent what I was trying to say. And not only did I have more time to write music [for the new album], Liz [Berlin] and Jenn had both been writing and into different kinds of music, and they brought that to the band, as well."

While Rusted Root has a devoted following, Glabicki does not compare the Rootheads to fans of bands like Widespread Panic or Phish that spend long stretches of time and distance following their favorite band from town to town. "Our fans are definitely not like the Phish-heads. We might get five or six traveling together. But then, we're not really a 'jam band.' If we are a jam band, we really suck at it."

JOINING THE CIRCUS

Balliro says the label will complement the tour with special banners and merchandise booths promoting the new record. "We also made the promoter ad mattes with the new album artwork and the new band image, and the tour is called the Welcome to My Party tour. Island will have a street team at every date with stickers, postcards, and flyers with all the new album info. Touring is the concrete foundation on which we build everything."

Balliro says Rusted Root's fans are very Internet-savvy, so online initiatives will also help spread the word. The CD itself features interactive components that steer fans to a special Web site with tour and band photos and information.

The band's spring route is a mixture of clubs, colleges, ballrooms, and some festivals. The summer leg is being finalized, but, Rose says, "we play the right venue for the band in each city." He adds that there are plans for Rusted Root to tour for at least most of the next 12 months.

Early returns on the spring leg are very positive. Rusted Root sold out an April 11 show at Washington, D.C.'s 9:30 Club in advance. "I book them because they sell out," says Seth Hurwitz, club owner/promoter. "It's nice to see they've hung in there, and they still do great business."

Eagles Ballroom in Milwaukee has Rusted Root coming in for the fourth consecutive year May 3. "They always sell out my room," says Leslie West, talent buyer for the 3,500-capacity venue. "I'd like to take credit for it and say it's because I'm such a great promoter, but they pretty much sell themselves. We're located right next to Marquette University, and Rusted Root has a strong college following. If we book them, people will come."

In addition to Glabicki, Berlin (vocals/guitar) and Wertz, Rusted Root is made up of Jim Donovan (drums/vocals), Patrick Norman (bass), and John Buynack (lead guitar/flute), along with touring keyboardist/percussionist John McDowell.

Premier Partners With First Co. Management For Festival Con Dios

BY LINDA DECKARD

NASHVILLE—Premier Productions has bought 50% of Festival con Dios from First Co. Management in Nashville. The partners are ready to field the second annual outing of the contemporary Christian rock tour in September, adding a few new twists to the signature traveling amphitheater setup.

Among the changes are reserved grandstand seating, as well as general-admission standing room; Louis Palau Crusades is linked to the event as the ministry element; and marketing will include a one-weekend, advance-sale e-mail blast to as many as 2 million interested consumers garnered from a first-ever compilation of several lists.

Proof that the concept has legs—apart from the return of Festival con Dios—is the upcoming announcement of yet another such touring-venue lifestyle festival, this one featuring pop music and a major sponsor. Audio Adrenaline will headline Festival con Dios with TobyMac, Mercy Me, and (tentatively) Out of Eden on the bill. There will be 10 or 11 acts in total, Scott Brickell of Brickhouse Entertainment says. The Newsboys headlined last year, when the tour drew 100,000 in attendance at 32 dates, half of those immediately after the terrorist attacks on Sept. 11.

Mark Stuart, lead singer of Audio Adrenaline (which also played the first tour), likes the festival concept because it "brings out more people, more excitement. For us it's a no-brainer: non-risky, financially solid,

and ultimately we play for more people, and that's a good thing."

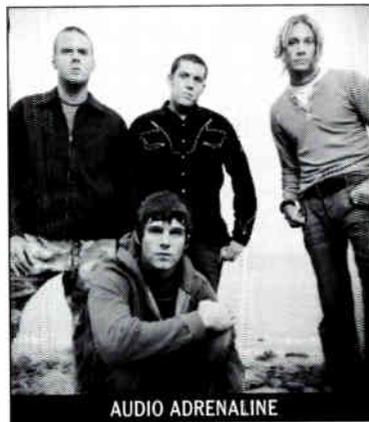
The band has been playing 2,500-seat theaters on its own but opted to skip an earlier tour in support of its latest album, *Lift*, on Forefront Records. "We knew we'd be headlining Festival con Dios. We decided to forego a spring tour and just make our tour the Festival con Dios dates," Stuart explains. "We may do a small run after Festival con Dios."

The physical setup will be similar to last year's tour: a traveling amphitheater featuring a festival element with motocross and skateboarding demonstrations, participatory games like bungee jumping and rock climbing, food, drink, and souvenirs. (The festival may also add indoor laser tag this year.) It will play eight weeks, from September to October.

First Co. Management tour production manager Steve Campbell estimates the cost of production to be more than \$500,000. The festival travels in six trucks: four for production, one for the stage, and one for the generator. It boasts the "biggest portable stage in America, 100 feet wide by 50 feet tall," he adds. It's a "one-stop deal," and everything comes in with the show, without any day-of vendors. It takes six hours to set up and three to tear down. The gates open at 2 p.m., with a 3 p.m. start and 10 p.m. finish. Tickets are \$25 and below. Capacity is 7,500.

The outdoor atmosphere is both a plus and a minus for the performers. Stuart loves the environment.

"There's something incredible about playing under the stars—until it starts raining. But it is harder for the artists, because there's no dressing room. You have to maybe run into a mall or walk to McDonald's to get indoor plumb-



AUDIO ADRENALINE

ing," he says. "We're blessed. We're able to afford a bus. It's not an ideal touring situation if you are kind of a prima donna, as most rock bands are."

Premier VP Roy Morgan is particularly pleased with the festival's purchase of portable grandstand seating, which makes it more user-friendly for parents. "Each section will seat up to 420 people, and we're looking at the possibility of four sections, for over 1,600 seats. They'll be sold at a premium, a reserved-seat section," he says.

Morgan is also overseeing the event's marketing and promotion and is planning the national on-sale weekend at the end of June. "The only way you can purchase tickets is

via the Internet on any of the shows or cities that one weekend. There will be a discount incentive. That didn't happen last year, because you had 25-30 different promoters doing their own thing. This year, while there will still be promoters doing their own thing, there is going to be consistency in the marketing."

That, combined with the Louis Palau link—which Campbell describes as "a massive coup; the first time in history a massive outreach ministry is linked with a touring rock festival"—should help increase attendance by 50%-100%, Morgan says.

One element that none of the participants expect to ever change is the primary use of mall parking lots as the festival's sites. Easy access, cooperative advertising, and a similar family clientele make them particularly attractive. In fact, First Co. Management CEO Wes Campbell says he's about a week away from announcing another tour using the same traveling festival format.

The pop tour (planned for July and August) will be sponsored by Procter & Gamble's (P&G) Clairol and is tentatively called the Herbal Essence Summer Blast. Wes Campbell says P&G is spending \$6 million on national TV marketing. Like Festival con Dios, it will be a lifestyle event. Partners with First Co. Management in that endeavor are Track Entertainment in New York and Jam Entertainment in Chicago. It will feature the same staging as Festival con Dios but different color schemes and a new set.

APRIL 20
2002

Billboard®

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CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	Ice Palace, Tampa, Fla. March 9	\$2,329,530 \$175/\$85/\$45	20,628 21,045	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Madison Square Garden, New York March 15	\$2,168,960 \$175/\$45	18,799 19,325	Clear Channel Entertainment
THE ALLMAN BROTHERS BAND	Beacon Theatre, New York March 14-24	\$1,639,595 \$65.99/\$45.99	27,810 nine sellouts	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Palace of Auburn Hills, Auburn Hills, Mich. April 1	\$1,133,623 \$110/\$75/\$52.50/\$39.50	19,040 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
KID ROCK, HEMIGOD	Palace of Auburn Hills, Auburn Hills, Mich. March 16-17	\$1,032,447 \$35.50	29,733 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Van Andel Arena, Grand Rapids, Mich. April 2	\$839,095 \$110/\$52.50	9,596 10,344	Clear Channel Entertainment
'N SYNC, GINUWINE	Rose Garden, Portland, Ore. March 3	\$825,843 \$110/\$39.50	12,913 17,840	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Pepsi Center, Denver March 25	\$810,568 \$110/\$37.50	12,337 15,900	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Bradley Center, Milwaukee March 11	\$783,724 \$151/\$40.50	10,130 18,934	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	America West Arena, Phoenix March 26	\$767,260 \$151/\$42.50	9,883 17,826	Clear Channel Entertainment
'N SYNC, SMASH MOUTH, TONY LUCCA	Hilton Coliseum, Ames, Iowa March 27	\$764,528 \$108.50/\$46	12,385 13,000	Clear Channel Entertainment
CROSBY, STILLS, NASH & YOUNG	Mellon Arena, Pittsburgh March 6	\$723,999 \$150/\$39.50	9,350 12,638	Clear Channel Entertainment
BARRY MANILOW	Aronoff Center for the Arts, Cincinnati April 4-6	\$434,965 \$93/\$67/\$57/\$46	7,045 7,768 three shows one sellout	Concerts West
KID ROCK, TENACIOUS D	Freedom Hall Coliseum, Louisville, Ky. March 23	\$424,879 \$29	15,148 sellout	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	Copps Coliseum, Hamilton, Ontario March 10	\$408,999 (\$648,669 Canadian) \$37.52	11,302 14,028	Clear Channel Entertainment
BARRY MANILOW	MCI Center, Washington, D.C. April 7	\$396,574 \$87/\$62/\$37	6,527 7,071	Concerts West, Musiccentre Prods.
LUIS MIGUEL	Don Haskins Center, El Paso, Texas March 29	\$394,200 \$100/\$49.50	6,212 7,122	Clear Channel Entertainment
MOONDOG CORONATION BALL: TOMMY JAMES & THE SHONDELLES, GARY PUCKETT & OTHERS	CSU Convocation Centre, Cleveland March 23	\$358,748 \$50/\$27.50	9,187 9,200	Clear Channel Entertainment
ENRIQUE IGLESIAS	Shrine Auditorium, Los Angeles March 30	\$338,504 \$68/\$38	6,143 sellout	Clear Channel Entertainment
OZZY OSBOURNE, THE TEA PARTY, PROJECT WYZE	General Motors Place, Vancouver March 3	\$323,596 (\$515,330 Canadian) \$37.36	9,158 13,727	Clear Channel Entertainment
STRING CHEESE INCIDENT, STANTON MOORE, ANGELIQUE KIDJO, RICKY SKAGGS	The Fillmore, Denver March 21-23	\$321,300 \$29.75	10,800 three sellouts	Clear Channel Entertainment
MARY J. BLIGE, AVANT	Aladdin Theatre for the Performing Arts, Las Vegas March 2	\$316,530 \$60/\$30	6,897 7,019	Clear Channel Entertainment
NO DOUBT, THE FAINT, KENNA	Universal Amphitheatre, Universal City, Calif. March 27-28	\$314,935 \$33.50	11,591 two sellouts	House of Blues Concerts, Goldenvoice
SANTANA, THE WAILERS	TD Waterhouse Centre, Orlando, Fla. March 23	\$302,877 \$65.50/\$35.50	6,462 17,127	Clear Channel Entertainment
ALICIA KEYS, GLENN LEWIS	Paramount Theatre, Oakland, Calif. March 3-4	\$272,625 \$51.25/\$40.75	5,995 6,080 two shows	Clear Channel Entertainment
HARRY CONNICK JR.	Orpheum Theatre, San Francisco March 29-30	\$269,845 \$75/\$29.50/\$19.50	4,360 4,458 two shows	Clear Channel Entertainment
KID ROCK, TENACIOUS D	Municipal Auditorium, Kansas City, Mo. March 28	\$244,383 \$29	8,742 sellout	Clear Channel Entertainment
KENNY CHESNEY, SARA EVANS, PHIL VASSAR	Veterans Memorial Coliseum, Jacksonville, Fla. April 5	\$240,690 \$38.50/\$30.50	6,843 8,054	Clear Channel Entertainment
JULIO IGLESIAS	Westbury Music Fair, Westbury, N.Y. March 22-23	\$235,677 \$50/\$43.50	5,151 5,484 two shows one sellout	Clear Channel Entertainment
DREAM THEATER	Beacon Theatre, New York March 27-28	\$227,090 \$60/\$30	5,697 5,803 two shows	Clear Channel Entertainment
ENRIQUE IGLESIAS	Rosemont Theatre, Rosemont, Ill. March 26	\$219,262 \$58/\$35	4,390 sellout	Clear Channel Entertainment
NO DOUBT, THE FAINT, KENNA	Event Center Arena, San Jose, Calif. March 25	\$206,668 \$30.25	7,229 sellout	Clear Channel Entertainment
ENRIQUE IGLESIAS	ctnow.com Oakdale Theatre, Wallingford, Conn. March 23	\$202,624 \$52/\$32	4,806 sellout	Clear Channel Entertainment
B.B. KING, BOBBY "BLUE" BLAND, KOKO TAYLOR & HER BLUES MACHINE	Star Plaza Theatre, Merrillville, Ind. March 29-30	\$191,774 \$43/\$33	5,678 6,800 two shows	Star Prods.
SPRING HIP-HOP EXPLOSION: BEANIE SIGEL, JAY-Z & OTHERS	First Union Spectrum, Philadelphia April 5	\$186,085 \$49/\$35/\$27.50	5,341 12,000	Take Down Records

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TOURING

Venue
Views™

by Linda Deckard

BUSINESS AS USUAL: Tim Ryan, manager of the Arrowhead Pond of Anaheim in California for Covanta Energy, says that it's business as usual at the arena, despite the fact that Covanta filed for Chapter 11 bankruptcy protection April 1. Covanta has a contract with the city of Anaheim that extends for another 22½ years and leaves Covanta responsible for some of the financing of the facility and 100% of the management. He says, "There is not one bit of change in our everyday operations."

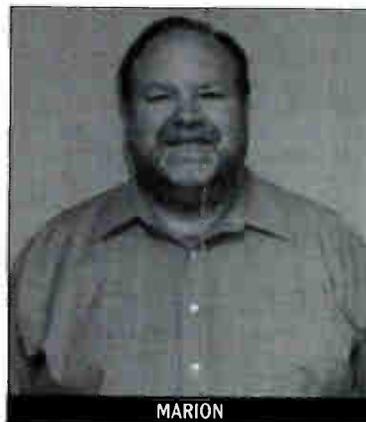
Ditto for the Corel Centre in Ottawa, where Tom Conroy, director of facilities and services, says there will not be any operational changes now or in the foreseeable future. Covanta has a 30-year management contract on that venue that began under the Ogden Entertainment label in 1996. The arena is privately owned by Palladium.

In fact, Conroy is looking at a busy spring, with the Dave Matthews Band April 20 and the Moody Blues April 17. None of the spring leasees have called with concerns about bankruptcy. "It's not even a blip on the radar screen," he says.

Ryan has just finished a sold-out Crosby, Stills, Nash & Young concert and has Paul McCartney May 5, Alan Jackson July 23, and Vicente and Alejandra Fernandez with Juan Gabriel coming up. In the theater setup, he's done Steven Curtis Chapman and has a charity event with Sugar Ray May 11. He says, "Concert bookings are ahead of last year."

Covanta sold its other live entertainment holding, an interest in Metropolitan Entertainment Group, to Mitch Slater (*Billboard*, March 30).

SOLID AS A ROCK: The per cap on food and drink for a Kid Rock date at Alltel Arena in North Little Rock, Ark., was \$6.80 from 10,600 attending. The merchandise per cap was \$10.02.



MARION

Despite having been there only one year prior, Kid Rock was still a strong draw. Building manager Michael Mar-

ion attributes that in part to the ticket price, which was a reasonable \$29. "The ticket price didn't change, and it was a Clear Channel tour," Marion says. "Kid Rock is enormously popular here, and the price was right."

The production includes an Air-stream trailer, a clothesline of clothes, and hubcaps onstage.

GOLDEN COMBINATION: SMG CEO Wes Westley announced that SMG Sports and Entertainment and Goldenvoice Entertainment have joined forces to promote and book the Grove of Anaheim (formerly the Sun Theater). SMG director of entertainment Mark Perthel says the goal is to be "very competitive in the alternative music scene there."

Goldenvoice co-president Rick Van Santen adds that the Grove "is very similar to the Palladium in Los Angeles and will complement our other venues in southern California." The Grove of Anaheim has four seating configurations, ranging from 500 to 2,200 in capacity.

HOME SWEET HOME: Jim Walczak is back in Wisconsin, his home state. A 22-year veteran of the business, Walczak joined the Fox Cities Performing Arts Center in Appleton April 1 as director of operations.

Building director Kirk Metzger says the 2,055-seat venue will open Nov. 24 with a private party featuring Tony Bennett in the evening show and a performer to be named for the matinee. The party is for Aid Assn. for Lutherans/Lutheran Brotherhood, which donated \$8 million to the construction of the \$45 million theater in exchange for the chance to have this party celebrating the group's centennial.

Before joining Fox Cities—so named for the cities along the Fox River—Walczak was at the Rushmore Plaza Civic Center in Rapid City, S.D.

MORE NEW JOBS: William Blaziek is the new GM of the El Paso Convention and Visitors Bureau, as well as of the El Paso Convention and Performing Arts Center.

Kathleen Turner has been named GM of the Cultural Center of New Orleans for SMG. The center includes the 6,617-seat Morris F.X. Jeff Municipal Auditorium and the 2,317-seat Mahalia Jackson Theatre of the Performing Arts. She had been GM of the Richmond Coliseum in Richmond, Va.

Rosser International will design a multi-purpose amphitheater/stadium in Roanoke, Va. Construction on the \$18 million venue begins next February. It is to seat 15,000 for concerts.

ALBUMS

Edited by Michael Paoletta

POP

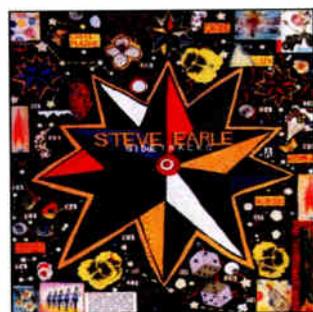
► **MOTH**
Provisions, Fiction & Gear
PRODUCER: Sean Beavan
Virgin 11892

Moth is a nice rock band. They're not dirty. They're not too rough. They're the kind of ever-smiling party band you might see crankin' out tunes under rays of sunshine on shows like MTV's *Spring Break*. They're aggressive. But they won't hurt you. They're nice—even when they're kinda angry. Not that there's anything wrong with that. When they're on-point (which is fairly often), Moth delivers perfectly crafted, pop-inflected anthems. Cases in point: the single "I See Sound," which is winning friends at rock radio, and the equally infectious "Hearing Things" and "Thinkin' Please." There are countless angry-young-man outfits that would be wise to take a lesson from frontman/tunesmith Brad Stenz. He knows how to write and deliver a song. Still, there are moments when you wish for just a tiny bit of dirt, or just a little bit of edge. Ultimately, such elements would make Moth that much more compelling.—**LF**

★ **LUNA**
Romantica
PRODUCERS: Luna, Gene Holder
Jet Set TWA 045

Can indie alt-rockers maintain a sense of unpolished realness while making music that's widely accessible and even achingly beautiful? Yes—and Luna (again) offers proof with this entrancing mix of laid-back melodies. Singer/lyricist Dean Wareham may not have the clearest pitch or the widest range, but his gentle, understated delivery is powerfully seductive and his lyrics remain smartly original. Ethereal guitars and languid percussion help create a hypnotic, dreamy effect, expertly illustrated on the stunning opener "Lovedust." *Romantica* never gets drowsy, though, thanks to quick bursts of energy from lively numbers like "Black Postcards." By making an album that's utterly listenable without

S P O T L I G H T S



STEVE EARLE
Sidetracks
PRODUCERS: Twangtrust
E-Squared/Artemis 129

While once again illustrating just how deeply he loves all kinds of music—from folk to country to bluegrass to grunge to reggae—Steve Earle reminds us here that he also knows intimately what it's like to be a fan, giving us this excitingly diverse and hip collection of odds and ends. A must-have for hardcore followers, *Sidetracks* compiles covers (a surprisingly venomous take on Nirvana's "Breed" and a stark remake of Bob Dylan's "My Back Pages") with Earle's many soundtrack cuts (including "Some Dreams" from *The Rookie*). Among the album's many highlights are the alternate version of "Ellis Unit One," featuring the Fairfield Four—the original version was used in the film *Dead Man Walking*—and Earle's inspiring albeit unlikely take on the Slickers' reggae classic "Johnny Too Bad." It's rare that an odds-and-ends set proves this compelling—and that, as much as anything else, emphasizes just how remarkable a talent we have in Earle, who pitches in track-by-track commentary here.—**WO**

sacrificing its integrity, Luna provides the season's greatest guilty pleasure—without the guilt.—**WH**

★ **THE APEX THEORY**
Topsy-Turvy
PRODUCER: Don Gilmore
DreamWorks 13884

This debut effort from rock act the Apex Theory deserves multiple listens, for its

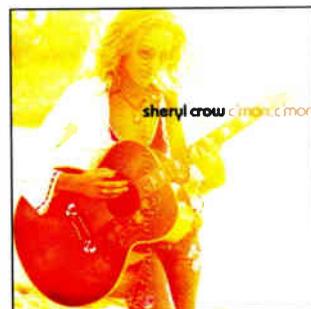
KRONOS QUARTET
Nuevo
PRODUCERS: Gustavo Santaolalla,
David Harrington, Jusith Sherman
Nonesuch 79649

The innovative Kronos Quartet turns its sights to the music of Mexico for *Nuevo*, a collection of native songs spanning the past 80 years. The album, which came to fruition after violinist David Harrington visited Mexico City, interprets songs from an eclectic mix of Mexican composers, including Juan Garcia Esquivel, Roberto Gómez Bolaños, and Silvestre Revueltas. In addition to the quartet's string



arrangements, field recordings of religious rituals and street celebrations give the album a lively reality. The quartet is equally adept at solemn love songs (Agustín Lara's "Se Me Hizo Facil") and whimsical farces (Bolaños' "Chavo Suite"). From the melancholy melodies of one-armed street performer Carlos Garcia's musical leaf to Plankton Man's deft mix of traditional mariachi and European electronica, *Nuevo* is a vibrant showpiece of Mexico's musical diversity.—**JDF**

unique blend of intelligent lyrics and hard-driving guitars and drums gets better with each spin. Themes of independence and introspection abound, as do interesting synthesizer riffs and forceful vocal deliveries. It's a challenge to forget the chorus of "Mucus Shifters," a tirade against the power of money, and of the dynamic first single, "Shhh ... (Hope Diggy)." Slower tracks like



SHERYL CROW
C'mon, C'mon
PRODUCERS: Sheryl Crow, Jeff Trott,
John Shanks
A&M 11930

Trends, be damned! Crow closes a four-year gap between recordings with a set that bravely (and wisely) leaves the tail-chasing and kiddie-baiting to others. Instead, she offers a masterfully crafted collection that warmly recalls the era of album-driven FM rock radio. Although Crow surrounds herself with an army of glittery guests (including Lenny Kravitz, Stevie Nicks, and Don Henley), she never loses control of the proceedings—nor does she play her fab friends like bells and whistles. Rather, they quietly enhance the tune at hand. And Crow proves here that her skills as a songwriter have matured quite nicely. On rockers like the single-worthy "Steve McQueen," she's assured and aggressive without becoming unnecessarily caustic, while gentle moments like "Safe & Sound" are sensitive without being overly sentimental. A most welcome return from one of rock's most valuable players.—**LF**

"Come Forth," an everyman's tale of relationship woes, are equally memorable. The Los Angeles-based quartet combines a variety of Mediterranean and rock musical influences throughout, most notably on "That's All," with its slightly dissonant aural mix. "Aposibly," another highlight, captures the slightly sinister quality of being afraid of accountability.—**JP**

RUSTED ROOT
Welcome to My Party
PRODUCER: Bill Bottrell
Island 314 586 776

Like each of Rusted Root's previous four albums, *Welcome to My Party* is lopsided, containing a few really great songs, a handful of nice moments spread over twice as many tracks, and a couple rather forgettable tunes. This time around, the rousing title track, the serene "Why Cry," and "Blue Diamonds," a lovely, cinematic ballad, prove to be the gems. The '70s soul-inflected "Union 7" and "People of My Village"—which slyly melds Deadhead and dancefloor sonics—emerge as runners-up. Producer Bill Bottrell's (Sheryl Crow, Tom Petty) return is certainly felt, as is the return of vocalist Jenn Wertz. But, ultimately, *Welcome* proves unsatisfying. Ever since its sunny 1994 single, "Send Me on My Way," broke things open for the hard-touring Pittsburgh act, Rusted Root seems only to have inched toward making a career-defining album. While *Welcome* clearly isn't it—merely teasing fans in the same way as 1996's *Remember*—it seems to prove that reuniting with Bottrell (especially after 1998's disappointing self-titled effort) was a smart move. Yet, it seems like the songs just weren't there yet. Here's hoping for more gems next time.—**WO**

R&B/HIP-HOP

THE BRAXTON BROTHERS
Both Sides
PRODUCERS: the Braxton Brothers
Peak PKD-8507

After two albums with Windham Hill, the Braxton Brothers—bassist Nelson and saxophonist Wayne—are staples on the smooth jazz/new adult contemporary front. Now with a new label, the twins have decided to shake things up a bit. Having opened for the likes of the Whispers, Eric Benét, and Teena Marie, the duo is now eyeing the mainstream urban market. This third album fuses both sides of the Braxtons' musical personalities: smooth jazz and R&B/neo-soul. The result is a pleasing mix of instrumentals—flavored with the brothers' signature style of smooth melodies and spirited bass—and urbanized vocal tracks featuring refresh-

(Continued on next page)

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

MUDDY WATERS
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy McKaie
ORIGINAL PRODUCERS: Leonard and Phil Chess, Willie Dixon
Chess/MCA 088-112-822

HOWLIN' WOLF
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy McKaie
ORIGINAL PRODUCERS: Sam Phillips, Leonard and Phil Chess, Willie Dixon
Chess/MCA 088-112-820

SONNY BOY WILLIAMSON
The Real Folk Blues/More Real

Folk Blues
REISSUE PRODUCER: Andy McKaie
ORIGINAL PRODUCERS: Leonard and Phil Chess, Willie Dixon
Chess/MCA 088-112-823

JOHN LEE HOOKER
The Real Folk Blues/More Real Folk Blues
REISSUE PRODUCER: Andy McKaie
ORIGINAL PRODUCER: Ralph Bass
Chess/MCA 088-112-821

In the midst of the mid-'60s folk-music boom, Chess Records strove to tap into the younger generation's budding enthusiasm for Americana authenticity by presenting its veteran blues artists as folk pioneers—even if their products



for the label had long since taken on an urban electricity and sophistication. A manifestation of this marketing tac-

tic—which, of course, was truthful in the sense that these men embodied an unadulterated oral (i.e., folk) tradition—was the series of *Real Folk Blues* and *More Real Folk Blues* compilations devoted to the label's signature giants: Muddy Waters, Howlin' Wolf, Sonny Boy Williamson, and John Lee Hooker. Now part of MCA/Universal's excellent line of remastered, expanded, and freshly annotated "Blues Classics," the original titles and their sequels have been definitively paired on a series of single CDs. For the 50th anniversary of Chess in 1997, MCA rolled out beautifully remastered single-disc best-of anthologies for each of these artists (with two each for Waters and Wolf).

Yet the *Real Folk* sets manage to diverge usefully from those collections by juxtaposing classic singles with more obscure material. A revelatory case in point is Waters' lost gem "She's Alright," a live-wire track that doesn't appear on any of MCA's many wide-ranging anthologies of his work (including the boxed set). Hooker's disc—which features the artist, atypically, with a full band in tow—includes such uncommonly anthologized items as his polemical answer to Woody Guthrie, "This Land Is Nobody's Land." There are similar finds on each of these 24-track sets, which have only grown more "real" and life-affirming with every passing year.—**BB**

CONTRIBUTORS: Bradley Bamberger, Lella Cobo, Jonathan Cohen, Jay De Foore, Gordon Ely, Larry Flick, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. 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 bureau.

(Continued from preceding page)

ing turns by such promising San Francisco Bay Area talent as Ledisi, Seabron Sawyer, and Martin Luther. Standout cuts include the easy ballad "So Divine," the mellow-jamming "Stop Sayin' That," and the syncopated "Better Than Nothing?"—**GM**

DANCE/ELECTRONIC

NICOLE J. McCLOUD

So What?
PRODUCER: Lou Pace
24/7 Records/Artemis 872470

The South African-born, Florida-residing Nicole J. McCloud has been honing her skills since the mid-'80s, when her pop-dance single, "Don't You Want My Love," exploded on dancefloors around the globe. These days, she's touring the country in support of her new single, the incredibly strong, crossover-happy "One Good Reason," which is receiving much love and support from radio stations like WKTU New York. The track is a fine vehicle for McCloud, whose powerhouse vocals are a cross between Tina Turner and Whitney Houston. Those that can't get enough of the energetic vibe of "One Good Reason" will find much to sink their teeth into here, particularly infectious tracks like "This House Is Not a Home," "Search'n," and the Diane Warren-penned "Tell Me Where It Hurts." Elsewhere, McCloud handles midtempo pop (the Britney Spears-hued "Get Your Hands off My Man"), ballads ("Lessons of Love"), and even Latin freestyle ("Why Should I"). A totally abysmal revamping of "Don't You Want My Love" closes the album. This misstep aside, *So What?* will surely satisfy many in the dance-pop world.—**MP**

COUNTRY

► **STEVE AZAR**

Waitin' on Joe
PRODUCER: Rafe Van Hoy
Mercury 170269

On his Mercury debut, Steve Azar parlay his Delta roots and inspired songwriter's instincts into a potent mixture, without sacrificing his musical integrity—even though minimal pop sensibilities sneak into the mix (in order to maximize appeal at country radio, which seems to crave the poppy stuff). A perfect example is debut single "I Don't Have to Be Me (Til Monday)," which boasts a nice workaday lyric and some nice slide guitar work with an

appealing singalong chorus. Similarly, the artist has a knack for punchy songs with crisp instrumentation tailor-made for radio (midtempo like "My Heart Wants to Run"). Even so, Azar seems more at home with such rootsy observations as the crackling "Damn the Money" and Springsteen-esque acoustic rockers "The Underdog" and the shuffling "One Good Reason Why." Azar conjures swampy, manic energy on "Goin' to Beat the Devil (To See My Angel Tonight)," and the title cut is a subtle masterpiece, a believable ballad with well-drawn characters and soul to burn. Azar is the kind of new artist country music needs right now.—**RW**

★ **KEVIN DENNEY**

Kevin Denney
PRODUCER: Leigh Reynolds
Lyric Street 11475

Kevin Denney may well be the best of a promising crop of male vocalists from the class of '02. He owns a sincere, lights-out baritone with plenty of vocal tricks, and he's a more-than-capable songwriter. "It Don't Matter" portrays loneliness worthy of Vern Gosdin, and the good-timing "Takin' Off the Edge" works like a tonic. Denney ups the tempo with such barroom shuffles as "Correct Me If I'm Right" and Leslie Satcher's "Cadillac Tears," then gears down on lovesick ballads ("That's Just Jesse," "It'll Go Away"). The robust "My Kind of Song" and Haggard-like "That's What I Believe" make strong points, and "Daddy Was a Navy Man" is understated elegance. What we have here is a darn good country singer. What a concept for country music.—**RW**

LATIN

► **GIAN MARCO**

A Tiempo
PRODUCERS: Emilio Estefan Jr., Gian Marco
Crescent Moon Records 2 501205

On his U.S. debut album (following indie releases in his native Peru), Gian Marco emerges as a surprisingly strong and mature songwriter, which is no surprise, given his trajectory as a songcrafter for people like Emmanuel and Marc Anthony. What is more surprising is his aplomb as a performer, as he navigates a roster of songs that range from intensely intimate ("Lamento") to decidedly upbeat ("Volveré"). Marco has a versatile, pliable voice, with broad vocal range. This gives further appeal to a roster of mostly romantic songs that are both catchy and poignant. Although the initial "Se Me Olvidó"

comes across as over-produced, the album then settles into a more organic and comfortable pace, with each song its own distinct—and appealing—universe. As if to stake his claim over his own material, Marco ends the disc with "Sentirme Vivo," a song that was a hit for Mexican singer Emmanuel. In this acoustic version (guitar and violin), Marco underscores the strength of his songs and his interpretation of them.—**LC**

WORLD MUSIC

★ **ALI AKBAR KHAN**

From Father to Son
PRODUCERS: Mary Khan, Nick Peck,
Tim White
AAMP 0209

Ali Akbar Khan is one of the greatest sarode artists of his time (the sarode is a 25-string lute-like instrument made of teak or mahogany with a goatskin hide stretched over it and a metal fingerboard). This album, recorded live in Berkeley, Calif., last year, consists of one song: "Ragini Puriya Dhanasri," an evening raga, 58 minutes in length. Khansahib's son, Alam, performs on sarode with his father, and this is, indeed, apprenticeship by live performance. The Khan family's classical music tradition dates to the 16th century and the court of Moghul Emperor Akbar. "Ragini Puriya Dhanasri" is an elegant, peaceful, traditional raga, interpreted here with wondrous artistry and keen sensibility by Khansahib and son. This is not music for the impatient; "Puriya Dhanasri" unfolds like a lotus blossom. Racked in North America by Revolver.—**PVV**

★ **SALAMAT**

Ezzayakoum
PRODUCER: Dr. Hijaz Mustapha
Piranha 1256

Salamat is master Nubian percussionist Mahmoud Fadl's Cairo-based roots band. *Ezzayakoum* features vocalists Sayed Khalifa, Hassan El Saghir, Salwa Abou Greisha, and Hassan Abdel Azziz, as well as a dozen outstanding instrumentalists. Only one of the songs—"Elleya Misafir"—is a traditional piece. The remaining tracks are contemporary Nubian songs, most of which were authored by members of the ensemble. Fadl and his collaborators are Nubian neo-traditionalists, inspired by the ancient musical heritage of Nubia, yet intent on making this heritage a living part of our world. The music is romantic, wonderfully melodic, and intensely rhythmic. The moods vary from the

uptempo groove of "Lau Elreida" to the elemental arrangement of "Galbi El Atouf," animated by the evocative singing of Salwa Abou Greisha.—**PVV**

BLUES

★ **OTIS TAYLOR**

Respect the Dead
PRODUCER: Kenny Passarelli
Northernblues 0009

Taylor follows the release of his superb, Handy Award-nominated album *White African* with an equally compelling record that is, unfailingly, a galvanizing listening experience. One of Taylor's most appealing traits is the intensity he brings to his music. He's deep in his blues, both as a writer and as a performer, and his level of engagement in his material is spellbinding. *Respect the Dead* opens with the ringing banjo licks of "Ten Million Slaves" and develops a driving tempo that carries into "Hands on Your Stomach," propelling the listener into Taylor's darkly-colored, compulsive, groove. Taylor's magic reaches its apex with "Shaker Woman" and "Black Witch," the latter being one of the most haunting (and haunted) blues songs tracked by anyone in recent memory. Taylor is a rare talent, and this is easily one of the most important blues albums of 2002. Distributed by Big Daddy.—**PVV**

CLASSICAL

KURT WEILL: From Berlin to Broadway
Center City Brass Quintet
PRODUCER: Michael Schulze
Chandos 9924

Most classical record buyers wouldn't be tempted by a brass-band album of German cabaret and Broadway tunes—but they should think twice about that. This collection of Kurt Weill songs arranged for brass choir brims with charm and musicality, in terms of both Weill's timeless melodies and the warm, surprisingly flexible sonorities produced by the Center City Brass Quintet. Founded in 1985 in Philadelphia, this virtuosic group performs trumpeter Anthony DiLorenzo's suite from *The Threepenny Opera*, plus sets of songs from Weill's European and American periods. Even if it's the angular *Threepenny* Suite and European songs that bend most naturally to this unusual treatment, everything here is played and recorded wonderfully. Rather than bleating through this material, the Center City musicians will have you whistling "Mack the

Knife" and "Surabaya Johnny" nearly as readily as Lotte Lenya and Louis Armstrong. Distributed in the U.S. by Koch International.—**BB**

GOSPEL

► **WOODY ROCK**

Soul Music
PRODUCERS: various
Gospeo Centric 757517003023/47
 Founding Dru Hill member Woody Rock makes a noteworthy gospel debut with *Soul Music*. And even with a long list of producers and guest artists, Rock's formidable presence—as both singer and songwriter—remain front and center. Rock's Dru Hill mates join him on "My Homey," a punchy R&B ballad with all the earmarks of a major radio hit. "Everybody" is dare-you-not-to-dance hip-hop, with a hard-hitting rap by the guesting Gospel Gangstaz. Gospel's Men of Standard join Rock for the silky smooth "The Question Is," while R&B chart-toppers Mary Mary lend a hand on the lilting, Latin-flavored, and crossover-ready "Good to Be Alive." With feet firmly planted in both gospel and R&B, Rock stands to join Kirk Franklin as another of gospel's Renaissance men.—**GE**

NEW AGE

► **GEORGE WINSTON**

Winter Into Spring 20th Anniversary Edition
PRODUCER: George Winston, Will Ackerman
Windham Hill 07934-11637

Twenty years since its original release as the follow-up to Winston's 1980 landmark solo piano debut, *Autumn*, his *Winter Into Spring* still serves as the ideal soundtrack to the seasonal changes alluded to in its title. Winston's skills in channeling these themes into his playing are on full display here, as the sparse, repetitive "January Stars" gives way to the churning, aggressive "February Stars." Compared with the double-digit running times and melancholia-steeped *Autumn*, the sweetly concise "Reflection" and the exuberant "Blossom/Meadow" reveal the sunnier side of Winston's musical disposition. The Steve Reich-influenced "Rain" finds more of a middle ground, the sonic equivalent of a light shower suddenly bursting into a thunderstorm. This edition also includes the previously unreleased ("Love Echoes in the) Pine Hills" and sheet music for "Reflection."—**JC**

NOTEWORTHY

BRUTE

Nine High a Pallett
PRODUCER: Scott Stuckey
Velocette 89394 30062

BRUTE

Co-Balt
PRODUCER: John Keane
Supercat/Widespread WR1001
 Hardcore fans of the ever-quirky, wholly uninhibited Southern singer/songwriter Vic Chesnutt definitely seem to be getting more out of Brute—his occasional teaming with Widespread Panic—than fans of the popular jam band. There's the obvious: On *Nine High a Pallett*, the act's 1995 debut (redelivered as an enhanced disc this



month), and on its sophomore effort, the just-issued *Co-Balt*, Chesnutt serves as bandleader and frontman,

singing on—and writing almost—every song. Less apparent is the sense that Widespread (a fellow product of Athens, Ga.) seems to be nudging paralytic Chesnutt a bit, getting him to kick it up a notch. As a result, such *Nine High* songs as the hilarious "Good Morning, Mr. Hard On," "Westport Ferry," and "Blight," and, quite honestly, about two-thirds of the *Co-Balt* cuts compile much of the best work Chesnutt has done in recent years. With Chesnutt issuing a handful of rather disappointing albums since *Nine High*'s original release, *Co-Balt* feels like a valiant return, especially when listening to his impassioned vocals on such tracks as "Expiration Day" and "Adiron-



dacks." Quite simply, it just seems as though the strong-playing Widespread is able to pull the best out of him. In

"Good Morning" (which is accompanied on the reissue with an equally as priceless video that shows Chesnutt in bed with, licking, and even humping, a Liz Phair poster) and "Westport Ferry," *Nine High* probably boasts Brute's best singles so far. But *Co-Balt* is, unquestionably, the more consistently effective record, however inconsistent it is stylistically—the album jumps from exciting electric moments ("You Got It All Wrong," one of the few Brute tracks on which Widespread vocalist John Bell's voice is actually distinguishable) to pedal steel-laced folk songs ("Expiration Day," which is as good a folk song as Chesnutt has ever penned).—**WO**

SINGLES

Edited by Chuck Taylor

POP

FIVE FOR FIGHTING Easy Tonight (3:31)
PRODUCER: Gregg Wattenberg
WRITER: J. Ondrasik
PUBLISHER: EMI Blackwood Music/Five for Fighting Music, BMI
Aware/Columbia 56727 (CD promo)
 More than one year after it was first serviced to radio, Columbia is rereleasing this cut as a follow-up to "Superman (It's Not Easy)," the breakout hit for John Ondrasik, the man better known as Five for Fighting. This midtempo song is worthy of a second chance, especially now that the act has made a name for itself, scoring valuable exposure at last fall's Concert for New York City and months of immense airplay—"Superman" hit No. 14 on The Billboard Hot 100. Ondrasik's skills as a serious lyricist are shown off with the suicide message in the refrain: "Shotgun fire, anybody home/I got two dimes in the telephone/All right, it's not easy tonight." Five's 2000 album, *America Town*, was certified gold late last year, so "Easy Tonight" has a nice audience waiting for it. Many of the hot/modern AC stations that believed in the track during its first incarnation have added it again, but the song has real potential for a move to the mainstream.—**EA**

R&B

THE HAMPTONS My Jacket (3:55)
PRODUCER: J-Dub
WRITERS: J. Walker, B. Bush
PUBLISHERS: Dub's World Music/Blazilicious Music/Black Fountain Music, ASCAP
Blackground (CD promo)
 It's been a hot second since R&B music has had a true boy band to call its own. At one time or another, the Jackson 5, New Edition, and the Boys all made young girls and R&B fans alike swoon with their sweet harmonies and boy-next-door appeal. Blackground's newest act, the Hamptons, looks to follow in the footsteps of those acts with lead single "My Jacket." The squeaky-clean ballad provides the world with a proper introduction to the brotherly trio of Cantrell, Chris, and Mario. With Chris on lead, "My Jacket" works largely because of its innocence—something missing from most mainstream R&B songs these days. It will be interesting to see if R&B radio will pick up "Jacket." It may be difficult to position among hardcore posturing and bump'n'-grind anthems. However, the recent success of fellow pre-teen/teen acts like Bow Wow, Lil' Romeo, and B2K may prove otherwise.—**RH**

COUNTRY

McBRIDE & THE RIDE Anything That Touches You (no timing listed)
PRODUCERS: McBride & the Ride, Matt Rollings
WRITERS: S. Bogard, M. Green, T. McBride

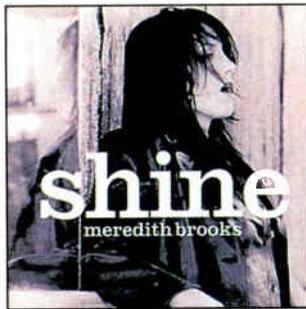
SPOTLIGHTS



THALIA Tu Y Yo (3:14)
PRODUCER: Estéfano
WRITERS: L. Estéfano, M. Estéfano, J. Reyes
PUBLISHER: 2002 World Deep Music/Sony ATV, BMI; Blueplatinum Publishing, ASCAP
EMI Mexico 53961 (CD promo)
 It would be easy enough to suggest that Thalia is coming from behind the shadow of fellow Latina sexpot Shakira, but the Mexican singer is paving her own way with the festive pop romp "Tu y Yo," which pumps out enough energy to light the city of Los Angeles for a couple days. Thalia—the wife of Sony Music chief Tommy Mottola—refashions her sound on the upcoming *Thalia*, choosing a somewhat hipper, rockier road than past efforts that should widen her appeal in the Spanish-speaking spectrum. "Tu y Yo" is a manic, turbocharged party track that has all of the effervescence and youthful spirit of "Livin' La Vida Loca" from a certain other Spanish-cum-English superstar. In a savvy move, Thalia's team released different versions of the song to target regional tastes (admirably, with tailored vocals), so saturation is the goal of the game here; as well, the videogenic artist is recording her own English-language set, due by year's end. This is shaping up to be a pretty fragrant spring.—**CT**

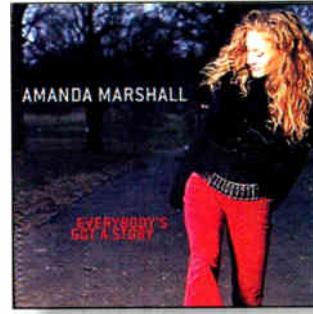
PUBLISHER: Warner-Tamerlane, BMI
Dualtone 01122 (CD promo)
 The good folks at Dualtone have already demonstrated their ability to deliver the hits with the success of "Riding With Private Malone,"

MEREDITH BROOKS Shine (3:21)
PRODUCERS: Meredith Brooks, David Darling
WRITERS: M. Brooks, D. Darling, S. Peiken
PUBLISHERS: EMI Virgin/Loud and Stupid/Shellayla Songs/Peer Music III, BMI
Gold Circle 59016 (CD promo)
 While the boys in Linkin Park and Incubus were still figuring out which end is up in the mid-'90s, Meredith Brooks was helping forge a new path for guitar-wielding singer/songwriters with great songs like "What Would Happen," her remake of Melanie's "Lay Down (Candles in the Rain)," and the



ubiquitous "Bitch." On her Gold Circle Records debut, the durable entertainer gives the guys a run for their money with a song that showcases her greatest strengths: creative, accessible melodies and production with enough grit and grimace to propel her music beyond the boundaries of standard-issue pop. "Shine" features a clever lyric reassuring us that with perseverance, triumph is often just a step around the corner from our greatest challenges. Adult top 40 and modern AC outlets should take an instant "Shine" to this accessible, effervescent record, which signals a bold and beautiful return for Brooks, who sounds particularly fresh amid today's increasingly homogenous musical landscape. Look for her *Bad Bad One* May 5.—**CT**

which proved a wonderful comeback vehicle for David Ball. Here's hoping they can engineer a return for McBride & the Ride, a talented outfit comprising Terry McBride, Billy Thomas, and Ray Herndon,



AMANDA MARSHALL Everybody's Got a Story (4:15)
PRODUCERS: Peter Asher, Billy Mann
WRITERS: A. Marshall, B. Mann, Molecules
PUBLISHERS: Metatune/Sony/ATV Music Publishing Canada, SOCAN; Turtle Wins the Race/Annotation Music/Cules Music, ASCAP
Columbia 56709 (CD promo)
 "Everybody's Got a Story" marks the strong return of Amanda Marshall, the Toronto-based singer/songwriter best known stateside for her 1996 hit "Birmingham." Atop a funky midtempo groove, the "Story" lyric makes you sit back and think, propelled by Marshall's soulful voice. "Don't assume everything on the surface is what you see/Cause that classmate just lost her mother/And that taxi driver's got a PhD." From this plea for understanding, producers Peter Asher and Billy Mann have crafted a radio-ready cut with considerable promise. The first 10 seconds alone sample an overture to the cut, featuring the string arrangement, scratches, and the acoustic guitar, creating a pleasant, relaxed atmosphere over which the melody will catch many an ear. The video adds a new sexiness to Marshall's image, helpful indeed for marketing the talented singer to the U.S. pop audience. *Everybody's Got a Story*, the album, already available for months in Marshall's native Canada, is due May 21 in the U.S.—**EA**

you, touches me/Anything that's part of you is a part of me, too." It's one of those lyrics that says what every woman wishes her man would declare—and what men rely on good country songs to say for them. The production leans heavily on steel guitar to accent the sweet melody. This should remind programmers how much they enjoyed this talented trio the first time around and up the ante for longer-term success.—**DEP**

ROCK

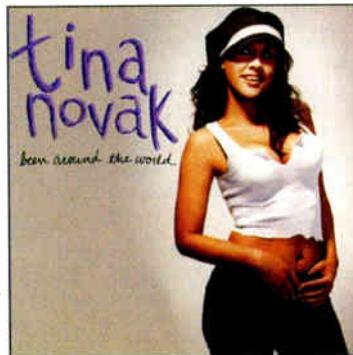
RUBYHORSE Sparkle (3:36)
PRODUCER: Jay Joyce
WRITER: Rubyhorse
PUBLISHER: BMI
Island 15555 (CD promo)
 Rubyhorse, originally from Cork City, Ireland, and steeped in Boston's music scene, delivers a pop/rock winner with its first single out of the stable, "Sparkle." The song shows the five-man band's proficiency in writing and performing straight-ahead rock'n'roll with a catchy melody. The upbeat love song drives ahead with an optimistic theme: "And when I feel the skies will never clear/You remind me spring is here." While the single generally plays it safe, the enduring success of other stalwarts like the Goo Goo Dolls bodes well for these chaps, and the Irish charm might help them on their way, making noise at adult rock radio and maybe even some modern rock stations. The band's major-label debut, *Rise*, which features a guest appearance by the late George Harrison—how about that?—hits stores May 21.—**EA**

RAP

LADY MAY FEATURING BLU CANTRELL Round Up (4:16)
PRODUCERS: Ron "Amen-Ra" Lawrence, Kwame "K-1 Mill" Holland
WRITERS: R. Lawrence, K. Holland, R. Robinson, J. Boyd, A. Smith
PUBLISHERS: Ausar Music, adm. by Carriers-BMG/Danasharo Music/Combine Music, BMI; Bros. Grimm/Poo B.Z./C. Sills Publishing/Hitco South, ASCAP
Arista 5083 (CD promo)
 Arista newcomer Lady May "rounds up" the posse—both in the hip-hop and country western sense—with the infectious lead single from her forthcoming debut. Guided by former Bad Boy hitmaker Deric "D-Dot" Angeletti, the Long Island, N.Y., native is one of a crop of new female MCs who are looking to make a name for themselves in the ever-competitive rap game. "Round Up" is a good start for May, as she incorporates all the necessary elements for a hit single, from the catchy track that combines a sample of the bluegrass classic "Dueling Banjos" with a reggae twist to the melodic, brassy hook from labelmate Blu Cantrell. For her part, May offers your usual braggadocio, but that's not surprising from a new artist trying to garner initial attention. That said, "Round Up" is already pulling in fans at radio. Look for May to have her day when she drops her debut, *May Day*, in—you guessed it—May.—**RH**

NEW & NOTEWORTHY

TINA NOVAK Been Around the World (4:13)
PRODUCERS: Dwight "Skrapp" Reynolds, Kevin "She'kspere" Briggs
WRITERS: D. Reynolds, H. Shumphert
PUBLISHERS: D.A.S. Publishing/Ground Breaking Music/Sony/ATV LLC/Hope Shumphert Publishing, ASCAP
Spere Records/Arista 7700 (CD promo)
 Arista hasn't made a lot of noise lately outside of the R&B arena—aside from the platinum-plus Pink—but the winds just might change with the promising debut of "Been Around the World" from Tina Novak. With master producer and Grammy Award-winning songwriter Kevin "She'kspere"



Briggs at the controls (in a joint venture between Arista and his Spere

Records), the 23-year-old former Florida beauty queen gets the full treatment on her ready-to-ignite debut album, *Been Around the World*, an exceptional blend of R&B-flavored summer fare. The title track is a savvy modern pop groove, featuring a steady, swaying rhythm track, a savory, one-listen hook, and, unlike so many of today's budding pop/R&B princesses, this girl can sing like she means to get in your business. Roll down the windows and get to know Tina Novak, an artist primed for the spotlight. The promo single also features a slightly funkier remix with the aid of rapper Misery III.—**CT**



From One Man's Dream—And Out Of His Parents' Garage—Grew The Biggest Independent Metal Label Of The Past Two Decades

BY CLAY MARSHALL

At first glance, it might appear that the only thing the Goo Goo Dolls and Metallica have in common is multi-platinum success. But, in actuality, both bands' paths to success originated from the same spot: Metal Blade Records.

Founded 20 years ago by Brian Slagel, Metal Blade has evolved from a locally-focused hobby into an international hard-rock heavyweight. Its 24 employees, divided between offices in Simi Valley, Calif., and Falach, Germany, oversee a roster of nearly 50 artists and an annual sales volume ranging from 6 million to 9 million albums worldwide.

"The label has always had one purpose: to let the artist have creative freedom," says Metal Blade president Mike Faley, who joined the label in 1987. "The focus of everything we do is to find cutting-edge artists, [let them] present their art in a way they want to and help develop their sound."

THE METAL MASSACRE BEGINS

In 1982, Slagel was a college student, an employee of a Los Angeles record store and an aspiring journalist who had recently launched a metal fanzine, *The New Heavy Metal Revue*. An enthusiast of Iron Maiden, Saxon and of the other New Wave of British Heavy Metal (NWOBHM) groups, he noticed that rock bands with a decidedly European influence began to proliferate around Southern California. Inspired by popular NWOBHM compilations, such as *Metal for Muthas*, Slagel approached several local bands about contributing to an anthology he envisioned as a showcase of the best metal Los Angeles had to offer. "I went to the distributors I knew from ordering all the stuff at the [record] store," he remembers. "I said, 'If I put together this L.A. heavy-metal compilation, would you guys buy it?' They said, 'Sure.'"

One track featured on what was eventually titled *Metal Massacre* was contributed by a then-unknown Metallica. The band featured a rookie drummer, Lars Ulrich, whom Slagel initially met at a Michael Schenker concert in Reseda, Calif. "He and James [Hetfield] had been jamming, but nothing was really going on yet," says Slagel. "One day, Lars called me up and said, 'If I put together a band, can I be on your album?'"

With money borrowed from friends and family, Slagel pressed 5,000 copies of *Metal Massacre*, the first release

"At that time [when Metal Blade started], there were no other labels around doing that kind of music. Metal Blade definitely gave a home to those bands, and Brian [Slagel] took a lot of risks on a lot of things, and you've got to take your hat off to that."

—Mark Zonder, Warlord/Fates Warning

under the Metal Blade banner. At first, he envisioned it as a companion to his fanzine. But it sold out almost immediately, and the distributors were pleased. "One said, 'If you can bring us records, we'll pay for all the manufacturing and distribution,'" Slagel says. "That's how this record label started."

Metal Blade's next releases—albums by Bitch and Warlord, along with *Metal Massacre II*—also sold respectably. "Once I'd put out a couple of records, I was like, 'This might turn into something,'" Slagel says. "I finally had to go to my mom—it was one of the scariest conversations I'd ever had—and say, 'I want to quit college and see where this thing goes.' We had a little shed-room in the back of our house, attached to the

garage. I had no money at all, so I made that into a makeshift office and ran the label from there for almost three years."

Warlord drummer Mark Zonder—also a member of Metal Blade mainstay Fates Warning—says Slagel offered heavy bands an outlet that was otherwise nonexistent. "At that time, there were no other labels around doing that kind of music," says Zonder. "Major labels weren't signing [metal] bands, and even a lot of independents weren't. Metal Blade definitely gave a home to those bands, and Brian took a lot of risks on a lot of things, and you've got to take your hat off to that."

SEMINAL ACTS, MAJORS' HITS

The third installment of the *Metal Massacre* series included the first release of another then-unknown group: Slayer. "Bitch played a gig in Anaheim, and Slayer opened for them," Slagel says. "They were incredible. I'd never really seen anything that heavy going on in L.A. I went backstage and said, 'I'm doing these *Metal Massacre* albums, and I'd love to have you on one.'"

Slagel downplays the notion of "discovering" such seminal metal acts. "I was the only guy doing anything at that time," he says. "There were no A&R people, and nobody from the labels had any clue about metal. It was this little scene that was exploding in L.A., and I was lucky to be at the right place at the right time."

In 1985, Slagel moved out of the garage and hired Metal Blade's first official employees. That same year, the label struck a distribution deal with Enigma, which, in turn, was aligned with Capitol. "We were a small, independent label, and that's what we wanted to be," Slagel says. "But we would find the bands, we would develop them, and then the majors would swoop in."

Continued on page 28



ONE MAN'S DREAM

Continued from page 27

We thought it would be nice if we could ally ourselves with a major label and continue to work with the bands."

But Enigma went bankrupt a few years later, and Slagel—believing Metal Blade needed better distribution and a direct alignment with a major label—soon inked a pact with Warner Bros. Records. "They had such a great history of being an artist's label," he says. "It seemed like a really great place for us to be."

During the Warner years, Metal Blade laid the groundwork for what remains its biggest-selling act to date. The Goo Goo Dolls, a young, Buffalo, N.Y.-based punk/metal trio that signed to the label in 1987, eventually broke through eight years later with *A Boy Named Goo*.



Slagel remembers the band's formative years. "They were on this tiny label and wanted to get better

distribution," he says. "There was a cool buzz on them, so I got the CD, thought it was great, called their manager and said, 'Let's do a deal.' They wrote—and still do write—great songs."

SEARCHING FOR FREE REIGN

Warner Bros. was purchased by Time, Inc. in 1989, and, three years later, the resulting conglomerate began to feel the heat generated by Body Count's infamous "Cop Killer." "The Ice-T thing came up, and then they had somebody who had to decide if the lyrics were OK for Time Warner, Inc.," Slagel says. Metal Blade's first release following the controversy was scheduled to be a new album by shock-rockers GWAR, a band rarely at a loss for four-letter words. "One thing I really love about being an independent is that we have always given the artists free reign to do whatever they want," Slagel says. "I'm not going to go back and tell the band what they can and cannot say."

GWAR's Dave Brockie, aka Oderus Urungus, is grateful Metal Blade allowed the artist to come first. "It gave us a feeling of integrity that we stuck to our guns," he says.

Hoping to avoid artistic compromise, Metal Blade parted ways with Time Warner and left the Goo Goo Dolls behind. "At that point, they were just about to break, and their staff and our staff had spent so much time and effort on it that we wanted them to stay there," Slagel says.

After a brief alignment with Priority, the label soon came full circle by entering into a new deal with independent distributor R.E.D. "At Warner Bros., we learned so much about setting up records and how to market them, but it was a little refreshing to be back working with independent people," Slagel says. "I love the freedom we have here, because we can pretty much do whatever we want. That freedom is an awesome thing for the bands, too, [because] you don't have people hovering over them, telling them what they can and can't do."

DEDICATION EQUALS STABILITY

Twenty years after *Metal Massacre*, Metal Blade Records—which will commemorate its anniversary with a nine-CD boxed set later this year—now has a diverse roster that ranges from the refined power of Armored Saint to the challenging prog-pop of Spock's Beard to the uncompromising fury of the Crown. The label also issues titles from the Radiant, Magic Circle and Prosthetic imprints.

Slagel—who remains Metal Blade's CEO to this day—and Faley have now worked together for 15 years, and senior VP/GM Tracy Vera has been with the label nearly as long. Faley credits Metal Blade's longevity, in part, to this stability. "You want the hierarchy within your company to be consistent, because you want to have that continuity going all the way through to your artists," he says. "If I'm an artist, I've got to know the people behind me are as dedicated to the process as I am."

And dedication is one thing Metal Blade will never lack, Faley says: "When you're able to help artists get their music out, and it touches somebody and makes a difference, that's what it's all about." ■

Q&A with BRIAN SLAGEL

'Zine Teen Turned Metal Mogul, Metal Blade's CEO Talks About Cattle Decapitation, Goo Goo Dolls And Everything In Between

BY BRYAN REESMAN

Metal Blade Records represents a true grassroots success story. When chairman/CEO Brian Slagel released the first *Metal Massacre* compilation in 1982—introducing the world to Metallica, Ratt and Black 'N' Blue—it was intended simply as a supplement to his fanzine *The New Heavy Metal Revue*. But after the initial pressing of 5,000 copies sold out, the enterprising teen sensed he was on to something.

Slagel soon founded Metal Blade and let loose more entries in the *Metal Massacre* series while also unleashing albums by the likes of Lizzy Borden, Omen, Warlord, Fates Warning, Trouble, Flotsam & Jetsam and Slayer. Some of his acts—including the latter three—would later graduate to major labels. Armored Saint did so after only releasing a three-song EP.

A lucrative deal with Capitol through Enigma in 1985 raised the label's profile, and Metal Blade released punk acts like Corrosion of Conformity and the Mentors through its Death Records imprint, which eventually signed death-metal acts like Cannibal Corpse. After the Capitol deal ended, the company gained distribution through Warner Bros. in 1990, which later led to the pop ascension of one of Slagel's homegrown acts, the Goo Goo Dolls. But the marriage would ultimately not prove to be harmonious, and, eventually, Metal Blade parted ways with Warner, signing on with R.E.D. Distribution in the mid-'90s.

Metal Blade has lately been signing a lot of new and established talent. The label currently champions death-metal bands like the Crown and Six Feet Under, power metallers like Falconer and Labyrinth and traditional metal acts like Brainstorm and Jacob's Dream. It also helped revitalize the careers of King Diamond, Mercyful Fate, Armored Saint, Fates Warning, King's X and Manowar. Clever package tours like the Spring Breakneck death- and black-metal trek have generated more interest in bands through audience cross-pollination.

By opening its European offices in 1994, which are now located in Germany, the label has been able to sign exciting new European talent while making major inroads into that important market, which accounted for nearly half of its total sales in 2001. Metal Blade has also ventured into markets in Asia and South America via licensing deals.

In this exclusive Billboard interview, Slagel talks about evolving from a self-starting editor into an indie mogul.

Metal took a lot of hits commercially during the '90s. Metal Blade survived this lean period, whereas many labels didn't. What was your strategy in coping with the shift in mainstream tastes at that point?

You know, we don't really change what we do that much. We just sign stuff that I like, and luckily other people seem to like it too. Throughout the '90s, we ventured out and did a few different things here and there, but we didn't change the

philosophy of the label. The mainstream didn't really care about metal, but the underground has always been there, and it's always extremely strong.

There are still a lot of good new bands out there. We just try to sign stuff that the majors aren't, and things that we like and think are going to become the next wave of metal or what we think is cutting-edge. We've just done that, and, luckily, we stay under the radar and stay strong in the underground, which is where 90% of all our business comes from.

Once things break from there, it's great. You have to develop stuff and stay in that area, and that underground of metal kids has been just as strong throughout the '90s as it was in the '80s.

You wanted to work with the majors, since some of your bands ended up leaving you for them, but you later said that the deals didn't allow you to take your bands to the next level. Were the Capitol and Warner deals frustrating?

The Capitol deal was kind of strange because it was through Enigma, and, at the time, Enigma didn't really want us to deal directly with Capitol. They wanted us to go through them. Then we did a little deal with Capitol. It was a decent stepping stone, at the time.

The Warner Bros. thing was both good and bad. We learned so much from a lot of people at Warner, and it really helped us

become very organized, doing things in a way that makes it much easier to sell records, like setting up a record three or four months beforehand. The only problem is, when you're an independent record company and you're in with a major label, there's a difference in philosophies.

Ultimately, the Warner deal didn't work because of the Time-Warner relationship. They became very conservative. Warner Bros. used to be this phenomenal label that was very artist oriented, which is why we went there in the first place. When Time, Inc. bought into Warner, it became more about the bottom line. They didn't want to offend people, and that didn't sit too well with us. Obviously, the Goo Goo Dolls have had a phenomenal amount of success there, and that was certainly a good thing.

Were the Goo Goo Dolls heavier sounding when they were on Metal Blade?

They were a little bit heavier. They started out as more of a hardcore punk band. If you listen to the first album, *Jed*—the first album they did for us—you can hear that they can write great songs. They just matured over the years and wrote some stuff that's not so heavy. And, of course, that's where they've gotten their success.

Which American acts do you see as up-and-comers?

We've just signed three acts that we're really excited about. There's a band from Massachusetts called Beyond the Embrace, their music sounds like Iron Maiden with some death-metal overtones to it; a death-metal band from

Continued on page 30



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BRIAN SLAGEL

Continued from page 28

Phoenix called Vehemence; and a really cool grindcore-type band from San Diego called Cattle Decapitation. It's all real underground stuff, but they're really good bands—all young kids, 18 to 22 years old. It's the next generation of really heavy underground stuff.

What are good underground sales for death-metal albums these days?

Bands like Cannibal Corpse and Six Feet Under do 50,000 or 60,000 copies in the U.S., which is pretty good. Some of the up-and-comers are starting to do 10,000, 15,000, even 20,000, and getting into that range where they could get up to doing more than 50,000 units.

Didn't Six Feet Under hit 100,000 at one point?

Maximum Violence is almost at 100,000 units. They did a lot of touring, and that was before the MP3/CD-R craze.

Many of your biggest bands are cult bands like Six Feet Under and GWAR. And Cannibal Corpse has generated some controversy in foreign countries, not to mention Florida. Do you think death metal could come back again and be the next wave of shock rock?

Absolutely. I think that that's where things are going now. The first week SoundScan of the new Cannibal Corpse record [*Gore Obsessed*] was huge [5,000 units]. The amount of downloads that we're getting off of the Web site is huge. It seems that there's this big renewed interest in death metal, especially because the Crown, In Flames and even a [black-metal] band like Dimmu Borgir are part of the same scene.

With the fact that majors are swallowing up so many companies, do you find it harder to be an independent label today?

I don't think that it's the majors swallowing [things] up that makes it harder being an independent. In some senses, that makes it a little bit better. Over the years, it has moved back and forth. The indies move more toward the majors, and the majors move more toward the indies. But now you just see this tremendous gap between these massive corporations that own all this stuff and the independent labels who are way over here. I think it's a great opportunity for indies to really go out and create some good music and make the trends happen, because it's more us doing that than the majors at this point.

Would you say that Metal Blade still relies on grassroots promotional campaigns today as much as during the '80s? What new tactics have you developed in recent years?

Grassroots marketing is still the most important thing we do to develop and promote bands. We have always had—and still have—strong press, radio and retail, especially with the indie people and tastemakers. They help us grow our bands. The biggest change has been the Internet. We have great radio and e-zines there that really help. Plus, having so much info on our own Web site really helps us promote and communicate directly with the fans.

If there were any advice you would give to people wanting to start their own indie label, what would it be?

If you're going to do it, do it because you love the music. And always make sure that, no matter what happens, your No. 1 priority is loving the music—because it's a very difficult thing to do. And, in addition to that, you need to know as much about business as you possibly can. It is a business. But retain that love of music, because you're going to run into roadblocks all the time. Just don't give up. If you're really passionate and love the music, keep going, and then learn everything you possibly can about the business. If you run that business well, you'll be successful. ■

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CANNIBAL CORPSE "Gore Obsessed"

"This controversial quintet has made most of its extreme contemporaries sound like clumsy high school performers" -Revolver Mar/Apr 2002



KING DIAMOND "Abigail 2: The Revenge"

"The first GREAT album of 2002"
-Metal Maniacs 2002



SIX FEET UNDER "True Carnage"

"A true Death Metal classic"
- Brave Words & Bloody Knuckles
Aug/Sep 2001



GWAR "Violence Has Arrived"

"It doesn't get much more fun than this"
-CMJ Nov 2001



THE CROWN "Crowned In Terror"

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even the one kid in a Pink Floyd T-shirt that inevitably shows up. Both the band's album, *To Serve Man* (expected in July), and its live shows are filled with guitar solos that are now rare in metal.

Beyond the Embrace is influenced not only by early Bay Area thrash, but melodic death metal and everything in between, and triple-guitar fury is its trademark. *Against the Elements*, the band's debut album, is scheduled for release May 21.

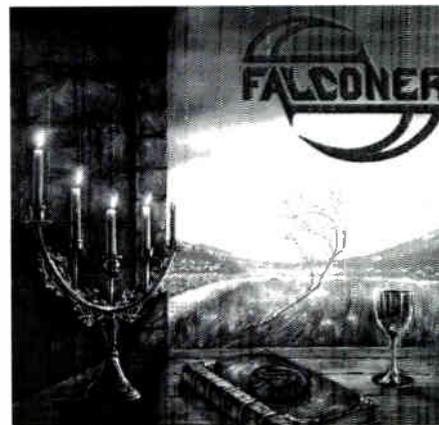
As early as 1999, Lamb of God was the No. 1 most downloaded metal band on MP3.com, with more than 100,000 downloads. The label says the band's talents consist of every "imaginable taste, from critics to classical and jazz musicians." The group's current album is *New American Gospel*.

Other bands on Metal Blade's American roster include Bludgeon, the first band signed to Manowar's Magic Circle Music with its debut *Burn the Priest*, and All That Remains, which aims to bring back the musicianship that made Iron Maiden and Judas Priest soar.

Moving on to its European roster, Fitzgerald says it takes two things to break European heavy-metal bands in the U.S.: touring and press. "They have to have the goods and come over here and prove they've got

them," he says. "A band can be huge in Europe, but, unless audiences see them live, they're not going to get moving here."

Sweden has been a hot spot for metal in the past few years. And the Crown is one of its jewels. Celebrating 11



years together, the band is about to release *Crowned in Terror*. Described as a "death'n'roll band," the Crown's music is "more geared toward high-energy excitement rather than brutality for the sake of being brutal," says Fitzgerald. "They offer riffs you can pump your fists to, riffs that rock."

Also from Sweden comes Amon Amarth,

whose music is described as Viking death metal. In 2001, the band released its third full-length album, *The Crusher*, which has outsold all of its previous works. "They're the type of band that needs to be in front of an audience. They need to bond!" says Fitzgerald.

Another band that Metal Blade's European office is very excited about is Germany's Falconer. The group offers standardized heavy-metal riffing with a twist, singer Mathias Blad is a trained opera singer. After the first album, *Falconer*, fans made it clear they wanted to see this band live. "We released Falconer's first record without a tour and without a major marketing push because we knew the band wasn't coming to the States, but kids discovered the band on their own," says Fitzgerald. This time around, Falconer

will play the Wacken Open Air festival in Europe and will most likely tour later on this year. —Debbie Galante Block

Rockin' Roster

A Roundup Of The Heaviest-Hitting European And American Bands

For Metal Blade Records, 2001 and 2002 have been amazing for finding and signing new American bands, says Dan Fitzgerald, VP, sales and marketing. "Three years ago," he says, "there weren't the regional scenes that there are now. When the mainstream throws away heavy metal, it goes back to the underground and reinvents itself without expectation or pressure."

According to Fitzgerald, the whole country is being represented by new Metal Blade bands. Fitzgerald explains, "We've got Cattle Decapitation from San Diego. Vehemence, with the debut album, *God Was Created* [expected in June], is from Phoenix. Bludgeon is out of Chicago, while Beyond the Embrace and All That Remains have Massachusetts roots."

Cattle Decapitation appeals to a wide array of fans. Its audience is made up of punk, metal and rockabilly fans, and



Dan Fitzgerald



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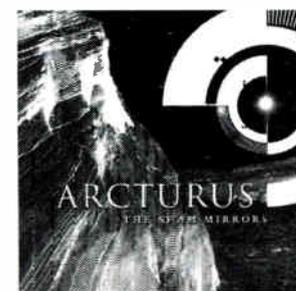
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GLOBAL ASSAULT

Metal Blade's European Division Is Conquering The World

BY BRYAN REESMAN

Right from the start, Metal Blade founder Brian Slagel had his eye on the world.

The market for heavy-metal music has always been a global one. So, although Metal Blade launched in Los Angeles two decades ago with homegrown acts like Slayer, Armored Saint, Trouble and Lizzy Borden, Slagel was looking abroad for new talent early on, as his bands found a following in Europe.

"We've been signing non-American acts for a long time, or at least licensing them," says Tracy Vera, senior VP/GM of Metal Blade Records. "In the old days, we were distributed in Europe through Roadrunner, and we would pick up bands from them." Metal Blade also licensed artists from other European labels, including Satan (U.K.), Sodom (Germany), Celtic Frost (Switzerland) and Trust (France). Canada's Witchkiller was Metal Blade's first non-U.S. signing, while Slayer's 1983 debut, Show No Mercy, was the label's first album to achieve significant sales outside the U.S.

Years before the company formed its own European division, Metal Blade licensed its acts first to Roadrunner Records and later to Music for Nations. "Then we decided to set up our own office," says Vera, "because we felt we could do better that way [as a business] and have a higher profile as a label."

FINDING GERMAN STRENGTH

Metal Blade Europe was launched in 1994. "We opened the office [first] in Holland, just because it's so friendly to outside businesses," Vera says. "We hired Michael Trengert in Germany to oversee the promotion and marketing; he turned out to be incredible. The German market is obviously our biggest, so, once we had our 'in', we moved the office [there]."

Metal Blade Europe used its Germany operation to "snap up young, incredible European bands [such as Germany's Brainstorm, Sweden's the Crown and England's Bolt Thrower] and produced and built them on a worldwide level," says Vera. Interestingly, Metal Blade in America licenses European bands from labels such as No Fashion, AFM and Blackend, but the German office does not license from within the continent. However, it does handle distribution agreements with companies to which it sells product in each country.

The label's best-selling bands in Germany are Cannibal Corpse, Six Feet Under and Armored Saint. Cannibal and Six Feet can sell around 50,000 units in Europe, with the Saint coming in a little below that.



Michael Trengert

Michael Trengert, managing director of Metal Blade Europe, observes that Europe offers better print-media support for metal and has retail chain stores featuring metal sections and three major mail-order companies with quarterly catalogs offering metal repertoire. Furthermore, large summer "open air" metal festivals take

place throughout Europe, including Wacken in Germany, Dynamo in Holland and Gods of Metal in Italy. He adds that Germany has at least three or four metal tours passing through every month. "With all this, you have plenty of tools to promote your product in every possible way," Trengert says.

Live shows have always been an important way for metal bands to sell albums, so Metal Blade launched its own European package tour two years ago, featuring Armored Saint, Brainstorm and Jacob's Dream. It did even better that same year with Cannibal Corpse and Dark Funeral on the multi-band, multi-label No Mercy Festival.

EASTERN EUROPEAN APPEAL

One of the most important new markets for metal is Eastern Europe. "Metal Blade Europe is working on a licensing basis with Eastern European territories only, namely Poland, the

Continued on page 34

Dear Brian and Staff:

In an industry filled with fads and hype, Metal Blade's two decades of dedication to independent metal music is to be congratulated and applauded.

Thank you for allowing me to be your attorney and friend since you uttered those now fateful words 20 years ago - "Do I really need contracts with all these bands?"

Congratulations and warmest regards.

Bill

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Continued from page 33

Czech Republic, Hungary, Bulgaria, Russia and Romania," says Martin Purr, production and sales manager for Metal Blade Europe. "All these companies are buying licenses for their territories to release Metal Blade products."

Poland's Mystic Productions has licensed nearly 50 Metal Blade titles, and many have been very successful. Mystic label manager Michael Wardzala reports that Merciful Fate's 9 is the best seller, but that *Abigail II: The Revenge* by King Diamond is "doing amazingly well." He adds, "Obviously, Metal Blade's catalog is pretty strong, and artists like Cannibal Corpse, Six Feet Under and Slayer are huge everywhere, so the sales are pretty high in Poland, too."



Martin Purr

Wardzala estimates that the new King Diamond will sell more than 5,000 copies. That might not mean much in terms of American sales figures, but it's solid when compared with the 20,000 units that Marilyn Manson can sell in a country of 40 million people. While Poland's economic situation has slowed album sales there, Wardzala says, "Nevertheless, we feel there's a bright future, and, in a few years, Poland might be comparable to Germany."

One factor contributing to the country's sales slump is the influx of bootleg CDs from Russia and Belarus. "Even though authorities are trying to stop it, I can't see any improvement," admits Wardzala. "But there's a bright light at the end of the tunnel, and it's called the European Union, which we shall enter in 2004. That will be a big change for the better."

LOOKING IN OTHER DIRECTIONS

The European market is of prime importance to Metal Blade. Vera reports that, while the company's non-U.S. sales used to be about 30%, this past year that figure jumped up to between 40% and 45%. It's more impressive when one considers that its main foreign market, Germany, experienced an overall drop in industry sales. "We had an increase of 5% last year, with fewer releases than in 2000," states Trengert.

Outside of Germany, France is Metal Blade's second strongest European market. Sweden, Spain, Greece, Benelux and Italy are also solid territories. "The metal fans in these countries are the most dedicated," Purr declares. "They spend a lot of money on CDs, merchandise and tickets. They are also still into the tradition of collecting records—an important factor to consider when talking about illegal downloading and copying, which is certainly not as widespread among metal as it is in other genres."

Beyond Europe, Metal Blade has been looking to South America, Japan and Southeast Asia for other sales opportunities. The company has been dealing with Japan for years and always tries to establish label deals there. Says Vera, "Last year, we amicably parted ways with JVC, but we started licensing product out to several different companies. In terms of finances, we're actually doing better now." She says the company always tries to license the label because, that way, it can establish a label identity.

"We don't license every band to Japan, but whatever we can, we do," adds Vera. "We still license to JVC, who recently picked up the Crown and Cannibal Corpse. We also license to King Records, who did Armored Saint, Flotsam & Jetsam and King Diamond; to Marquis, who did Brainstorm; and to Soundholic, who did Falconer. We also export product."

Vera remarks that Southeast Asia has recently become a growing market. "We do a lot of metal compilations there, but we'll also license King Diamond, Armored Saint and Fates Warning," she says. "In the past, we had a best of Cannibal Corpse that we only released [through Pony Canyon] in Korea, and it did about 10,000 units. Cannibal Corpse does great internationally, but their lyrics have caused a bit of excitement in Korea and they've been banned in New Zealand, as have their covers in Germany and Korea." The company also has worked in the region with Magnum Music and Rock Records.

In South America, Vera notes, "We have a label deal with Sum Records [in Argentina], which also does Roadrunner. We do pretty well with them, in spite of the market. The guy who owns the company [Sum president Santiago Uman] is really smart." Sum's move to open offices in markets outside Argentina has helped the company survive that country's recent economic turmoil.

While international markets have boosted sales for Metal Blade's U.S. acts, they've proven a source of new repertoire for the company, as well. "We've licensed stuff from Purged Records in Australia, Howling Bull in Japan and BMG Chile in South America," notes Vera. "If it's good music and it seems to fit with our roster, or it's something that we're really excited about, it doesn't matter where it comes from." ■



HEAVY-METAL SHOUT OUTS!

Top Acts Talk About Their New Releases And How The Label Helps Maintain Their Success

BY DEBBIE GALANTE BLOCK



CANNIBAL CORPSE

Eleven years on Metal Blade and Cannibal Corpse is as controversial and exciting as ever. Although outlawed in countries like Australia, New Zealand, Germany and Korea, Cannibal Corpse has released its eighth album, *Gore Obsessed*. "We continue to refine our art," says drummer Paul Mazurkiewicz. While Cannibal Corpse's fan base keeps the band on top of that art, the band is also loyal to its fans. "They know what to expect from us," says Mazurkiewicz.

But what about the inevitable controversy of new songs like "Compelled to Lacerate" and "Pit of Zombies"? "Those are what I love to play. Although it sucks when you have to prove [to others that] you are a normal person, we know who we are as people," Mazurkiewicz says.



GWAR

Metal Blade and GWAR share a lot of common characteristics. "We're the underbelly of the music industry," says Oderus Urungus, vocalist for the group. "Metal Blade has kept us going all of these years, even when metal wasn't cool." GWAR has an underground following that has stayed energetic over the years. The band recently came off its biggest tour ever, having to turn away hundreds of fans every night, they say.

Recently, GWAR has gone back to its roots. *Violence Has Arrived* is the band's eighth album. "It keeps the parody and satire we are famous for, but it's a more vicious version of GWAR," Urungus says.



KING DIAMOND

After listening to fans clamor for a sequel to the 15-year-old album *Abigail*, King Diamond has finally released *Abigail II: The Revenge*.

"Putting out a new album is like putting your head in a guillotine," King Diamond says, but adds that fan reaction thus far has been "awesome." Matt Thompson, the band's new drummer, has been more than an inspiration as well. "He's allowed me to create music like never

before!" says Diamond.

"We try to progress from album to album, but our style is the same. If you look at a painting on the wall, you have a frame and that's the style," he says. "But, there are still blank spaces on the canvas to create."



KING'S X

Can King's X be defined as metal? Not entirely. The band has married soul, metal and pop with a signature sound all its own, as witnessed on the current album, *Manic Moonlight*. The band has been together 20 years and done 10 albums. After getting its commercial start at Atlantic Records, King's X joined Metal Blade in 1998.

"Metal Blade lets us do exactly what we want. We keep pumping out the music," says Doug Pinnick, lead vocals and bass. "The band lives for touring. It seems like we've finally hit that place where people are starting to come because of word of mouth—we're getting that Grateful Dead-vibe going," Pinnick jokes.



SIX FEET UNDER

Six Feet Under launched in 1995, when then-lead singer Chris Barnes started the band as a side project. In 2002, the band released its fourth album, *True Carnage*. Six Feet Under was built from the underground up and doesn't put on airs and offer pseudo-aggression; the band plays from the gut.

"Metal Blade allows us to put out the music we want. They believe in freedom of speech," says Barnes. He adds that the personal respect the band shares with Metal Blade is a huge part of its success. "Without their support, we might never have made it," he says. ■

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New release from members of Fates Warning, Armored Saint, Face To Face and Agent Steel, nitro fueled metal



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Over the top extreme Death Metal, not for the weak at heart



BEYOND THE EMBRACE "Against The Elements" -May 2002
New England melodic metallers debut their triple guitar assault Spring/Summer 2002

COMING SOON

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VEHEMENCE "God Was Created" -June 2002
THE FALLEN "Front Toward Enemy" -July 2002
CATTLE DECAPITATION "To Serve Man" -July 2002
AMON AMARTH -September 2002

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Rhythm, Rap, and The Blues™

by Gail Mitchell

NOW HEAR THIS: Neo-soul has found its latest disciple—Keo Music recording artist **YahZarah**. Her debut set, *Hear Me*, moves and grooves with soul and sensuality.

Born into a musical family, the Washington, D.C., native knew she was destined for great things: "I've always had a real understanding of what my path was at a very young age," YahZarah notes. "All I've ever wanted to do was be involved in the arts. I know the situation that I'm in is very divine, because I was born to a woman who couldn't have children. I'm an only child. When my mother found out she was pregnant, she had hands laid on her and it was prophesied that I would be a muse—that I would make music, touch people, and be a blessing to mankind."



YAHZARAH

On the way to fulfilling her musical mission, YahZarah scored a gig singing backup for **Erykah Badu**. While working with Badu, YahZarah also attended school at North Carolina Central University, where she met her mentor. "One of my professors, **Chip Shearin**—who is the executive producer on my project—was teaching a class on the music industry," the singer says. "I was very interested in doing a project, but he didn't feel I was ready—and I wasn't. There were some things I needed to hone on my own."

Shearin realized she was ready when she went off to record in Chicago. "He was a little peeved," YahZarah recalls. "I'm glad, because he got mad and put me in the studio. The synergy of our relationship in the studio was wonderful because he was someone I truly trusted. We just wanted to make good music."

"Chip also said he had a dream," she adds. "He wanted to start a label, [Raleigh, N.C.-based] Keo Music, and he wanted me to be the first artist. So I had to say yes."

According to YahZarah, performing with Badu taught her a lot about showmanship, a lesson that permeates her own sound.

"My entire goal is not to remind you of someone you could buy today but of someone you could listen to yesterday," the songstress explains. "I wanted to bring . . . a sound that's reminiscent of what we grew up with but functions with something that is brand-new. If **Jimi Hendrix** and **Parliament** decided to make a baby with **Sly Stone**, I'd be her."

QUICK HITS: ASCAP's Rhythm & Soul Awards are being staged June 17 at Los Angeles' Beverly Hilton hotel. Special honoree is **Earth, Wind & Fire** . . . A week later, look for BET's second annual awards show June 25. The live telecast takes place at Hollywood's newly opened Kodak Theater. In addition to various surprises, boxing legend **Muhammad Ali** will receive the cable network's Humanitarian Award, which is a newly added category . . . SoulPower artist **Maria**, whose style blends R&B with a European vibe, has signed with DreamWorks. SoulPower Production principals **Soulshock & Karlin** are set to produce her album in L.A. and London . . . R&B artist **Jonathan Blackner** is the latest addition to Shadowworld Records' roster. The Harrisburg, Pa., native is recording the single "It Ain't Easy," which will be included on the Los Angeles-based label's upcoming, still-untitled May 28 compilation. Shadowworld, home to rapper **J-MIC**, R&B singer **Harmonee**, **Sylver Logan Sharp (Chic)**, and **DMX's DJ LS-One**, is distributed by Sumthing Distribution . . . *Nightmare in A Minor*, the new **Gravediggaz** album, streeted April 9 on Empire Musicwerks via BMG distribution. Also on the Empire Musicwerks slate: the solo album debut of **Blueface**, formerly with rap act **Ram Squad** . . . Artisan Pictures has secured the North American rights to the documentary *Standing in the Shadows of Motown*. Reminiscent of the company's critically acclaimed *Buena Vista Social Club*, the film chronicles the reunion of Motown's inimitable **Funk Brothers**, the group of musicians responsible for the label's unforgettable hit sounds. An August theatrical release is being planned.

KUDOS: To original **Marvelette Katherine Anderson** and former **Temptations/Monitors** member **Richard Street**, who'll be saluted May 11 during a benefit for the Linda Creed Breast Cancer Foundation (see Good Works, page 58).

Additional reporting by Rashaun Hall in New York.

Take 6 Crafts A 'Beautiful World'

Warner Bros. Act's 10th Disc Includes Doobie Brothers, Stevie Wonder Cuts

BY TOI MOORE

LOS ANGELES—There's one thing Take 6 wants to make absolutely clear about its first new studio album in four years: It's not a comeback.

"We don't look at it as if we've gone anywhere," group member David Thomas says. "We've just been busy. Over the last four years, we've been touring and working with other artists like the Backstreet Boys, so it took time to put this album together. Due to our creative style of singing, it takes more time to do what we need to do in order to record an album."

The album he's referring to is *Beautiful World*, the May 21 Warner Bros. Records release that represents the Grammy Award-winning sextet's 10th project. The 13-track set, co-produced by the group with fellow Grammy Award-winning artist/producer Marcus Miller, arrives a month earlier (April 23) in Japan.

Once again, the group's a cappella harmonies take center stage, but this time with a twist: instrumental accompaniment.

"Marcus is extremely creative and not formula-driven," notes Thomas, who along with Claude McKnight, Alvin Chea, Cedric Dent, and brothers Mark and Joey Kibble, constitute Take 6. Established at Oakwood College in Huntsville, Ala., the act is managed by Malibu, Calif.-based Patrick Rains & Associates and booked by Stacey Sussman of New York-based Artist & Audience.

Thomas adds, "Marcus was able to properly incorporate instruments with our vocals, complementing our songs. Given our style, that's generally hard to do."

THEIR TAKE ON CLASSIC SONGS

The resulting vocal and instrumental pairing richly colors a canvas of classic R&B, gospel, pop, and rock tunes. The selections encompass music from Bill Withers ("Lovely Day," "Grandma's Hands"), Stevie Wonder ("Love's in Need of Love Today," performed on last year's multi-network broadcast *America: A Tribute to Heroes*), the Impressions ("People Get Ready"), and Donny Hathaway ("Someday We'll All Be Free," featuring daughter Lalah Hathaway).

The title track revamps Donald Fagen's (Steely Dan) '80s song "I.G.Y. (What a Beautiful World)," while the group's take on the Doobie Brothers' "Takin' It to the Streets" doubles as the set's first single, which was released April 2. In keeping with the group's gospel foundation, the album includes an a cappella doo-wop version of "Peace in the Valley."

"'Takin' It to the Streets' is a perfect vehicle for Take 6," says Nick Francis, PD for WJZZ Atlanta. "The group's soulful, jazzy concepts and

harmonic style fit great with this Doobie Brothers classic."

Lisa Giles, music buyer for Los Angeles-based Fortune Records, adds, "You can't go wrong with clas-

strong gospel base, Warner Bros. also plans to move the group farther into the smooth-urban arena, according to the label's VP of marketing and sales Randall Kennedy. He notes, "Fortunately, we're dealing with a band [that] has a great history."

Additional marketing plans include domestic and overseas tours (with the group itself providing the instrumental accompaniment), retail listening and merchandising campaigns, and ad placements in jazz and contemporary publications.

Interestingly, *Beautiful World* began as a Take 6 reworking of various jazz standards. "However, as we started this project, other songs started coming up," Thomas recalls. "So we thought, 'Why limit ourselves to just jazz?' Finally, we decided to do an array of great songs."

"After we completed the album," he continues, "some of us weren't sure if we had chosen the best songs. However, after Sept. 11, we noticed that every song we chose was just right."



TAKE 6

sic songs like 'Wade in the Water' and 'Grandma's Hands' combined with Take 6's classic vocal stylings."

Although it is targeting Take 6's

APRIL 20 2002		Billboard		HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IM/PRINT & NUMBER/DISTRIBUTING LABEL)	Artist	
1	1	20	LIGHTS, CAMERA, ACTION! UNIVERSAL 158257/UMRG	Mr. Cheeks	8 Weeks At Number 1
2	2	6	FEELS GOOD (DON'T WORRY BOUT A THING) TVT 344	Naughty By Nature Featuring 3LW	
3	3	5	BALLIN' BOY ARTISTDIRECT 01022	No Good	
4	4	23	DANSIN WIT VOLVEZ FADE 34239/ECMD	Strik Nine	
5	21	2	OH BOY/THE ROC (JUST FIRE) RDC-A-FELLA/DEF JAM 58286*/DJJMG	Cam'Ron Featuring Juelz Santana	
6	7	4	DO YA THANG GIRL BALLIN' 100	Beelow	
7	6	7	DEAR GOD RELENTLESS 0002	Willie D	
8	9	8	PASS THE COURVOISIER PART II J 21154*	Busta Rhymes Featuring P. Diddy & Pharrell	
9	11	3	WILL DESTROY HOW YOU LOVE THAT 10121	Lil Ru	
10	8	3	MAMA'S BABY, POPPA'S MAYBE BIG MONEY 2903	Green Eyez	
11	13	3	SHAWTY HOW YOU LOVE THAT 10123	P-Lo Featuring Lil Ru & T. Supreme	
12	12	6	STOP PLAYIN' KNIGHTSTAR 1237	Lever Agee Featuring Mr. Low Down & Evol	
13	15	10	WHAT'S THE LUV? TERROR SQUAD/ATLANTIC 95237/AB	Fat Joe Featuring Ashanti	
14	5	7	PUT YO SETS UP Z-80 2503	Redd Eyezz Featuring Juvenile & Slanted Eyezz	
15	17	18	CAN I GET THAT?!?!? EARHASM 351	Bear Witnez!	
16	10	26	THINK BIG CRIMEWAVE /2002	Crimewave	
17	20	9	SATURDAY (OOOH! OOOOH!) DISTURBING HA PEACE/DEF JAM SOUTH 588675*/DJJMG	Ludacris Featuring Sleepy Brown	
18	14	5	TAKE YOU HOME WITH ME A.K.A. BODY/GET THIS MONEY RDC-A-FELLA/LIVE/DEF JAM /DJJMG	R. Kelly & Jay-Z	
19	18	29	BUSTER 1ST AVENUE 0001	Dennis Da Menace	
20	16	17	ROUND AND ROUND DEF SOUL/DEF JAM 588852*/DJJMG	Jonell & Method Man	
21	24	13	ROCK EM WHITESTONE 1277	Boobakaw And The Wild Younginz Featuring Vita	
22	19	2	FAME MCA 155938*	GZA/Genius	
23	NEW		HYDE HA GOODINVISICN 30409/DRPHEUS	Big Logic	
24	RE-ENTRY		ROLL WIT ME D2/REPUBLIC/UNIVERSAL 015545/UMRG	Pretty Willie	
25	NEW		FEEL THE GIRL BEAT CLUB 457887/INTERSC 3PE	Ms. Jade	

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

APRIL 20
2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
	LAST WEEK	WKS. ON				LAST WEEK	WKS. ON				LAST WEEK	WKS. ON		
1	1	14	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)	3 Wks At No. 1	26	20	14	What About Us? BRANDY (ATLANTIC)	51	48	11	Give It To Her TANTO METRO & DEVONTE (2 HARD/SOCKING VIBES/VP)	52	54
2	2	18	U Don't Have To Call USHER (ARISTA)		27	41	5	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	53	53	8	Tell Me What's It Gonna Be BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)	54	49
3	3	12	What's Lov? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)		28	31	7	Dh Boy CAM'RON FEAT. JUELZ SANTANA (ROC-A-FELLA/DEF JAM/IDJMG)	54	49	6	Take You Home With Me a.k.a. Body R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	55	58
4	4	16	Dops (Dh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)		29	56	4	Down A** Chick JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)	56	64	3	Feel The Girl MS. JADE FEAT. TWEET (BEAT CLUB/INTERSCOPE)	57	47
5	5	16	I Love You FAITH EVANS (BAD BOY/ARISTA)		30	38	11	Someone To Love You RUFF ENOZ (EPIC)	58	51	13	Hey Luv (Anything) MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)	59	63
6	7	10	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)		31	32	9	Awnaw NAPPY ROOTS (ATLANTIC)	60	62	2	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	61	60
7	6	21	Anything JAH'HEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)		32	26	7	What If A Woman JOE (JIVE)	61	60	20	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	62	66
8	9	8	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)		33	28	5	How Come You Don't Call Me ALICIA KEYS (J)	63	67	4	Be Here RAPHAEL SAAADIQ FEAT. D'ANGELO (UNIVERSAL)	64	61
9	8	27	More Than A Woman AALIYAH (BLACKGROUND)		34	35	7	Say I Yi Yi YING YANG TWINS (COLLIPARK/IN THE PAINT/KDCH)	64	61	8	Closet Freak CEE-LO (ARISTA)	65	73
10	12	11	Saturday (Dooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)		35	25	13	Any Other Night SHARISSA (MOTOWN)	66	59	10	I Got It 2 JAGGED EDGE FEAT. NAS (SO SO DEF/COLUMBIA)	67	70
11	14	10	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)		36	—	1	Full Moon BRANDY (ATLANTIC)	68	—	1	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)	69	74
12	10	12	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)		37	30	33	U Got It Bad USHER (ARISTA)	70	—	1	Told Y'all TRINA FEAT. RICK ROSS (NEW LINE/SUP-N-SIDE/ATLANTIC)	71	69
13	13	28	Nothing In This World KEKE WYATT FEAT. AVANT (MCA)		38	45	24	No More Drama MARY J. BLIGE (MCA)	71	69	2	Live The Life FUNDISHA (SO SO DEF/COLUMBIA)	72	—
14	16	24	This Woman's Work MAXWELL (COLUMBIA)		39	29	20	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)	72	—	2	Purple Stuff BIG MOE (WRECKSHOP/PRIORITY/CAPITOL)	73	—
15	11	19	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)		40	42	6	Wish I Didn't Miss You ANGIE STONE (J)	73	—	1	Get Away MOBB DEEP (LOUD/COLUMBIA)	74	71
16	15	17	Roc The Mic BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)		41	37	37	Rock The Boat AALIYAH (BLACKGROUND)	74	71	4	Ooh, Ahh 3PC (192 ENTERTAINMENT)	75	75
17	18	10	halfcrazy MUSIQ (DEF SOUL/IDJMG)		42	39	25	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	75	75	2	Trade It All FABOLOUS FEAT. JAGGED EDGE (DESERT STORM/ELEKTRA/EEG)		
18	17	25	Don't You Forget It GLENN LEWIS (EPIC)		43	36	25	Take Away MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)						
19	19	25	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)		44	50	6	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)						
20	22	34	Lights, Camera, Action! MR. CHECKS (UNIVERSAL)		45	40	21	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)						
21	23	13	Take Ya Home LIL BOW WOW (SO SO DEF/COLUMBIA)		46	33	28	A Woman's Worth ALICIA KEYS (J)						
22	21	25	Butterflies MICHAEL JACKSON (EPIC)		47	46	8	Get This Money R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)						
23	34	5	Gots To Be B2K (EPIC)		48	57	10	I'd Rather LUTHER VANDROSS (J)						
24	27	23	Welcome To Atlanta JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)		49	52	8	Girlfriend N SYNC FEAT. NELLY (JIVE)						
25	24	13	One Mic NAS (ILL WILL/COLUMBIA)		50	55	4	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)						

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R&B/HIP-HOP

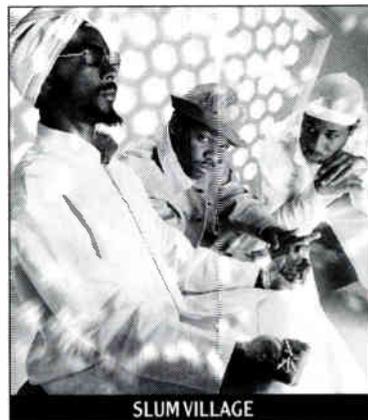


by Rashaun Hall

Words & Deeds™

CAPITOL GOES SLUM-ING: Slum Village has found a new label home at Priority/Capitol Records. The Detroit-based trio of **Baatin, Jay Dee, and T3** first made a name for itself with its 2000 debut set, *Fantastic, vol. 2* (Barak/Goodvibe/Atomic Pop).

In an exclusive interview with Words & Deeds, Slum Village talked about the ins and outs of its new deal, as well as the trio's new album, *Trinity: Past, Present & Future*, due in July.



SLUM VILLAGE

them to have a lot of urban experience, because we have a natural record. So, you would treat it like a natural record, as opposed to breaking a black record."

The union's first offering will be lead single "Tainted Love." According to Brown, signing the group was a no-brainer for the label. He says, "Between the first album and hearing some material from the new album, it was an easy decision."

"I was really excited, because having signed the **Roots, Common, and Mos Def** at MCA, I knew all about them from the **Roots'** drummer, **Ahmir** ["?uestlove" Thompson], who first turned me on to them," Goldstein adds. "I also knew about them through **Common**, who had them on his last album. I was a big fan, and I was looking to expand our roster outside of what Priority was known for."

Rice believes this opportunity will not only be beneficial to Slum Village but to the entire Barak imprint. "We felt that if we put Slum in a good situation, it would set our machine up for everyone to see what we could do," Rice notes. "We walked in there and delivered a finished album. Now we can take Barak wherever I want in the perfect situation."

"We know that Barak will be a big label—we're just establishing ourselves a little slower than a major," Rice adds. "We'll put Slum in the system, let them blow, and then we'll start spinning everything off from them."

ON THE ROAD AGAIN: With summer almost upon us, the warm weather touring season is already up and running. High Times Records, the label counterpart to the cannabis-friendly *High Times* magazine, is prepping to launch a North American tour in support of its seminal release, *THC: The Hip-Hop Collection Vol. 1*. Beginning April 30 in New York, the outing will include Koch recording artist **Afu-Ra**, **Buckshot** of **Black Moon**, **Smif n Wessun**, and **Non Phixion**.

Busta Rhymes is also planning to take his show on the road this summer. It was recently announced that the J Records recording artist will join **David Bowie** and **Moby** on the latter's Area:Two tour. Last year's Area:One trek included **OutKast**, **Nelly Furtado**, and **the Roots**.

In other touring news, it has been rumored that the House of Blues is planning on relaunching its **Smokin' Grooves** tour.

"This is a brand-new experience for us," T3 says of the signing. "We always had the support of Barak, but now we have this major distribution once again, so things are looking beautiful."

"The new album has a whole new feel," he adds. "We have new sounds coming through, and we still have the old soul in there, too. We're just trying to mix it up."

In addition to a new deal and new album, the group also has a new member, **Elzhi**, who replaces **Jay Dee**. The latter artist recently signed a solo deal with MCA and will stay on as a producer for the group; he helmed four tracks on the forthcoming album.

Slum Village will remain on the Barak imprint, with Priority/Capitol serving as distributor. "We didn't take the best deal, but I felt it was the best situation," Barak CEO and owner **RJ Rice** says. "It provided the best opportunity, because although Capitol doesn't have a very strong urban presence, they have good drivers: people like [Capitol Records president] **Andy Slater**, [senior VP of A&R] **Wendy Goldstein**, [senior VP] **Larry Jacobson**, and [manager of A&R] **Mark Brown**. They know how to spearhead a company."

"It was about them being able to get a foothold [in urban music] with the proper urban vehicle to launch," Rice continues. "We don't need

APRIL 20
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Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	WKS. ON
	LAST WEEK	WKS. ON				LAST WEEK	WKS. ON				LAST WEEK	WKS. ON		
1	1	5	Girlfriend N SYNC FEAT. NELLY (JIVE)	2 Wks At No. 1	26	27	12	Saturday (Oooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	51	42	6	No More Drama MARY J. BLIGE (MCA)	52	55
2	2	33	Lights, Camera, Action! MR. CHECKS (UNIVERSAL)		27	20	5	Take You Home With Me a.k.a. Body/Get This Money R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	53	58	2	Knoc KNOX-TURN AL (LA CONFIDENTIAL/ELEKTRA/EEG)	54	35
3	3	6	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)		28	25	29	Buster DENNIS DA MENACE (1ST AVENUE)	54	35	67	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	55	57
4	6	2	Still Not Over You EXHALE (REAL DEAL/ORPHHEUS)		29	23	22	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	56	—	1	Don't You Forget It GLENN LEWIS (EPIC)	57	—
5	5	5	Ballin' Boy NO GODO (ARTISTDIRECT)		30	34	19	Rock Em BOOBAKAW & THA WILD YOUNGINSZ (WHITESTONE)	58	66	8	Satisfied? J-LIVE (ICOLUP D'ETAT)	59	52
6	4	19	Uh Huh B2K (EPIC)		31	26	2	Fame GZA/GENIUS (MCA)	60	53	11	I Love You FAITH EVANS (BAD BOY/ARISTA)	61	43
7	7	24	Dansin Wit Wolvez STRIK 9INE (FADE/ECMO)		32	39	9	What Would You Do? NINE20 (MCA)	62	—	3	Closet Freak CEE-LO (ARISTA)	63	48
8	29	2	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)		33	—	1	Hyde Ha BIG LOGIC (GOODINVISION/ORPHHEUS)	64	46	18	Peaches & Cream/Dance With Me 112 (BAD BOY/ARISTA)	65	—
9	11	4	Do Ya Thang Girl BELOW (BALLIN')		34	30	11	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	66	67	57	Separated AVANT (MAGIC JOHNSON/MCA)	67	63
10	10	7	Dear God WILLIE D (IRELENTLESS)		35	37	20	Roll Wit Me PRETTY WILLIE (ID2/REPUBLIC/UNIVERSAL)	68	47	2	Special Delivery G. DEP (BAD BOY/ARISTA)	69	40
11	15	8	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)		36	—	1	Tell Me What's It Gonna Be BRIAN MCKNIGHT FEAT. JERMAINE DUPRI (MOTOWN)	70	69	6	Ign'ant AL-SHD (OLD MAID/FAT BEATS)	71	25
12	17	3	Will Destroy LIL RU (HOW YOU LOVE THAT)		37	31	9	What About Us? BRANDY (ATLANTIC)	72	—	2	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	73	49
13	13	3	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MONEY)		38	36	3	Feel The Girl MS. JADE (BEAT CLUB/INTERSCOPE)	74	68	41	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	75	—
14	19	3	Shawty P.D. FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)		39	38	73	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)						
15	18	6	Stop Playin' LEVERT ADEE (KNIGHTSTAR)		40	50	2	Take It To The Head KELLY PRICE FEAT. KEITH MURRAY (DEF SOUL/IDJMG)						
16	—	1	Slow Dance LOU MDSLEY (JENSTAR)		41	—	20	2-Way RAYVON (BIG YARD/MCA)						
17	14	20	It's The Weekend LIL J (HOLLYWOOD)		42	32	7	Down A** Chick JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)						
18	12	17	Hush Lil' Lady COREY FEAT. LUCI (ROMED INDOINTIME/MOTOWN)		43	—	1	You Know That I Love You DONELL JONES (UNTOUCHABLES/ARISTA)						
19	22	10	What's Lov? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)		44	59	2	Grindin' THE CLIPSE (STAR TRACK/ARISTA)						
20	9	7	Put Yo Sets Up REDD EYEZ (Z-BO)		45	33	4	The Whole World OUTKAST FEAT. KILLER MIKE (ARISTA)						
21	24	18	Can I Get That?!?!? BEAR WITNEZ (EARGASM)		46	54	3	Gangsta's Don't Cry JUST-ICE (MEMNOCH/FAT BEATS)						
22	28	2	Calling My Name REN (MUSIC MIND/ORPHHEUS)		47	44	29	Love It BILAL (MOTOWN/INTERSCOPE)						
23	8	10	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/EEG)		48	45	2	Be Here RAPHAEL SAAADIQ FEAT. D'ANGELO (UNIVERSAL)						
24	21	7	Foolish ASHANTI (MURDER INC./DEF JAM/IDJMG)		49	60	37	Family Affair MARY J. BLIGE (MCA)						
25	16	27	Think Big CRIMEWAVE (CRIMEWAVE)		50	41	15	That Was Then ROY JONES JR. (BODY HEAD)						

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

APRIL 20 2002

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

Main chart table with columns for Rank, Title, Artist, Imprint, and Peak Position. Includes sections for 'NUMBER 1', 'GREATEST GAINER / SALES', 'GREATEST GAINER / AIRPLAY', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Indicates retail single availability. ... Indicates that the track is a new release.

APRIL 20
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national street panel
of core R&B/Hip-Hop stores

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST		Title	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL									
1	68	—	ASHANTI		NUMBER 1/GREATEST GAINER 1 Week At Number 1 Murder Inc./Def Jam 586830*/DJMG (12 98/17 98)	1	50	44	40	MICHAEL JACKSON ▲ ²		Invincible	1
2	97	—	TWEET		PACESETTER The Gold Mind/Elektra 627456/EEG (12 98/18 98)	2	51	49	43	MOBB DEEP ●		Infamy	1
3	1	1	R. KELLY & JAY-Z		The Best Of Both Worlds Roc-A-Fella/Def Jam 586783*/JIVE/DJMG (12 98/19 98)	1	52	47	28	VARIOUS ARTISTS		Master P Presents: West Coast Bad Boyz Poppin' Collars	28
4	2	—	AVANT		Ecstasy Magic Johnson 112809/MCA (12 98/18 98)	2	53	52	49	YOLANDA ADAMS		Believe	7
5	4	5	LUDACRIS ▲ ²		Word Of Mouf Disturbing Tha Peace/Def Jam South 586446*/DJMG (12 98/19 98)	1	54	70	51	T.I.		I'm Serious	27
6	10	10	NAPPY ROOTS		Watermelon, Chicken & Gritz Atlantic 83524/AG (7 98/11 98)	3	55	51	45	DMX ▲		The Great Depression	1
7	6	7	MARY J. BLIGE ▲ ²		No More Drama (2002) MCA 112808* (12 98/18 98)	3	56	55	53	LUTHER VANDROSS ▲		Luther Vandross	2
8	3	2	GLENN LEWIS		World Outside My Window Epic 85787* (12 98 EQ/17 98)	2	57	78	75	JAGGED EDGE ▲		Jagged Little Thrill	2
9	5	3	B2K		B2K Epic 85457 (12 98 EQ/18 98)	1	58	46	44	RES		How I Do	44
10	8	4	BRANDY ▲		Full Moon Atlantic 83493*/AG (12 98/18 98)	1	59	53	50	UGK		Dirty Money	2
11	11	11	NAS ▲		Stillmatic Ill Will/Columbia 85736*/CRG (12 98 EQ/18 98)	1	60	58	60	MACK 10		Bang Or Ball	4
12	13	14	JA RULE ▲ ²		Pain Is Love Murder Inc./Def Jam 586437*/DJMG (12 98/19 98)	1	61	60	55	PETEY PABLO ●		Diary Of A Sinner: 1st Entry	7
13	12	9	JAHEIM ▲		[Ghetto Love] Divine Mill 47452*/Warner Bros. (11 98/17 98)	2	62	64	69	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲		Eternal	1
14	9	—	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins Columbia/In The Paint 8375/KOCH (12 98/17 98)	9	63	54	—	POWER HOUZE		Family Business	54
15	16	13	USHER ▲ ²		8701 Arista 14715* (12 98/18 98)	3	64	59	54	CRAIG DAVID ▲		Born To Do It	12
16	14	15	BUSTA RHYMES ▲		Genesis J 20009* (12 98/18 98)	2	65	38	—	PRETTY WILLIE		Enter The Life Of Suella	38
17	18	17	FAT JOE ●		J.O.S.E. : Jealous Dnes Still Envy Terror Squad/Atlantic 83472*/AG (11 98/17 98)	6	66	62	61	DONNIE MCCLURKIN ▲		Live In London And More...	22
18	15	12	KIRK FRANKLIN ●		The Rebirth Of Kirk Franklin Gospo Centric 70037/Zomba (11 98/17 98)	1	67	56	52	MASTER P		Game Face	12
19	17	8	ANN NESBY		Put It On Paper It's Time Child 017391/Universal (12 98/18 98)	8	68	77	66	BONEY JAMES		Ride	27
20	7	6	OL' DIRTY BASTARD		The Trials And Tribulations Of Russell Jones D3 9991/Riviera (12 98/18 98)	6	69	73	72	SOUNDTRACK		Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
21	23	18	REMY SHAND		The Way I Feel Motown 014481/UMRG (18 98 CD)	15	70	69	64	8BALL		Almost Famous	6
22	20	22	SHARISSA		No Half Steppin' Motown 016158/UMRG (12 98/18 98)	7	71	67	76	NELLY ▲ ²		Country Grammar	1
23	27	25	KEKE WYATT ●		Soul Sista MCA 112609* (12 98/18 98)	5	72	57	46	SADE ●		Lovers Live	5
24	84	—	LIL' J		All About J Hollywood 162322 (18 98 CD) ▲	24	73	72	65	JILL SCOTT ●		Experience: Jill Scott 826+	7
25	19	—	INFAMOUS MOBB		Special Edition IM3 9209*/Landspeed (11 98/17 98) ▲	19	74	66	58	FABOLOUS ●		Ghetto Fabulous	2
26	24	21	ALICIA KEYS ▲ ⁵		Songs In A Minor J 20002 (12 98/18 98)	1	75	63	56	FEAR NO M.O.B.		Gangstas Doin' Gangsta S#@!	56
27	21	20	JENNIFER LOPEZ ▲		J To Tha L-O! The Remixes Epic 86395* (12 98 EQ/18 98)	1	76	65	59	ICE CUBE		Greatest Hits	11
28	28	27	MAXWELL ▲		Now Columbia 67136*/CRG (12 98 EQ/18 98)	1	77	87	68	JAY-Z		MTV Unplugged	8
29	31	36	ANGIE STONE ●		Mahogany Soul J 20013* (12 98/18 98)	4	78	71	81	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY		Po' Like Dis	47
30	37	39	SIR CHARLES JONES		Love Machine Mardi Gras 1060 (10 98/16 98) ▲	28	79	89	67	PROPHET JONES		Prophet Jones	16
31	26	16	KILLA BEEZ		Wu-Tang Productions Present: Killa Beez — The Sting Wu-Tang/In The Paint 8352*/KOCH (12 98/18 98)	9	80	79	62	JOI		Star Kitty's Revenge	62
32	33	31	MYSTIKAL		Tarantula Jive 41770*/Zomba (12 98/18 98)	4	81	93	77	ROY JONES, JR.		Round One: The Album	50
33	25	23	SOUNDTRACK		Blade II Immortal 12064*/Virgin (18 98 CD)	23	82	75	71	ANDRE WARD		Feelin' You	71
34	29	32	LIL BOW WOW ▲		Doggy Bag SD SD Def/Columbia 86130/CRG (12 98 EQ/18 98)	2	83	88	—	DIRTY SOUTH		Everythang's Gon' Be Different...	51
35	32	26	FAITH EVANS ●		Faithfully Bad Boy 73041/Arista (12 98/18 98)	2	84	74	74	LIL BLACKY		Big Ballin	50
36	22	19	SOUNDTRACK		All About The Benjamins Slip-N-Slide 39011*/New Line (12 98/18 98)	12	85	76	73	JACKY JASPER		Keep My Shit Clean	60
37	35	42	AALIYAH ▲ ²		Aaliyah Blackground 10082* (12 98/18 98)	2	86	82	79	JERMAINE DUPRI		Instructions	3
38	30	24	INDIA.ARIE ▲		Acoustic Soul Motown 013770*/UMRG (12 98/18 98)	3	87	96	82	GERALD LEVERT		Gerald's World	2
39	50	48	KHIA FEATURING: DSD		Thug Misses Dirty Down 46 (11 98 CD) ▲	39	88	91	83	LIL' KEKE		Platinum In Da Ghetto	22
40	36	35	SOUNDTRACK		State Property Roc-A-Fella/Def Jam 586671*/DJMG (12 98/18 98)	1	89	86	80	WU-TANG CLAN ●		Iron Flag	6
41	34	34	OUTKAST ▲		Big Boi & Dre Present... OutKast Arista 26093* (12 98/18 98)	4	90	95	84	VARIOUS ARTISTS		Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
42	39	29	JAGUAR WRIGHT		Denials Delusions And Decisions Motive 112683/MCA (8 98/12 98)	16	91	90	86	MARY MARY ▲		Thankful	22
43	45	33	COREY		I'm Just Corey NodnTime/Motown 016713/UMRG (8 98/12 98)	33	92	83	70	JANET ▲ ²		All For You	1
44	41	37	JOE		Better Days Jive 41786/Zomba (12 98/18 98)	3	93	94	92	ORIGINAL P		Introducing Hyped Up Westbound Soljaz	66
45	43	47	IMX		IMx Tug 39009/New Line (12 98/17 98)	26	94	80	78	PROJECT PAT ●		Mista Don't Play Everythings Workin	2
46	48	41	N*E*R*D*		In Search Of... Virgin 11521 (10 98 CD)	31	95	80	78	R. KELLY ▲ ⁴		tp-2.com	1
47	61	57	JAY-Z ▲		The Blueprint Roc-A-Fella/Def Jam 586396*/DJMG (12 98/19 98)	1	96	98	—	MISSY "MISDEMEANOR" ELLIOTT ▲		Miss E...So Addictive	1
48	42	38	X-ECUTIONERS		Built From Scratch Loud/Columbia 86410*/CRG (12 98 EQ/17 98)	13	97	99	81	JUVENILE ●		Project English	2
49	40	30	DESTINY'S CHILD		This Is The Remix Music World/Columbia 86431*/CRG (16 98 EQ/18 98)	19	98	98	81	NATE DOGG		Music & Me	3
							99	81	63	VARIOUS ARTISTS		Ryde Or Die Vol. III: In The "R" We Trust	9
							100			MUSIQ SOULCHILD ▲		Aijuswanasing (I Just Want To Sing)	4

APRIL 20
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST		Title	TOTAL CHART WKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	6	THE NOTORIOUS B.I.G. ◆		Life After Death Bad Boy 73011*/Arista (19 98/24 98)	228	13	9	MR. BIGG		Only If U Knew	3
2	1	2PAC ▲ ³		All Eyez On Me Death Row 63308*/Koch (19 98/25 98)	313	14	21	JUVENILE ▲ ⁴		400 Degreez	172
3	3	THE NOTORIOUS B.I.G. ▲ ⁴		Ready To Die Bad Boy 73000*/Arista (11 98/18 98)	340	15	14	JAY-Z ▲ ³		Vol. 3... Life And Times Of S. Carter	78
4	2	2PAC ▲ ⁵		Greatest Hits Amaru/Death Row 490301*/Interscope (19 98/24 98)	172	16	16	DR. DRE ▲ ³		The Chronic	271
5	13	BOB MARLEY AND THE WAILERS ◆		Legend Tuff Gong/Island 846210*/DJMG (12 98/18 98)	286	17	—	BARRY WHITE ▲		All Time Greatest Hits	243
6	5	MAKAVELI ▲ ⁴		The Don Killuminati: The 7 Day Theory Death Row 63012*/Koch (12 98/17 98)	199	18	19	MARVIN GAYE		The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	5
7	4	JAY-Z ▲		Reasonable Doubt Roc-A-Fella/Priority 50592*/Capitol (10 98/16 98)	226	19	12	NAS ▲ ²		It Was Written	79
8	7	NAS ▲		Illmatic Columbia 57684*/CRG (7 98 EQ/11 98)	42	20	22	NAS ▲ ²		I Am...	33
9	8	2PAC ▲		Me Against The World Amaru/Jive 41636/Zomba (11 98/17 98)	293	21	—	AALIYAH ▲ ²		One In A Million	101
10	10	AL GREEN ▲		Greatest Hits Hi The Right Stuff 30800/Capitol (10 95/17 98)	371	22	20	BONE THUGS-N-HARMONY ▲ ⁴		E. 1999 Eternal	217
11	15	MARY J. BLIGE ▲ ³		What's The 411? Uptown 110681/MCA (16 98/11 98)	113	23	—	MARY J. BLIGE ▲ ³		My Life	170
12	11	DR. DRE ▲ ⁶		Dr. Dre — 2001 Aftermath 490486*/Interscope (12 98/18 98)	112	24	17	R. KELLY ▲ ⁶		12 Play	187
						25	23	TWISTA ●		Adrenaline Rush	108

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



UP AND DOWN: It's been 15 years since **Tall Paul** began DJing at his father's London nightclub, Turnmills. Since those early days in the booth, Paul has played at numerous clubs around the world, honed his production skills (**Camisra's** "Let Me Show You" and **TTB's** "God's Love," among others), remixed for others (**Dina Carroll** and **Nalin & Kane**, to name a few), and partnered with **Steffan Chandler** to form **Duty Free Recordings**—which has an in-house recording studio at Turnmills, where Paul has a DJ residency. He also hosts the Saturday-night *Tall Paul Smirnoff Experience* radio show on London's KISS-FM.



Now, after helming several DJ-mix compilations (including Ministry of Sound's *The Annual*), Paul decided the time was right to issue his first proper artist album, the progressive-leaning *Back and Forth* (Duty Free/Moonshine Music, due April 23).

"I know, I know, it took me a while to make this album happen," Paul says with a chuckle. "But it's now here, and hopefully, people will find that it's been worth the wait."

Back and Forth intertwines classic Paul recordings ("Rock da House" and the **Sandy B.**-referencing "Let Me Show You"), as well as recent productions ("Everybody's a Rock Star" and the **INXS**-sampled "Precious Heart").

"There was a big debate between my management, my friends, and myself about mixing the old tracks with the new," Paul notes. "But I thought, for my first proper album as an artist, it was important for me to show my musical evolution, my musical history."

FUTURE BEATS: DJ **Louie DeVito** is readying his latest beat-mixed set, *Dance Factory*, for DeeVee Records, which is distributed by Musicrama in New York. Unlike DeVito's ultra-successful "N.Y.C. Underground Party" series, *Dance Factory* focuses

on mainstream, crossover-friendly tracks. Scheduled to arrive April 23, the 19-track disc features such dance-floor hits as **Daft Punk's** "One More Time," **Da Buzz's** "Let Me Love You Tonight," **Nicole McCloud's** "One Good Reason," **Kim English's** "Everyday," **Green Velvet's** "La La Land," and **Kings of Tomorrow's** "Finally."

Revered U.K. label One Little Indian has given birth to a new dance imprint, OLI. The first release—**Linda Clifford's** cover of "Going Back to My Roots" (produced by **Terry Farley** and **Chris Bangs**)—is due shortly. Upcoming singles include **Crispin J. Glover & D'Musik's** "Afro Boogie," Glover's "Peacemaker Blues," **Secret Knowledge's** "Mojo" (with a **Scott Hardkiss** remix), Clifford's "Sunshine," and "Closer" and "So Much for Love" by **Pharmacy Allstars** (aka **K-Klass**).

David Byrne's Luaka Bop label is readying *The Only Blip Hop Record You Will Ever Need Vol. 1* for a June 4 release. The collection, compiled by Byrne and label president **Yale Evelev**, brings together contemporary artists who remain ahead of the electronic curve. Highlights include **Mouse on Mars'** "Mykologics," **To Rococo Rot & I-Sound's** "Pantone," **Schneider TM's** "Eiweiß," **Tarwater's** "To Moauf," and **Vibulator's** "Pocket Monster."

ABOVE THE CLOUDS: Electronic pioneer **Frank Tovey**—aka **Fad Gadget**—died from heart failure April 3 at his home in London. Tovey had suffered from heart problems since his childhood.

The first signing to Mute Records U.K. in the late-'70s, Tovey—along with acts like **Human League**, **Kraftwerk**, **Gary Numan**, **the The**, **Soft Cell**, **Cabaret Voltaire**, and **the Normal**—paved the way for today's ever-growing electronic community. In fact, Fad Gadget singles like "Back to Nature" and "Collapsing New People" continue to influence the movers and shakers in the contemporary electro scene.

After four albums (*Fireside Favourites*, *Incontinent*, *Under the Flag*, and *Gag*), Tovey shed his Fad Gadget alias and recorded another five albums under his own name. Early last year, Fad Gadget was the opening act for **Depeche Mode's** European Exciter tour. In December, Mute issued the very essential two-disc set *The Best of Fad Gadget*.

"Frank made some very special and influential records," Mute founder **Daniel Miller** notes. "He played a big part in helping to lay the foundations of what the label was to become in the ensuing years." He will be missed.

Pepper Spices Up Dancefloors

BY MICHAEL PAOLETTA

NEW YORK—Pepper Mashay takes her singing seriously.

In a career that spans nearly 30 years and counting, names like Cher, Celine Dion, Diane Warren, Mick Jagger, Tina Turner, Dennis Lambert, Guy Roche, Lenny Kravitz, Patti Austin, Bobby Caldwell, Lenny White, and Michael Bolton dot Mashay's résumé. In addition to her ever-flourishing session work, the singer's soulful stylings have appeared in films (*What's Love Got to Do With It*, *Under Siege 2*) and commercials (Honda, Pringles).

In the mid-'90s, Mashay (aka Jean McClain) introduced herself to clubland via tracks like "Something to Feel" (Gee Street/Island) and "Not Much Heaven" (Azuli U.K.). By the decade's end, she was an in-demand singer overseas, working with such producers as Tuff Jam ("Happiness"), Grant Nelson ("Step 2 Me"), Bini & Martini ("Playing With My Mind"), and Subsystem ("Right Back to Love"). And on home soil, production/remix outfit Thunderpuss hired Mashay to provide all the vocals for the "backing choir" for its club restructuring of Whitney Houston's "My Love Is Your Love."

'DIVING' IN

Like many singers in the world of dance music, Mashay works with different producers, who then "feature" her as the singer of the song (which is often co-penned by Mashay herself). She acknowledges that two years ago, one such project changed her life in the U.S.: the tribal-inflected "Dive in the Pool" by Barry Harris Featuring Pepper Mashay.

"Prior to 'Dive,' except for my studio session work, I was pretty much an unknown in the U.S.," explains Mashay, whose songs are published by Freckle Bandit Music,

BMI. "But once 'Dive' became a hit on dancefloors, DJs and club owners wanted me to perform at their clubs. Since the summer of 2000, I've toured nonstop." (Stephen Ford of Los Angeles-based Ford Entertainment Group and DivasIn Demand.com oversees Mashay's dance music career and bookings.)



Upon its release, "Dive in the Pool"—extensively featured on the Showtime series *Queer as Folk* and its accompanying soundtrack—quickly ascended the *Billboard* Hot Dance Music/Club Play chart, peaking at No. 2. By year's end, the *Nervous Dog/Nervous* single was declared the No. 2 *Billboard* Hot Dance Club-Play Singles song of 2000, right behind Madonna's "Music."

"It's one of those rare tracks that, two years after its release, still strikes a chord with clubgoers," Nashville-based DJ Ron Slomowicz notes. "Pepper's commanding performance, coupled with Barry's progressive house beats, guarantee a packed dancefloor."

"Is 'Dive' a frivolous track?," Mashay wonders aloud. "Yes. But it has an impact on crowds, who go wild whenever I perform it. And there's nothing like it to then follow it up with a song that gives cre-

dence to who you are as a person."

She is referring to last year's anthemic "I Got My Pride," which saw her once again collaborating with Harris. Like its predecessor, the Tommy Boy Silver Label single peaked at No. 2 on the Hot Dance Music/Club Play chart; it was also featured in an episode of HBO's *Sex and the City* and in the film *Punks*.

"This song is very special to me," Mashay says. "It's about commitment to oneself, regardless of sexuality, race, and sexual orientation. The song's lyrics come from a spirit of self-love—only then can you project love onto someone else."

These days, Mashay is holding court on the Hot Dance Music/Club Play chart with the Solar City-helmed "You and Me (Feels So Good)." Next month, Cetacean Records will issue the singer's "I Can't Stop," while Jungle Red will release her "Something to Feel" in July. Awaiting label deals are three recently completed, Mashay-fronted Swiss productions (Joe Tuzy's "Lies," Max Iron's "I Want You in My Life," and DJ Laura's "Doin' It on the Dancefloor"). By summer's end, Mashay hopes to have a greatest-hits collection available for sale on her Web site (peppermashay.com).

Not one to remain idle, Mashay is also pursuing a career in country music, where her alter ego—BJ McClain—prevails. Mashay notes that *Songs Alive*, a forthcoming compilation from Australia, includes two songs by BJ McClain & the Full Circle Band, saying, "This is a side of me that's only beginning."

"When I look back, I'm amazed, surprised, and thrilled at what I've accomplished," Mashay says. "I couldn't have asked for a better musical education. At the end of the day, I feel so blessed to be able to make a living from something I so enjoy doing."

The Beat Box Hot Plate

- **Faithless**, "Crazy English Summer"/"Tarantula" (Cheeky/BMG Australia single). There's one very good reason to snag a copy of this Australian import: Remixer **Aloe's** reconstruction of the **Zoë Johnston**-fronted "Crazy English Summer" is emotional and lush, effortlessly recalling pop/house tracks like **Moloko's** "Sing It Back."

- **Angel Moraes**, "Tribal Function" (... Records single). The recipe is rather simple: Add cosmic keyboard riffs to hypnotic tribal beats. Sprinkle fierce-ruling diva vocals ("Work me baby/Pump me baby") throughout. Then deep-bake, and it's oh-so delicious. Remixers **Kats Imai & Eddie Styles** take the track further underground.

- **Suzanne Palmer**, "Show Me" (Star 69 single). Fans of Palmer's recent club smash "Hide U" won't be disappointed by this follow-up. The singer's soulful vocals ride atop **Peter Rauhofer's** deft production, steeped in rubbery basslines and off-kilter keyboard riffs.

- **DeVere**, "Soul Power" (Leftwing Recordings single). This interpolation of **Stevie Wonder's** "Another Star" is the brainchild of producer **Jake Devere**, who effortlessly brings together **Santana**-inflected guitars, tribal drums, and singer **Erin Wallace**. Contact: 323-651-4796.

- **Mondo Grosso**, *MG4R* (Sony Music Japan album). As a follow-up to last year's *MG4*, Japan's **Mondo Grosso** (aka producer **Shinichi Osawa**) issues this remix project based on that album. Featured remixers include **Hybrid**, **Da Lata**, **Ananda Project**, and **Blaze**.

- **Sia**, "Taken for Granted" (Long Lost Brother/Sony Australia single). A word to house enthusiasts: Skip the trip-hopped, *Romeo & Juliet*-shaded "Taken for Granted" and go directly to the bonus track, "Waiting for You." Remixers **Restless Soul** and **Soul Brother** provide, respectively, classic-house and Italo-house (think **Soft House Company's** "What You Need") excursions.

MICHAEL PAOLETTA

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2002

Billboard HOT DANCE MUSIC

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

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1 1 Week At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	3		WISH I DIDN'T MISS YOU (THE REMIXES) J 21162	Angie Stone ♀
2	3	6		IT'S GONNA BE... (A LOVELY DAY) BEDROCK/CREDENCE 36328/NETTWERK	Brancaccio & Aisher ♀
3	4	7		ALIVE EMERGE 30006/CENTAUR	Kevin Aviance
4	1	2		NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155929	Mary J. Blige ♀
5	7	8		ESCAPE (REMIXES) INTERSCOPE PROMO	Enrique Iglesias ♀
6	9	10		CAN'T STOP DANCIN' GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
7	12	14		FLAWLESS GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
8	11	12		FIRE TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
9	6	5		IT'S LOVE (TRIPPIN') GROOVILICIOUS 274/STRICTLY RHYTHM	Goldtrix Presents Andrea Brown
10	5	1		SONG FOR THE LONELY WARNER BROS. 42422	Cher ♀
11	8	4		SLEEPING FASTER SKINT PROMO/COLUMBIA	Lo Fidelity Allstars ♀
12	10	9		VIP MIXOLOGY 0005/4 PLAY	Ibiza
13	14	21		INSATIABLE (REMIXES) COLUMBIA 79708	Darren Hayes ♀
14	17	26		THEY SAY VISION (DANCE REMIXES) MCA PROMO	Res ♀
15	23	30		TO GET DOWN KINETIC 54713	Timo Maas
16	16	23		MOUNTAIN TOP JELLYBEAN 72642	99th Affair Featuring Lantana Waters
17	22	24		JOIN ME PRISONERS OF DANCE/24/7 873010/ARTEMIS	Lightforce
18	18	18		YOU AND ME (FEELS SO GOOD) JUNGLE RED 90012	Solar City Featuring Pepper Mashay
19	15	15		AMERICANA THUMP 2318	Gerardo
20	27	35		PURPLE GOD GLASS SLIPPER 001	Anny
21	13	11		YOU GIVE ME SOMETHING EPIC PROMO	Jamiroquai ♀
22	20	19		THE HEARTBREAK STAR 69 1234	Friburn & Urik
23	29	34		FOR A LIFETIME (ALEX GOLD REMIX) XTRAVAGANZA IMPORT	Ascension
24	24	20		FREE TO CHANGE YOUR MIND (REMIXES) DREAMWORKS PROMO	Regency Buck
				POWER PICK	
25	31	40		IF YOU FALL (THE M.A.S. COLLECTIVE MIXES) HARLEQUIN 1238	Ad Finem
26	30	36		OPEN ME PROPAIN 453/CUTTING	KHZ
27	33	39		RESURRECTION TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
28	21	17		THE REAL LIFE CREDENCE 33150/NETTWERK	Raven Maize
29	35	41		EARTH (BEN WATT REMIX) MAVERICK PROMO/WARNER BROS.	MeShell Ndegeocello
30	41	48		FUNNY CAR YOSHITOSHI 070/DEEP DISH	Morel
31	40	45		GET DOWN MASSIVE FRESKANOVA 11498/MAMMOTH	Freestylers
				HOT SHOT DEBUT	
32				SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES) A&M PROMO/INTERSCOPE	Sheryl Crow ♀
33	38	44		HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
34	42	46		IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX) LIMELIGHT IMPORT	Shania Twain
35	19	13		LOVE'S GONNA SAVE THE DAY VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
36	43	—		WILL I? ROBBINS 72055	Ian Van Dahl ♀
37	25	16		WHENEVER, WHEREVER (REMIXES) EPIC PROMO	Shakira ♀
38	26	22		WAKE UP TRANS CONTINENTAL 89989/LOGIC	Beki
39	45	47		PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD) SUNBURN 5063/SIX DEGREES	Hawke Featuring Sir Adamsmasher
40				MINDCIRCUS (REMIXES) NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
41	47	—		DISTANT PLACES WEBSTER HALL NYC 00042	Marsha
42	37	37		ADDICTED TO BASS GUSTO IMPORT	Puretone
43				BE.ANGELED LOGIC 3000 92812/LOGIC	Jam & Spoon
44	28	29		SIX FEET UNDER (TITLE THEME REMIXED) UNIVERSAL 015778	Thomas Newman
45				THE MORE I LOVE YOU GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
46				PRAYER MTA 27731/V2	Scanners
47	39	38		AWAY (JOHN CREAMER AND STEPHANE K REMIXES) YOU 006/ULTRA	Mantra Featuring Lydia Rhodes
48	34	27		ME WITHOUT YOU DEFINITY 015	Ospina Featuring Andricka Hall
49	46	43		LET'S DO IT TOGETHER NAKEDMUSIC 019/ASTRALWERKS	Blue Six
50	32	28		LITTLE GIRL NERVOUS 20507	Viola

Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

NUMBER 1 3 Weeks At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1		SONG FOR THE LONELY WARNER BROS. 42422	Cher ♀
2	2	2		THANK YOU (DEEP DISH REMIX) ARISTA 13996	Dido ♀
3	3	4		LIFETIME (BEN WATT REMIX) COLUMBIA 79640/CRG	Maxwell ♀
4	8	3		NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155929	Mary J. Blige ♀
5				FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) TVT 2344	Naughty By Nature Featuring 3LW ♀
6	4	7		WILL I? ROBBINS 72055	Ian Van Dahl ♀
7	5	6		YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24556/ARISTA	Pink ♀
8	7	—		HEAVEN 24/7 72475/ARTEMIS	Eyra Gail
9	18	10		CAN'T GET YOU OUT OF MY HEAD CAPITOL 77685	Kylie Minogue ♀
10	6	5		CAN'T FIGHT THE MOONLIGHT (REMIXES) CURB 77098	LeAnn Rimes ♀
11	10	13		HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
12	9	9		BY YOUR SIDE (REMIXES) EPIC 79544	Sade ♀
13	11	17		WHERE'S YOUR HEAD AT XL 38803/ASTRALWERKS	Basement Jaxx ♀
14	17	15		DESERT ROSE (VICTOR CALDERONE REMIX) A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami ♀
15	15	21		THIS IS ME (REMIXES) BAD BOY 79003/ARISTA	Dream ♀
16	12	12		WHERE THE PARTY AT (REMIXES) SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly ♀
17				WISH I DIDN'T MISS YOU (THE REMIXES) J 21162	Angie Stone ♀
18	16	16		WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS.	Madonna ♀
19	19	—		HE LOVES U NOT (REMIXES) BAD BOY 79061/ARISTA	Dream ♀
20	14	18		STAR GUITAR FREE STYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers ♀
21				7 DAYS (SUNSHIP REMIXES) WILDSTAR/ATLANTIC 85232/AG	Craig David ♀
22	25	25		EVERYDAY NERVOUS 20487	Kim English
23	22	19		BREAK 4 LOVE STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
24	13	11		YES TOMMY BOY 2286	Amber
25				FIRE TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK		ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 3 Weeks At Number 1	
1	1		SOUNDTRACK IMMORTAL 12064*/VIRGIN	Blade II
2	3		VARIOUS ARTISTS UNIVERSAL 017004/UMRG	Global Hits 2002
3	4		THE CHEMICAL BROTHERS FREE STYLE DUST 11882*/ASTRALWERKS	Come With Us
4	2		AVALON SPARROW 51336	O2/Avalon Remixed
5	5		VARIOUS ARTISTS RAZOR & THE 85041	Pulse
6	6		JOHNNY VICIOUS ULTRA 1111	Ultra. Dance 01
7	10		BASEMENT JAXX XL 10421*/ASTRALWERKS	Rooty
8	8		VARIOUS ARTISTS ROBBINS 75027	House Party (Volume One)
9	7		DIESELBOY HUMAN IMPRINT 78001/SYSTEM	projectHUMAN
10	9		TIMO MAAS KINETIC 54708	Loud
11	14		DJ ENCORE MCA 019603	Intuition
12	13		ZERO 7 PALM 1007	Simple Things
13	11		DAFT PUNK VIRGIN 49606	Discovery
14	12		VARIOUS ARTISTS ROBBINS 75025	Dance Party (Like It's 2002)
15	17		DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
16	18		GARBAGE ALMO SOUNDS 483115*/INTERSCOPE	Beautifulgarbage
17	20		VARIOUS ARTISTS ULTRA 1110	Ultra. Chilled 01
18	15		THUNDERPUSS TOMMY BOY SILVER LABEL 1518/TOMMY BOY	Barry Harris + Chris Cox Present Thunderpuss
19	19		THE CRYSTAL METHOD OUTPOST/GEFFEN 43063*/INTERSCOPE	Tweekend
20	16		DJ TOM & MIND-X VS DJ DARKZONE WEBSTER HALL NYC 027	Tranzworld All Stars V2
21	24		BOARDS OF CANADA MUSIC70 101*/WARP	Geogaddi
22	23		BJORK ELEKTRA 62653/EEG	Vespertine
23	21		MIGUEL MIGS NAKEDMUSIC 12014/ASTRALWERKS	Nude Tempo One
24	25		VARIOUS ARTISTS ROBBINS 75022	Trance Party (Volume One)
25			ST. GERMAIN PIAS AMERICA 10106	Boulevard

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

APRIL 20
2002

Billboard HOT DANCE BREAKOUTS

Club Play

Maxi-Singles Sales

1	PRECIOUS HEART Tall Paul MOONSHINE	1	THE CROWD SONG Rhythm Gangsta G2
2	FOR ALL TIME Soluna DREAMWORKS	2	LOVE'S GONNA SAVE THE DAY Georgie Porgie VINYL SOUL
3	PURIFY Balligomíngó WINDHAM HILL	3	FRANK SINATRA Miss Kittin And The Hacker EMPEROR NORTON
4	WALKING ON SUNSHINE Jennifer Lopez EPIC	4	SILVER SCREEN Felix Da House Cat EMPEROR NORTON
5	STILL NOT OVER YOU Exhale REAL DEAL	5	YOUR HEART Cyberslam ROBBINS

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

Nashville

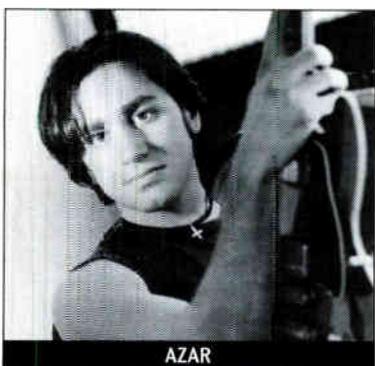
by Phyllis Stark



Scene

WAITIN' ON STEVE: After one false start in Nashville, **Steve Azar** is finally making his mark. He has a new record deal on Mercury; a new single, "I Don't Have to Be Me ('Til Monday)," poised to break into the top 10 on the Hot Country Singles & Tracks chart; and an album, *Waitin' On Joe*, due April 16.

After college, Azar began making a name for himself playing 240 dates a year—"Anywhere from biker bars to fraternity houses," he says—across the Southeast as frontman for the **Steve Azar Band**. Dragging two 30-foot trucks full of equipment and 10 men around on the road eventually took its toll, both emotionally and financially.



AZAR

"We owed so much money on the gear, we couldn't come to [Nashville] until we paid [it] off," says Azar, who was playing for 800-1,200 people a night at that point. "Eventually we started having band troubles that I couldn't deal with. There is a certain place you can go on the road where you start to risk your life, so you have to stop at that point. Some of the guys couldn't."

After the suicide of one band member and the incarceration of another, Azar and his brother/manager **Joe** paid off the gear, simplified their operation, and moved to Nashville 8½ years ago. Azar landed a deal with the independent River North Records but chose to leave the now-defunct label after two mid-charting singles were released in 1996.

Azar continued writing songs and eventually met **Rafe Van Hoy**, who produced *Waitin' On Joe* and, according to Azar, "was the miracle I was looking for in my life to make records." Van Hoy told him, "I love what you do, don't change it." Everybody else was trying to make the record they wanted to make on me," Azar says. "He captured exactly what I wanted to be."

The new album features 11 solid songs, all either written or co-writ-

ten by Azar, and a guest-guitarist turn from Vanguard Records artist **Sonny Landreth** on several tracks.

Azar says his music is influenced by the Mississippi Delta region, where he grew up. "I was not just influenced by the guys that played the blues but more by the land I was living in, the Mississippi River, and the power it has on you." Azar says his songs are all "taken from real-life experiences."

The artist calls his music "kind of different for [Nashville], but not different enough that it makes me an oddball or too hip for the town. I came here because . . . this was a songwriting town, [and] I found there is a lot of soul in this town. A big, huge soul pool."

Waitin' On Joe "represents anyone who's out there busting their butt waiting for a chance to do what they always wanted to do," says Azar, adding that the album is also about "what happens if the chance never comes and the dream dies."

Azar came close to finding that out first-hand with his music career. "I've never given up on doing this, but I was in the eleventh-and-a-half hour to figure out how I was going to do this. My dad's always said, 'What you love [to] do will never let you starve.' I wanted to be able to grow up and grow old and be able to tell my kids the same thing one day. I'm getting that [shot] with Mercury."

ARTIST NEWS: **Brad Paisley** was given the songwriter/artist of the year award from Nashville Songwriters Assn. International (NSAI) April 3 during the group's *Legendary Songwriters Acoustic Concert* at the Ryman Auditorium. The award is voted on by NSAI members.

Alabama, Brooks & Dunn, and **Reba McEntire** have been named as the nominees in the Academy of Country Music's (ACM) Home Depot Humanitarian Award. This newly launched award category will be the first fan-voted award in the 37-year history of the ACM Awards (*Billboard*, March 23). The winner will be named during the ACM Awards telecast May 22.

Lee Ann Womack has renegotiated and extended her deal with MCA Nashville.

Broken Bow Records has signed Arizona native **J. Michael Harter** to its artist roster. His eponymous debut, produced by **Blake Mevis**, is due mid-summer.

Warner Bros. artist **Elizabeth Cook** has signed with Buddy Lee Attractions for touring representation.

Country Stars Say 'Thank You' To ZZ Top With RCA Tribute

BY DEBORAH EVANS PRICE

NASHVILLE—When push comes to shove, many country artists will confess they have a little rock'n'roll in their souls. A number of male country acts are getting to show their raucous side on *Sharp Dressed Men: A Tribute to ZZ Top*. The 15-track RCA collection includes Brad Paisley, Dwight Yoakam, Trace Adkins, Alan Jackson, Willie Nelson, and many others serving up their interpretations of the songs that made the Texas trio rock legends (see track listing, this page).

Often referred to as "that little ol' band from Texas," ZZ Top was founded more than 30 years ago by members Billy Gibbons, Frank Beard, and Dusty Hill. Throughout the years, the lineup has remained constant and the music continually cutting-edge.

"You couldn't put your finger on ZZ Top," says Andy Griggs, who covers "I Need You Tonight" on the album. "Were they rock'n'roll? Yeah. Were they country? Yeah. Were they Southern rock? Yeah. Were they blues? Yeah. They were one of the only bands that covered such a wide spectrum."

Tracy Byrd agrees. "[They are] white guys that sing like black guys and play like rock guitar players," he says. "It's just a fusion of all that rolled together. It's a cool sound and three pieces that make more noise than any three-pieces in the history of music."

GETTING DRESSED

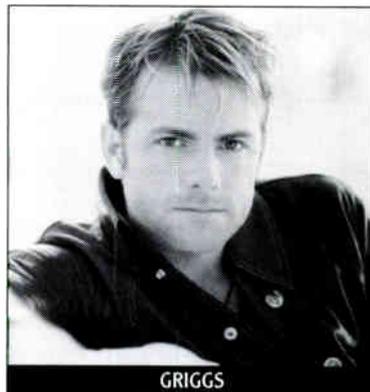
The tribute album is the brainchild of RCA Label Group (RLG) chairman Joe Galante, who previously worked with ZZ Top and spent several years making this project come together.

"The idea originally came to me from watching how many acts in country throw in a classic rock track in their encore," Galante says. "Also, working with ZZ, I knew they had a respect and love for country music."

"Every act was honored and excited to be part of this musical tribute," he continues. "They were all told, 'It's your record. You do what you feel musically,' because a lot of these artists have been playing [ZZ Top] music in their shows or [have] grown up listening to it, so they had an instinct on what to do."

"It was really, really cool," Griggs says of having the freedom to experiment. "They called me up and said, 'Man, you pick the song. We're going to give you a budget. You go in and record it.

We'll stay out of it. You just hand it in to us.' The first person I called was [Cinderella frontman] Tom Keifer. I said, 'I don't want this thing to sound too country. I want it to sound like ZZ. I want it to sound rock'n'roll. I'll add some country flavor to it, but I need someone on the other side to help me.' So me and Tom went in and produced it."



GRIGGS

Griggs' track does justice to the original without replicating it. In fact, all of the participants deliver performances that are equal parts exuberant homage and individualized expression. Paisley turns in an engaging performance on "Sharp Dressed Man." Byrd sounds as if he could be the fourth member of the band on "La Grange," and Phil Vassar serves up a soulful version of "I Thank You."

Paisley enlisted a little help on his cut from his *Grand Ole Opry* pals. "I went and got voice-overs from a couple of my new friends at the *Opry* and some old friends," he says. "It's Ralph Stanley, Porter Wagoner, Bill Anderson, Mike Snider, John Conlee, and George Jones all doing those things underneath my version of 'Sharp Dressed Man,' which ties in to me a bit of my past heritage along with their past heritage."

GOING NATIONWIDE

Many of the music industry's tastemakers got a sneak peek at *Sharp Dressed Men* during Country Radio Seminar in Nashville, when ZZ Top jammed with some of the artists participating in the tribute album during RLG's annual riverboat cruise.

RLG executive VP Butch Waugh says the label also enlisted Country Music Television (CMT). "The first thing we did was [try] to get CMT to partner up with us, and they stepped out early," he says. "They agreed to shoot a *CMT Crossroads* with ZZ Top and Brooks & Dunn. It will air the weekend before the album comes out. That's just spectacular television. They do a bunch of Brooks & Dunn songs together and a number of ZZ Top songs together, so it's an interesting way of launching the project."

Waugh says the label has serviced country radio programmers with a sampler of songs from the album to get feedback on potential singles. They'll also service the entire album for "win it before you can buy it" contests.

According to RCA senior director of artist development and marketing Jon Elliott, the project will be racked in the ZZ Top bins at retail. "We are just trying to direct people who are ZZ Top fans back to that section to enlighten them that this album is available for purchase," Elliott says of the album which, due to positive response, has been moved up to an April 30 release.

"It should be a pretty good seller," says Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Warehouse chain. "The time is right for a ZZ Top revitalization. Every bar in America has ZZ Top on the jukebox, and it's a pretty natural setup with the country world, because so many of the people who like ZZ Top like country music."

Following is the track listing to *Sharp Dressed Men: A Tribute to ZZ Top*:

1. "Gimme All Your Lovin," Lonestar
2. "Sharp Dressed Man," Brad Paisley
3. "Jesus Just Left Chicago/Waitin' for the Bus," Hank Williams Jr.
4. "La Grange," Tracy Byrd
5. "Rough Boy," Brooks & Dunn
6. "I'm Bad, I'm Nationwide," Dwight Yoakam
7. "She Loves My Automobile," Willie Nelson
8. "I Need You Tonight," Andy Griggs
9. "Cheap Sunglasses," the Warren Brothers
10. "Legs," Trace Adkins
11. "Tush," Kenny Chesney
12. "Just Got Paid," Montgomery Gentry
13. "I Thank You," Phil Vassar
14. "Fearless Boogie," Hank Williams III
15. "Sure Got Cold After the Rain Fell," Alan Jackson

APRIL 20
2002

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	1 Week At Number 1		31	31	34		GET OVER YOURSELF D. HUFF, S. HEDDAISY (K. OSBORN, M. HUMMUND)	SheDaisy LYRIC STREET ALBUM CUT	31
1	2	4	12	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	1	32	32	33		GOODBYE ON A BAD DAY M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson MCA NASHVILLE 172233	32
2	4	5	17	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney BNA 69131	2	33	34	40		I MISS MY FRIEND F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS ALBUM CUT	33
3	1	2	21	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	1	34	33	36		I KEEP LOOKING S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MAITIN)	Sara Evans RCA ALBUM CUT	33
4	5	6	28	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	4	35	35	35		BEFORE I KNEW BETTER B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin EPIC ALBUM CUT	35
5	7	9	23	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	5	36	38	39		I AM A MAN OF CONSTANT SORROW T. BONE BURNETT (TRADITIONAL)	The Soggy Bottom Boys LOST HIGHWAY SOUNDTRACK CUT/MERCURY	36
6	9	8	19	WHAT IF SHE'S AN ANGEL J. RITCHIEY (B. WAYNE)	Tommy Shane Steiner RCA 69136	6	37	36	38		THREE DAYS G. LADANYI (P. GREEN, R. FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	36
7	3	1	24	BLESSED M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride RCA 69135	1	38	39	42		SHE WAS B. J. WALKER, JR. (H. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	38
8	8	10	12	DRIVE (FOR DADDY GENE) K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE 69129	8	39	40	44		THE IMPOSSIBLE B. ROWAN (K. LOVE, L. C. L. MILLER)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	39
9	6	3	21	THE COWBOY IN ME B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw CURB ALBUM CUT	1	40	37	37		HEATHER'S WALL B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. G. DARO)	Ty Herndon EPIC ALBUM CUT	37
10	11	13	11	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt COLUMBIA ALBUM CUT	10	41	41	43		DON'T WASTE MY TIME B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J. KELLEY, C. MILLS)	Little Big Town MIDNIGHT ALBUM CUT	41
11	12	15	23	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HODY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar MERCURY 172230	11	42	43	46		CHASIN' AMY D. HUFF, B. JAMES (B. JAMES, T. VERGES)	Brett James ARISTA NASHVILLE ALBUM CUT	42
12	16	19	10	LIVING AND LIVING WELL T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE ALBUM CUT	12	43	48	53		OL' RED B. BRADDOCK (M. SHERRILL, D. GODDMAN, J. BDI-AN)	Blake Shelton WARNER BRDS. ALBUM CUT/WRN	43
13	14	16	24	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive DREAMWORKS 450362	13	44	42	45		FRANTIC K. STEGALL (J. D. NEAL, L. DREW, S. SMITH)	Jamie D'Neal MERCURY ALBUM CUT	42
14	10	7	26	THE LONG GOODBYE K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn ARISTA NASHVILLE 69130	1	45	57	—		MY HEART IS LOST TO YOU K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	45
15	13	11	28	GOOD MORNING BEAUTIFUL W. C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	1	46	44	59		TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, G. GODMAN)	Tracy Byrd RCA ALBUM CUT	44
16	17	17	12	SQUEEZE ME IN A. REYNOLDS (G. NICHOLSON, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL/MCA NASHVILLE ALBUMS CUT	16	47	47	48		MINIVAN R. KINGERY, S. WHITEHEAD (S. WHITEHEAD, R. KINGERY)	Hometown News VFR ALBUM CUT	47
17	18	18	11	I DON'T WANT YOU TO GO P. WDRLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLKI)	Carolyn Dawn Johnson ARISTA NASHVILLE 69133	17	48	49	47		UNTIL WE FALL BACK IN LOVE AGAIN J. NIEBANK (P. DOUGLAS, J. CARSON, J. WEATHERLY)	Jeff Carson CURB ALBUM CUT	47
18	15	14	22	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	1	49	50	52		THIS PRETENDER D. COOK, L. WILSON (G. LEVOX, L. WILSON, Z. TURNER)	Joe Diffie MONUMENT ALBUM CUT	49
19	19	20	20	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney LYRIC STREET 164063	19	50	59	—		BARBED WIRE AND ROSES P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pinmonkey BNA ALBUM CUT	50
20	20	22	17	NOT A DAY GOES BY D. HUFF (S. DIAMOND, M. DERRY)	Lonestar BNA 69134	20	51	45	51		DIDN'T I B. CHANCEY (A. SMITH)	Montgomery Gentry COLUMBIA SOUNDTRACK CUT	45
21	21	23	23	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran EPIC ALBUM CUT	21	52	53	57		ALMOST THERE C. BROOKS (D. KAISER, J. GREENE, L. RAWLINS)	Gabbie Nolen REPUBLIC 015736/UNIVERSAL	52
22	22	24	14	JUST WHAT I DO C. HOWARD (I. DEAN, K. BURNS)	Trick Pony WARNER BRDS. ALBUM CUT/WRN	22	53	52	56		HARDER CARDS J. GUESS, J. CHEMAY, K. ROGERS (C. WISEMAN, M. HENDERSDN)	Kenny Rogers DREAMCATCHER ALBUM CUT	52
23	24	29	9	I'M GONNA MISS HER (THE FISHIN' SONG) F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	23	54	55	—		BEAUTIFUL MESS M. D. CLUTE, DIAMOND R. ID (S. LEMAIRE, C. MILLS, S. MINDR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	54
24	25	25	18	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey BNA ALBUM CUT	24	55	51	55		THE LIGHTHOUSE'S TALE A. KRAUSS (A. MCKENZIE, C. THILE)	Nickel Creek SUGAR HILL ALBUM CUT	49
25	26	27	17	MENDOCINO COUNTY LINE M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson Duet With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	25	HOT SHOT DEBUT						
26	23	26	18	JEZEBEL P. WDRLEY, C. WRIGHT (M. HUMMUND, J. DEMARCUS)	Chely Wright MCA NASHVILLE 172227	23	56	—	—		LOOK AT ME NOW S. MANDILE (S. MANDILE, S. MCCLINTOCK)	Sixwire WARNER BRDS. ALBUM CUT/WRN	56
27	27	28	14	THE ONE T. BROWN, M. WRIGHT (K. MANN, D. B. LEE)	Gary Allan MCA NASHVILLE 172232	27	57	56	50		ANYTHING THAT TOUCHES YOU M. ROLLINGS, MCBRIDE & THE RIDE (T. MCBRIDE, S. BOGARD, M. GREEN)	McBride & The Ride DUAL TONE ALBUM CUT	50
28	28	30	12	TONIGHT I WANNA BE YOUR MAN D. MALLDY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA 69132	28	58	60	—		SINCE I'VE SEEN YOU LAST P. WORLEY (B. SIMPSON, D. GORLEY)	Joanna Janet DREAMWORKS ALBUM CUT	58
29	29	31	22	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PFRIMMER, S. DECKER)	Mark McGuinn VFR ALBUM CUT	29	59	—	—		SHE TREATS HER BODY LIKE A TEMPLE B. BECKETT (C. WISEMAN, R. RUTHERFORD)	Confederate Railroad AUDIUM ALBUM CUT	59
30	30	32	9	HELP ME UNDERSTAND D. HUFF (C. FARRIN, S. MAC, W. HECTOR)	Trace Adkins CAPITOL ALBUM CUT	30	60	—	—		REAL BAD MOOD M. BARNES (L. SATCHEL, D. POTHRESS)	Marie Sisters REPUBLIC ALBUM CUT/UNIVERSAL	60

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

APRIL 20
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	25	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT • CURB 73116	LeAnn Rimes 25 Weeks At Number 1	3	14	11	THE WAY YOU LOVE ME WARNER BRDS. 16618/WRN	Faith Hill
2	2	18	THAT'S JUST JESSIE LYRIC STREET 164059/HOLLYWOOD	Kevin Denney	4	18	18	GOD BLESS AMERICA CURB 73127	LeAnn Rimes
3	3	12	I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	Emerson Drive	5	12	12	ON A NIGHT LIKE THIS WARNER BRDS. 16751/WRN	Trick Pony
4	4	16	OSAMA-YO' MAMA CURB 73130	Ray Stevens	6	16	16	ALMOST THERE REPUBLIC/UNIVERSAL 015736/UMFG	Gabbie Nolen
5	5	8	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	7	8	8	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
6	6	19	GOD BLESS THE USA CURB 73128	Lee Greenwood	8	19	19	FLOWERS ON THE WALL MERCURY 170128	Eric Heatherly
7	9	17	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	9	17	17	WHEN YOU NEED MY LOVE DREAMWORKS 450943/INTERSCOPE	Darryl Worley
8	10	21	SOMETHIN' IN THE WATER MONUMENT 7982/SONY	Jeffrey Steele	10	20	20	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
9	11	22	HOW DO I LIVE • CURB 73022	LeAnn Rimes	11	21	21	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster
10	7	25	LOVE IS ENOUGH RCA 69134/RLG	3 Di Hearts	12	25	25	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	Shane Sellers
11	13	24	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McComas	13	24	24	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
12	15	22	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	15	22	22	HONEY DO DREAMWORKS 450914/INTERSCOPE	Mike Walker
					23	—	—	IT DON'T MATTER TO THE SUN/LOST IN YOU • CAPITOL 58788	Garth Brooks as Chris Gaines

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

APRIL 20
2002

Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART
1	1	1	SOUNDTRACK ⁵ LOST HIGHWAY 17009/MERCURY (12.98/19.98)	NUMBER 1 O Brother, Where Art Thou?	1	32 Weeks At Number 1	36	33	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7	38
2	2	2	ALAN JACKSON ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	40	40	46	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4	47
3	3	4	RASCAL FLATTS ⁶ LYRIC STREET 16501/HOLLYWOOD (11.98/17.98) ⁴	Rascal Flatts	3	41	47	35	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	44
4	4	3	VARIOUS ARTISTS ⁶ BNA 67043/RLG (12.98/17.98)	Totally Country: 17 New Chart-Topping Hits	2	42	44	43	PATTY LOVELESS EPIC 85651/SONY (11.98/17.98)	Mountain Soul	19	29
5	7	5	SOUNDTRACK ³ CURB 78703 (11.98/17.98)	Coyote Ugly	1	43	29	—	VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35	43
6	6	7	TIM MCGRAW ² CURB 78711 (12.98/18.98)	Set This Circus Down	1	44	43	34	MINDY MCCREADY CAPITOL 25931 (10.98/17.98)	Mindy McCready	29	41
7	5	6	TOBY KEITH ² DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	45	41	42	HANK WILLIAMS III CURB 78728 (11.98/17.98)	Lovesick Broke & Driftin'	17	45
8	9	9	GARTH BROOKS ² CAPITOL 31330 (10.98/18.98)	Scarecrow	1	46	45	41	HANK WILLIAMS JR. CURB 78725 (12.98/17.98)	Almeria Club	9	48
9	10	8	MARTINA MCBRIDE ² RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	47	48	47	RAY STEVENS CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29	39
10	11	13	TRAVIS TRITT ² COLUMBIA 62165/SONY (11.98/17.98)	Down The Road I Go	8	48	48	40	BLAKE SHELTON WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	55
11	14	10	ALISON KRAUSS + UNION STATION ⁶ ROUNDER 610496-IDJMG (11.98/17.98)	New Favorite	3	49	55	52	ALAN JACKSON ² ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	53
12	16	15	TIM MCGRAW ² CURB 77978 (12.98/18.98)	Greatest Hits	1	50	53	49	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	46
13	18	22	BRAD PAISLEY ⁶ ARISTA NASHVILLE 67001/RLG (11.98/17.98)	Part II	3	51	46	38	VARIOUS ARTISTS TIME LIFE 18906 (17.98/24.98)	Classic Country: Great Story Songs	28	42
14	12	14	KENNY CHESNEY ² BNA 67043/RLG (12.98/17.98)	Greatest Hits	1	52	42	45	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98/24.98)	The Essential Johnny Cash	29	49
15	13	11	BROOKS & DUNN ² ARISTA NASHVILLE 67001/RLG (12.98/18.98)	Steers & Stripes	1	53	49	39	DAVID BALL DUALTONE 01105/RAZOR & TIE (11.98/17.98)	Amigo	11	62
16	17	16	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	54	62	53	LORRIE MORGAN IMAGE 1385 (17.98/24.98)	The Color Of Roses	37	56
17	21	20	LONESTAR ² BNA 67011/RLG (12.98/18.98)	I'm Already There	1	55	56	60	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170109 (11.98/18.98)	Earl Scruggs And Friends	39	56
18	19	44	LEANN RIMES ⁶ CURB 76738 (11.98/17.98)	I Need You	1	56	52	50	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6	59
19	70	58	WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98/34.98)	RCA Country Legends: Waylon Jennings	19	57	59	56	JAMIE O'NEAL ⁶ MERCURY 170132 (11.98/17.98)	Shiver	14	58
20	15	12	STEVE HOLY CURB 77972 (11.98/17.98)	Blue Moon	7	59	54	54	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	60
21	8	—	GEORGE STRAIT MCA NASHVILLE 170280 (11.98/17.98)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	60	60	62	THE CHARLIE DANIELS BAND SPARROW 51908 (19.98/19.98)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	49	61
22	22	19	CHRIS CAGLE ⁶ CAPITOL 34170 (10.98/17.98)	Play It Loud	19	61	51	55	DIAMOND RIO ⁶ ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	57
23	20	17	JO DEE MESSINA ² CURB 77977 (11.98/17.98)	Burn	1	62	61	57	TAMMY COCHRAN EPIC 69136/SONY (7.98/11.98)	Tammy Cochran	27	61
24	24	25	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	63	61	48	JESSICA ANDREWS ⁶ DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2	62
25	33	31	TRICK PONY ⁶ WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	64	63	63	JOHN MICHAEL MONTGOMERY WARNER BROS. 48234/WARN (17.98/24.98)	Love Songs	27	63
26	23	24	GEORGE STRAIT ⁶ MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	65	61	48	RICKY SKAGGS & FRIENDS LYRIC STREET 165030/HOLLYWOOD (18.98/24.98)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36	64
27	32	27	VARIOUS ARTISTS TIME LIFE 18701 (19.98/24.98)	Time-Life's Treasury Of Bluegrass	27	66	63	63	GEORGE JONES BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	64
28	28	30	REBA MCENTIRE ⁶ MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	67	64	61	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98)	Morning Wood	18	66
29	27	18	VARIOUS ARTISTS RAZOR & TIE 89044 (18.98/24.98)	Forever Country	18	68	66	66	MARK MCGUINN VFR 734757 (10.98/16.98)	Mark McGuinn	18	67
30	25	21	SOUNDTRACK COLUMBIA 86403/CRG (12.98/18.98)	We Were Soldiers	14	69	67	64	ROY D. MERCER VIRGIN 49988/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26	73
31	26	28	SARA EVANS ² RCA 67964/RLG (11.98/17.98)	Born To Fly	6	70	68	67	RANDY TRAVIS WARNER BROS. 47893/WARN (11.98/17.98)	Inspirational Journey	34	65
32	31	23	CYNDI THOMSON CAPITOL 26010 (10.98/17.98)	My World	7	71	72	70	RHETT AKINS AUDIOWEST/SONY (11.98/17.98)	Friday Night In Dixie	65	68
33	30	26	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	72	68	67	VARIOUS ARTISTS UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27	72
34	34	32	LEE ANN WOMACK ² MCA NASHVILLE 170203 (11.98/17.98)	I Hope You Dance	1	72	72	70	THE CHARLIE DANIELS BAND BLUE HAT/AUDIOWEST 81333/KOCH (12.98/18.98)	The Live Record	38	74
35	37	36	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69322/RLG (11.98/16.98)	Room With A View	8	73	71	71	KENNY ROGERS LASERLIGHT 21770 (9.98/14.98)	Kenny Rogers	72	74
36	35	29	KASEY CHAMBERS WARNER BROS. 48028 (11.98/17.98)	Barricades & Brickwalls	13	74	71	71	TRAVIS TRITT WARNER BROS. 78295/RHINO (11.98/17.98)	The Lovin' Side	59	74
37	50	51	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	74	74	65	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26	74
				PACESETTER					DELBERT MCCLINTON NEW WEST 6024 (17.98/24.98)	Nothing Personal	20	

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

APRIL 20
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	NICKEL CREEK ⁶ SUGAR HILL 3909 (16.98/24.98)	NUMBER 1 Nickel Creek	70	12	6	TOBY KEITH ² MERCURY 550962 (11.98/17.98)	Greatest Hits Volume One	175
2	1	DIXIE CHICKS ³ MONUMENT/SONY (12.98/18.98)	Fly	136	13	9	FAITH HILL ⁷ WARNER BROS./WARN (12.98/18.98)	Breathe	126
3	4	SHANIA TWAIN ¹⁵ MERCURY 536003 (12.98/18.98)	Come On Over	231	14	20	THE JUDDS CURB 77965 (9.98/11.98)	Number One Hits	91
4	3	DIXIE CHICKS ¹¹ MONUMENT 68195/SONY (10.98/17.98)	Wide Open Spaces	219	15	15	PATSY CLINE ² MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	173
5	8	WILLIE NELSON ⁶ LEGACY/COLUMBIA 69322/SONY (7.98/11.98)	16 Biggest Hits	187	16	21	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	197
6	13	HANK WILLIAMS JR. ² CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	408	17	18	THE CHARLIE DANIELS BAND ³ EPIC 65694/SONY (7.98/11.98)	A Decade Of Hits	604
7	5	BROOKS & DUNN ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	238	18	16	GARTH BROOKS ² CAPITOL 97424 (19.98/26.98)	Double Live	177
8	7	ALAN JACKSON ² ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	337	19	20	ALISON KRAUSS ² ROUNDER 610325-IDJMG (11.98/17.98)	Now That I've Found You: A Collection	264
9	11	JOHNNY CASH ⁶ LEGACY/COLUMBIA 69739/SONY (7.98/11.98)	16 Biggest Hits	157	21	22	TIM MCGRAW ² CURB 77886 (7.98/11.98)	Everywhere	196
10	10	GARY ALLAN ⁶ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	122	22	25	VARIOUS ARTISTS MADACY 1326 (13.98/17.98)	The Best Of Country	64
11	12	WAYLON JENNINGS ⁶ RCA 8506/RLG (7.98/11.98)	Greatest Hits	155	23	19	GEORGE STRAIT ² MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	109
12	14	THE NITTY GRITTY DIRT BAND ⁶ CAPITOL 35148 (26.98/34.98)	Will The Circle Be Unbroken	24	24	—	WAYLON JENNINGS RCA 66849/RLG (4.98/9.98)	Super Hits	81
					25	—	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98/11.98)	16 Biggest Hits	114

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

Gil Visits Jamaica To Cut Marley Tribute Album For Warner Bros.

BY TOM GOMES

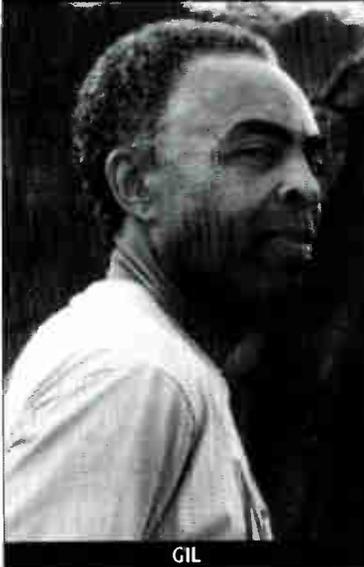
RIO DE JANEIRO—At age 60, Gilberto Gil is like a vortex hidden under a sea of serenity. His calm demeanor belies his status as one of Brazil's most productive musicians. The artist, who has sponsored a wide range of social and political causes, is also deeply committed to Brazilian society and culture in general.

Now Jamaica is part of his artistic and musical route. Gil recently returned to Brazil after spending time on the Caribbean island recording a tribute album to one of his greatest idols, Bob Marley. The album and DVD will be released worldwide by Warner Bros. in May. In an exclusive interview, Gil answers six questions for *Billboard*.

Why record a tribute album to Bob Marley?

He's one of the greatest legends of the 20th century. Along with the Beatles, Miles Davis, Jimi Hendrix, Tom Jobim, and João Gilberto, he's one of the greatest artists of all time.

6 Questions



GIL

Was the Marley family aware that you were recording this album?

His wife, Rita Marley, was. She seemed very pleased with the idea

and appears as a special guest on the album. She recorded a track with me.

Did other Jamaican musicians record with you?

The I-Trees and Sly & Robbie are also featured on the album. And as Brazilian guests, I invited Paralamas do Sucesso, whose leader, Herbert Vianna, is recovering from the recent accident he was involved in [Vianna crashed last summer in a small plane in an accident that killed his wife].

Have you found any similarities between the music of the two countries, Brazil and Jamaica?

Brazilian and Jamaican music focus on the same themes—cultures born from a Diaspora in colonized areas, where black people had to struggle for their emancipation and for the production and distribution of riches. Both countries have a complicated trajectory and a hybrid culture.

During the first single, "Kaya n' Gan Daya," you repeat several times the word "kaya." What does it mean?

For the Jamaican people, kaya is a herb with healing power, related to marijuana.

You won a Grammy Award in 1998 [world music album, *Quanta Life*] and two Latin Grammy Awards in 2001 [best Brazilian roots/regional album, *As Canções De Eu, Tu, Eles (Music From the Film Me, You, Them)* and best Brazilian song for "Esperando na Janela"]. This year, you were again nominated for a Grammy in the world-music category, for the album *Gil & Milton*. [The trophy was won by Indian musician Ravi Shankar.] Do you believe the Grammys have furthered your international career?

It seems to me that the Grammys have a great influence when the artist wins a great number of trophies at one time, as happened to Santana, for example. There were huge repercussions, and the whole world was aware of that fact. In my case, only specific segments of the press and market know that I won a Grammy. I haven't noticed any influence on or change in my career. But of course, I am very happy and satisfied about it. The Grammy is a trophy that gives a lot of prestige to whomever wins it.

TO OUR READERS

America Latina will return next week.

Latin Notas™



by Leila Cobo

GRAN VÍA IN MEXICO: Spain's conglomerate Gran Vía Musical has opened offices in Mexico, from where it will develop the four branches of its operation that it has successfully groomed in Spain—publishing, labels, distribution, and concert and event promotion. But initial operations will focus on its launch and the promotion of artists signed to its Miami-based MuXXIc Latina label.

MuXXIc's Mexican office will be headed by label manager **Yvonne De La Torre**, who will report to MuXXIc Latina managing director **Marco Antonio Rubí**. The label's releases will be distributed by Universal. Gran Vía already has offices in Argentina and plans to set up shop in Puerto Rico before the end of the year.

"These are potentially very attractive markets to develop the lines of work we have in Spain," says Gran Vía Musical managing director **Ignacio Iglesias**. "[Gran Vía's parent company] Grupo Prisa is in expansion."

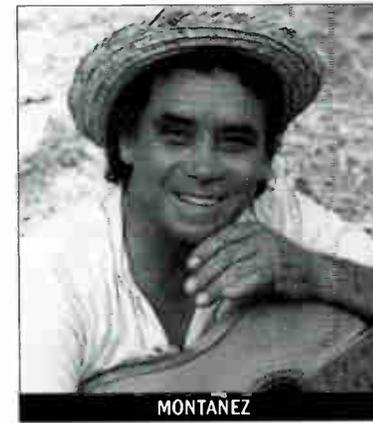
MuXXIc Latina's first wave of releases includes *ranchera* singer **Gabriel Navarro**, *nortea* singer **Aurora**, and pop/rock act **Jez**. Navarro, who recorded a duet with Mexican singer **Lucero** (her mother is his manager), will be opening for her during her Mexican tour.

NEW SOUND FOR NOELIA: Puerto Rican singer **Noelia** is working on her third solo album with Fonovisa, this time under producer **Kike Santander**. Due out in June, the album has what manager **Topy Mamery** describes as a "new sound." Although final tracks are still being chosen, the disc will probably include a couple of tracks written by Noelia herself, who also penned a song for *Sexto Sentido*, the album recently released by her mother, **Yolandita Monge**. In keeping with Fonovisa's strategy for Noelia, the label is also aiming for the European market and recently released in Italy an English-language version of her single "Cera Derretida" titled "Beyond All Superstitions."

"I'm excited, because there aren't many Latin acts who have world releases," Mamery says. "This gives more weight to the project."

'NATURAL' TALENT: Like many of Cuba's recent musical exports, **Polo Montañez** never harbored any serious notions of recording an album. A coalman by trade, Montañez (whose real name is **Fernando Borrego Linares**) never studied music and composed while working in the fields. But in 1994, he began

his career as a professional musician when he was signed to a record deal with French indie label Lusafrica.

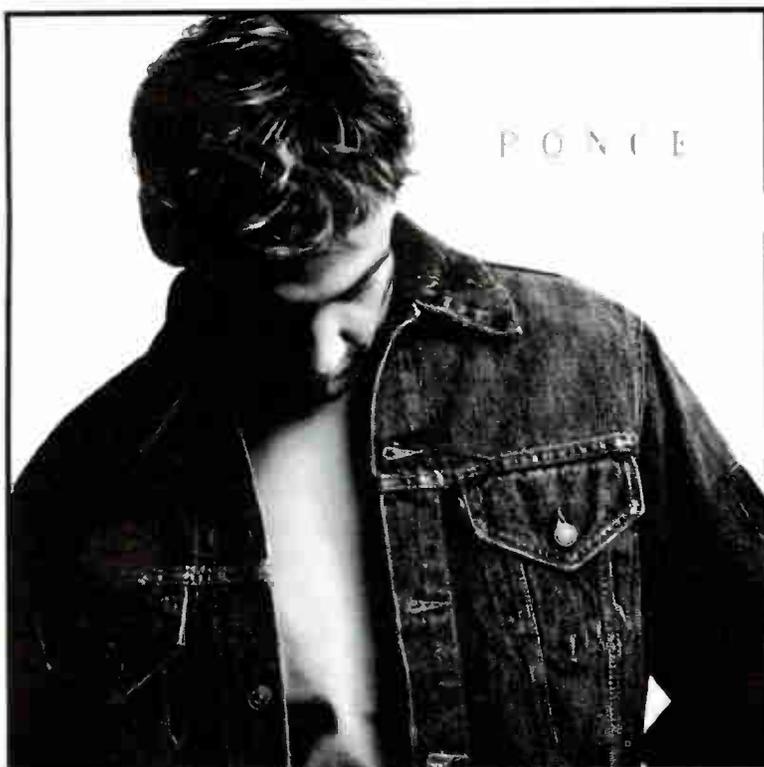


MONTAÑEZ

Montañez's debut album, *Guajiro Natural*, is the most recent Cuban darling, making chart appearances from Spain and France to Colombia. Banking on its success, indie *Líderes* has released the album here and has also licensed it for distribution in Brazil and Argentina. According to *Líderes* Entertainment national sales director **Nydia Year**, *Guajiro Natural* has been initially worked on National Public Radio and PRI stations, aiming at English-speaking audiences. In a second marketing stage, the first single—"Un Montón de Estrellas" (A Bunch of Stars)—is being sent to commercial Spanish radio this week, and a TV campaign (on Univision) is set to launch in two to three weeks.

Montañez is quietly enjoying the success of an album that mixes traditional Cuban sounds with such rhythms as *bachata*. "When I write, I end up doing a bit of *bachata* without trying," he says. "I have a mix of rhythms that's been well-accepted, both in Cuba and other countries." Montañez has already recorded his next album, which will be released May 24 in Cuba as part of international album fair *Cubadiscos*.

LATIN RAT PACK: BMG U.S. Latin will release a double-CD featuring four giants of Latin music: **Juan Carlos Calderón**, **Armando Manzanero**, **Manuel Alejandro**, and **Bebu Silvetti**. All four producers/songwriters/arrangers will perform their own versions of their greatest hits, arranged for solo piano and orchestra. According to BMG's new interim managing director, **Adrian Posse**—who describes the group as the "Latin rat pack"—the crux of the disc's marketing will be three mega-concerts in Mexico, the U.S., and Spain, plus a TV special. The double-album is slated for a year-end release.



Carlos Ponce 'Ponce'

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APRIL 20
2002

Billboard HOT LATIN TRACKS

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

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. ♀ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	40	DE PATA NEGRA SONY DISCOS	MELODY
2	1	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	21	AHORA SOY MALA WARNER LATINA	OLGA TANON
3	3	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY	30	MI PRINCESA UNIVERSAL LATINO	MICHAEL STUART
4	6	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	7	TE LO PIDO SEÑOR M.P.	TITO ROJAS
5	4	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY & ALEXANDRA	22	CUANDO FALTAS TU J&N / SONY DISCOS	PUERTO RICAN POWER
6	5	AY! BUENO LATINO / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	19	TE VINE A BUSCAR NETWORK / WARNER LATINA	YOLANDITA MONGE
7	11	LUNA NUEVA EMI LATIN	CARLOS VIVES	16	ASI ES QUE VIVO YO CUTTING	FULANITO
8	27	ESCAPAR INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	37	VEN CONMIGO CORAZON M.P.	PEDEO CONGA
9	8	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI	32	MAYONESA MELODY / FONOVISA	CHOCOLATE
10	9	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	35	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
11	18	Y TU TE VAS SONY DISCOS	CHAYANNE	28	BUENAS NOCHES DON DAVID SONY DISCOS	GILBERTO SANTA ROSA
12	10	POR TU PLACER WEACARIBE / WARNER LATINA	FRANKIE NEGRON	31	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
13	14	ME TIENE LOCO J&N / SONY DISCOS	PUERTO RICAN POWER	20	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA
14	12	TOMA QUE TOMA EMI LATIN	CONCHI CORTES	24	TANTO EMI LATIN	LIMI-T21
15	13	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	23	NECESIDAD ARIOLA / BMG LATIN	ALEXANDRE PIRES
16	17	VETE Y DILE RCC	SERGIO VARGAS	—	ME HUELE A SOLEDAD SONY DISCOS	MDO
17	26	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	—	DIME QUE QUIERES COMBO	EL GRAN COMBO
18	15	SUERTE EPIC / SONY DISCOS	SHAKIRA	33	ENAMORAR PRESTIGIO / SONY DISCOS	RAFY BURGOS 'EL CUPIDO'
19	29	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR	—	AQUI CONMIGO SONY DISCOS	ANDY ANDY
20	25	UN HOMBRE DE VERDAD SONY DISCOS	MELINA LEON	—	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	3	NO ME CONOCES AUN DISA	PALOMO	36	NAILA FONOVISA	RENAN ALMENDAREZ COELLO
2	1	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	21	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA
3	2	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	25	DE QUE SIRVO UNIVISION	IMAN
4	4	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	26	TRAGOS AMARGOS FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
5	6	COMO PUDISTE FONOVISA	BANDA EL RECODO	29	UNO, DOS Y TRES UNIVISION	IMAN
6	9	DEL OTRO LADO DEL PORTON RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE	27	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
7	7	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	31	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
8	5	TE QUEDO GRANDE LA YEGUA UNIVERSAL LATINO	ALICIA VILLARREAL	28	AHORA QUE HAGO SIN TI FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
9	11	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN	35	DESE QUE NO ESTAS AQUI EMILAJUAN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
10	10	EN LA MISMA CAMA DISA	LIBERACION	39	QUE MANERA DE PERDER JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA / BMG LATIN	PERLA DEL PACIFICO
11	8	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	32	AQUEL AMOR FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
12	23	UJULE FONOVISA	LOS HURACANES DEL NORTE	22	BESAME MORENITA COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
13	15	MITAD Y MITAD WEAMEX / WARNER LATINA	PESADO	20	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE
14	14	PEQUENA AMANTE DISA	EL PODER DEL NORTE	30	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
15	12	PARA ESTAR A MANO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	24	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY
16	18	JURO POR OJOS LA SIRRIA	BANDA TIERRA BLANCA	—	SI QUIERES SER MI MUJER FONOVISA	EZEQUIEL PENA
17	13	NO ME MORIRE QUISQUE / DISA	RODELIO MARTINEZ	—	AY AMOR EMI LATIN	CONTROL
18	17	MAS ALTO QUE LAS AGUILAS MUSART / BALBOA	PEPE AGUILAR	—	SALADO MUSART / BALBOA	PEPE AGUILAR
19	16	ANGEL BABY DISCOS CISNE	JENNI RIVERA			

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
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
				1 WEEK AT NUMBER 1									
3	8		5	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) ▲	Grandes Exitos	1	49	39	31	41	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
1	2		2	VARIOUS ARTISTS DISA 027015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	52	48	37	37	JOSE ALFREDO JIMENEZ ARIOLA 73005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
				HOT SHOT DEBUT									
2			1	VICENTE FERNANDEZ SONY DISCOS 84202 (10.98 EQ/15.98) ▲	Historia De Un Idolito Vol. 2	3	50	62	44	44	VARIOUS ARTISTS SONY DISCOS 84810 (15.98 EQ CD)	La Dinastia Rivera Vol. 2	32
2	3		3	MARC ANTHONY ● COLUMBIA 84917/SONY DISCOS (11.98 EQ/17.98)	Libre	1	53	61	55	55	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
6	4		4	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD) ▲	Alexandre Pires	3	56	46	38	38	JOSE JOSE LIDERES 050372 (13.98 CD)	Todo Exitos De Jose Jose	54
6	4		4	LOS ANGELES AZULES DISA 727022 (9.98/13.98) ▲	Alas Al Mundo	6	57	42	29	29	EL CHICHICUILOTE ○ LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	11
4	1		1	LUIS FONSI UNIVERSAL LATINO 017020 (10.98/16.98) ▲	Amor Secreto	1	66	67	54	54	LOS BUKIS FONOVISA 6186 (8.98/12.98)	Greatest Hits	40
5	5		5	ALEJANDRO SANZ ▲ WARNER LATINA 41541 (10.98/17.98) ▲	MTV Unplugged	1	42	29	3	3	FRANCO DE VITA UNIVERSAL LATINO 016772 (16.98 CD)	Segundas Partes Tambien Son Buenas	29
7	7		7	CHARLIE ZAA ○ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) ▲	De Un Solo Sentimiento	3	66	67	54	54	SELENA ● EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
9	13		13	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo	9	61	48	42	42	CRISTIAN ▲ ARIOLA 85324/BMG LATIN (10.98/15.98) ▲	Azul	2
8	6		6	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98)	Las Romanticas De Los Tucanes De Tijuana	2	70	—	—	—	BANDA EL RECODO FONOVISA 86185 (8.98/12.98)	Tributo Al Amor	24
13	11		11	ALICIA VILLARREAL ▲ UNIVERSAL LATINO 014824 (8.98/13.98) ▲	Soy Lo Prohibido	3	61	61	54	54	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 92643/BMG LATIN (7.98/11.98)	Arriba Mi Sinaloa	43
15	16		16	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1	63	—	—	—	PANCHO BARRAZA MUSART 20487/BALBOA (8.98/12.98)	Hombre Enamorado	62
10	—		—	CONTROL EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10	54	50	41	41	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ▲	Uniendo Fronteras	1
11	12		12	LUIS MIGUEL ● WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2	65	—	—	—	VARIOUS ARTISTS UNIVISION 310050 (9.98/13.98)	Super Grupos Interpretan A Joan Sebastian	64
16	15		15	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ▲	Paulina	1	56	51	41	41	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7
25	26		26	PABLO MONTERO RCA 31967/BMG LATIN (7.98/13.98)	Pidemelo Todo	17	53	43	30	30	VARIOUS ARTISTS PUTUMAYO 80197 (15.98 CD)	Latin Groove	66
12	10		10	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) ▲	Confesiones	8	72	—	—	—	PATRICIA MANTEROLA ARIOLA 91638/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
19	14		14	JOAN SEBASTIAN ▲ MUSART 12574/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	68	—	—	—	PIMPINELA UNIVISION 010945 (12.98 CD)	Serie 32 Gold	32
26	21		21	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ▲	El Autentiko Y Unico En Vivo	7	59	54	41	41	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	64
17	17		17	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9	72	—	—	—	ELY GUERRA DMTOWN 11674/HIGHER OCTAVE (18.98 CD)	Lotofire	70
20	18		18	LUPILLO RIVERA SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out Vol. 2	8	68	66	54	54	VARIOUS ARTISTS SONY DISCOS 84628 (17.98 EQ CD)	No. 1: Un Ano De Exitos Vol. 2	53
23	20		20	LOS TIGRILLOS WEA-MEX 44731/WARNER LATINA (8.98/13.98)	Bailame	23	73	64	54	54	LOS PALOMINOS FONOVISA 86169 (8.98/12.98)	Un Poco Mas	26
24	22		22	VICENTE FERNANDEZ ▲ ² SONY DISCOS 84185 (10.98 EQ/16.98) ▲	Historia De Un Idolito Vol. 1	1	73	64	54	54	JOSE ALFREDO JIMENEZ ARIOLA 73006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
24	22		22	LUPILLO RIVERA ▲ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	3	73	64	54	54	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10
30	27		27	PESADO WEA-MEX 43774/WARNER LATINA (13.98 CD)	Pesado Presente Futuro	13	75	60	54	54	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ▲	Mas De Mi Alma	1
28	24		24	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ▲	Historia Musical	2							
51	—		—	BRENDA K. STARR SONY DISCOS 84719 (8.98 EQ/14.98)	Temptation	28							
32	25		25	LALEY ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) ▲	MTV Unplugged	13							
14	9		9	JOAN SEBASTIAN MUSART 12633/BALBOA (9.98/17.98) ▲	Lo Dijo El Corazon	7							
				PACESETTER									
65	70		70	CHUY VEGA UNIVISION 310040 (10.98/14.98)	Naci Cadete/20 Super Cadetazos	31							
27	74		74	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9							
34	23		23	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ▲	Baladas Rancheras	3							
18	—		—	DAVID LEE GARZA SONY DISCOS 84664 (6.98/11.98)	Estamos Unidos	18							
33	30		30	PALOMO DISA 72032 (6.98/10.98) ▲	Fuerza Musical	9							
21	19		19	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ▲	Dejame Entrar	1							
29	28		28	LUPILLO RIVERA SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out Vol. 1	17							
36	—		—	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	36							
35	32		32	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ▲	Historia Musical Romantica	1							
31	57		57	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23							
38	36		36	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ▲	Despreciado	1							
57	52		52	GRUPO MODELO DISA 027020 (8.98/13.98)	Me Quede Queriendote	42							
41	41		41	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	41							
				MDO SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	44							
63	—		—	CONTROL MACHETE UNIVERSAL LATINO 017152 (15.98 CD)	Solo Para Fanaticos	45							
39	35		35	LIBERACION DISA 727017 (8.98/13.98) ▲	Ahora Y Siempre	9							
				MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32							
37	31		31	ALEJANDRO FERNANDEZ ▲ SONY DISCOS 84637 (10.98 EQ/16.98) ▲	Origenes	2							
45	38		38	VARIOUS ARTISTS ○ MOCK & ROLL 95922/LIDERES (8.98/14.98)	Solo Exitos Underground: Only Hits	21							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
2 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	2 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	2 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
3 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	3 BRENDA K. STARR TEMPTATION (SONY DISCOS)	3 LOS ANGELES AZULES ALAS AL MUNDO (DISA)
4 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	4 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	4 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
5 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	5 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	5 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
6 PILAR MONTENEGRO DESAHOGO (UNIVISION)	6 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	6 CONTROL TODO BAJO CONTROL (EMI LATIN)
7 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	7 MICHAEL STUART MICHAEL STUART (RMM/UNIVERSAL LATINO)	7 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
8 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	8 OLGA TANON YO POR TI (WARNER LATINA)	8 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
9 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 LUPILLO RIVERA SOLD OUT VOL. 2 (SONY DISCOS)
10 PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	10 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	10 LOS TIGRILLOS BAILAME (WEA-MEX/WARNER LATINA)
11 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	11 TITO ROJAS QUIERO LLEGAR A CASA (M P)	11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	12 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	12 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
13 SIN BANDERA SIN BANDERA (SONY DISCOS)	13 VARIOUS ARTISTS SALSA EN LA CALLE OCHO 2002 (PROTEL)	13 PESADO PESADO PRESENTE FUTURO (WEA-MEX/WARNER LATINA)
14 MDO GREATEST HITS: 5TH ANNIVERSARY EDITION (SONY DISCOS)	14 FULANITO AMERICANIZADO (CUTTING)	14 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
15 CONTROL MACHETE SOLO PARA FANATICOS (UNIVERSAL LATINO)	15 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	15 JOAN SEBASTIAN LO DIJO EL CORAZON (MUSART/BALBOA)
16 MELODY DE PATA NEGRA (SONY DISCOS)	16 VARIOUS ARTISTS MERENGUE EN LA CALLE OCHO 2002 (PROTEL)	16 CHUY VEGA NACI CADETE/20 SUPER CADETAZOS (UNIVISION)
17 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	17 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	17 LOS ORIGINALES DE SAN JUAN RECAIDO DE MI MADRE (EMI LATIN)
18 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERES)	18 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WARNER LATINA)	18 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
19 JOSE JOSE TODO EXITOS DE JOSE JOSE (LIDERES)	19 CELIA CRUZ CARNAVAL DE EXITOS (RMM/UNIVERSAL LATINO)	19 DAVID LEE GARZA ESTAMOS UNIDOS (SONY DISCOS)
20 FRANCO DE VITA SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)	20 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2002 (PROTEL)	20 PALOMO FUERZA MUSICAL (DISA)

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

Latin Music Looks To TV Talent Shows For Future Pop Stars

BY LEILA COBO

MIAMI—Last September, 20-year-old Lourdes Fernández signed up for a massive casting in Argentina's Vélez soccer stadium, along with 3,000 other girls. She was a singer in an underground rock band who was shopping her group's demo around, hoping to score gigs in some of Buenos Aires' better pubs.

Four months later, Fernández was a star.

As one of the lucky five chosen to be a member of Bandana—the girl group spawned from Argentina's version of TV reality show *Popstars*—Fernández has found fame and adulation beyond her wildest dreams, as Bandana has evolved to become what may well be the most stunning example of meteoric success that Argentina's recording industry has ever seen. And it all unfolded live on national TV.

"I had faith in the project, because the casting process was so professional and serious," Fernández says. "But I thought we'd have to struggle to get people to accept us. And the opposite happened: People got to know us in a completely different way that they normally get to know artists. And they appreciated what we did."

The phenomenon is hardly new. The *Popstars* format, in which a group is chosen, trained, and molded before the cameras, is a 3-year-old invention that has worked from Australia to Sweden. But in the world of Spanish-language music, it has coincided with a series of other music-driven reality shows—notably Spain's *Operación Triunfo*—that have boosted record sales to sometimes extraordinary levels and are now poised to sweep the entire Latin territory. Versions of *Operación Triunfo* and *Popstars* are currently being produced in Brazil (where Sony Music will release *Popstars*' winning group's album) and Mexico. Negotiations are also under way with networks in the U.S., Colombia, and Venezuela, while in Puerto Rico, a similar show titled *Ruta Exitó* launched only a few weeks ago, with the winner slated to sign a recording deal with BMG U.S. Latin.

The trend has thrilled many and alarmed a few, as TV execs and audiences have in essence taken over the role of traditional A&R departments. So far, they've been right on the money: In Spain, sales of *Operación Triunfo* albums—which include 14 mini-CDs, a double-album, and a Disney album—have topped 4 million copies and virtually taken over the country's sales charts. The recordings are widely credited with having revived Spain's music market (*Billboard*, Feb. 23). Now, all 16 *Operación Triunfo* contestants are in the process of releasing solo albums (four of them as a group), with at least one—finalist David Bisbal, whose disc is being produced by Grammy Award-winner Kike Santander—aiming for a major international launch (*Latin Notas*, *Billboard*, March 26).

In Argentina, Bandana's eponymous BMG debut has sold close to 200,000 copies—an extraordinary number for a country mired in a deep recession—and the group has performed at 30 sold-out concerts at the Grand Rex Theater in Buenos Aires (capacity 3,200). Forty more shows have been scheduled for July to coincide with the group's new album. Bandana will also record the Spanish-language version of the theme tune to Disney's summer animated feature film *Lilo & Stitch*.

In Brazil, *Programa Raul Gil*, a talent show where finalists are chosen by viewers, has led to a joint-venture label with Warner Music, which in turn has led to two chart-topping new acts: Singer Robinson, who sings Portuguese covers of English-language pop hits, has sold more than 700,000 copies of his album *Anjo*, and Rinaldo & Liriel, a duo who sing pop-opera arias, have sold more than 300,000 copies of their debut, *Romance*.

"This is all-enriching music," says Gabriel Blanco, co-founder of Vale Music, the Spanish-based indie label that carries the *Operación Triunfo* titles. "Labels in Mexico will tell you that thanks to *Operación Triunfo*, they've sold more albums. As for [Vale Music], I can tell you that our other albums started to sell more after the first *Operación Triunfo* compilation came out."

Last month, Vale released the first solo debut by one of *Operación Triunfo*'s alumni—singer Natalia—shipping 70,000 copies. Blanco, who has established joint ventures with various labels, is expecting continued success with each of his coming acts. "The TV viewers in each country have become the A&R directors," he says with a chuckle.

And is that healthy? "Why not?" he counters. "Why is the president of a nation elected by everyone? It will depend on the album."

Healthy or not, Mexico's giant Televisa network will be producing its own version of *Operación Triunfo*, probably starting in August; SBT will produce it in Brazil; and negotiations are

under way for a U.S. edition this year.

For record labels, the bottom line is the sales potential of the albums born of these shows. In Brazil, Warner executives felt so strongly about acts coming out of *Programa Raul Gil* that they created a new label called "Luar" ("Raul" spelled backwards) as a partnership with program host Raul Gil and his son Raul Gil Jr., who directs the show. Their latest release, an album by Andre León, was released last week, and sales are expected to at least equal those of its predecessors.

"This kind of artist is already tested on the air, so we've already seen the reaction of the audience," says Marco Simoes, head of domestic marketing for Warner in Brazil. "That is key."

What is also key is the success of the show itself. *Programa Raul Gil*, which airs Saturdays on the Record Network, commands the highest Saturday-afternoon ratings in the country, often reaching 25% of Brazil's TV audience.



BANDANA

In Argentina, *Popstars*' ratings soared to 19 points, roughly 35%-40% of the total audience during prime time. And Spain's *Operación Triunfo* became the most-seen TV show in the nation's history, with almost half of Spain's entire population tuning in for Feb. 11's gala telecast.

"We absolutely have immediate perspectives," says Rodolfo López Negrete, BMG VP for the Latin region. "I see it as another mechanism to identify talent, and in the process, sell albums—which is what *Operación Triunfo* did."

But the attractiveness of the model wasn't initially evident. "Of course, at the beginning of this process, I had a lot of people from other companies saying [I] was crazy, the company president [going] to a TV program to hire artists," says Sergio Affonso, president of WEA Music in Brazil, referring to his venture with Luar. "But in 30 days [the time it took to sell 400,000 copies of Robinson's album], we changed those ideas."

Affonso became aware of *Programa Raul Gil* after Affonso's mother told him about an artist she'd seen perform on TV. "And I said, 'I can't manage my business according to my mother,'" Affonso recalls. But when he actually went to the set of the show, director Gil Jr. told him about an artist who, every time he appeared, made the ratings shoot through the roof. It was Robinson, who—it turned out—was the same person Affonso's mom was nuts about.

More telling is that *Programa Raul Gil* is a 30-year-old show that until last year only showcased established artists. But last May, Gil Jr. decided to revamp the format by only featuring new, unsigned acts. When he saw the ratings climb, he went to Warner with the idea of launching a label to release the music of the show's most popular artists.

"I needed an established, multinational label to give credibility to a show of novices," Gil Jr. says. And yet, he adds, "I believe this show's success has happened because things have changed musically in Brazil. Looks are no longer as valuable as voice and talent. This show always had credibility, but when we put new talent on, it became hugely successful."

At the core of this tale is the notion, supporters say, that the audience may well know exactly what it wants. "This show [*Operación Triunfo*] has been the most widely seen show in Spain," says Toni Cruz, its co-executive producer. "And if they [detractors] say it cheapens the music, they're not going to do well. If they can't understand that the music sold because it was

good and cheap, they'll sink."

Cruz, who together with José Maria Mainat owns production company Gestmusic, originally didn't conceive *Operación Triunfo* as a record-selling machine. Instead, the show evolved from *Big Brother*—a hit in Spain—and *Lluvia de Estrellas*, a Gestmusic-produced talent show where contestants imitated their favorite acts. The show was shopped around and every network declined, except the Spanish state network, TVE. Five thousand applicants were whittled down to 16, and the show kicked off with such strength that two weeks later, indie Vale Music proposed releasing a limited-edition CD every two weeks, featuring the gala concert performances. Those CDs were sold at a reduced price—the equivalent of \$5—and wound up selling 150,000 copies per week. And the recording process became part of the show.

"We'd planned to put out only 5,000 copies per week," Vale's Blanco says. "But the audience demanded more. It's not that we wanted to shove the product at them. People requested the product."

Although all *Operación Triunfo* contestants sing well—some are remarkable, even—the albums are hardly titillating, with repertoire consisting solely of covers in English and Spanish. Instead, people were buying them because they cared about the acts. "It's a transparent show," Cruz says. "It was a lesson of daily struggle. There was happiness, tears, sadness, disappointments. It was like life itself." That same feeling is apparent in *Popstars*.

"People found credibility, they saw no manipulation. The girls who should have won, won," says Gustavo Yankelovich, chairman/CEO of production company RGB, who has licensed the *Popstars* format for Argentina, Brazil, and Mexico. The shows are "credible" because the prize is not cash but a record deal: something contestants want above everything else. In addition, the difference between these and other contest shows, *Ruta Exitó* producer Tony Mojena says, is the seriousness with which the process is treated and the portrayal of personal conflicts and emotions on the TV screen.

However, as successful as the format is, Mojena—who is also a manager (his artists include Luis Fonsi and Melina León)—does not think it will replace the traditional A&R process. "This is still a TV phenomenon, and when it stops being a phenomenon, it will lose steam," he says. "What's made this great—with all due respect to other media—is television. But it will end, like other reality shows. What will be interesting to see is what happens with the second part of *Operación Triunfo*."

But *Operación Triunfo* has many "second parts." The first-series contestants—who are signed to a three-year contract with Gestmusic—recently kicked off their Spanish tour, where 600,000 tickets for shows in more than 20 cities have already been sold. Close to 150,000 hopefuls have already signed up for the second season of the show, which should start airing in September.

In the meantime, *Operación Triunfo* alumni are working on their solo projects through various joint ventures signed by Vale, and the label is in the process of negotiating a single distribution deal for all the Latin region. The success of these discs, many say, will be the true test.

For example, winner David Bisbal flew to Miami to record his full-length debut CD of new material with producer Kike Santander, a project Cruz predicts will sell between a half-million to 1 million copies. "The quality of his voice is comparable to that of the best Latin singers," Santander says. "He is by far the most talented of the new artists I've worked with."

Blanco says that, regardless of the *Operación Triunfo* boost, he is treating Bisbal as a new project. "Vale always wanted to have an artist that could compete with the likes of Cristian, Ricky Martin, or other Latin idols, but we hadn't found the right artist," Blanco says, adding that Bisbal's sound is more mainstream pop, which will allow him to better compete in the U.S. Latin markets, as well as other Latin countries.

As for *Popstars*, the Brazilian version is already moving forward, with an initial casting session in Sao Paulo that attracted 7,000 hopefuls. Televisa is closing a deal in Mexico, and Colombia has also said it will produce its own version. At the same time, markets like Paraguay, Chile, Peru, and Ecuador—where a local version of the show won't be made—are set to release the Bandana album at the same time they air the 20-week series.

Additional reporting by Marcelo Fernández Bitar in Buenos Aires; Tom Gomes in Sao Paulo, Brazil; and Howell Llewellyn in Madrid.

Though Sánchez Died, Corrido Lives On

BY RAMIRO BURR

MIAMI—Even longtime chart buffs were surprised when Jessie Morales, a virtually unknown 18-year-old from Los Angeles, debuted at No. 1 on the *Billboard* Top Latin Albums chart last June.

Morales' album was a tribute to singer/songwriter Chalino Sánchez, a legend of the California Mexican immigrant community who was murdered in 1992.

Almost 10 years after his death, Sánchez's influence is far greater than he would have ever imagined. His son, Adán Chalino Sánchez, recently released an album, *Te Vengo a Ver* (I've Come to See You), on Sony Discos—sparking fresh fascination in his father.

Elijah Wald, author of the new book *Narcocorrido: A Journey Into the Music of Drugs, Guns, and Guerrillas*, calls him "the defining figure of the L.A. [corrido] scene."

Sánchez's trademark was an explicit, raw version of the Mexican story-songs known as corridos. Wald hitchhiked all over Mexico and traveled to South Texas to interview the best-known and most influential corrido composers.

Wald asserts that popular corridos are important because they provide insight into a largely invisible but rapidly growing segment of the Mexican and American population, particularly in the Southwest: "The corrido is a picture of how the world looks to people on the street."

The history and impact of the corrido is also being examined in a huge new traveling exhibition titled "Corrido Sin Fronteras: A New World Ballad Tradition," which premiered in Washington, D.C., this month and is scheduled to visit 10 cities in three years, including L.A.; San Jose, Calif.; Austin; San Antonio; and Denver. The music-based exhibition includes videos, displays, and interactive media and is a joint production of the Smithsonian Institution and the Chicano Studies Research Center of the University of California, L.A.

Steeped in folk tradition, the corrido is a narrative ballad that in its early days was considered the social conscience of Tex-Mex music. It first became popular during the Mexican Revolution, during a time when the heroes, villains, and historical events that populate these songs abounded. Eventually, anti-

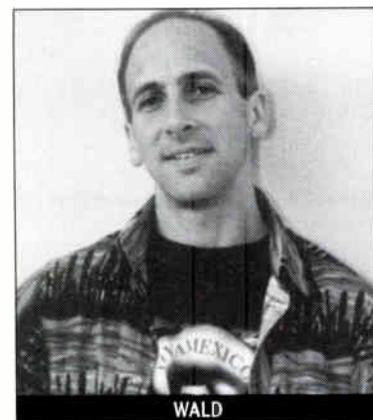
hero corridos became more popular—and more controversial: They glamorized the lives of outlaws, bandits, and coyotes (immigrant smugglers).



MORALES

Alice, Texas-based label Discos Ideal recorded 250 corridos between 1948 and 1963. Corridos largely faded from Texas *conjunto* sets after the civil-rights movement of the 1960s. But a few Tejano practitioners remain.

The *narcocorrido* boom began in 1972, when Los Tigres del Norte, a group from Sinaloa, Mexico, and based in San Jose, recorded the seminal "Contrabando y Traición," (Contraband and Treason) based on a Texas crime couple akin to Bonnie and Clyde.



WALD

Recently there have been a spate of corrido compilations, including Warner's *Kilo Por Kilo* (Kilo for Kilo). Last month, L.A. radio station KBUE (Qué Buena) 105.5 FM sponsored its first corrido festival. The original narcocorrido style lives on with Los Huracanes, which scored a breakthrough hit in 1995 with "El Gato de Chihuahua," (The Cat From Chihuahua) a song whose crescendo fea-

tures a hail of bullets and explosions.

But accordionist Guadalupe Garcia says the song does not mention drugs and insists that his group—which formed in 1969 in San Jose—is tame and practically family-friendly compared with the output of California's new Chalino Sánchez-inspired *corridistas*.

Garcia says, "I think the music of Lupillo Rivera and the new-wave singers is like comparing Whitney Houston with a new [profane] rapper. In our times, that's no respect."

If Los Huracanes have little use for today's *Chalinistas*, the feeling is mutual. Morales says the older generation is out of touch.

"I respect Los Tigres, but it was never like Chalino Sánchez's music," Morales says. "His music was *pura raza* [of the people]. Just corridos and songs of the real people of the *pueblo* that struggled in their work, in drug trafficking. He composed songs about tragedies, deaths of young people in the street, whose families asked him to do songs. He was more *raza* than Los Tigres or Los Tucanes."

The modern movement began with Chalino Sánchez, born into poverty in Guayabo, Mexico, in 1960. He sneaked into the U.S. in 1977, partly to find work and partly because he was on the run: According to folklore, he had killed two local men for raping his sister and realized his family and theirs were locked in a blood feud that would likely mean the end of his life.

Sánchez worked odd jobs in the L.A. area and helped his brother smuggle in more immigrants. His brother was killed in Tijuana in 1984, prompting Sánchez to write his first corrido. But on May 16, 1992—the day after a performance in Culiacan, Sinaloa—he was found shot dead beside a highway. His murder remains unsolved, but theories abound that run the gamut from drugs to jealous husbands.

Already an underground star, Sánchez became a cult hero. His death inspired young Mexican-Americans who were also influenced by gangsta rap's decadence and vulgarity.

Despite Morales' claim that they're out of touch, Los Tigres remain the genre's elder statesmen. Their 2001 album *Uniendo Fronteras* (Uniting Frontiers) was by far the year's best-selling corrido release.

Wald admires the group for addressing topical issues and finding songwriters with a sense of poetry. "They're always coming up with new things," he says. "Meanwhile, all the other guys are still just singing about drugs and guns."

Wald sees more room for creative exploration in the political corrido field than in the gangsta genre. "As long as they keep being narcocorridos, I can't see how they can stay fresh," he says. "Unless they start talking about something else, it's going to get boring."

But for the time being, Los Tigres remain in a league of their own.

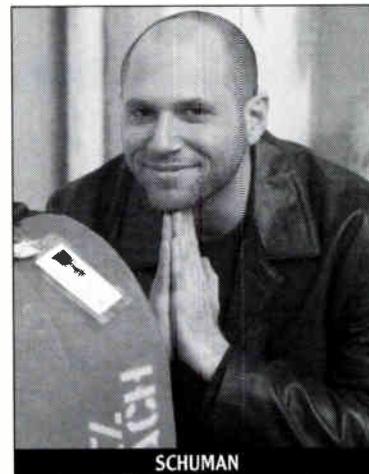
Jazz Notes™



by Steven Graybow

MEETING THE MAN: The Smithsonian Institution's National Museum of American History has designated April as Jazz Appreciation Month, in recognition of the music's status as both a historical and living American art form. Among the many notable organizations dedicated to nurturing jazz and broadening its audience is the Brooklyn, N.Y.-based JazzReach, which sees *Going to Meet the Man* (Koch Jazz), the debut by its resident ensemble the **Metta Quintet**, released April 9.

Established in 1994, the not-for-profit JazzReach (*Jazz Notes*, *Billboard*, June 5, 1999) promotes a greater awareness and appreciation of jazz through its self-produced multimedia education programs, targeted at grade school-through high school-age students. The organization's programs have been presented at, among other venues, the Kennedy Center, the Brooklyn Museum of Art, and the Music Center of Los Angeles. All of JazzReach's education programs are funded through donations from its supporters.



SCHUMAN

Founder and artistic director **H. Benjamin Schuman** says that the release of *Going to Meet the Man* represents the next step in his efforts to "broaden the artistic scope" of JazzReach by "providing a forum to present original music and to commission and perform new jazz works." Featuring Schuman on drums, along with guitarist **Kurt Rosenwinkel**, bassist **Joshua Ginsburg**, and pianist **George Colligan**, as well as saxophonists **Mark Turner** on five tracks and **Mark Gross** on the remaining three, the ensemble is not a true quintet but rather an umbrella for a revolving cast of participating musicians grouped together under the name Metta Quintet—a moniker derived from the Pali word for "loving kindness." The current touring lineup consists of Schuman, Ginsburg, Gross on alto sax, **Marcus Strickland** on tenor, and pianist **Helen Sung**.

Going to Meet the Man features eight newly commissioned works, as well as two apiece by Rosenwinkel and Turner, two by **Brad Mehldau**, one by Colligan, and one by **Larry Goldings**.

Each composition is inspired by and named for a short story in novelist and civil rights activist **James Baldwin's** collection of the same name.

"I received a Baldwin novel as a gift," Schuman says, "and I was blown away by how human his writing was. He had a tendency to wear his heart on his sleeve, to reveal himself through his writing. I wanted to create something inspired by him, because his work is so inspiring." Each musician commissioned to write for or perform on the project, Schuman says, has a similarly "unapologetic way of stating a case for who they are as an artist."

Not only does *Going to Meet the Man* serve two good purposes—that of introducing the uninitiated to both the Quintet and to JazzReach and of raising money for the organization (a portion of the proceeds from sales will benefit JazzReach)—it is also a finely executed recording in its own right. Opening with Rosenwinkel's "Previous Condition," which is liberally peppered with the guitarist's trademark angular lines, each composition states a case for both the strength of the principals as sympathetic improvisers and soloists and for the merits of the composers. Put simply, it shows how artists can rise to the occasion to create a fine work when presented with the resources and a forum with which to express themselves.

Schuman hopes to use the project as a "vehicle to promote music to young people," while promoting his own artistic vision and "giving our presenters the opportunity to have a dedicated ensemble to perform as a complement to our educational programs. If the Metta Quintet is performing at a venue, we can offer the venue additional educational programming at little or no cost, since the programs are provided through our own funding sources."

JazzReach's most recent jazz history program, *Stolen Moments: The First 100 Years of Jazz*, is a multimedia presentation geared toward teens that includes a narrated, scripted production mixing historical images with live narration and onstage live music. Multimedia, Schuman says, has been vastly underutilized in terms of live jazz performance. "I want to develop jazz performances that include live music, video projection, and extensive lighting design to complement the music," he says. "Multimedia is just another avenue for creative collaboration. It is no different for a musician to collaborate with a lighting person than it is for them to collaborate with another musician. It is simply a matter of people who work with two different mediums creating something together."

Contact Schuman through jazzreach.org for further information.

RIAA Latin Certifications

Following are the March Recording Industry Assn. of America certifications of Latin album shipments:

PLATINUM ALBUMS (200,000 units)

Alicia Villarreal, *Soy Lo Prohibido*, Universal Latino, her first.

GOLD ALBUMS (100,000 units)

Various artists, *Solo Exi-*

tos Underground: Only Hits, Lideres.

Various artists, *Todo Exitos de Hip Hop*, Lideres.

Los Tucanes de Tijuana, *Las Románticas de Los Tucanes de Tijuana*, Universal Music Latino, their fourth.

Laura Pausini, *Lo Mejor de Laura Pausini*, Warner Latina, her second.

Words & Music™



by Jim Bessman

GERSON'S GOOD LUCK: Jody Gerson will oversee EMI Music Publishing's Los Angeles office as the company's newly promoted executive VP (U.S.).

"My goal is to encourage the great creative staff there to do what I do," Gerson says—namely, sign and develop such writers as **Alicia Keys** and **Enrique Iglesias**. Both are representative of her continued joy in her job.



GERSON

"I just saw Enrique at the Shrine Auditorium, and I've never been so proud in my entire life," she reports. "When I first saw him perform, he was doing only Spanish music. But now, whether it's Spanish or English, people stand for nine-tenths of the show."

Of Keys, whom she signed in 1997 when the budding songwriter/artist was 15, Gerson says, "I've seen her grow and develop and retain the wonderful grace and humility that she had when I first met her. She's one of those artists whose writing career is as important to her as her artist career—which makes it exciting for me—so we're building her production company, Krucial Keys, with her EMI writing partner **Kerry Brothers**, and they're writing a lot for other artists as well."

Gerson will stay focused on "writers who move me," she says, singling out Ethiopia-born **Flawless/Geffen** artist **Kenna**, whose music is "sort of like **Depeche Mode** meets **Duran Duran**," and **Shakira** collaborator **Lester Mendez**, who came her way via **Iglesias**.

"I'm just lucky to work with people who make other people happy," Gerson concludes, "where I can be sitting in my car listening to songs that I'm involved with and look into other cars and see people singing along to them."

THE MERRY MACS: Once again, the (16th) annual MAC Awards—presented by the Manhattan Assn. of Cabarets & Clubs to celebrate excellence in cabaret, comedy, and jazz—

proved a most welcome follow-up to the ever-more dreadful Oscars.

The April 1 event at Town Hall—likened to "the Grammys without the coke" in a hilarious opening musical number—was a glorious love fest for the close-knit cabaret community and the intimate cabaret experience *itself*, which takes place in a room, award presenter **Baby Jane Dexter** pronounced, where "people share an emotional connection and feel safe."

Album award categories differed slightly from last year to reflect the changing nature of eligible product. The female artist recording of the year winner was **Heather MacRae's** *Songs for My Father*, while the female major-artist recording award went to **Karen Mason's** *When the Sun Comes Out*; male counterparts were **Jim Caruso's** *Caruso Live and in Person* for best male artist recording and **Phillip Officer's** *Hoagy on My Mind* for best male major-artist recording. The multiple artists' recording of the year was **Jamie deRoy & Friends' Tis the Season**.

Winner of the MAC song of the year was "Welcome the Rain" by **Zina Goldrich** and **Marcy Heisler**; the special material of the year winner was "Where's Shirley" by **John McMahon** and **Jay Jefferies**. Also noteworthy was the revue of the year, **James Beaman** and **Goldie Dyer's** *Crazy World: Songs of Leslie Bricusse*.

Performance-wise, **Chris Calloway** cracked up the hall when she commented during her rendition of her late father **Cab Calloway's** classic "Minnie the Moocher" that he spoke in tongues: "You tell me what 'Hi-De, Hi-De, Hi-De, Hi-De-Ho' means!" she demanded. And presenter **Celeste Holm**, who starred in the original 1943 cast of *Oklahoma!*, made note of the **Richard Rodgers** centennial.

"There's never a time when the hills aren't alive with the sound of Rodgers," she said, noting that his contributions to cabaret and Broadway were of equal importance.

MAGIC MOMENT: Gospel star **Jessy Dixon** had a special surprise for the April 3 Carnegie Hall taping of a forthcoming **Bill Gaither** *Homecoming* Southern gospel video title. Recalling his eight-year stint with **Paul Simon** in the '70s, he welcomed the legendary rock singer/songwriter to the stage and accompanied him on a version of "Bridge Over Troubled Water" that left a stage full of ultimate singers—including **Jake Hess** and **Sandi Patty**—in ecstatic awe.

Trudell Lets Words Do The Talking

Daemon Artist Combines Poetry With Music On 'Bone Days'

BY JIM BESSMAN

NEW YORK—John Trudell's unique mix of poetry and Native American traditional music is hard to categorize—especially for Trudell himself.

"In practical reality, it's spoken word with music behind it," says Trudell, a deeply compelling artist who emerged from many years of hardcore political activism in 1982 with his initial release, *Tribal Voice*. "But I really don't have a description for it."

This isn't to say, though, that Trudell's music is hopelessly indescribable. On his new Daemon album, *Bone Days*, his intensely delivered recitations are backed by his band Bad Dog's ethereal guitars and given heightened otherworldly power by the traditional Native American vocal chants of the band member known as Quiltman.

REACHING OUT

Trudell—who hails from the Santee Sioux reservation near Omaha, Neb.—says he strives to combine poetry with music as a means of "reaching out, so to speak. We're of a generation that didn't have any poets," the 55-year-old notes. "The only poets that were dangled in front of us were dead, and we didn't have our own, because the ones who were became rock stars—so they're not recognized as poets but [as] singer/songwriters. But there's a place for spoken word in our reality."

Indeed, Trudell wants the words to be "the source of feeling" in his songwriting, "and then the music becomes part of that feeling and carries it. The way it usually starts is that I get lines in my head, as in [*Bone Days*' cynical political commentary] 'Carry the Stone,' where I was walking through airport security in London a few years ago and they were being unnecessarily rude, and I remarked to one of them, 'The more evil the empire, the more paranoid the society'—which became a lyric in the song. It was just something I flipped off to them and then said, 'Hey, that makes sense.' It wasn't something I was consciously thinking."

After completing the lyrics to "Carry the Stone," Trudell brought them to his Bad Dog guitarist, Mark Shark. "We had a general discussion of musical texture, then he took the lyrics and came back with the music recorded," Trudell says. "But every song I've ever written always starts with the words, because I want the music to be the musical extension of the feelings of the words and not the words being the emotional extension of the feeling of the music."

The album's title track reflects both the name of his band and "hard times," Trudell notes—"you know, 'No meat, down to the bone.' The

average human being in America is going through some sort of hard times—physical, emotional, psychological. Everybody's carrying a bit of *bone days* in them."

Once again, with "Bone Days," Trudell took the lyrics to Shark. "They're also about the great search for truth," he says, "so I didn't want the music to just have a depressed or defeated feeling, but if nothing else, that resigned feeling that has to be dealt with."



TRUDELL

But that was all Trudell told Shark. "I gave no further direction," he says, "because everybody interprets things differently with their own perception, and I want poetry to pull out of them their own feelings. And I want it to come from them, because in a way it's almost like a mixing of natural energy—my feelings and the musicians' feelings—and I like that better than being in a situation where I micro-manage every aspect of the songwriting process. If you're going to collaborate, collaborate. Otherwise, quit wasting your damn time."

Bone Days also harks back to Trudell's earliest songwriting efforts, as the words to album tracks "Ever Get the Blues" and "Nothing in Her Eyes" were written in 1980. "I always try to go back somewhere for the time frame of the first couple of years

when I started writing."

A Vietnam vet who was chairman of the radical American Indian Movement in the '70s, Trudell began writing after his wife, three children, and mother-in-law perished in a fire of unknown origin in 1979. The same year, he met Jackson Browne, who helped him record *Tribal Voice* with Quiltman. He then hooked up with the late Kiowa guitarist/songwriter Jesse Ed Davis, and the two collaborated on Trudell's acclaimed album *AKA Graffiti Man*, which he rerecorded, with Browne producing, for Rykodisc in 1992.

"I started with Quiltman to put spoken word with the oldest musical form—Native American music—and he was willing to go for it, though we had no experience," Trudell recalls. "Then I wanted to put it with the newest musical form—electric guitar—and I met Jesse Ed Davis, and he was the only one who knew what I was talking about."

Trudell recorded two more albums with Davis before his death in 1988. "Everybody was going to be incorporated into the next album, but Jesse died and Mark picked up his guitar, so to speak, and carried on," Trudell says. "Then Quiltman came in [again], and it was quite an evolution, adjusting traditional Native American songs to where he just makes his own harmonies to go with contemporary songs."

"Because the whole point is to take from our native culture and from contemporary culture without using one art form to mimic the other," Trudell continues, "so our native identity remains the native identity, the contemporary identity remains the contemporary identity, and the mixing of these two musical identities creates a third musical identity."

Trudell laughs. "In my mind, at least, that's how it plays," he says. "But I don't know about the rest of the world."



Garth's Golden Note. Garth Brooks recently received the ASCAP Golden Note Award at a Capitol Hill dinner in Washington, D.C. The award celebrated the ASCAP member's career, and the event featured musical tributes by admirers and friends from the music community. Pictured, from left, are David Gates, Brooks, Trisha Yearwood, Beth Nielsen Chapman, Jimmy Webb, ASCAP president/chairman Marilyn Bergman, Alan Bergman, Cy Coleman, Hal David, Pat Alger, and Art Garfunkel.

Modern Rock Hotspot NRG Set To Add Three Studios

BY CHRISTOPHER WALSH

NEW YORK—Marking its 10th anniversary this year, NRG Recording Services in North Hollywood, Calif., has emerged as a modern-rock powerhouse. With such artists as Linkin Park, Staind, Godsmack, Puddle of Mudd, Alien Ant Farm, and Drowning Pool all recording there in the last year, owner/producer Jay Baumgardner's multi-room facility has established itself as a force in the Los Angeles recording community.

Making good on plans revealed a year ago (Studio Monitor, Feb. 3, 2001), Baumgardner will soon begin construction of three new studios in an adjacent building, doubling the number of rooms NRG will offer.

In the meantime, NRG's penchant for cutting-edge technology has also emerged. A fiber channel-based network of Pro Tools systems that streamlines production has long been in use. Now, Baumgardner says, all Pro Tools systems are in the process of being upgraded to the new Pro Tools HD production environment.

As with many high-end recording facilities, Pro Tools has become the dominant recording format, Baumgardner reports. "That's pretty much all anybody uses here," he says. "A little bit of analog, but less and less. We got Pro Tools HD pret-

ty much the first week it was available and started a project with it, around two months ago."

That project was the Wind-up debut for Seether, which Baumgardner is producing. "It sounds amazing, huge," Baumgardner enthuses of the Pro Tools HD recording. "We did it at 96kHz; we had one song, an acoustic song, at 192kHz. It sound-



High NRG. Pictured at NRG Recording Services, from left, are engineer Daniel Certa, assistant Mark Kiczula, Seether member Dale Stewart, NRG owner/producer Jay Baumgardner, Seether manager Ingrid Roding, and Seether member Shawn Morgan.

ed amazing. It's a huge improvement. It streamlines the process, in a way, because you have to use less EQ. [Pro Tools HD] just naturally sounds good. And it's punchier, there's more attack on everything."

NRG's new studios will likely be completed by the end of this year, Baumgardner says. Each room will

be a complete studio, he adds, but fully-based around a Pro Tools HD workstation with Digidesign Pro-Control interface.

The Pro Tools-related activity at NRG comes at a time when Digidesign is making a flurry of announcements in conjunction with the National Assn. of Broadcasters convention in Las Vegas.

All Digidesign and Focusrite plug-ins are now available for the Pro Tools HD platform, the company has announced, at 192kHz and 96kHz sample rates. (Most of Digidesign's development partners currently offer HD-compatible plug-ins.) Digidesign has also announced the imminent release of Pro Tools 5.3.1 software, providing cross-platform support of AVOption XL for Avid Picture integration, FilmFrame for direct 24P video playback, DigiTranslator 2.0 for OMF interchange, and Avid Unity MediaNet shared storage for Pro Tools HD.

Back at NRG, the benefits of Pro Tools HD abound. "I'm starting a record for Sony today," says Baumgardner, "a band called Head On. I'm mixing the stuff cut on the old system through the new system, at 48kHz, and that even sounds way better. Just using it to play back through is a huge improvement. So it's all good there, too."

Studio Monitor™

by Christopher Walsh



ON THE ROAD: Illustrating the realities of today's audio recording industry, New York-based remote-recording company Effanel Music has adapted to recent trends by simultaneously moving in opposite directions.



Going Mobile. Effanel Music's new remote recording truck, known as ob/u.

Effanel's flagship truck, L7, was used on such recent high-end tours as U2's Elevation jaunt and Madonna's Drowned World tour, both of which saw release on DVD. After recording at the venue, post-production is frequently provided at Effanel's studio on Manhattan's West Side. Along with DVD's growing popularity as a format for concert video, demand for Effanel's services—L7 and the 5.1-capable mix studio, both Neve Capricorn-equipped—is experiencing similar growth.

Meanwhile, Effanel's Randy Ezratty explains that the company's growth to providing recording and mixing services to elite artists puts it out of reach for smaller venues and the newer, less-established acts who perform there. To address that loss, Effanel has added a new vehicle to the fleet, a Ford Econoline van fitted with an array of vintage and state-of-the-art gear. On April 4, the Neve 5336-equipped "ob/u" (outside broadcast unit), was parked outside Manhattan club Exit to record a two-hour performance by India.Arie, part of the Oxygen Network's second birthday celebration.

"A year ago," Ezratty says, "we had pretty much outgrown jobs like that. Partly as a desire to get back to what we were interested in in the first place, which is real music, and partly as a reaction to the changing climate in our business, we built a unit that addresses smaller productions."

The 36-channel analog Neve in the "outside broadcast unit" (a nod to similarly equipped BBC remote vans) is supplemented by two Neve 5452 12-channel sidecars to accommodate a large number of inputs, as well as outboard compres-

sor/limiters by Neve, Empirical Labs, Summit Audio, and Urei. In addition to 48 tracks of RADAR II hard-disk recording, ob/u features 48 tracks of Tascam DA-98HR and an additional 48 tracks of standard DA-98 for backup.

While ob/u serves lower-budget productions than such clients as Dave Matthews Band, whose *Listener Supported* DVD was recorded in L7 by Effanel lead engineer John Harris, it also features an Equi-Tech balanced power system, which has come in handy at smaller venues, Ezratty explains. "It wasn't in keeping with building a budget truck, but now that we have a few gigs under our belt, it was brilliant. You go to these little clubs where the power is dodgy, clean it up with the balanced power system, and it's pristine. We're even running power from the truck back to the stage sometimes when there's a temperamental Fender amp or something that is getting all kinds of buzzes and hum."

An upcoming project for Effanel's ob/u is to record Alison Krauss & Union Station as they make their way down the East Coast to Louisville, Ky., where a high-definition video shoot will take place. "It's going to be a Sony DSD [Direct Stream Digital] multichannel recording where they're strapping a bunch of Genex machines together to make a 24-track," Ezratty says. "They wanted a really low-profile but high-quality unit. It's worked well into their budget and their aesthetic. We're really excited about that."

While big-budget projects continue with L7 (all increasingly destined for DVD release), Effanel can again cultivate relationships with up-and-coming artists who may take advantage of its higher-end services in the future. U2, Ezratty says, is a perfect example. After recording a Boston performance from the Elevation tour, Harris and producer Steve Lillywhite spent weeks mixing at Effanel's studio.

"When we did *Under a Blood Red Sky* [in 1983]," Ezratty notes, "they could never have afforded the equivalent of L7 in those days. They used us because we were as small and lean in our approach as they were with their production. We established a relationship then that has continued through today, where they use our larger unit and our studio for mixing."

APRIL 20
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 13, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule/ 7, I. Gotti, C. Rooney, O. Shea (Epic)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IOJMG)	I BREATHE IN, I BREATHE OUT Chris Cagle/ C. Lindsey (Capitol)	LIGHTS, CAMERA, ACTION! Mr. Cheeks/ Bink! (Universal)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY (New York) RECORD PLANT (Los Angeles) Rob Williams	CRACKHOUSE (New York) Milwaukee Buck	SOUND KITCHEN (Franklin, TN) SOUND STAGE, JAVALENA (Nashville, TN) Greg Droman, Tony Green, Mark Hagen, Todd Gunnerson	HIT FACTORY CRITERIA (Miami) Bink!	NRG THIRO STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VSP 72, SSL 9000 J	Roland 770	API Legacy	SSL 9000 J	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Studer 48	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Los Angeles) Bill Malina	RIGHT TRACK (New York) Supa Engineer OURO	SOUND KITCHEN (Franklin, TN) Greg Droman	ELECTRIC LADY (New York) Ooug Wilson	SOUNTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Neve VR72 w/Legend Package	SSL 9000 J	SSL 4072 G+
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	SONY (New York) James Cruz	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	SONY	UNI	EMO	UNI	UNI

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INTERNATIONAL

Sony Germany Splits Operation

Two Separate Units Will Handle Domestic, International Repertoire

BY EMMANUEL LEGRAND

BERLIN—Sony Music Entertainment Germany has split its operation into two distinct units that handle domestic and international repertoire respectively.

This new organization, which replaces the former dual-label structure of Epic and Columbia, reflects “the increasing specialization of the market,” according to recently appointed Sony Music Germany/Switzerland/Austria president Balthasar Schramm.

Two new divisions—Sony Music Domestic and Sony Music International—will incorporate repertoire from both Epic and Columbia, and the staff of both teams will be split between the two units. But within the new divisions, the two labels will continue to exist, in order “to respect the identity and the culture of each label,” Schramm says.

Schramm claims the new structure “defines clear areas of responsibilities” and “will

allow people to concentrate on clear tasks.” He tells *Billboard*: “The industry in general—not simply Sony—is structured in a way that people have a dedication to music but are generalists; this does not really fit with the world around us, which gets increasingly specialized.”

Boris Löhle, who was managing director of Columbia, becomes managing director of the domestic division, reporting to Schramm. The domestic division will split repertoire by genre according to the labels. Epic will concentrate on pop and dance, and Columbia will handle more progressive repertoire, such as nu-metal or hip-hop. In charge of Columbia’s repertoire is GM Ralf Kotowski; for Epic, that role is filled by GM Volker Neumüller, who joins the company from BMG. Both report to Löhle.

A third specialized unit will handle adult standards repertoire, including *schlager*, and a specific unit will deal with such labels as X-Cell, Pirate, Home, Four, or KA2. Emphasis will also be put on German-signed acts with

international potential.

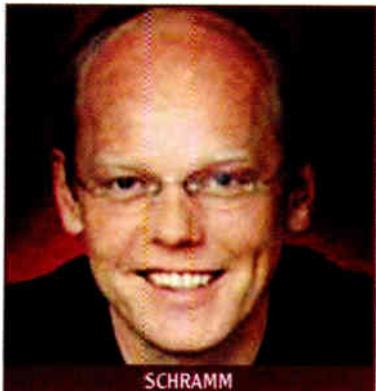
Schramm is convinced that by splitting duties and repertoire, Sony Music will be in a position to “significantly improve its local market share.” He also believes that smaller, specialized units can react more quickly to the market and serve a wide variety of genres.

Schramm says the appointment of the international department head is imminent, with a new recruit coming from a competitor. Epic and Columbia-signed international repertoire will shift to this division, which will also focus on non Anglo-American repertoire. “We want to break new acts—one of the ideas for international is to create a ‘breaker’s force,’ whose task is to break acts from the big basket of repertoire coming from all the Sony companies around the world. Sony has a great tradition of breaking acts internationally, but there is so much potential out there.”

As part of the restructuring, long-serving Epic managing director Jörg Hacker has left the company. Schramm says, “To head the international division, we needed someone fully dedicated to that task. We wanted to find somebody burning to break international repertoire rather than dreaming of establishing local acts. Hacker—and he understood it—was not burning for this task.”

The Berlin Records label will be “made dormant.” The local recording artists of Berlin Records will switch to Sony Music Domestic. Compilation and special-marketing unit Sony Music Media will revert to a stand-alone division under managing director Uwe Lerch, who was managing director of Sony’s Berlin Records.

Schramm says the restructuring will result in “no more than 10 jobs lost” and claims that “it is not just a cost-cutting exercise—it’s about giving opportunities for the future.” Sony Music Germany currently employs around 400 people, some 300 of those in the Sony Center at Berlin’s Potsdamer Platz.



SCHRAMM

IFPI Platinum Europe Honors Third Albums By Five Acts

BY PAUL SEXTON

LONDON—The “difficult third album” of legend is a challenge to which several stars rise with great success in the latest International Federation of the Phonographic Industry (IFPI) Platinum Europe survey. The IFPI confirms platinum status on current third releases by no fewer than five acts.

Alanis Morissette’s *Under Rug Swept* (Maverick/Warner Bros.) has delighted label executives by speeding toward its first 1 million, after the Canadian superstar assiduously worked the market in person.

“Alanis was very cognizant of the fact that she had to get her face about to as many places as possible,” says Warner Music International London-based senior VP of marketing Jay Durgan. “She’s not simply ‘phoning it in.’ Frankly, we may be in the new-media age, you may be

able to send e-mails around the earth in a couple of seconds, but there’s no substitute for being in the market.”

Steve Margo, Warner Bros.’ Los Angeles-based senior VP of international, adds that the company had a “dream scenario,” in that *Under Rug Swept* was completed last September, enabling a strategic build-up to the album’s Feb. 25 release.

“It gave everyone the chance to live with the album and set it up properly, both in America and around the world,” Margo says. “In November, [Morissette’s manager] Scott Welch and I flew to London, and we had a meeting [at Warner] where we did the whole world in a day, including a video conference call.”

New media played a key role in that setup from January, when affiliates helped develop a number of local Morissette Web sites. The artist then visited major European markets and was on hand to witness the album’s triumphant debut.



DURGAN

“Both Scott and Alanis understand,” Durgan says, “that it can’t just be a flurry of activity, and then you go home and take a vacation for four months.”

U.K. duo the Lighthouse Family have reached 1 million shipments of its third album, *Whatever Gets You Through the Day* (Wild Card/Polydor). It’s six years since the group’s U.K. breakthrough with a reissue of the single “Lif-

ted”—around the same time that Backstreet Boys were forging a European presence with early singles that now collectively reach platinum on the U.S. group’s *Greatest Hits—Chapter One* (Jive).

Labelmate Britney Spears has moved her first European 1 million a little more sedately with her third album, *Britney*, which was released last November. But the award underlines the region’s continuing enthusiasm for a star launched with

such fanfare in early 1999. The same applies to Irish quintet Westlife, whose third set, *World of Our Own* (RCA), reaches 2 million shipments after going platinum four months ago.

Yet another third full-length release, Stereophonics’ *Just Enough Education to Perform* (V2), rises to double-platinum in Europe, buoyed by the addition of the Welsh trio’s huge recent hit single “Handbags and Gladbags.” Fellow U.K. singles chart regular of late, male quartet Blue, makes its debut on the IFPI list with its first Innocent/Virgin album, *All Rise*.

The current pre-eminence of Epic labelmates Celine Dion and Shakira is also reflected in the data. Dion’s *A New Day Has Come* shipped platinum in Europe to make the list even as it was released March 25, while the Colombian star now has her first IFPI Platinum Award.

A full list of March’s IFPI Platinum Europe certifications is available at ifpi.org.

New Zealand Commercial Radio Agrees To Music Quotas

BY JOHN FERGUSON

AUCKLAND, New Zealand—One in five songs broadcast on New Zealand airwaves could be home-grown by 2006, under a new agreement hammered out between the government and commercial radio operators.

Last August, Broadcasting Minister Marian Hobbs announced she was seeking more commitment to New Zealand music from the country’s stations and wanted local content levels to grow to 25% within five years. The government preferred the self-regulatory route but warned it would legislate for quotas if an agreement could not be reached.

Now, after months of negotiation, the Radio Broadcasters Assn. (RBA)—which represents the majority of commercial radio stations here—has adopted the Code for Accelerated Growth of New Zealand Music, which takes immediate effect and aims to see local content grow to 20% by 2006. But like the model used in neighboring Australia, actual content levels will vary from format to format: For example, pop and rock

stations will be expected to achieve levels of 24% and 25% local music, respectively, while album rock and easy-listening broadcasters will only have to achieve between 12% and 15%. The starting levels vary: 15% for pop stations, 20% for rock, and 6% for easy listening. State broadcaster Radio New Zealand’s charter already commits it to providing local content.

All RBA members have agreed to abide by the new code, administered by a new, RBA-funded independent body—the New Zealand Performance Committee—which will provide quarterly reports on the performance of RBA members. The committee includes representatives from the Recording Industry Assn. of New Zealand, the New Zealand Musicians Union, and the RBA.

John McElhinney, chief executive of New Zealand’s largest radio operator, the Radio Network, and chairman of the RBA, calls 20% a “very demanding target.” Nonetheless, he says, “we believe it can be achieved if the whole music sector works together.”

Hobbs praises the establishment of the code, though she warns that the government has reserved the right to regulate if the initiative falters. “But I am greatly encouraged by the key elements that have been agreed as part of the code.”

The music industry broadly supports the initiative. Mike Chunn, director of operations for the New Zealand arm of the Australasian Performing Rights Assn., is fully committed to the concept and believes the code will ensure ongoing commercial success for New Zealand artists: “I’m sure the RBA won’t look back from implementing this code.”

Flying Nun Records, one of the mainstays of the New Zealand independent music scene, gave a thumbs-up to the code, though GM Andrew Meier says he hopes that broadcasters will take it as a positive initiative and not regard the 20% level as a maximum. Sean Coleman, managing director of New Zealand’s largest specialist music chain, Sounds, says New Zealand content on-air has improved in recent years, but anything that provides additional exposure for local acts has to be positive.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(DEMPA PUBLICATIONS INC.) 04/10/02		(OFFICIAL UK CHARTS CO.) 04/08/02		(MEDIA CONTROL) 04/10/02		(SNEP/IFOP/TITE-LIVE) 04/09/02	
SINGLES							
1	1	1	1	1	1	1	1
	HIKARI HIKARI UTADA TOSHIBA/EMI		UNCHAINED MELODY GARETH GATES RCA		WHENEVER, WHEREVER SHAKIRA EPIC		WHENEVER, WHEREVER SHAKIRA EPIC
2	3	2	NEW	2	2	2	2
	WADATSUMI NO KI CHITOSE HAJIME EPIC		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE		ENGEL BEN FEATURING GIM HANSA		QUI EST L'EXEMPLE ROHEE HOSTILE/VIRGIN
3	4	3	5	3	7	3	3
	KIRAKIRA KAZUMASA ODA FUN HOUSE/BMG		WHENEVER, WHEREVER SHAKIRA EPIC		LIKE A PRAYER MADHOUSE EDEL		L'AGITATEUR JEAN PASCAL ISLAND/UNIVERSAL
4	2	4	2	4	NEW	4	4
	FUNKASTIC RIP SLYME WARNER MUSIC JAPAN		ME JULIE SHAGGY & ALLI ISLAND		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.		TU TROUVERAS NATACHA ST PIER COLUMBIA
5	7	5	6	5	5	5	5
	OSAKANATENGOKU HIROMI SHIBAYA PONY CANYON		HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL		WO WILLST DU HIN? XAVIER NAIDOO SPV		BECAUSE I GOT HIGH AFROMAN UNIVERSAL
6	13	6	5	6	6	6	11
	IMJINGAWA THE FOLK CRUSADERS AGENT CON-SIPID		4 MY PEOPLE MISSY "MISDEMEANDR" ELLIOTT ELEKTRA		ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		PERDONO TIZIANO FERRO EMI
7	5	7	NEW	7	3	7	6
	RING MY BELL HITOMI YAJIMA TOSHIBA/EMI		IT'S GOIN' DOWN X-ECLIPSONERS FEATURING MIKE SHINDA & MR. HAHN LOUD/EPIC		DO YOU BRO'SIS POLYDOR		LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
8	11	8	4	8	6	8	8
	LET'S GET TOGETHER NOW VARIOUS ARTISTS DEFSTAR		EVERGREEN/ANYTHING IS POSSIBLE WILL YOUNG RCA		A NEW DAY HAS COME CELINE DION COLUMBIA		TOUTE SEULE LORIE EGZ/SONY
9	9	9	8	9	4	9	7
	FANTASISTA DRAGON ASH VICTOR		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.		HOW YOU REMIND ME NICKELBACK MERCURY		J'AI TOUT OUBLIE MARC LAVDINE & CRISTINA MARDECO MERCURY
10	8	10	9	10	NEW	10	9
	TAMPOPO 19 VICTOR		FLY BY II BLUE INNOCENT/VIRGIN		GIRLFRIEND N SYNC FEATURING NELLY JIVE/ZOMBA		CETTE VIE NOUVELLE PRISCILLA JIVE/VIRGIN
HOT MOVER SINGLES							
14	18	16	NEW	11	21	12	16
	KOI NO KAYOUKYOKU YUZU SENHA & CD		SOAK UP THE SUN SHERYL CROW A&M/UNIVERSAL		TIME 2 WONDER DJS AT WDRK POLYDOR		CINDY VARIOUS ARTISTS ENZO MUSIC/SONY
16	27	18	NEW	18	NEW	14	25
	SOUHA! WE'RE ALIVE MORNING MUSUME ZETIMA		EVERYWHERE MICHELLE BRANCH MAVERICK/WARNER		FOREVER NOT YOURS A-H WEA		LE BON CHOIX LESUE M6 INT/SONY
17	21	19	NEW	21	26	15	NEW
	DAYBREAK AYUMI HAMASAKI AVEZ TRAX		I CAN'T WAIT LADIES FIRST POLYDOR		AIN'T IT FUNNY (JA RULE MIX) JENNIFER LOPEZ FEATURING JA RULE EPIC		FAME MODELS EGZ/SONY
19	24	21	NEW	22	28	18	22
	KIYOSHI NO ZUNDOKOBUSHI KIYOSHI HIKAWA NIPPON COLUMBIA		TEMPLE OF DREAMS FUTURE BREEZE DATA		ALWAYS ON TIME JA RULE FEATURING ASHANTI DEF JAM/UNIVERSAL		GET THE PARTY STARTED PINK ARISTA
22	NEW	22	NEW	23	33	24	27
	YOGIRI RYD KAMON TOKUMA		LEAVE IT UP TO ME AARON CARTER JIVE/ZOMBA		LIKE A PRAYER 2002 LIMELIGHT WEA		IN YOUR EYES KYLIE MINOGUE PARLOPHONE
ALBUMS							
1	NEW	1	1	1	1	1	1
	KETSUMEISHI KETSUNOPOLICE 2 TOYS FACTORY		CELINE DION A NEW DAY HAS COME EPIC		XAVIER NAIDOO ZWISCHENSPIEL—ALLES FUR DEN HERRN SPV		CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	2	NEW	2	2	2	2
	PORNO GRAFFITI KUMI GOMO TSUKAMU TAMMI SONY		DARREN HAYES SPIN COLUMBIA		CELINE DION A NEW DAY HAS COME COLUMBIA		JENIFER JENIFER (ALBUM) ST PIER
3	4	3	2	3	NEW	3	NEW
	DO AS INFINITY DO THE BEST AVEZ TRAX		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		PET SHOP BOYS RELEASE PARLOPHONE		NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
4	1	4	4	4	3	4	5
	MORNING MUSUME 4TH IKIMASSHOI ZETIMA		BLUE ALL RISE INNOCENT/VIRGIN		SHAKIRA LAUNDRY SERVICE EPIC		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
5	3	5	3	5	4	5	6
	YUKI PRISMIC EPIC		BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA		ANASTACIA FREAK OF NATURE EPIC		SHAKIRA LAUNDRY SERVICE EPIC
6	6	6	5	6	NEW	6	NEW
	MISIA MISIA GREATEST HITS FUN HOUSE/BMG		JENNIFER LOPEZ J TO THA L-O-I THE REMIXES EPIC		SPORTFREUNDE STILLER DIE GUTE SEITE MOTOR/UNIVERSAL		ARSENIK QUELQUE CHOSE A SURVECU HOSTILE/VIRGIN
7	7	7	NEW	7	5	7	3
	BOA LISTEN TO MY HEART AVEZ TRAX		PET SHOP BOYS RELEASE PARLOPHONE		MODERN TALKING VICTORY HANSA		LES ENFOIREES TOUS DANS LE MEME BATEAU RESTO DU COEUR/BMG
8	12	8	6	8	10	8	4
	MONGOL800 MESSAGE HIGH WAVE		SHAKIRA LAUNDRY SERVICE EPIC		JENNIFER LOPEZ J TO THA L-O-I THE REMIXES EPIC		GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR
9	10	9	7	9	6	9	9
	AKINA NAKAMORI ZERO ALBUM—UTAHIME 2 UNIVERSAL		ALICIA KEYS SONGS IN A MINOR RCA		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.		YANNICK NOAH SAINT GEORGE/SONY
10	17	10	11	10	8	10	7
	CELINE DION A NEW DAY HAS COME EPIC		ANASTACIA FREAK OF NATURE EPIC		NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL		INDOCHINE PARADIZE COLUMBIA

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(SOUNDSCAN) 04/20/02		(AFYVE) 04/20/02		(ARIA) 04/08/02		(FIMI) 04/08/02	
SINGLES							
1	1	1	1	1	1	1	1
	MOVIN' ON BOOMTANG VIRGIN/EMI		FREEEK! GEORGE MICHAEL POLYDOR/UNIVERSAL		NOT PRETTY ENOUGH KASEY CHAMBERS EMI		WHENEVER, WHEREVER SHAKIRA EPIC
2	3	2	2	2	6	2	3
	GIRLFRIEND N SYNC FEATURING NELLY JIVE/BMG		CHAYANNE TORERO COLUMBIA		HEY BABY (UUH AAH) DJ DTZI SHOCK		TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
3	2	3	3	3	4	3	2
	CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG		MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL		WHENEVER, WHEREVER SHAKIRA EPIC		FREEEK! GEORGE MICHAEL POLYDOR
4	5	4	5	4	3	4	4
	BRING IT HOME SWOLLEN MEMBERS NETTWERK/EMI		BAILA (SEXY THING) ZUCCHERO POLYDOR/UNIVERSAL		MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR		QUESTA E' LA MIA VITA LIGABUE WEA
5	RE	5	NEW	5	2	5	5
	IT'S OVER TUULI LINUS/WARNER		POR DEBAJO DE TU CINTURA AGUITA SALA MUXIC/HORUS		DANCE WITH ME 112 BAD BOY/ARISTA		BOHEMIAN LIKE YOU THE DANDY WARHOLS CAPITOL
6	7	6	4	6	NEW	6	6
	RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG		DUCK TOY HAMPENBERG POLYDOR/UNIVERSAL		ALWAYS ON TIME JA RULE FEATURING ASHANTI RAL/UNIVERSAL		DIMMI COME... ALEXIA EPIC
7	4	7	6	7	NEW	7	NEW
	A NEW DAY HAS COME CELINE DION EPIC/SONY		HOME AND DRY PET SHOP BOYS EMI-ODEON		I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE/ZOMBA		ONE DAY IN YOUR LIFE ANASTACIA EPIC
8	9	8	NEW	8	5	8	8
	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE/WARNER		LATINO 2002 EP VOL. 1 VARIOUS BLANCO Y NEGRO		STOP CALLING ME SHAKIRA COLUMBIA		HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.
9	8	9	8	9	NEW	9	7
	ONLY TIME ENYA REPRISE/WARNER		HERE I AM LA LUNA VALE MUSIC		WAY LOVE'S SUPPOSED TO BE SELWYN EPIC		ACCETTA IL CONSIGLIO... PER QUESTA VOLTA LINUS COLUMBIA
10	6	10	7	10	NEW	10	11
	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		ETERNALEMENTE INOCENTE REMIXES FANGORIA SUBTERRAUGE		DON'T LET ME GET ME PINK ARISTA		IN YOUR EYES KYLIE MINOGUE PARLOPHONE
HOT MOVER SINGLES							
13	17	12	16	13	NEW	12	27
	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR/UNIVERSAL		RUN TO THE HILLS (LIVE) IRON MAIDEN EMI/ODEON		ONE DAY IN YOUR LIFE ANASTACIA EPIC		TI SPOSERO' JOVANOTTI SOLELUNA/MERCURY
16	23			20	23	13	22
	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL				WHEREVER YOU WILL GO THE CALLING RCA		WHEREVER YOU WILL GO THE CALLING RCA
18	NEW			21	NEW	14	29
	HOME AND DRY PET SHOP BOYS PARLOPHONE/EMI				WORLD OF OUR OWN WESTLIFE RCA		LACRIMA DALLA LUNA GIANLUCA GRIGNANI UNIVERSAL
19	26			26	30	23	26
	IN YOUR EYES KYLIE MINOGUE PARLOPHONE/EMI				IF YOU COME BACK BLUE INNOCENT/VIRGIN		A NEW DAY HAS COME CELINE DION COLUMBIA
20	RE			36	41	25	NEW
	MARCH OF THE PIGS NINE INCH NAILS NOTHING/TVT				THE GREATEST VIEW SILVERCHAIR ELEVATOR		CRY SIMPLE MINDS EAGLE/EDEL
ALBUMS							
1	1	1	1	1	NEW	1	NEW
	CELINE DION A NEW DAY HAS COME EPIC/SONY		OPERACION TRIUNFO GALA EUROVISION VALE MUSIC		SILVERCHAIR DIORAMA ELEVATOR/SONY		ARTICOLO 31 DOMANI SMETTO RICORDI/BMG
2	2	2	NEW	2	1	2	1
	SHAKIRA LAUNDRY SERVICE EPIC/SONY		BUNBURY FLAMINGOS HISPAVOX		CELINE DION A NEW DAY HAS COME EPIC		CELINE DION A NEW DAY HAS COME COLUMBIA
3	5	3	2	3	3	3	2
	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL		CHAYANNE GRANDES EXITOS COLUMBIA/SONY		GEORGE POLYSERENA FESTIVAL		SHAKIRA LAUNDRY SERVICE EPIC
4	6	4	3	4	2	4	3
	REMY SHAND THE WAY I FEEL MOTOWN/UNIVERSAL		OPERACION TRIUNFO OPERACION TRIUNFO CANTA DISNEY VALE MUSIC		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		GIANLUCA GRIGNANI UGUALI E DIVERSI UNIVERSAL
5	7	5	10	5	4	5	8
	NICKELBACK SILVER SIDE UP EMI		ALEX UBAGO QUE PIDES TU? DRD/WARNER		JAMIROQUAI A FUNK ODYSSEY EPIC		TIZIANO FERRO ROSSO RELATIVO EMI
6	8	6	5	6	5	6	5
	SOUNDTRACK O BROTHER, WHERE ART THOU? LOST HIGHWAY/MERCURY/UNIVERSAL		NINA PASTORI MARIA ARIOLA/BMG		ALICIA KEYS SONGS IN A MINOR ARISTA		ALICIA KEYS SONGS IN A MINOR BMG RICORDI
7	9	7	4	7	6	7	4
	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		CELINE DION A NEW DAY HAS COME COLUMBIA/SONY		DARREN HAYES SPIN ROADSHOW/SONY		ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
8	3	8	7	8	8	8	6
	VARIOUS ARTISTS WWE: FORCEABLE ENTRY COLUMBIA/SONY		NATALIA NO SOY UN ANGEL VALE MUSIC		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		JOVANOTTI IL QUINTO MONDO SOLELUNA/MERCURY
9	RE	9	6	9	9	9	10
	PINK MISSUNDAZTOD ARISTA/BMG		OPERACION TRIUNFO EL DISCO DEL DEPORTE VALE MUSIC		LINKIN PARK HYBRID THEORY WARNER BROS.		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGD/WARNER
10	RE	10	8	10	11	10	11
	JA RULE PAIN IS LOVE MURDER INC./DEF JAM/UNIVERSAL		ISMAEL SERRANO LA TRAIÇON DE WENDY POLYDOR/UNIVERSAL		SHAKIRA LAUNDRY SERVICE EPIC		DANIELE SILVESTRI UNO—DUE EPIC

EUROCHART

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

(MUSIC & MEDIA) 04/10/02

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC	
2	15	I'M NOT A GIRL, NOT YET A WOMAN BRITNEY SPEARS JIVE	
3	8	LIKE A PRAYER MADHOUSE BIO/VARIOUS	
4	4	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN	
5	3	FREEEK! GEORGE MICHAEL POLYDOR	
6	5	L'AGITATEUR JEAN PASCAL ISLAND	
7	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER	
8	25	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.	
9	9	ENGEL BEN FEATURING GIM HANSA	
10	6	A NEW DAY HAS COME CELINE DION COLUMBIA/EPIC	

HOT MOVER SINGLES

14	17	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
17	29	PERDONO TIZIANO FERRO EMI
19	22	ONE DAY IN YOUR LIFE ANASTACIA EPIC
29	32	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
31	40	TU ES TOUJOURS LA TINA ARENA COLUMBIA

ALBUMS

1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/EPIC COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	5	NICKELBACK SILVER SIDE UP ROADRUNNER
5	NEW	PET SHOP BOYS RELEASE PARLOPHONE
6	4	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.
7	8	JENNIFER LOPEZ J TO THA L-O THE REMIXES EPIC
8	9	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN NAIDOO RECORDS/SPY
9	6	ALICIA KEYS SONGS IN A MINOR J
10	10	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

THE NETHERLANDS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	WHENEVER, WHEREVER SHAKIRA EPIC	
2	2	LIKE A PRAYER MADHOUSE DIGIDANCE	
3	3	ADIOS NONINO CAREL KRAAYENHOF UNIVERSAL CLASSICS & JAZZ	
4	6	THE RIDDLE GIGI D'AGOSTINO BXR/MEDIA	
5	4	ESCAPE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	

ALBUMS

1	2	CELINE DION A NEW DAY HAS COME COLUMBIA
2	1	MARCO BORSATO DNERWEG POLYDOR
3	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	3	SHAKIRA LAUNDRY SERVICE EPIC
5	6	ANASTACIA FREAK OF NATURE EPIC

SWEDEN

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	DOM ANDRA KENT RCA	
2	2	NEVER LET IT GO AFRO DITE MARIANN	
3	3	WHENEVER, WHEREVER SHAKIRA EPIC	
4	5	KOM OCH TA MIGI BRANDSTA CITY SLACKERS START KLART/MNW	
5	4	MENDEZ ADRENALINE STOCKHOLM/UNIVERSAL	

ALBUMS

1	NEW	CELINE DION A NEW DAY HAS COME COLUMBIA
2	NEW	VARIOUS ARTISTS MELODIFESTIVALEN 2002 MARIANN
3	15	EDDIE MEDEZA JUST LIKE AN EAGLE—1948-2002 MARIANN
4	3	BARBADOS VORLDEN UTANFOR MARIANN
5	4	ANASTACIA FREAK OF NATURE EPIC

DENMARK

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	WHENEVER, WHEREVER SHAKIRA EPIC	
2	2	CAUGHT IN THE MIDDLE AT COLUMBIA	
3	4	STOMP! (THE MARCH SONG) DJ ALIGATOR PROJECT FLEX/EMI-MEDLEY	
4	3	FREEEK! GEORGE MICHAEL POLYDOR	
5	6	INSATIABLE DARREN HAYES COLUMBIA	

ALBUMS

1	1	VARIOUS ARTISTS M.G.P. 2002—DE UNGES MELODI G UNIVERSAL
2	3	CELINE DION A NEW DAY HAS COME COLUMBIA
3	4	JAMES SAMPSON JAMES COLUMBIA
4	2	PA SLAGET 12 LET'S DANCE RECAP/EMI
5	6	SAYBIA THE SECOND YOU SLEEP EMI-MEDLEY

NORWAY

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	WHENEVER, WHEREVER SHAKIRA EPIC	
2	2	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR	
3	3	A NEW DAY HAS COME CELINE DION COLUMBIA	
4	6	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL	
5	4	CLOSE TO YOU EL MORE UNIVERSAL	

ALBUMS

1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	KAIZER'S ORCHESTRA DMPA TIL DU IR MUSIC PRODUCERS
3	19	BJORN ROSENSTROM LATAR SOM AR SODAR MNW
4	5	SHAKIRA LAUNDRY SERVICE EPIC
5	3	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.

NEW ZEALAND

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	30	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.	
2	1	WHENEVER, WHEREVER SHAKIRA EPIC	
3	3	AMAZING ALEX LLOYD EMI	
4	2	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR ZOMBA	
5	4	ALWAYS ON TIME JA RULE FEATURING ASHANTI DEF JAM/UNIVERSAL	

ALBUMS

1	2	RUSSELL WATSON ENCORE DECCA/UNIVERSAL
2	3	LINKIN PARK HYBRID THEORY WARNER BROS.
3	1	CELINE DION A NEW DAY HAS COME EPIC
4	NEW	JOSH GROBAN 143/LAVA/ATLANTIC/WARNER
5	4	JENNIFER LOPEZ J TO THA L-O THE REMIXES EPIC

PORTUGAL

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	FREEEK! GEORGE MICHAEL POLYDOR	
2	2	GABRIEL LAMB MERCURY	
3	3	PAID MY DUES ANASTACIA EPIC	
4	5	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER BROS.	
5	NEW	WHENEVER, WHEREVER SHAKIRA EPIC	

ALBUMS

1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	2	ANASTACIA FREAK OF NATURE EPIC
3	9	CELINE DION A NEW DAY HAS COME COLUMBIA
4	3	GNR CAMARALANTA EMI
5	6	SOUNDTRACK FILHA DO MAR VIDISCO

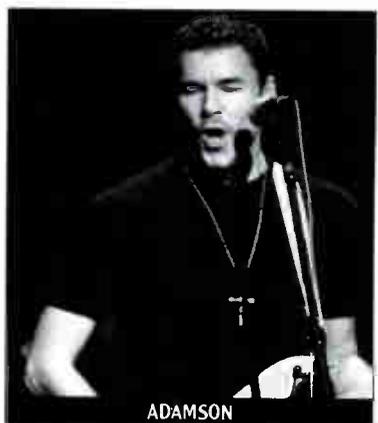
ARGENTINA

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	9	ALEJANDRO LERNER LERNER—VIVO UNIVERSAL	
2	1	DIEGO TORRES UN MUNDO DIFERENTE RCA	
3	2	BANDANA BANDANA BMG	
4	NEW	CHAYANNE GRANDES EXITOS COLUMBIA	
5	3	SHAKIRA SERVICIO DE LAVADERIA EPIC	
6	6	ALEJANDRO SANZ MTV UNPLUGGED WEA	
7	5	ALFREDO CASERO CASARIUS COLUMBIA	
8	14	ALANIS MORISSETTE UNDER RUG SWEPT MAVERICK/WARNER BROS.	
9	8	THE CURE GREATEST HITS POLYDOR	
10	7	LUIS MIGUEL MIS ROMANCES WEA LATINA	

Global Music Pulse Edited by Nigel Williamson



BIG TRIBUTE: A tribute concert in memory of **Stuart Adamson**, the late singer/guitarist/chief songwriter of '80s rock act **Big Country**, will take place May 31 at the Barrowlands venue in Glasgow. The concert will be a benefit for two charities, one associated



ADAMSON

with alcoholism and the other with suicide. Adamson committed suicide Dec. 16 last year, after a lengthy battle with alcoholism (*Billboard Bulletin*, Dec. 18, 2001). The surviving members of Big Country, plus Adamson's previous band **the Skids**, will perform. Other artists so far confirmed include members of Celtic rock act **Runrig**, former **Ultravox** frontman **Midge Ure**, **Bebop Deluxe** founder/former **Skids** producer **Bill Nelson**, and ex-**Stranglers** frontman **Hugh Cornwell**. Adamson had five U.K. top 40 hit singles and three top 40 albums with the **Skids**, as well as a further 14 U.K. top 40 singles and seven consecutive top 40 albums with Big Country. The latter act's biggest U.S. successes came in 1983 with the single "In a Big Country" and parent album *The Crossing*, which respectively reached No. 18 and 17 in 1983 on *The Billboard Hot 100* and *The Billboard 200*. **TOM FERGUSON**

BIRTHDAY PARTY: Former **Pavement** member **Stephen Malkmus** and Australian band **Gerling** have joined with acts on New Zealand's Flying Nun imprint for a tribute album to mark the label's 21st anniversary. Flying Nun, now part of Festival Mushroom Records (FMR), set out to record the album in a symbolic 21 hours March 22, kicking off a year of birthday celebrations for New Zealand's best-known domestic label. Titled *Under the Influence*, the album is set for a May release. Flying Nun acts taking part range from newer signings **D4** (signed to Mushroom's Infectious label in the U.K.) and **Betchadupa** (featuring **Crowded House** leader **Neil Finn's** son **Liam**), as well as **Tall Dwarfs**, **Garageland**, and **the Clean**. FMR New Zealand managing director **Mark Ashbridge** says the making of the album was filmed for a documentary about the history of Flying Nun due to be broadcast on Television New Zealand later in the year. An *Under the Influence* tour is also planned. **JOHN FERGUSON**

CZECH JOKE: The soundtrack to *The Year of the Devil*—a tongue-in-cheek film that charts the rise of Czech folk band **Cechomor** from bit-players at weddings and funerals to superstardom—is enjoying considerable success in the Czech Republic. The spoof documentary by Czech filmmaker **Petr Zelenka** also features **Killing Joke** frontman **Jaz Coleman** and Czech country singer **Jaromir Nohavica**. The Sony Music/Bonton soundtrack features songs by Cechomor, Nohavica, and Coleman. In addition to absurd humor, the film includes genuine concert footage and is loosely based on real events, including the making of critically acclaimed album *Promeny* (Transformations), for which Coleman—composer-in-residence at the **Prague Symphony Orchestra**—arranged Cechomor's folk songs to a classical score. *Promeny*, released internationally by Universal Music's Emarcy Classics label, won best album March 8 at the Czech Academy of Popular Music Awards. **MARK ADDRESS**

SUFI STAR: Female vocalist **Begum Abida Parveen** is the new rising star of Sufi music. The Pakistani vocalist performs in similar style to the late **Nusrat Fateh Ali Khan**, who took the devotional style of singing known as *qawwali* to an international audience via his albums on **Peter Gabriel's** Real World label. Parveen's performance at a recent Sufi festival in Delhi, India, suggested that Sufi music has found a new voice that transcends the boundaries of the current political standoff between India and Pakistan. The Jahan-e-Khusrau festival, now in its second year, was held at the historic tomb of Mogul Emperor **Humayun** in Delhi and featured performances by **the Rumi Group** from Iran, **Lotfi Bouchnak** from Tunisia, and Indian classical vocalist **Shubha Mudgal**. An album featuring acts that performed at the festival will appear shortly on Indian independent label **Times Music**; the label also released Parveen's solo album, *Baba Bulle Shah*, named after a great Sufi poet. **NYAY BHUSHAN**

LOOSETALK: **Paul O'Reilly** is the latest figure to emerge from Ireland's burgeoning singer/songwriter scene. The gentle, acoustic stroll of his *First Thing in the Morning* first saw the light of day via fledgling Irish independent label **Volta Sounds**, which released it in Ireland last September. Now the album has been released in the U.K. on **Loose Records**, which specializes in American alt-country acts. His album sounding like a slow-motion pillow fight between **Will Oldham**, **Nick Drake**, and **David Kitt**, O'Reilly subscribes to the notion that quiet is the new loud. Percussion, atmospheric noises, and even dictaphone samples gently nudge it into the 21st century. O'Reilly is currently collaborating with Irish hip-hop outfit **Creative Controle**. **NICK KELLY**

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)			10	5						5
CELINE DION A New Day Has Come (S)	1	10	1	2	1	1	7	2	2	1
ENRIQUE IGLESIAS Escape (U)						7		8		7
ALICIA KEYS Songs in A Minor (B)			9					6	6	
JENNIFER LOPEZ J to Tha L-O The Remixes (S)			6	8						6
ALANIS MORISSETTE Under Rug Swept (W)				9					7	10
NICKELBACK Silver Side Up (I/U)			3	10		5				
SHAKIRA Laundry Service (S)			8	4	5	2		10	3	4

Sorbara Seeks 'Cure' On Nettwerk

Canadian Songwriter/Performer Chooses Indie Over Majors For Sophomore Disc

BY LARRY LeBLANC

TORONTO—Following intense Canadian-label courtship of 23-year-old Martina Sorbara last year, her 13-song sophomore pop album, *The Cure for Bad Deeds*, was released April 9 in Canada by Nettwerk Productions.

An eight-song version of the album was issued in November 2000 on the Toronto-based singer/songwriter's own Little Big Music label. It has sold a robust 5,000 units to date, primarily from offstage and Web sales. The reworked version of the album will be released in the U.S. this summer by Nettwerk America.

Sorbara has opened Canadian shows for such native roots acts as Sarah Harmer, Hawksley Workman, and the Be Good Tanyas, as well as for Britain's Billy Bragg; she was also the toast of Canada's folk festival circuit in summer 2001. "I'm happy with the way my career is going," says Sorbara, who is booked by the Agency Group in Toronto. "This summer, I have a ton of [Canadian] festival work."

Sorbara surprised many late last year by signing with Vancouver-based independent Nettwerk, despite an offer from Sony Music Canada—which had been developing her since the mid-'90s—and interest from several other majors.

"We were deep in negotiations with Sony before Nettwerk upped the ante," confirms Sorbara's manager/producer Jian Ghomeshi. "Part of our strategy was not to aggressively go after record companies but to build a 'buzz' and have them come to us."

Sony Music Canada senior VP of A&R Michael Roth says, "We offered her a deal, but she decided to go a different route. She's an incredible performer and a great songwriter."

Sorbara herself felt she'd be more comfortable with a smaller label. "Nettwerk gets what I want," she says. "They are into the slow [career] progression I want to stick to."

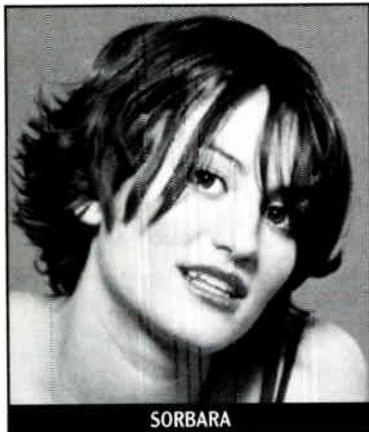
Nettwerk Productions president Ric Arboit says, "We wanted her to be part of our family. I'm ecstatic we got her. She's a real talent."

Ghomeshi, also singer/percussionist with Canada's Moxy Frivous (currently on a hiatus) and host of CBC News-world's TV arts program *Play*, has spent three years managing Sorbara. He also produced her album. The two met in 1999 while performing at the Blue Skies Folk Festival near Kingston, Ontario.

"We met as artists, then began to perform together," Ghomeshi says. "After six months knowing Martina, I really felt I could help her. She's an all-around artist, and her talent is raw."

Growing up in Maple, Ontario, Sorbara—the daughter of Greg Sorbara, an Ontario Liberal Member of Provincial Parliament—has been immersed in music and art from an early age. Her interest in the guitar began at age 11; at 15, she began writing her own music. She started performing in Toronto clubs the following year.

"I never listened to radio growing



SORBARA

up, and we didn't have a TV," Sorbara recalls. "When I began to write, for a long time, I felt self-conscious."

In 1996, Sorbara met Roth. He offered her a development deal, but she initially held back, because she was unsure if she wanted to be a recording artist. In 1998, with Sony's backing, she recorded the 13-song album *Unplaceables* in one day, with only herself performing. The release, which Sorbara sold at her shows, is now out of print.

The Cure for Bad Deeds showcases Sorbara's fine piano and guitar work. Utilizing minimal accompaniment and showing folk and jazz influences, her sweet-voiced vocals tower above everything. All of the songs are written by Sorbara and are published by her own company MASmusic 2002. Highlights include the darkly-hued "Bonnie and Clyde," featured in two versions; the folk ballad "Cherry Rd."; and the mainstream pop-driven "Claudia."

Instead of recording a new album after the Nettwerk signing, Sorbara opted to add four new songs to the original album: "Nettwerk really liked the album and wanted to start out with it."

Sorbara admits that reworking "Bonnie and Clyde" for commercial radio release wasn't an easy decision. "It was sort of twisting my arm a bit," Sorbara admits. "But when you work with people, you have to trust them."

The video of the track was issued to Canadian video service MuchMusic April 9. Nettwerk has yet to set a radio release date for the track. Arboit says, "We're going to build the record slowly throughout the summer."

BARD Estimates 2001 Music Sales At \$3 Billion In U.K.

BY TOM FERGUSON

LONDON—The British Assn. of Record Dealers (BARD) has marked its recent rebranding as "The Voice of Entertainment Retailing" by publishing its second yearbook, which includes the first published estimate of the total retail value of recorded music sales in the U.K. last year.

The new estimates from BARD put the retail value of recorded music sales in 2001 at £2.09 billion (\$3 billion), up 2.3% on 2000. The figures appear several months ahead of the 2001 retail sales figures from labels body the British Phonographic Industry (BPI), which will appear in that organization's annual statistical handbook in June.

Record-industry consultant Peter Scaping, who compiled the statistics for BARD's newly published yearbook, says the retail sales estimate is based on BPI trade shipment figures for the 12 months through Sept. 30, 2001, and on retail prices supplied by research company Taylor Nelson Sofres, with allowances made for imports.

According to the BPI, the trade value of shipments in the 12 months ended Dec. 31, 2001, was £1.23 billion (\$1.76 billion), up 5.3%. Scaping says the difference

between BARD's estimate of the rise in retail value and the BPI shipments figure reflects "pressure on retail prices." Scaping says he expects the final BPI figures to be "broadly in line" with BARD's.

Among the other statistics in the yearbook's section on market trends are the latest figures from research company Millward Brown, which show that the total number of shops selling recorded music continues to fall, down from 5,629 in 2000 to 5,601 in 2001. In his annual report in the yearbook, association chairman Simon Wright writes, "In 2002, we want to extend the potential of BARD to allow it to become the leading trade body for entertainment retailing as a whole in the U.K. and Ireland."

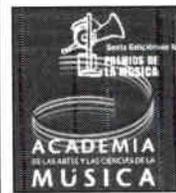
Despite that widening of BARD's scope, director general Bob Lewis emphasizes that "the fundamental aims of the association remain unchanged." BARD's 215 members range from single-store independents to specialist multiples, such as HMV or Virgin, e-tailer Amazon.com, and supermarket chain Asda.

The BARD yearbook also includes a foreword by Douglas Alexander, the U.K. government's Minister for E-Commerce and Competitiveness; a round-up of recent and forthcoming legislation affecting retailers; and a complete list of BARD members.



NEWSLINE...

Alejandro Sanz. Presuntos Implicados, and M-Clan have four nominations each for Spain's sixth Premios de la Música awards, to be held May 10 in Madrid. Sanz is nominated in the best song, best pop song, best album, and best video categories. Pop band Presuntos Implicados is up for best pop



album, best producer (the band members), best sound, and best video; pop-rock group M-Clan is nominated in the best new author, best song, best rock song, and best rock album categories. This is the first year in which the event has been organized by the Academy of Music Arts and Sciences, an organization established in February by Spanish music industry bodies under the umbrella of authors' and publishers' society SGAE and artists' body AIE (*Billboard*, Feb. 23). The awards are decided by 5,000 SGAE and AIE members and a panel of 300 other industry experts.

HOWELL LLEWELLYN

Warner Music International (WMI) and U.K. independent the Telstar Music Group have signed a new long-term licensing deal for Continental Europe. The deal covers the Telstar, Wildstar, and Multiply imprints, as well as Telstar's recently launched joint venture with indie label Pop-tones. With immediate effect, London-headquartered WMI will be responsible for Telstar's sales, distribution, and marketing across Europe; the new arrangement replaces a previous licensing deal with German indie music group Edel. Telstar's existing U.K. deal with BMG is unaffected by the new arrangement. Key acts covered by the new deal include Craig David and BBMak. Last year, WMI agreed to a licensing deal with Telstar Music for South East Asia (*Billboard*, Oct. 13, 2001). According to Telstar Music Group International CEO Graham Williams, "Recent experience working with Warner Music Group in the U.S. has been hugely successful and, following our association with WMI's South East Asian operation, we are confident that we now have the natural partners for our business in Europe."

TOM FERGUSON

Sweden's largest chain of shopping malls. the 81-outlet Åhlens, has stopped stocking product from Universal Music's local affiliate after recent changes in the major's terms of trading—specifically, a re-evaluation of its discount/bonus structure. Åhlens claims to be the music market-leader in Sweden, with a share of 20%, and estimates that it buys approximately 750,000 units annually from Universal Music Sweden (UMS). "We don't agree on the terms, and our business relationship [with Universal] is in free fall," the chain's Stockholm-based head music buyer Lars Brask says. "Universal Music Sweden reportedly made 89 million Swedish kronor [\$8.9 million] in profits last year, [but] they choose to make the situation worse for the retailers." UMS did not return calls. Brask insists Åhlens will have "no problem compensating the lack of sales of Universal's records with repertoire from other labels."

KAI R. LOFTHUS

BMG in Italy has formed a national-repertoire division of its BMG Ricordi label, in an effort to develop local artists. The division will be headed by GM Roberto Gasparini, former deputy director of BMG Italy. BMG Ricordi artistic director Roberto Rossi reports to him, as do the A&R and international-exploitation teams of BMG Italy and BMG Ricordi. Gasparini reports to BMG Ricordi president/CEO Adrian Berwick.

MARK WORDEN

Universal Music Finland has bought a majority stake in Helsinki-based metal label Spin-Farm. Financial details of the deal have not been disclosed. Spin-Farm's sales last year were 4.5 million euros (\$3.95 million); it will continue to operate independently from the major, with founder Riku Pääkkönen remaining managing director and its 12 employees still on board. Local signings include Timo Rautiainen & Trio Niskalaukaus, Nightwish, Children of Bodom, Cool Sheiks, and Lemonator. Spin-Farm imprints include Spin-Farm Records, Ranka Recordings, Odor, Freeride, and Hawaii Sounds.

JONATHAN MANDER

Music Choice Europe has signed a licensing agreement with German authors' society GEMA allowing the company to broadcast its 21 genre-specific music channels via cable in Germany. Music Choice already has a satellite license for Europe but until now had to rely on "permission" from GEMA to broadcast via cable. In return for the license, Music Choice will pay GEMA an undisclosed percentage of its subscription revenue. "We're not publicizing the rate, but it's one we're very comfortable with," Music Choice's London-based CEO Simon Bazalgette says. Music Choice recently entered into similar agreements with rights societies in Italy, Switzerland, and the U.K. The company currently has 2 million subscribers in Germany and 30 million across Europe and the Middle East.

ADAM HOWORTH

Czech Music Lacks Exposure

Artists And Labels Suffering From Little TV Support

BY MARK ADDRESS

PRAGUE—When Czech band Krystof boycotted the country's premier music awards last month in protest against TV's lack of support for domestic music, many industry executives here quietly agreed with the act's sentiment.

Monitor-EMI act Krystof, winner of the discovery of the year award, refused to attend the annual Andel (Angel) Awards ceremony, broadcast live March 7 on commercial channel TV Nova. Instead, the group sent manager Martina Tumova to read a statement that accused TV Nova of spending advertising revenue on soap operas and variety shows instead of "producing or buying quality music programs."

Record-company executives agree there is little opportunity to show music videos on Czech TV and that

radio stations resist playing new domestic music, especially if it is sung in English. As a result, breaking new acts is difficult.

"There are two very big obstacles here," says Iva Milerova, marketing director of Warner Music's Czech affiliate. "First, the market isn't big, so you don't have big budgets to push local bands. Second, there

are hardly any music TV programs." Sony Music/Bonton marketing manager Marketa Krizkova agrees: "You can count the shows that screen videos on one hand." Public service broadcaster Czech Television (CT) shows only three music/alternative culture shows each week, while TV Nova's one weekly music show is *Eso*, the country's only hit-parade show.

The limited opportunities for viewers to see domestic clips makes record companies think twice before producing them, says Milerova, who estimates that video of the year at the Andel Awards, "Dusevni" (Psychological), by Warner Music band Tata Bojs, has been shown 10 times at the most.

"What we're missing here is a music channel, something like MTV or [German broadcaster] Viva," Milerova says.

Salvation may lie in a new cable channel dedicated to music videos. Stanice O will launch in September, broadcasting 24 hours a day and targeting 15- to 25-year-olds. Its director, Jiri Nemecek, says the channel will focus on the Czech scene, and music videos will make up 90% of its output.

But station music director David Berdych says that the lack of Czech music videos means that only 10% of tracks shown will be

domestic repertoire.

Executives at terrestrial channels say the reason they do not devote more broadcast time to music is simple: low viewing figures. Last December, CT axed daily youth magazine *Letadlo*, because only 53,000—or 3% of the target audience—tuned in.

Radim Smetana, a producer of music programs at CT, notes: "Five years ago, we used to make three times as many music programs as we do now."

TV Nova director of entertainment Ivan Rossler comments: "TV Nova has [had] bad experiences with music on television. Sometimes we try recording a concert, but viewing figures are usually so low that it's not worth investing such considerable sums. *Eso* has low ratings [more than 200,000 usually tune in], but it's among the most successful in its category."



KRAJCO

Krystof singer Richard Krajco rejects suggestions that his band's boycott was a stunt designed to spark higher sales. "TV Nova kills Czech music," he insists. "They're only interested in advertising revenue."

"Czech radio stations are very afraid to play new stuff," he continues. "At first they said we were

too progressive—the guitars were too loud. Our breakthrough has a lot to do with luck. Last summer, two or three radio stations started playing our song 'Lolita.' People requested it, the song became a hit, and more and more radio stations had to start playing it. It showed that people were hungry for new Czech music."

Sony/Bonton A&R director Petr Cap agrees: "After 'Lolita,' the position of Czech music has gotten better. Radio programmers are not so afraid of playing new Czech music anymore."

But while Krystof may have helped win the radio battle, its boycott could cause the domestic music industry to lose the TV war. "TV Nova is a strong medium," Cap says, "and without them, it's rather difficult to attack the masses."

Krizkova also worries that TV Nova could turn its back on Czech music. For the first time in the Andel Awards' 12-year history, the show was not broadcast by CT. "We were happy that TV Nova won the rights," Krizkova says, "and were hoping that they would be more open to new music. But these sorts of gestures from Krystof won't help. It'll close the door for themselves and for other Czech bands."

BMG Promises Greater International Presence In Asia-Pacific Region

BY CHRISTIE ELIEZER

HAMILTON ISLAND, Australia—BMG execs in the 15 territories that constitute the major's Asia-Pacific division should be seeing and hearing more from their counterparts in the U.S. and Europe—and the acts on their rosters—during the next 12 months.

That was the message relayed to a total of 64 regional managing, finance, and marketing directors who met for a conference March 14-16 at tropical Hamilton Island, off the coast of Queensland, Australia. An obvious indicator of that new trend was the presence at the confab of Arista president/CEO Antonio "L.A." Reid, who assured attendees he would return frequently to the region to maintain contact with local execs.

"You can't expect our acts to make the commitment to come to your countries if their record executives don't," said Reid, who previewed two hours' worth of upcoming tracks at the event. A similar effort was put in by a string of New York-based execs who also attended—BMG senior VP of music marketing Stuart Rubin, J Records senior VP of international marketing Tim Delaney, RCA director of international marketing John Voigtman, and RCA Victor senior VP of international Jeb Hart. That heavy-weight U.S. contingent was joined by representatives from Germany, the U.K., and Latin America.

BMG Asia Pacific incorporates Japan, Southeast Asia, Pan-China (Taiwan, mainland China, and Hong Kong), South Africa, the Middle East & North Africa, Korea, Australia, and New Zealand. Tim Prescott, senior VP of Asia Pacific, says, "Increasing our market share for international acts [in the region] is definitely a priority."

SPECIALIZED SUGGESTIONS

The conference included a seminar on how four Asia-Pacific territories marketed and broke four Western acts, where a panel of U.S. and European executives suggested ways to service the area better. These suggestions included using U.S.-based media to feed the region with interviews rather than wait for promotional visits and providing continual sales and marketing reports from the Asia-Pacific that would convince international acts and their management to tour. Voigtman commented, "Many managers of these acts probably don't even know where many of your countries are."

International BMG acts set to tour the region this year include Usher, Fourplay, the Calling, Foo Fighters, Monica, Alicia Keys, Jim Brickman, and the Chieftains.

Execs also heard about continuing moves by BMG to break regional acts globally. For example: Taiwan superstar Jay Chou scored strong radio and video airplay in Italy with his track "Nun Chuka," Australia's Nikki Webster is undertaking a five-week pro-



PRESCOTT

motional tour through Europe in early May, and South Africa has teamed balladeer Helene Henn and Cape Town hard-rock guitarist Justin Bergh with overseas writers.

BMG South Africa managing director Keith Lister notes, "South African

music is rich in melody and performance values, and the talent is diverse. But the biggest obstacle is the country's isolation and the astronomical costs to develop the acts. As a result, their overseas touring tends to be short."

The Hamilton Island conference was the first helmed by Prescott since he took over in mid-2001. His predecessor, Michael Smellie, is now the New York-based COO of BMG International. Prescott says that since he took charge, regional affiliates have been through so many restructures and management changes that he felt a need to "settle the organization and refocus on our direction."

Prescott adds that notable progress has been made in Japan, South Africa, Australia, New Zealand, and the Philippines. But he notes that the overall market for domestic rosters has fallen: "They have become very high-risk, so we need to be selective and focused."

Creators Must Raise Rights Awareness, U.K. Gov't Minister Says

BY NIGEL HUNTER

LONDON—Either hang together or hang separately: That was the attitude permeating the recent Creators' Rights Alliance (CRA) conference held at London's National Film Theatre.

Under the banner "Home and Away," the second annual conference featured addresses by delegates from the U.S., Germany, and France, as well as a seminar built around the launch of briefing document *Between a Rock and a Hard Place: The Problems Facing Freelance Creators in the U.K. Media Market Place* by Lionel Bently, a reader in law at King's College, London, on behalf of the CRA and published by the Institute of Employment Rights.

The CRA comprises 14 organizations representing copyright creators and content providers throughout the media, particularly TV, radio, and the press. Among them are the British Academy of Composers and Songwriters and the Musicians' Union.

A key speaker was Jonathan Tasini, president of the U.S. National Writers Union. In his address at the March 21 conference, he identified what he considers the main concern of self-employed creators everywhere—the growing concentration of power held by global conglomerates and the unfair pressure and manipulation they exert on creators regarding the latter's rights.

"There's never been more agitation among U.S. creative people," Tasini declared. "There are seven major media corporations, whose [combined] year's income at the end of 2001 was put at \$137 billion, and

eventually there might be only [a few] companies controlling the U.S. media." He added that, for independent operators, "Our collective future is together, with collective bargaining to change the law where necessary and obtain antitrust exemption."

Composer and conference moderator David Ferguson told delegates that "the creators' situation is pretty desperate. Kids see copyright protection as synonymous with AOL Time

Warner and Disney, and as long as that perception prevails, we're doomed."

The U.K. government's Minister of State for Tourism, Film and Broadcasting Kim Howells returned to that theme in his address: "Piracy is a romantic name we apply to thieving. My

teenage sons and their friends have a completely different attitude toward stealing from creative artists. The 'Napster mentality' is very insidious."

He disclosed that, in a "mapping exercise," the U.K. government discovered that the creative industries in the U.K. generate a total in sales of £40 billion (\$57 billion) annually and predicted that the health of the British economy would increasingly rely on knowledge-driven industries. He invited delegates to connect with the government by explaining their opinions and problems so that the government could become more aware of them.

"There is an unsatisfactory situation about how the public regards rights," Howells concluded. "We must raise the consciousness of everybody about rights and their importance to the economy. If we don't get it right, we won't remain in the forefront of successful 21st-century economies."



Events Calendar

APRIL

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

April 12-14, **Bluegrass Returns to Its Roots**, presented by and held at the Executive Inn Rivermont Hotel and Convention Center, Owensboro, Ky. 270-926-8000.

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

April 13, **22nd Annual Tejano Music Awards**, Alamodome, San Antonio. 800-500-8470.

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

April 15, **Heroes Awards Honoring Arturo Sandoval**, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 17, **Up Close and Personal With Jimmy Jam**, hosted by the Nashville chapter of NARAS, Loews Vanderbilt Plaza Hotel, Nashville. 615-327-8030.

April 20, **15th Annual Nickelodeon Kids' Choice Awards**, Barker Hangar, Santa Monica, Calif. 818-736-3000.

April 20-21, **29th Annual Music City Tennis Invitational With Sara Evans**, presented by Mercedes-Benz, Vanderbilt Tennis Center, Nashville. 615-401-2704.

April 22, **Heroes Awards Honoring Eve and David Dye**, presented by the Philadelphia chapter of NARAS, Loews Philadelphia Hotel, Philadelphia. 215-985-5411.

April 23, **Heroes Awards Honoring Congressman Howard Coble, Vince Gill, and Senator Patrick Leahy**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

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

April 25, **Current Developments in Copyright**, with David O. Carson, presented by the Assn. of Independent Music Publishers, New York. 212-582-7622.

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

April 25, **The Recording Process: From Concept to Mastering**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

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

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

MAY

May 2, **Presenting Yourself to the Record Company: Getting Your Album Released**, Career Development Workshop, presented by and held at the Arkadia Music Center, New York. 212-533-0007.

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country

Club, Malibu, Calif. 615-256-2002.

May 3, **Fourth Annual Jazzmatazz**, sponsored by Children's National Medical Center, Ronald Reagan Building and International Trade Center, Washington, D.C. 202-884-4500.

May 3-5, **Ninth Annual Music Midtown Festival With Kid Rock, No Doubt, Incubus, Bonnie Raitt, and Ja Rule**, various venues, Atlanta. 404-881-8891.

May 3-12, **11th Annual St. Lucia Jazz Festival**, presented by BET/the Jazz Channel, various venues, St. Lucia. 758-451-8566.

May 7, **SESAC New York Awards**, B.B. King Blues Club & Grill, New York (by invitation only).

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

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

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

May 16-19, **Sixth Annual All Good Music Festival & Campout**, Sunshine Daydream Music Festival Campground, Terra Alta, W. Va. 856-596-1410.

May 18-19, **NoHo Theatre & Arts Festival 2002**, corner of Lankershim and Magnolia Blvds., North Hollywood, Calif. 323-871-8500.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

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

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

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

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

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

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

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

May 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, Beverly Hilton Hotel, Beverly Hills, Calif. 323-668-2820.

JUNE

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa

Monica, Calif. (by invitation only).

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

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

June 11, **27th Annual Humanitarian Award Gala**, the Hilton New York, New York. 212-833-5444.

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

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

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

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

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

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

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

June 19, **How to Choose an Entertainment Attorney**, presented by 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 Hotel, 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 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, Music Row, Nashville. 615-329-1782.

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

July 19-21, **International Music Products Assn. Summer Tradeshow**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, New York. 615-329-1782.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, Los Angeles. 323-462-1108.

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.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

SEPTEMBER

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

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

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Center, London. 33-15562-0850.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Lenny's in the House. Lenny Kravitz hosted a listening party for lucky radio-station contest winners recently in Miami. The exclusive showcase was hosted at BillboardLive in South Beach. Kravitz is pictured with the BillboardLive crew at the venue.

Good Works

HOPE WALKS: Walk for Wendy, the annual event that raises money for the National Multiple Sclerosis (MS) Society, will take place April 21 at the Benjamin Franklin Middle School in Ridgewood, N.J. Now in its fourth year, the two-mile walk was inspired by MS sufferer **Wendy Leeds**, a New York radio veteran and wife of Universal Records senior VP of new technologies **Steve Leeds**. Co-captains of the event

are *Howard Stern Show* producer **Gary Dell'Abate** and **Michele Dase-Lipman**, wife of Universal Records president **Monte Lipman**. Contact: **David Salidor** at 212-245-5909.

CREED DEED: **Siddiq, Marilyn Marshall, LMNT**, former **Temptation Richard Street** and original **Marvelette** member **Katherine Anderson** will perform at a benefit gala for the Linda Creed Breast Cancer Foundation May 11 at the Radisson Hotel Grand Ballroom in Mt. Laurel, N.J. Hosted by New Jersey radio personality **Tim Marshall**, the evening will honor the late songwriter by raising money for the support and education of

women battling the disease. Contact: **TKM Productions** at 609-877-9352.

MUSICAL YOUTH: Blue Note president/jazz luminary **Bruce Lundvall** will host a panel of music experts that will choose three young musicians to receive the \$25,000 Music for Youth Foundation Scholarship Award. Together with the Music for Youth Foundation, the National Foundation for Advancement in the Arts created the awards to help talented young musicians pursuing a career in music. The awards will be held June 17 at Steinway Hall in New York. Contact: **Timothy Thomas** at 212-836-1320.

Life Lines

BIRTHS

Boy, John Connor, to **Barbara and Doug Valva**, March 28 in Dallas. Mother is regional alternative marketing manager for Sony Music. Father is former Southern regional sales manager for Virgin Records America.

Solution to this issue's puzzle (page 86)

N	U	M	B	L	I	O	N	E	L	I	D	S
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MERCHANTS & MARKETING

Universal's Grip Still Strong In Total Market Share

WEA & BMG See Gains This Year

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD) once again laid claim to being the top U.S. distributor in both total and current album market shares in the first quarter. But underneath them in the rankings some movement was going on: WEA enjoyed a big surge in total album market share while BMG Distribution garnered a large increase in current-album market share, as both distributors rank second in those respective categories.

UMVD's 26.7% slice in total U.S. album market share was the same percentage it had in the first quarter of 2001, while in current album market share it finished the quarter with 27.4%, down almost a percentage point from the 28.3% it had in the first quarter of last year. Meanwhile, WEA finished the quarter with a 16.9% tally, up from the 14.8% showing it had in the first quarter last year, with that gain representing the largest increase in total album market share for distributors. Similarly, BMG enjoyed that distinction in the current album category with its market share jumping to 18.9%, up from the 15.5% it had in the same time frame last year.

The market-share rankings were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for R&B albums

consist of data SoundScan collects from the specialized panel used to compile the *Billboard* album charts for that genre.

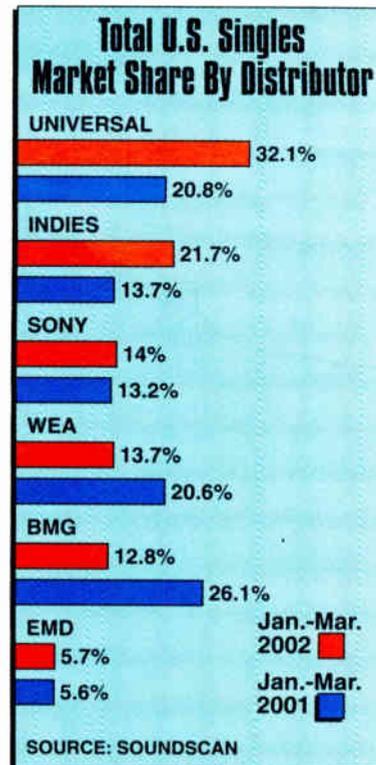
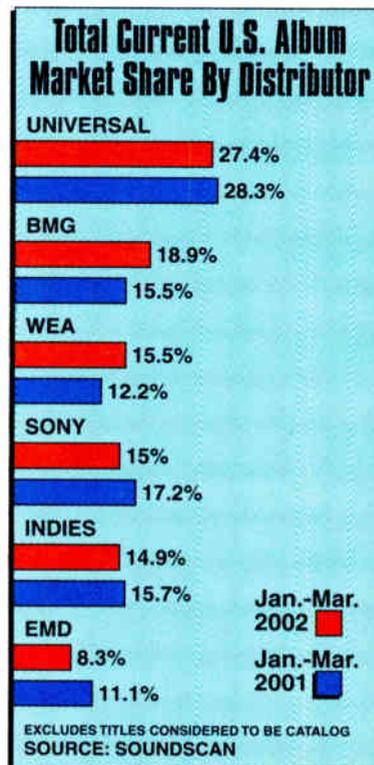
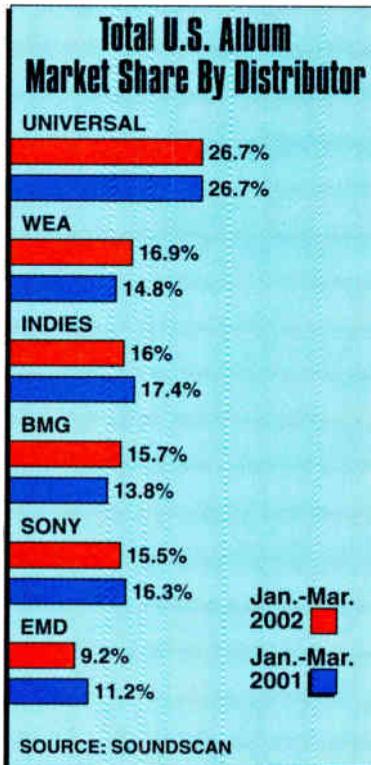
In calculating current market share, SoundScan counts only album sales occurring within the first 18 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of The *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100.

UMVD has emerged as the traditional market-share leader since it merged with PolyGram in 1998. By placing first in the first quarter, it displayed strength in alternative rock, classical, hard rock, jazz, rap, soundtracks, and in placing albums in The *Billboard* 200, where it was the No. 1-ranked distributor in all of those categories. It also was the No. 1 distributor for both catalog and deep catalog and No. 2 in placing albums in the *Billboard* Heatseekers chart.

WEA, which was the dominant U.S. distributor until the PolyGram/Universal merger, continues a turnaround that began last year after suffering through almost a decade of market-share erosion. Placing second, WEA was boosted by its performance in new age, where it was the No. 1-ranked distributor, and in alternative rock, hard rock, and soundtracks, as it was ranked the No. 2 distributor in each of those categories, as well as for deep catalog.

Independent distributors collectively suffered a decrease in market share, finishing the quarter at 16%, down from the 17.4% they garnered in the same time frame in the prior year, which translates into a drop in rank from second to third. Collectively, independent distributors attained the top ranking for gospel, music video, and for placing albums in the *Billboard* Heatseekers chart, and they finished second in the classical, new age, and Latin categories, as well as for catalog.

Like WEA, BMG Distribution also enjoyed a market-share surge, finishing the first quarter with a 15.7% score



in total album market share, up from the 13.8% it had last year in the same period. In placing second in current albums, BMG displayed strength in placing albums in The *Billboard* 200 and in gospel music, where it was ranked second in both categories.

Sony Music Distribution ranked fifth with 15.5%, suffering a market-share decline from the 16.3% it had in the first quarter last year. It was the No. 1 distributor in Latin and No. 2 in jazz and rap, as well as for music video. And EMI Music Distribution (EMD) ranked last with 9.2%.

Looking at total album market share by corporation, Universal Music Group still retained the No. 1 spot and WEA's parent, Warner Music Group (WGM), had the No. 2 ranking, although the latter's market-share total is 18% when Alternative Distribution Alliance's (ADA) share is included. Sony Music Entertainment jumps to No. 3 when RED and its special product division's

market share is included, giving the company a total of 16.4%. That leaves BMG ranked fourth and knocks the independent sector back to fifth with a 13.2% share, after the exclusion of RED and ADA's tallies. EMD's parent, EMI Music, still brings up the rear, but it gains market share to finish with a 10.1% slice, thanks to the inclusion of Caroline Distribution's numbers.

In current album market share, Universal lost almost a percentage point, finishing the quarter with 27.4%, but it retained a firm grip on first place. Its best-selling titles include the *O Brother, Where Art Thou?* soundtrack, Ludacris' *Word of Mouf*, Nickelback's *Silver Side Up*, and the *Now 9* compilation. BMG, which ranked fourth last year at the end of the first quarter, followed UMVD in the rankings by eight-and-a-half percentage points with a 18.9% tally. It scored half of the top 10-selling titles so far this year, including the No. 1 and the

No. 2 titles, respectively, Alan Jackson's *Drive* and Creed's *Weathered*.

WEA placed third with a 15.5% market share, which represents a gain of better than three percentage points from the 12.2% it had at the end of first-quarter 2001. By coming in fourth with 15%, Sony Music Distribution dropped more than two percentage points in market share and fell from the second-place ranking it had last year at the end of the first quarter. The independent sector ranked fifth in current album market share for the U.S. And EMD finished with 8.3%, down from the 11.1% it had last year at the end of the first quarter.

In looking at the corporate rankings for current album market share, the No. 1 and the No. 2 stay the same with, respectively, Universal followed by BMG, while WGM finished in third with 16.5%, Sony fourth with 15.8%, the independent sector fifth with 12.2%, and EMI sixth with 9.2%.

The Ultimate Music Retail Guide

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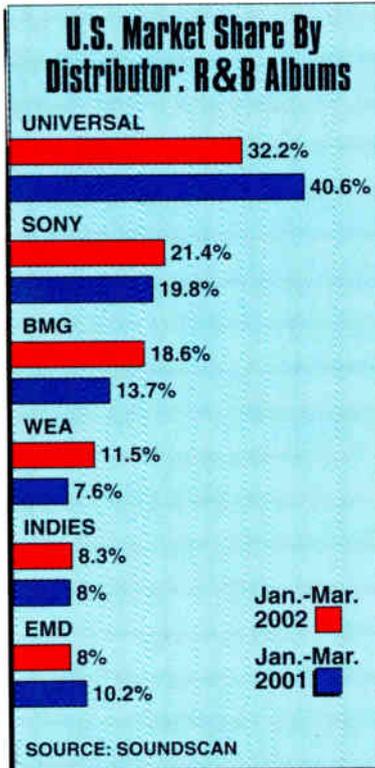
UMVD Top Distributor Of R&B, Country

First Quarter Also Sees Company Leading In Singles, With A 32% Market Share

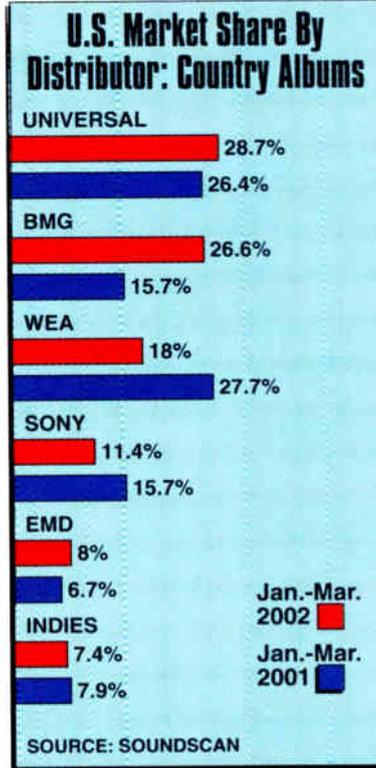
BY ED CHRISTMAN

NEW YORK—In the first quarter of the year, Universal Music & Video Distribution (UMVD) scored a sweep of the U.S. market-share categories tracked by *Billboard*. In addition to being the top-ranked distributor for both total album and current album market shares (see story, page 59), the company also earned that distinction for both R&B and country albums and for singles distribution.

Although it retained the No. 1 ranking it had in the first quarter of last year, UMVD lost more than seven percentage points in R&B album market share, finishing the quarter with 32.2%, down from the 40.6% it had in the prior period. Sony Music Distribution also held steady as the No. 2 distributor, but it enjoyed a market-share increase to 21.4% from the 19.8% it had in the first quarter last year. BMG Distribution jumped to third place in the R&B rankings, thanks to an almost five percentage-point gain in market share. It finished the quarter with 18.6%, up from the 13.7% it had in the same time period last year. Similarly, WEA also enjoyed a market-share gain, scoring an 11.5% piece of the pie,



up from the 7.6% it had last year in the same time period. Meanwhile, EMI Music Distribution (EMD) and the independent sector



swapped places in the rankings, with the indies moving up one notch in the rankings with an 8.3% share, while EMD came in sixth with 8%, down from the 10.2% it had last year when it placed fifth.

In country albums, UMVD scored the top spot with a 28.7% tally, up from the 26.4% it had in the first quarter last year, when it placed second. BMG charged into second place with a whopping market-share gain of nearly 11% as it totaled 26.6% for the quarter, compared with 15.7% last year in the same time period. WEA dropped to third with 18%, down from the industry-leading total of 27.7% it had last year for country albums in the first quarter. Sony also lost market share to finish fourth with 11.4%, while EMD placed fifth with 8% and the independent sector collectively placed last with 7.4%.

In singles distribution, UMVD ranked first with 32.1%, up from the 20.8% it garnered in the first quarter last year. UMVD was followed by independent distributors, which collectively ranked second with 21.7%, an increase of eight percentage points from the 13.7% it had last year in the same period. Sony placed third with 14%, WEA fourth with 13.7%, and BMG, the traditional singles leader, fifth with 12.8%, with EMD bringing up the rear with 5.7%. Despite a plea by some accounts to save the single, the configuration continues to lose steam, with sales down 60.3% so far this year.

Weekly certification updates can be found at billboard.com.



by Chris Morris

Declarations Of Independents™

CLEVELAND, YEAR ZERO: The early-'70s music scene in Cleveland maintains its fascination, not only for its oracular take on the then-nascent punk-rock explosion, but also because the ferment there has been so slimly documented.

A few stalwart indie labels have sought to pull the veil from the Cleveland locus. Late last year, Scat Records issued a collection of buried material by the lunatic proto-punk band the Electric Eels (*Billboard*, Jan. 12). Now, tiny Smog Veil Records in Incline Village, Nev., has pulled together the first full-length compilation devoted to the elusive Cleveland "supergroup" Rocket From the Tombs.

The album, *The Day the Earth Met the Rocket From the Tombs*, brings together 1975 demos and live shots by this formidable combo, which included future Pere Ubu members David Thomas and Peter Laughner, Dead Boys-to-be Cheetah Chrome (then known as Gene O'Connor) and Johnny Blitz, and Craig Bell, who would go on to join a similarly unsung Cle-town linchpin, Mirrors.

It's flabbergasting stuff—especially considering that these Midwestern musicians were working in geographical and artistic isolation, essentially without sonic models, foraging their own curdled instincts and a few askew contemporaries to formulate a bile-spitting style without any true precedent. Their motives prefigured punk's own: In an archival quote in the liner notes, Laughner—a brilliant, legendarily self-destructive singer/writer/guitarist who died in 1977—says, "The reason we did this tape . . . is to tell you that YOU CAN DO IT TOO!"

The sound quality of the tapes here—RFTT's live February 1975 demos, a May '75 set at the Agora in Cleveland, and the band's next-to-last gig, where they opened for Television—is raw at best but thrilling nonetheless.

A cover of the Velvet Underground's then-unreleased "Foggy Notion" and fragmentary versions of the Stooges' "Raw Power" and "Search and Destroy" exhume the band's roots. But the choicest tracks are harsh, revelatory early takes of such later Ubu standards as "30 Seconds Over Tokyo," "Life Stinks," and "Final Solution" and cornerstone Dead Boys tunes like "Sonic Reducer" and "Ain't It Fun."

This is historic music that has been hidden in the shadows too long. Smog Veil can be contacted at 775-771-2724; its Web site (administered by John Morton of the Electric Eels, no less!) is located at smogveil.com.

FLAG WAVING: Sweden's Hellcopters have taken their show on the road to promote the U.S. release of their fourth album, *High Visibility*, due from San Francisco-based Gearhead Records April 23.

The Scandinavian band, which will play American club dates through the end of this month, has taken its high-energy sound to some unusual places in the past.



HELLCOPTERS

Singer/guitarist Nick Royale recalls, "We did a house party once in Auburn, Ala. That was insane—this really small, sweaty room. [House parties] don't exist in Sweden. That was really cool."

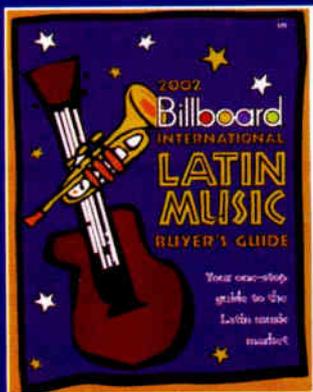
The 'Copters' music translates easily on these shores, thanks to the band's stateside antecedents. "The MC5 was definitely one of the reasons we got started," Royale says. "[We liked] the twin-guitar thing. To me, they seemed like the best band ever."

The five-piece group is riding a wave of current interest in a host of other exciting Swedish bands like the Hives (just snapped up by Warner Bros.), the Demons, Backyard Babies, and Sahara Hot Nights. "We only have 8 million people living in Sweden," Royale says. "Considering that, it's a lot of good bands."

High Visibility is a puissant exposition of '70s-styled guitar rock retooled for the 21st century; the tracks "Hopeless Case of a Kid in Denial," "Toys and Flavors," "I Wanna Touch," and "Envious" stand out. But the Hellcopters don't plan to rest on their laurels. They begin recording a new album in mid-May, and on June 4, Gearhead plans to release *Cream of the Crap Vol. 1*, a compilation of material previously available only on Swedish singles.

"We've been releasing 7-inches all over the place," Royale says. "It's kind of weird. It's not songs that are worse than the album tracks . . . Some are cover versions that ended up on tribute albums."

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BDLG3160

Retail Track™



by Ed Christman

COPY THAT: BMG becomes the second major to experiment with copy-protection technology in the U.S., beginning with **Cee-Lo Green's** *Perfect Imperfections* on Arista. But BMG is applying such technology only to promotional CDs and probably won't roll it out to the commercial marketplace until improvements allow for copy-protected CDs to function on all players.

Currently, when anti-copying technology is applied to CDs in experiments, they often won't play in computers, CD-ROM drives, boomboxes, and car CD players. BMG addresses this issue for computers through



what it calls Digital Access, which allows for a second session, via the placement of two versions of an album on a CD. One version doesn't allow for any digital copying whatsoever and plays on traditional CD players, while the other version is encrypted and compressed, allowing the album to play on PCs and to be copied onto hard drives, as well as to be downloaded to most secured portable devices. But, talented hackers aside, neither version can be ripped and burned to CD, nor does it allow for file sharing on the Internet, which means that you can't make copies of the album for hundreds of your closest friends.

"We have a responsibility to protect the work of our artists, but at the same time, BMG wants our consumers to enjoy reasonable use, which the second session enables for both a PC and a secure portable device," **Pete Jones**, president/CEO of BMG Distribution and Associated Labels, said in a statement. Jones added that the application of copy management to promo CDs—which will be sent to DJs, retailers, and the press, among others—serves as a real-world, noncommercial trial, which will provide feedback to the company as it continues to monitor technological developments. As part of that, each CD will include an e-mail address if consumers need assistance or wish to provide feedback. Moreover, each disc will be clearly labeled so that recipients know the album is copy-protected and indicates where it can be played and where it might not play.

BMG's copy-management effort doesn't solve all the problems, because while its second session plays

on PC-based computers, it only plays on the latest Mac models, while Macs that have earlier versions of the operating system won't play it. BMG hopes to enhance its Digital Access solution so that it will play on all Macs in the future. Similarly, BMG Distribution senior director of new media **Kevin Clement** acknowledges, "We expect there may be playability issues on CD players that utilize CD-ROM technology."

Also, if an album is too long, there might not be room to place a second session on it, which is exactly the case with *Perfect Imperfections*. The album streets April 23, and promos of it went out the week of April 7. For future releases, **Jordan Katz**, senior VP of sales at Arista, says that the label is informing artists about the choice they have to make with regards to keeping albums short enough so that a second encrypted version can be placed on a CD. Meanwhile, the first copy-protected music from BMG that will allow for computers to play it is a **Donell Jones** sampler—which Arista plans to send out later this month—and it has been constructed so that there is room for a second session.

"The main reason we are using promos of advance music is we want to get some anecdotal feedback. It's a smaller group to work with," and it is comprised of people who are likely to give feedback, Clement says. Moreover, he says there isn't a time frame to roll out copy management to the commercial market. "We think PC playability is important," Clement says. "We are not a technology company, and we are working with several [such companies] in a collaborative effort to build Digital Access. We work with them, we give them feedback, and we improve on it, and that's our mantra." BMG refused to identify its technology providers.

Meanwhile, with only two weeks of availability and 9,000 in scans, it's too early to tell how the second copy-protected CD issued by Universal Music and Video Distribution (UMVD), **Pretty Willie's** *Enter the Life of Suella* on Universal Records, is being received by the public. The first UMVD encrypted album, *More Fast and Furious: Music From and Inspired by the Motion Picture the Fast & the Furious* (*Billboard*, Nov. 16, 2001) from the Island Def Jam Group, streeted last Dec. 18 and so far has scanned 132,500 units. UMVD executives say that about 100 consumers have contacted the company, and not all of them have been about complaints regarding playability; some were philosophical complaints about the concept of copy protection.

RIAA Certifications For March

Following are the March Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Shania Twain, *Come On Over*, Mercury Nashville, 19 million.
Waylon Jennings, *Greatest Hits*, RCA Nashville, 5 million.
Korn, *Follow the Leader*, Immortal/Epic, 5 million.
Soundtrack, *O Brother, Where Art Thou?*, Lost Highway/Mercury, 5 million.

Alicia Keys, *Songs in A Minor*, J Records, 5 million.

Van Morrison, *The Best of Van Morrison*, Polydor/Atlas, 4 million.

Nickelback, *Silver Side Up*, Roadrunner, 4 million.

John Mellencamp, *The Best That I Could Do: 1978-1988*, Mercury, 3 million.

System of a Down, *Toxicity*, American/Columbia, 2 million.

Ludacris, *Word of Mouf*, Disturbing Tha Peace/Def Jam South, 2 million.

Godsmack, *Awake*, Republic/Universal, 2 million.

U2, *The Best of 1980-1990*, Island, 2 million.

Maxwell, *Maxwell's Urban Hang Suite*, Columbia, 2 million.

PLATINUM ALBUMS (1 million units)

OutKast, *Big Boi & Dre Present . . . OutKast*, Arista, its fifth.

Jaheim, *Ghetto Love*, Divine Mill/Warner Bros., his first.

Jennifer Lopez, *J to Tha L-O!: The Remixes*, Epic, her third.

Busta Rhymes, *Genesis*, J Records, his fifth.

Brooks & Dunn, *Steers & Stripes*, Arista Nashville, their seventh.

Alanis Morissette, *Under Rug Swept*, Maverick/Warner Bros., her third.

GOLD ALBUMS (500,000 units)

Various artists, *Wow Gospel 2002*, EMI/Christian/Word/Verity/Zomba.

Barbra Streisand, *The Essential Barbra Streisand*, Columbia, her 44th.

Lil' Romeo, *Lil' Romeo*, Soulja/Priority/Capitol, his first.

Rod Stewart, *The Very Best of Rod Stewart*, Warner Bros., his 21st.

Adema, *Adema*, Arista, its first.

Barry Manilow, *Ultimate Manilow*, BMG Heritage/Arista, his 18th.

OutKast, *Big Boi & Dre Present . . . OutKast*, Arista, its fifth.

Jennifer Lopez, *J to Tha L-O!: The Remixes*, Epic, her third.

Sade, *Lovers Live*, Epic, her seventh.

Sevendust, *Animosity*,TVT, its third.

Snoop Dogg Presents Tha Eastsidaz, *Duces 'N Trayz . . . The Old Fashioned Way*,TVT, their second.

Default, *The Fallout*,TVT, its first.

Chris Cagle, *Play It Loud*, Capitol Nashville, his first.

KeKe Wyatt, *Soul Sista*,MCA, her first.

Various artists, *Grammy Nominees 2002*, Grammy/UTV.

David Allan Coe, *17 Greatest Hits*, Sony/Columbia, his fourth.

Jimmy Eat World, *Jimmy Eat World*, DreamWorks/Interscope, its first.

Kirk Franklin, *The Rebirth of Kirk Franklin*, Gospo Centric/Zomba, his sixth.

Alison Krauss + Union Station, *New Favorite*, Rounder, their fourth.

Sarah Brightman, *Classics*, Nemo Studio/Angel, her fifth.

Various artists, *Totally Country*, BNA Records Label.

G. Love & Special Sauce, *G. Love and Special Sauce*, Sony/Columbia, their first.

Kylie Minogue, *Fever*, Capitol, her second.

Alanis Morissette, *Under Rug Swept*, Maverick/Warner Bros., her fourth.

Cher, *Living Proof*, Warner Bros., her eighth.



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Eazy-E CD Includes Video Game

BY CHRIS MOLANPHY

NEW YORK—After two decades of trying to mesh music stars with video games, dating back to the arcade game Journey: Escape, record labels are committing more fully to offering games as value-added content—most recently, as a bonus on CDs.

A video game included on a new retrospective of late rapper Eazy-E that was released last month represents one of the more ambitious examples of a game theme centering on an artist. On *Impact of a Legend*, Ruthless Records—the label founded by Eazy-E (aka Eric Wright) and run by his widow, Tomica Woods Wright—offers the PC game *Hittin' Switches* on the same disc with the rapper's music. The two-disc CD/DVD set retails for \$24.99, effectively making the game free.

Proponents of such themed games say their interactive nature gives fans another way to get close to an artist. Despite gaming's surging popularity with consumers, no one suggests that a game by itself will sell music. But like the bonus features common on DVD, games and other such content may enhance the value of music-buying to consumers.

Web companies like Vivendi Universal Net USA's GetMusic.com are also getting in on the act, offering artist-themed games online. However, its aim is to keep the fan base interested in an act longer—especially artists in between records—rather than to create a commercial value-add.

CONSUMERS GET GAME

In the case of *Hittin' Switches*, Woods Wright calls the game "part of a total package." It is based on the '90s gangsta-rap culture Eazy-E, co-founder of seminal act N.W.A, helped pioneer. Players choose one of four souped-up cars and cruise inner-city streets, shooting down drug dealers



and picking up money to add more features to their vehicles.

Woods Wright says the game—conceptualized by her husband before his death in 1995—is also part of the Eazy-E legacy. Expanding on his idea, Woods Wright hired Univessence Digital Studios to program the game.

Labels have offered bonus PC content on music CDs since the mid-'90s. But the content—such as Internet links, screen savers, and video clips—was barely interactive and similar to promotional material on MTV or artists' Web sites.

Games as CD bonuses have their own problems, notably technical limitations. *Hittin' Switches* will only install on PCs running certain editions of Windows. Moreover, the limited data space on a

CD, excluding its songs, means the game has fewer levels than the average PlayStation fare.

Nevertheless, one company banking on bonus game content is DataPlay, the Boulder, Colo.-based creator of a new format launching this summer. The quarter-sized DataPlay discs are expected to combine major-label music with megabytes of bonus content.

DataPlay chief marketing officer Pat Quigley says the company's extensive consumer testing has indicated music-based games have their own appeal. He notes that giving music consumers more content is essential to maintaining the value proposition.

"If we want to move the consumer away from burning CDs, we have to give them a better experience," Quigley says. "The music will, and should, remain a passive experience—but the games, videos, [and] links to the Web site can all be interactive. If you ever want to stop the fan from taking music for free, give them something more pleasurable."

TRAFFIC TICKER

Top Music Info Sites

Traffic In February

TOTAL VISITORS (in 000s)

1. mp3.com	1,883
2. mtv.com	1,770
3. lyrics.com	1,625
4. rollingstone.com	1,208
5. artistdirect.com	785
6. launch.com	519
7. click2music.com	419
8. bet.com	418
9. vh1.com	372
10. billboard.com	352
11. sonicnet.com	319
12. pollstar.com	305
13. music.lycos.com	273
14. hob.com	210
15. allmusic.com	188

AVERAGE MINUTES PER VISITOR PER MONTH

1. mtv.com	19:04
2. allmusic.com	15:46
3. listen.com	12:52
4. sonicnet.com	9:30
5. bet.com	8:18
6. rollingstone.com	5:33
7. vh1.com	5:33
8. mp3.com	5:27
9. pollstar.com	5:13
10. billboard.com	5:03
11. country.com	5:00
12. lyrics.com	4:57
13. hob.com	4:19
14. launch.com	4:19
15. artistdirect.com	2:54

Nielsen//NetRatings

Source: Nielsen//NetRatings, February 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.



by Brian Garrity

Sites+ Sounds

TWEET HUMS ON AOL: With Tweet's *Southern Hummingbird* (the Gold Mind/Elektra) debuting at No. 3 on The Billboard 200 this issue, Elektra Records and AOL Music are pointing to an extensive Internet campaign supporting the record as one of the drivers behind its successful opening.

The Missy "Misdemeanor" Elliott protégé has been a featured artist throughout AOL Music's network of properties since the end of last year. During the first three months of this year, AOL Music says it has amassed more than 1.5 million interactions between its users and Tweet's music.

As part of the campaign, AOL Music offered last December an exclusive audio stream of the single "Oops (Oh My)" that generated 350,000 streams the week it appeared, and an exclusive download offer of the same track two weeks later garnered 30,000 downloads, making it the fourth-most-popular promotional single on AOL Music for the month of January. AOL also debuted in February the video for the track a week before it went to TV outlets, picking up another 270,000 streams in the process.

Throughout the ensuing months, AOL Music also rolled out an AOL keyword for the artist, Tweet Internet greeting cards through Beat-Greets, a Tweet performance/interview feature on the Web show *Sessions@AOL*, and a four-part series on the artist for a new AOL program called *Teens New Faces*.

To be sure, AOL Music was hardly the only one hyping Tweet for the past three months. Promotion from other Internet outlets, as well as TV and radio exposure, also added to her big opening at retail. But AOL and Elektra say the AOL Music initiatives helped mobilize one of the biggest and most-sought-after Internet music communities on the Web. That, in turn, fed the buzz that has driven Tweet's radio and MTV rotation: The artist's radio audience has grown from roughly 3 million listeners in early January, to 38 million by early February, to more than 80 million by the week of *Southern Hummingbird's* release.

UMG SELLING DOWNLOADS: The à la carte commercial download is continuing its comeback with the major labels. Universal Music Group (UMG) recently announced its intent to re-enter the for-sale download business via a distribution deal with Liquid Audio.

The arrangement marks UMG's

first commercial à la carte download initiative since the discontinuation of the major's BlueMatter trial, which officially expired late last year.

Sources say UMG is looking to ramp up its download business by selling a "significant" number of tracks through the Liquid network of Web and record retail affiliates. Universal plans to expand into additional distribution channels in the future. BMG and Warner Music have also recently announced plans to expand their commercial download offerings.

BERTELSMANN'S NAPSTER BID:

Sources confirm that Bertelsmann has made a bid to acquire Napster outright. But whether a deal actually gets done remains to be seen, due to a host of thorny legal issues and infighting within the swappery's ranks. Meanwhile, the new for-pay Napster service is on hold as the company remains at loggerheads with the major labels over settlement and licensing deals. Don't bank on seeing a legitimate service featuring content from the big five anytime soon if the current state of negotiations continue.

TECH WATCH:

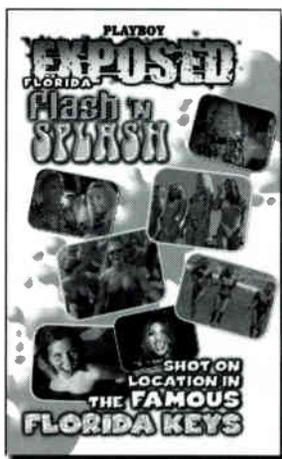
The entertainment center of the average consumer continues to consolidate with the rise of the DVD—a phenomenon that is influencing where and how music is consumed in the home.



The Sonic Blue Go-Video DVR4000.

The day isn't too far away when one piece of DVD hardware will handle all playback of prerecorded media, be it music, movies, or even games. But in the meantime, companies like consumer electronics manufacturer SonicBlue are leading the charge on instituting the concept of "one device for everything." The company recently rolled out a line of combination DVD/VCR players—one of them being the Go-Video DVR4000—that allow the consumer to play back DVD-Video, CDs, and VHS tapes. It also allows for the recording of DVD-Video to VHS—provided the DVD-Video is not copyright-protected with Macrovision security technology.

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APRIL 20 2002		Billboard TOP KID VIDEO		
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1 2 Weeks At Number 1		
1	1	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	2002	29.99
2	2	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
3	3	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1873	2002	14.95
4	4	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	2001	19.99
5	5	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
6	7	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
7	8	BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24107	2002	14.99
8	11	HERE COMES PETER COTTONTAIL SONY WONDERS/SONY MUSIC ENTERTAINMENT 54187	1971	9.98
9	9	ELMO'S WORLD: SPRINGTIME FUN SONY WONDERS/SONY MUSIC ENTERTAINMENT 54181	2002	12.99
10	10	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	2002	19.99
11	12	EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144	2002	12.99
12	6	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	2002	14.95
13	15	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
14	14	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	2002	12.95
15		CAILLOU: GOODBYE WINTER HELLO SPRING PBS HOME VIDEO 8638	2001	12.95
16		CAILLOU: I WANT TO GROW UP! PBS HOME VIDEO 8639	2002	12.95
17	23	GROWING UPSIE DAISY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24145	2002	12.99
18		BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2062	2002	14.95
19	17	IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 83741	1974	12.95
20	21	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
21		HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	2001	19.96
22	19	WIGGLY WIGGLY WORLD LYRICK STUDIOS 2509	2002	14.95
2	20	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	2001	19.98
24	18	THOMAS & FRIENDS: BEST OF JAMES ANCHOR BAY ENTERTAINMENT 1262	2002	12.98
25		BABY EINSTEIN: BABY NEWTON WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25976	2002	14.99

APRIL 20 2002		Billboard RECREATIONAL SPORTS	
THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 5 Weeks At Number 1	
1	2	NFL: SUPER BOWL XXXVI USA HOME ENTERTAINMENT 60334	14.95
2	3	WWF: ROYAL RUMBLE SONY MUSIC ENTERTAINMENT 54117	19.98
3	4	WWF: BEFORE THEY WERE FAMOUS SONY MUSIC ENTERTAINMENT 54107	19.98
4	5	WWF: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 58227	19.98
5	6	ALLEN IVERSON: THE ANSWER USA HOME ENTERTAINMENT 60256	14.95
6	7	WWF: THE ROCK - BRING IT ON SONY MUSIC ENTERTAINMENT 54111	19.98
7	8	DO YOU BELIEVE IN MIRACLES? WARNER HOME VIDEO 51875	14.94
8	9	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE VENTURA DISTRIBUTION 2000	19.99
9	10	WWF: SURVIVOR SERIES SONY MUSIC ENTERTAINMENT 54109	19.98
10	11	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
11	12	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95
12	13	WWF: VENGEANCE SONY MUSIC ENTERTAINMENT 54113	14.95
13	14	WWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105	14.95
14	15	WWF: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 286	19.98
15	16	WWF: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95
16	17	BALL ABOVE ALL VENTURA DISTRIBUTION 0982	14.98
17	18	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL VENTURA DISTRIBUTION 31142	14.98
18	19	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274	19.95
19	20	WWF: REBELLION SONY MUSIC ENTERTAINMENT 54115	19.98
20	21	WWF: LITA-IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 229	14.95

APRIL 20 2002		Billboard HEALTH & FITNESS	
THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 14 Weeks At Number 1	
1	1	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
2	2	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 34323	24.95
3	3	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840	12.98
4	4	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
5	5	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
6	6	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98
7	7	RICHARD SIMMONS: SWEATIN' TO THE OLDIES-VOL. 2 GOODTIMES HOME VIDEO 30209	9.95
8	8	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10548	9.99
9	9	METHOD-ALL IN ONE PARADE VIDEO 926	12.98
10	6	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
11	13	TOTAL YOGA LIVING ARTS 1080	9.98
12	5	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203	14.98
13	8	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98
14	15	SUM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379	14.98
15	14	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077	9.98
16	16	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885	14.98
17	17	DENISE AUSTIN: ULTIMATE FAT BURNER ARTISAN HOME ENTERTAINMENT 12251	14.98
18	19	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98
19	18	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE VENTURA DISTRIBUTION 2271	34.95
20	19	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles.
◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

HOME VIDEO

Nuggets Unearthed For New Warner 'Friends' Collection

BY JILL PESSELNICK
LOS ANGELES—Sifting through previously cut footage from the Emmy Award-winning NBC series *Friends* to be used for the April 30 Warner Home Video release of the *Friends: The Complete First Season* VHS (\$49.98) and DVD-Video (\$69.98) boxed sets, the show's executive producer Kevin S. Bright could not help but reminisce. For him, these scenes are a reminder that nothing could have prepared him and his fellow co-executive producers Marta Kauffman and David Crane for the success that was to come. Nothing, that is, except for hitting a lucky lottery jackpot.



BRIGHT

"I think when you start a television series, the only thing you are hoping is to be picked up," Bright says of *Friends*, which was recently renewed for

a ninth season. "We liked the pilot very much and thought we had a special cast [with Jennifer Aniston, Courteney Cox Arquette, Lisa Kudrow, Matt LeBlanc, Matthew Perry, and David Schwimmer]."

For the upcoming DVD-Video boxed set, Bright, Kauffman, and Crane had a chance to collectively reflect on the series' beginnings by providing an audio commentary on the pilot episode. Bright also extended each episode to its original form for both the VHS and DVD-Video versions.

"There are three to five minutes that get cut out on every show," he says. "I dug out a lot of lost nuggets."

The DVD-Video boxed set also features extras such as an interactive tour of the *Friends* set, a guide to guest appearances, and a trivia challenge.

Warner opted to release the first-season boxed sets after high demand for *The Best of Friends Vol. 1-2* (2000) and *The Best of Friends Vol. 3-4* (2001). These sets included 10 episodes that spanned different seasons.

Doug Wadleigh, VP of marketing for Warner Home Video special interest, tailored the new sets' marketing campaign based on extensive research. He says that *Friends* fans tend to be socially aware and entertainment-minded, thus TV and print advertising will target such entities as *E!*, *Style*, *People*, and *Cosmopolitan*. An AOL/Warner contest promotion is being discussed.

Musicland's *Friends* pre-sell campaign indicates high interest in the project, the chain's director of video marketing Tod Dalberg says. "We anticipate strong sales the first week. *Friends* product has done extremely well for us."

Billboard TOP MUSIC VIDEOS

APRIL 20 2002		Billboard TOP MUSIC VIDEOS		
THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/VIDEO PRICE
		NUMBER 1 1 Week At Number 1		
1		GREATEST HITS LIVE ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49014	Neil Diamond	19.98/19.98
2	1	POPODYSEY-LIVE JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
3	NEW	LIVE IN PARIS EAGLE VISION 19012	Diana Krall	19.98/24.98
4	2	LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
5	3	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
6	4	I'LL FLY AWAY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4436	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
7	5	NEW ORLEANS HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4435	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
8	7	BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
9	6	OH AARON: LIVE IN CONCERT JIVE/ZOMBA VIDEO 41769	Aaron Carter	14.98/19.98
10	9	HELL FREEZES OVER ▲ ⁴ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
11	10	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
12	NEW	LIVE IN LAS VEGAS MVD VIDEO 7700	Kiss	19.98/19.98
13	8	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
14	14	FRAT PARTY AT THE PANKAKE FEST ▲ WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
15	11	THE CONCERT FOR NEW YORK CITY ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5405	Various Artists	19.98/29.98
16	15	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
17	17	HISTORIA/IN THE ROUND IN YOUR FACE ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 56634	Def Leppard	24.98 DVD
18	13	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
19	16	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson	24.98 DVD
20	27	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90629	Three 6 Mafia	14.98/19.98
21	18	STILL UPPER LIP LIVE ● ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
22	22	AND ALL THAT COULD HAVE BEEN, LIVE INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 80865	Nine Inch Nails	19.98/32.98
23	26	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
24	19	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
25	12	INTRODUCTION TO DESTRUCTION ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586786	Sum 41	19.99 DVD
26	34	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
27	25	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
28	31	WHEN INCUBUS ATTACKS: VOL. 2 ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	Incubus	14.98/19.98
29	28	JUMP 5 SPARROW VIDEO/CHORDANT DIST. GROUP 43240	Jump 5	5.98/6.49
30	RE-ENTRY	DEATH ROW UNCUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
31	24	BRITNEY IN HAWAII: LIVE & MORE ▲ ³ JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
32	33	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
33	21	AMERICA: A TRIBUTE TO HEROES ▲ ² WARNER MUSIC VIDEO 38562	Various Artists	19.99/19.96
34	30	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
35	20	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
36	RE-ENTRY	GODSMACK LIVE IMAGE ENTERTAINMENT 1373	Godsmack	19.98/24.99
37	36	ALL THE WAY... A DECADE OF SONG EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion	19.95/24.97
38	38	LISTENER SUPPORTED ▲ ² BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
39	32	THE VIDEOS SPARROW VIDEO/CHORDANT DIST. GROUP 43258	Steven Curtis Chapman	14.98 VHS
40	23	FREEDOM BAND SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4431	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ● RIAA platinum cert. for sales of 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and VideoScan Inc. All rights reserved.

APRIL 20 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	NUMBER 1 THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
2	3	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
3	2	TRAINING DAY WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
4	11	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
5	4	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
6	7	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
7	9	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
8	5	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
9	6	BALTO II: WOLF QUEST UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
10	21	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
11	13	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
12	12	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
13	14	THE HUNCHBACK OF NOTRE DAME WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 7956	Animated	1996	G	29.99
14	16	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
15	20	BOB THE BUILDER: BUSY BOB & SILLY SPUD LYRICK STUDIOS 24107	Animated	2002	NR	14.99
16	25	HERE COMES PETER COTTONTAIL SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98
17	23	ELMO'S WORLD: SPRINGTIME FUN SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99
18	24	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
19	26	EASTER EGG-STRAVAGANZA WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24144	Rolie Polie Olie	2002	NR	12.99
20	15	TOM & JERRY: MAGIC RING WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	Animated	2002	NR	14.95
21	18	PLANET OF THE APES FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
22	34	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
23		ANASTASIA FOXVIDEO	Animated	1997	G	26.98
24	28	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 8718581295	Animated	2002	NR	12.95
25		CAILLOU: GOODBYE WINTER HELLO SPRING PBS HOME VIDEO 8638	Animated	2001	NR	12.95
26	8	DRAGONBALL Z: MAJIN BUU-DEFIANCE (UNEDITED) FUNIMATION 337	Animated	2002	NR	14.95
27	10	DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (UNEDITED) FUNIMATION 339	Animated	2002	NR	14.95
28		THUMBELINA FOXVIDEO 2002902	Animated	1994	NR	9.98
29		AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	2001	PG-13	14.95
30		CAILLOU: I WANT TO GROW UP! PBS HOME VIDEO 8639	Animated	2002	NR	12.95
31		GROWING UPSIE DAISY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24145	Rolie Polie Olie	2002	NR	12.99
32		BARNEY: YOU CAN BE ANYTHING BARNEY HOME VIDEO/LYRICK STUDIOS 2062	Barney	2002	NR	14.95
33	17	DRAGONBALL Z: MAJIN BUU-DEFIANCE (EDITED) FUNIMATION 338	Animated	2002	NR	14.95
34	35	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
35	31	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
36	19	DRAGONBALL Z: MAJIN BUU-HERO'S FAREWELL (EDITED) FUNIMATION 340	Animated	2002	NR	14.95
37	39	IT'S THE EASTER BEAGLE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 83741	Animated	1974	NR	12.95
38		DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	Animated	2001	NR	12.95
39	32	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
40	22	HEIST WARNER HOME VIDEO 22472	Gene Hackman Danny Devito	2001	R	19.96

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APRIL 20 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	2 Weeks At Number 1		
1	1	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
2		K-PAX UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
3		IRON MONKEY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25132	Donnie Yen	PG-13	29.99
4	2	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21317	Animated	NR	29.99
5	11	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22033	Animated	NR	29.99
6	4	THE ONE COLUMBIA TRISTAR HOME VIDEO 6006382	Jet Li	PG-13	27.96
7		ORIGINAL SIN (UNRATED) MGM HOME ENTERTAINMENT 1003049	Antonio Banderas Angelina Jolie	NR	26.98
8	17	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
9	8	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337374	Ben Stiller	PG-13	29.99
10	3	RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 6006456	Drew Barrymore Steve Zahn	PG-13	27.96
11	5	JOY RIDE FOXVIDEO 2003625	Steve Zahn Paul Walker	R	27.98
12	16	MOULIN ROUGE FOXVIDEO 2003670	Nicole Kidman Ewan McGregor	PG-13	29.98
13	12	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
14	6	HEIST WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R	24.98
15	7	A.I.: ARTIFICIAL INTELLIGENCE (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89567	Haley Joel Osment Jude Law	PG-13	29.99
16		LIFE AS A HOUSE NEW LINE HOME VIDEO/WARNER HOME VIDEO 5471	Kevin Kline	R	24.98
17	19	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
18	13	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89670	Robert Redford James Gandolfini	R	26.99
19	18	DON'T SAY A WORD FOXVIDEO 2003405	Michael Douglas	R	27.98
20		INDEPENDENCE DAY (WIDESCREEN) FOXVIDEO 2003668	Will Smith Jeff Goldblum	PG-13	19.98
21	10	THE WASH TRIMARK HOME VIDEO 7964	Dr. Dre Snoop Dogg	R	24.99
22	25	ATLANTIS: THE LOST EMPIRE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24064	Animated	PG	29.99
23	15	A.I.: ARTIFICIAL INTELLIGENCE (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89865	Haley Joel Osment Jude Law	PG-13	29.99
24	9	THE HUNCHBACK OF NOTRE DAME WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23315	Animated	G	29.99
25	23	PETER PAN (SPECIAL EDITION) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21620	Animated	G	29.99

APRIL 20 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	2 Weeks At Number 1	
1	1	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R
2		K-PAX UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13
3	2	RIDING IN CARS WITH BOYS COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
4	4	DON'T SAY A WORD FOXVIDEO 2003428	Michael Douglas	R
5	3	JOY RIDE FOXVIDEO 2003452	Steve Zahn Paul Walker	R
6	6	ZOOLANDER PARAMOUNT HOME ENTERTAINMENT 337373	Ben Stiller	PG-13
7	5	HEIST WARNER HOME VIDEO 21321	Gene Hackman Danny Devito	R
8	7	A.I.: ARTIFICIAL INTELLIGENCE DREAMWORKS HOME ENTERTAINMENT 89550	Haley Joel Osment Jude Law	PG-13
9		ORIGINAL SIN MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R
10	8	THE LAST CASTLE DREAMWORKS HOME ENTERTAINMENT 89669	Robert Redford James Gandolfini	R
11	9	HARDBALL PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13
12	10	THE ONE COLUMBIA TRISTAR HOME VIDEO 60552	Jet Li	PG-13
13	11	RAT RACE PARAMOUNT HOME ENTERTAINMENT 236843	Amy Smart John Cleese	PG-13
14	14	"O" LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 7912	Mekhi Phifer Josh Hartnett	R
15	12	THE MUSKETEER UNIVERSAL STUDIOS HOME VIDEO 89596	Justin Chambers Mena Suvari	PG-13
16	13	JAY AND SILENT BOB STRIKE BACK DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2466303	Jason Mewes Kevin Smith	R
17		LIFE AS A HOUSE NEW LINE HOME VIDEO/WARNER HOME VIDEO 12345	Kevin Kline	R
18	17	THE WASH TRIMARK HOME VIDEO 4750	Dr. Dre Snoop Dogg	R
19		THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13
20	16	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13

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PROGRAMMING

Music & Showbiz

by Carla Hay



ALPERT ON FILM: Herb Alpert is a Grammy Award-winning hit artist, a noted producer, and a co-founder of a legendary record label (A&M Records). Now he's the subject of a documentary that spotlights another of his talents: fine art.

Herb Alpert: Music for Your Eyes will



ALPERT

premiere Aug. 30 at Lincoln Center's Walter Reade Theater in New York. At press time, the film was scheduled to run May 1-8 at New York's Screening Room. "I've been painting and sculpting for 30 years," Alpert tells *Billboard*. "and there's a nice integration between painting, sculpting, and music. The ideas I get stem from things I've seen and artists I like."

A retrospective of Alpert's work has been on display at the Tennessee State Museum in Nashville and the Virginia Beach (Va.) Pavilion/Institute of Contemporary Art. Alpert is still active in music, and he says that he's been "revisiting tapes of [his former group] Tijuana Brass. There are a lot of unreleased masters we may be putting out."

IN BRIEF: Natalie Imbruglia is set to

make her feature-film debut in the Working Title Films comedy *Johnny English*, co-starring Rowan Atkinson and John Malkovich. It will be distributed by Universal Pictures... Meat Loaf has made a TV pilot titled *John Doe* for the Fox network... Artisan Entertainment has picked up U.S. distribution rights to the documentary film *Standing in the Shadows of Motown*, which chronicles the story of longtime Motown backup musicians the Funk Brothers. The film is due out later this year.

With five nods, Elton John's "This Train Don't Stop There Anymore" is the leading nominee for the 11th annual Music Video Production Assn. (MVPA) Awards, to be presented May 22 at the Kodak Theatre in Los Angeles. John does not appear in the video; it stars 'N Sync's Justin Timberlake as a '70s-era John. The clip is nominated for best pop video, best cinematography, best hair, best styling, and best makeup. Other multiple nominees, with three nods each, include Basement Jaxx's "Where's Your Head At?," DMX's "Who We Be," and David Gray's "Please Forgive Me." Videos eligible for this year's awards were produced in 2001; the nominations and awards are voted on by MVPA members. A complete list of nominees can be found at mvpa.com.

L.A.-based production company DNA has signed a reciprocal representation deal with London-based Academy Films. Under the agreement, DNA will represent Academy directors in the U.S., and Academy will represent DNA directors in the U.K. In other DNA news, the company has added directors Big TV and Nzingha Stewart to its music-video roster. They were previously repped by the now-defunct Propaganda Films.

NEWSLINE...

In his April 8 opening statement at the National Assn. of Broadcasters (NAB) convention in Las Vegas, NAB president/CEO Edward Fritts said, "The biggest story in radio over the next year will not be satellite radio but rather the transition to digital terrestrial radio"... Westwood One has signed a multi-year deal with the Academy of Country Music for exclusive radio coverage of the annual ACM Awards... Top 40 WHYI Miami PD Rob Roberts adds operations manager duties for Clear Channel's Miami cluster, which includes active rock WZTA, heritage rock WBGG, and jazz WLVE... Rhythmic top 40 WQSX Boston names Jeff Scott PD.

Compiled by Carla Hay in New York.

APRIL 20
2002

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
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For week ending
APRIL 7, 2002

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1 JA RULE, DOWN A** B**CH	1 KENNY CHESNEY, YOUNG	1 SHAKIRA, UNDERNEATH YOUR CLOTHES	1 SHERYL CROW, SOAK UP THE SUN
2 JAY-Z, SONG CRY	2 MARTINA MCBRIDE, BLESSED	2 TWYFE, OOPS, OH MY	2 ALANIS MORISSETTE, HANDS CLEAN
3 BUSTA RHYMES, PASS THE COURVOISIER PART II	3 TIM MCGRAW, THE COWBOY IN ME	3 KYLIE MINOIGUE, CAN'T GET YOU OUT OF MY HEAD	3 OAVE MATTHEWS BAND, EVERYDAY
4 ASHANTI, FOOLISH	4 TOBY KEITH, MY LIST	4 MICHELLE BRANCH, ALL YOU WANTED	4 PUDDLE OF MUDD, BLURRY
5 NAS, ONE MIC	5 RASCAL FLATTS, I'M MOVIN' ON	5 ASHANTI, FOOLISH	5 DEFAULT, WASTING MY TIME
6 LIL BOW WOW, TAKE YA HOME	6 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	6 VANESSA CARLTON, A THOUSAND MILES	6 KYLIE MINOIGUE, CAN'T GET YOU OUT OF MY HEAD
7 AALIYAH, MORE THAN A WOMAN	7 NICKEL CREEK, THE LIGHTHOUSE'S TALE	7 SYSTEM OF A DOWN, TOXICITY	7 GOD GOD DOLLS, HERE IS GONE
8 LUDACRIS, SATURDAY (OOOH! OOOH!)	8 BRAD PAISLEY, I'M GONNA MISS HER	8 ENRIQUE IGLESIAS, ESCAPE	8 FIVE FOR FIGHTING, EASY TONIGHT
9 MARY J. BLIGE, RAINY DAYZ	9 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE	9 UNWRITTEN LAW, SEEN' RED	9 SHAKIRA, UNDERNEATH YOUR CLOTHES
10 B2K, GOTTS TA BE	10 DARRYL WORLEY, I MISS MY FRIEND	10 X-ECLUTIONERS, IT'S GOIN' DOWN	10 PINK, DON'T LET ME GET ME
11 FAT JOE, WHAT'S LUV	11 JAMIE O'NEAL, FRANTIC	11 FAT JOE FEAT. ASHANTI, WHAT'S LUV	11 CELINE DION, A NEW DAY HAS COME
12 REMY SHAND, TAKE A MESSAGE	12 PAT GREEN, THREE DAYS	12 BRITNEY SPEARS, OVERPROTECTED	12 ENRIQUE IGLESIAS, ESCAPE
13 JAHMEIM, ANYTHING	13 GARY ALLAN, THE ONE	13 TRIK TURNER, FRIENDS & THE FAMILY	13 JOHN MAYER, NO SUCH THING
14 AVANT, MAKIN GOOD LOVE	14 REBA MCENTIRE, SWEET MUSIC MAN	14 P. DIDDY, I NEED A GIRL (PART ONE)	14 MARY J. BLIGE, NO MORE DRAMA
15 BEANIE SIGEL & FREEWAY, ROC THE MIC	15 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO	15 USHER, U DON'T HAVE TO CALL	15 LENNY KRAVITZ, STILLNESS OF HEART
16 TWEET, OOPS, OH MY	16 JOANNA JANET, SINCE I'VE SEEN YOU LAST	16 NAS, ONE MIC	16 CHER, SONG FOR THE LONELY
17 MAXWELL, THIS WOMAN'S WORK	17 EMERSON DRIVE, I SHOULD BE SLEEPING	17 NO DOUBT, HELLA GOOD	17 MOBY, WE ARE ALL MADE OF STARS
18 USHER, U DON'T HAVE TO CALL	18 GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN	18 PINK, DON'T LET ME GET ME	18 NO DOUBT, HEY BABY
19 NAPPY ROOTS, AWNAW	19 KID ROCK, LONELY ROAD OF FAITH	19 BUSTA RHYMES, PASS THE COURVOISIER PART II	19 TRAIN, SHE'S ON FIRE
20 KEKE WYATT, NOTHING IN THIS WORLD	20 WILLIE NELSON, MENDOCINO COUNTY LINE	20 LUDACRIS, SATURDAY (OOOH! OOOH!)	20 NO DOUBT, HELLA GOOD
21 CEE-LO, CLOSET FREAK	21 MONTGOMERY GENTRY, DION'T I	21 INJECTED, FAITHLESS	21 NICKELBACK, TOO BAD
22 JENNIFER LOPEZ, AIN'T IT FUNNY	22 KEITH URBAN, WHERE THE BLACKTOP ENDS	22 B2K, UH HUH	22 CREED, MY SACRIFICE
23 P. DIDDY, I NEED A GIRL (PART ONE)	23 TRACE ADKINS, HELP ME UNDERSTAND	23 FAITH EVANS, I LOVE YOU	23 NICKELBACK, HOW YOU REMIND ME
24 IMX, FIRST TIME	24 GARTH BROOKS, THE DANCE	24 NICKELBACK, TOO BAD	24 JIMMY EAT WORLD, THE MIDDLE
25 YING YANG TWINS, SAY I Y! Y!	25 CYNDI THOMPSON, WHAT I REALLY MEANT TO SAY	25 MOBY, WE ARE ALL MADE OF STARS	25 NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS)
26 DONNELL JONES, YOU KNOW THAT I LOVE YOU	26 GARTH BROOKS, WRAPPED UP IN YOU	26 MAXWELL, THIS WOMAN'S WORK	26 THE CALLING, WHEREVER YOU WILL GO
27 'N SYNC, GIRLFRIEND	27 THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW	27 BLINK-182, FIRST DATE	27 PINK, GET THE PARTY STARTED
28 G. DEEP, SPECIAL DELIVERY	28 MONTGOMERY GENTRY, COLD ONE COMIN' ON	28 LIL BOW WOW, TAKE YA HOME	28 MICHELLE BRANCH, ALL YOU WANTED
29 PROPHET JONES, CRY TOGETHER	29 TOBY KEITH, I WANNA TALK ABOUT ME	29 GOOSMACK, I STAND ALONE	29 COURSE OF NATURE, CAUGHT IN THE SUN
30 BRANDY, FULL MOON	30 DIAMOND RIO, ONE MORE DAY	30 JA RULE, DOWN A** B**CH	30 CRAIG DAVID, 7 DAYS
31 R.L., GOT ME A MODEL	31 GARY ALLAN, RIGHT WHERE I NEED TO BE	31 MARY J. BLIGE, RAINY DAYZ	31 MARY J. BLIGE, RAINY DAYZ
32 RAPHAEL SAADIQ, BE HERE	32 BROOKS & DUNN, ONLY IN AMERICA	32 ADEMA, THE WAY YOU LIKE IT	32 VANESSA CARLTON, A THOUSAND MILES
33 NO GOOD, BALLIN' BOY	33 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS	33 KID ROCK, LONELY ROAD OF FAITH	33 BRANDY, FULL MOON
34 CLIPSE, GRINDIN'	34 CAROLYN DAWN JOHNSON, COMPLICATED	34 ROB ZUMBI, NEVER GONNA STOP	34 LIFEHOUSE, HANGING BY A MOMENT
35 ROB JACKSON, BOOM BOOM BOOM	35 ALISON KRAUSS, THE LUCKY ONE	35 GOD GOD DOLLS, HERE IS GONE	35 FATBOY SLIM, WEAPON OF CHOICE
36 ROY JONES JR., THAT WAS THEN	36 TRACE ADKINS, I'M TRYIN'	36 ANDREW W.K., PARTY HARD	36 REY, THEY-SAY VISION
37 BIG TYMERS, STILL FLY	37 CHELY WRIGHT, JEZEBEL	37 NO DOUBT, HEY BABY	37 KID ROCK, LONELY ROAD OF FAITH
38 GLENN LEWIS, DON'T YOU FORGET IT	38 SARA EVANS, I COULD NOT ASK FOR MORE	38 BRANDY, FULL MOON	38 NATALIE IMBRUGLIA, WRONG IMPRESSION
39 FAITH EVANS, I LOVE YOU	39 JO DEE MESSINA, BRING ON THE RAIN	39 LENNY KRAVITZ, STILLNESS OF HEART	39 MAXWELL, THIS WOMAN'S WORK
40 ANGIE STONE, WISH I DIDN'T MISS YOU	40 STEVE EARLE, SOME DREAMS	40 SHERYL CROW, SOAK UP THE SUN	40 MARY J. BLIGE, FAMILY AFFAIR
NEW ONS	NEW ONS	NEW ONS	NEW ONS
ALICIA KEYS, HOW COME YOU DON'T CALL ME	BROOKS & DUNN, MY HEART IS LOST TO YOU	SUM 41, THAT'S WHAT WE'RE ALL ABOUT	MUSIQ, HALFCRAZY
JOE, WHAT IF A WOMAN	TRICK PONY, JUST WHAT I DO	PAUL MCCARTNEY, LONELY ROAD	ZERO 7, DESTINY
JAGGED EDGE, I GOT IT 2	KELLIE COFFEY, WHEN YOU LIE NEXT TO ME	ALL, BOUGHETTO	
MOBB DEEP, GET AWAY	KASEY CHAMBERS, NOT PRETTY ENOUGH	ANGIE STONE, WISH I DIDN'T MISS YOU	
LATHUM, FORTUNATE		PUDDLE OF MUDD, DRIFT & DIE	
		JOHN MAYER, NO SUCH THING	
		TRUTH HURTS, ADDICTIVE	
		ALICIA KEYS, HOW COME YOU DON'T CALL ME	
		IMX, FIRST TIME	

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 20, 2002

mm USA	MTV 2	MTV	G.A.C.
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NO DOUBT, HELLA GOOD (NEW) LUDACRIS, SATURDAY (OOOH! OOOH!) (NEW) SHERYL CROW, SOAK UP THE SUN (NEW)	NEW NORAH JONES, DON'T KNOW WHY BUSTA RHYMES, PASS THE COURVOISIER PART II NO DOUBT, HELLA GOOD 311, AMBER SUGARCULT, BOUNCING OFF THE WALLS N'E'R'D', ROCK STAR 3RD STRIKE, NO LIGHT JOEY RAMONE, WHAT A WONDERFUL WORLD	LINKIN PARK, PAPER CUT BLINK-182, STAY TOGETHER FOR THE KIDS KYLIE MINOIGUE, CAN'T GET YOU OUT OF MY HEAD PINK, GET THE PARTY STARTED MARTINA MCBRIDE, BLESSED BRITNEY SPEARS, OVERPROTECTED WESTLIFE, A WORLD OF OUR OWN SYSTEM OF A DOWN, TOXICITY ALANIS MORISSETTE, HANDS CLEAN NO DOUBT, HEY BABY DARREN HAYES, INSATIABLE ENRIQUE IGLESIAS, ESCAPE 'N SYNC, GIRLFRIEND M2M, EVERYTHING NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) GARBAGE, CHERY LIPS CREED, BULLETS DESTINY'S CHILD, NASTY GIRL JAMIROQUAI, LOVE LOFOSOPHY SHAKIRA, TE DEJO MADRID	TIM MCGRAW, THE COWBOY IN ME RASCAL FLATTS, I'M MOVIN' ON TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE TOBY KEITH, MY LIST MARTINA MCBRIDE, BLESSED TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL CHRIS CAGLE, I BREATHE IN, I BREATHE OUT KENNY CHESNEY, YOUNG GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN JO DEE MESSINA, BRING ON THE RAIN DARRYL WORLEY, I MISS MY FRIEND GARY ALLAN, THE ONE BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG) REBA, SWEET MUSIC MAN MARK MCGUINN, SHE DOESN'T DANCE WILLIE NELSON, MENDOCINO COUNTY LINE CHELY WRIGHT, JEZEBEL JAMIE O'NEAL, FRANTIC TAMMY COCHRAN, I CRY EMERSON DRIVE, I SHOULD BE SLEEPING
[OVEN FRESH] INCUBUS, WARNING ALIEN ANT FARM, ATTITUDE BRANDY, FULL MOON THE CHEMICAL BROTHERS, THE TEST FLAW, WHOLE AIR, DON'T BE LIGHT TRUTH HURTS, ADDICTIVE STUDENT RICK, FALLING FOR YOU DEFENESTRATION, STITCH RIVER CITY REBELS, SMALL TOWN PRIDE	channel [V] Continuous programming 87, One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong	URBAN X-PRESSIONS 2 hours weekly 3900 Main St, Philadelphia, PA 19127	CMC CALIFORNIA MUSIC CHANNEL 15 hours weekly 10227 E. 14th St, Oakland, CA 94603
ALANIS MORISSETTE, HANDS CLEAN 'N SYNC, GIRLFRIEND WESTLIFE, A WORLD OF OUR OWN NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS) NATALIE IMBRUGLIA, WRONG IMPRESSION NO DOUBT, HEY BABY BLIGE, IF YOU COME BACK P.D., YOUTH OF THE NATION M2M, WHAT YOU DO ABOUT ME PINK, GET THE PARTY STARTED	P. DIDDY, I NEED A GIRL (PART ONE) (NEW) GABRYA AND THE WAY OUT, BARLIES (NEW) MARTINA MCBRIDE, BLESSED UNDER 45, DEEP WITHIN (NEW) JA RULE, DOWN A** B**CH ENRIQUE IGLESIAS, ESCAPE 'N SYNC, GIRLFRIEND PINK, DON'T LET ME GET ME DEFAULT, DENY GLENN LEWIS, DON'T YOU FORGET IT JENNIFER LOPEZ, AIN'T IT FUNNY CHOCOLAIR, LIGHT IT UP REMY SHAND, TAKE A MESSAGE USHER, U DON'T HAVE TO CALL ALANIS MORISSETTE, HANDS CLEAN NICKELBACK, TOO BAD K-D'S, HEAVEN ONLY KNOWS THE CALLING, WHEREVER YOU WILL GO SHAKIRA, UNDERNEATH YOUR CLOTHES SWOLLEN MEMBERS, BRING IT HOME	JENNIFER LOPEZ, AIN'T IT FUNNY THE CLIPSE, GRINDIN' MARY J. BLIGE, RAINY DAYZ BUSTA RHYMES, PASS THE COURVOISIER PART II AALIYAH, MORE THAN A WOMAN LUDACRIS, SATURDAY (OOOH! OOOH!)	JENNIFER LOPEZ, AIN'T IT FUNNY LIL BOW WOW, TAKE YA HOME KYLIE MINOIGUE, CAN'T GET YOU OUT OF MY HEAD MICHELLE BRANCH, ALL YOU WANTED VANESSA CARLTON, A THOUSAND MILES B2K, GOTTS TA BE TOYA, NO MATTA WHAT (PARTY ALL NIGHT) 'N SYNC, GIRLFRIEND

NEW!

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

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

Sonopress Making Cassettes For WEA

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

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with a "Find" button. Below it are "Members" links for "Logout" and "Manage Acct". A navigation bar contains "Quick Read", "Fax Service", "Credits", and "Archives". The main content area is dated "Thursday, January 3, 2002". On the left, there are "Departments" (Home, The Top Stories, Music News, International, Business & Finance, New Media, New Releases, What's On) and "Data" (U.S. Charts, European Charts, Hits of the Web). The main article list includes:

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

On the right, a "More News" sidebar lists:

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

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

BRIGHT MOMENTS: A bit of a hot streak at the No. 1 spot on The Billboard 200 brings some sunshine to what has thus far been a gloomy year for album sales. Pouring 502,500 units in her first full week of sales, R&B rookie **Ashanti** sets a record for first-week sales for a female solo artist's first album in the SoundScan era (see story, page 3), beating the 423,000 that **Fugees** member **Lauryn Hill** rang up when her solo debut hit stores in 1998.

Following **Celine Dion**'s big start and the launch of the multi-act *Now! 9*, this is the third straight week that the chart has seen a new album take over the lead with sales of at least 400,000—the first time that such a streak has occurred in a month other than November or December in SoundScan's 11 years. Following Dion's 500,000-plus opener, Ashanti's introduction also represents the first time since last August—when *Now! 7*'s 621,000-unit opener followed the 1.9 million splash of 'N Sync's *Celebrity*—that the big chart has seen two new albums start above the half-million mark in consecutive weeks.

But, even as Ashanti and fellow R&B songstress **Tweet** combine to deliver almost 700,000 units of new business, the year's album pace reverts to form. Following last issue's Easter reprieve—when the holiday's early arrival delivered the first week this year that album sales were above those of the same week in 2001—this week's units are off 10.2% from the comparable week of last year.

DEBUTANTE BALL: While some in the trade had anticipated a tight race between femme R&B



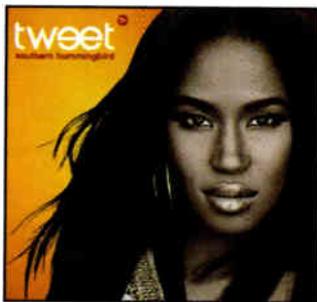
newcomers **Ashanti** and **Tweet**, the former is featured on three top 10 hits, amassing a combined audience of 316 million listeners and a clear advantage.

Aside from her big presence at radio, the new chart champ was aided by costly retail-friendly incentives offered by Island Def Jam, including a rebate for accounts and extensive co-op advertising.

Meanwhile, Tweet is also entitled to bragging rights, as her 195,000-unit total stands as the largest first-week SoundScan sum by a new WEA-distributed female artist. In fact, the only WEA rookie to ever start with a larger number was the one who holds the SoundScan record for the fastest start by any new artist: **Snoop Doggy Dogg**, whose first opus, *Doggy Style*, began with 803,000 units in 1993, when Death

Row and Interscope were sold via WEA.

Like Ashanti, Tweet has been well-received at radio. Her "Oops (Oh My)" spent four weeks at No. 1 on Hot R&B/Hip-Hop Airplay, and a second song, "Call Me," is gaining traction with those stations, bulleting 62-60 on that same chart. Tweet's album lands at No. 3 on The Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums.



UPON FURTHER REVIEW: An account that does high volume with a limited selection of albums could not report its sales to SoundScan last week until after deadline, so business during Easter week was even better than was reported here and in last issue's Market Watch. According to the amended data, last week's album volume was up 14% over the prior week, rather than 13%. Compared with the same calendar week of 2001, sales were up 6%, rather than 5%, and were essentially flat with last year's Easter week, rather than down 0.08%, as reported here. SoundScan has updated its title reports and marketing reports but did not adjust its charts for that week.

With the additional data, **Celine Dion**'s *A New Day Has Come* has a first-week sum of 558,000 units, rather than 527,000. That adjusted figure stands as the third-largest sales week of her career. And it turns out that *Now! 9* had a 14.7% gain in its second week, rather than a 10% Easter jump.

NOTABLE: Universal Music & Video Distribution (UMVD) sells seven of the big chart's top 10 albums, a feat the distributor also accomplished during three weeks in summer 2000. UMVD is the only wholesaler to place seven out of the top 10 in the SoundScan era. The last other than Universal to accomplish such domination was WEA, which had seven of the top 10 during several weeks throughout 1989... Since the series about his family hit MTV and became one of the most talked-about shows on TV, the latest **Ozzy Osbourne** (143-112) set posted gains in two of the last five weeks, while 1997's *The Ozzman Cometh* has four straight growth weeks on Top Pop Catalog Albums (24-14)... The updated **Jagged Edge** song "I Got It 2," which features **Nas** and rose to No. 31 on Top R&B/Hip-Hop Airplay, has been stripped onto the group's latest album, accounting for its 87.6% gain and a Billboard 200 re-entry at No. 113.

Singles Minded™

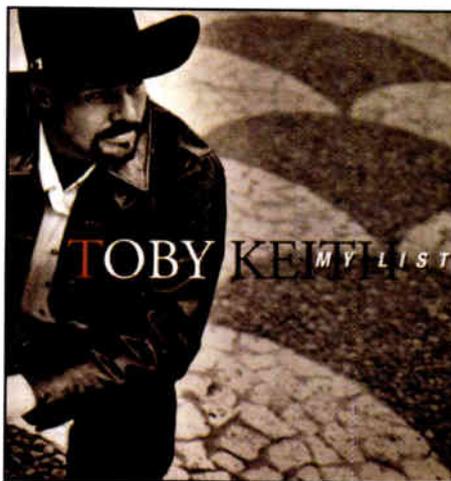


by Silvio Pietrolungo, Minal Patel, Wade Jessen

PLENTY ASHANTI: Less than two months after "Always on Time"—Ashanti's duet with **Ja Rule**—held the No. 1 slot on The Billboard Hot 100, the new queen of the charts returns for a second reign with her own "Foolish." Ashanti narrowly beats out **Fat Joe**'s "What's Luv," on which she also appears, by less than 200 points (2 million in audience).

"Foolish" gains 15 million in audience, bringing its weekly total to 128 million. That is more than enough to earn the title its sixth consecutive Greatest Gainer/Airplay award—a feat not matched since **Destiny's Child**'s "Independent Women Part I" did so for six weeks in autumn 2000. "Foolish" maintains its No. 1 rank for a fourth straight week on Hot R&B/Hip-Hop Singles & Tracks. This, in addition to Ashanti's record-setting debuts on The Billboard 200 and the Hot R&B/Hip-Hop Albums chart, gives the artist a rare No. 1 quartet (see Chart Beat, page 4).

THIRD AND TWENTY: **Toby Keith** makes it three in a row atop Hot Country Singles & Tracks, as "My List" gains 224 detections and replaces **Chris Cagle**'s "I Breathe In, I Breathe Out" at No. 1.



Keith's run began in the Sept. 15, 2001, issue with "I'm Just Talkin' About Tonight," the lead single from *Pull My Chain*. Keith earned his first back-to-back chart-toppers when his follow-up, "I Wanna Talk About Me," began a five-week run at No. 1 in the Nov. 24, 2001, issue. The three No. 1 singles signify another first for Keith, as he previously hadn't landed more than two No. 1 singles from one album.

Meanwhile, **Travis Tritt** celebrates his 20th top 10 single, as "Modern Day Bonnie and Clyde" gains 232 spins and advances 11-10. "Bonnie and Clyde" is the fourth consecutive top 10 hit from Tritt's *Down the Road I Go*. Since he first appeared on this chart in 1989, this is the second time that Tritt has placed four consecutive top 10 titles from a single album. He grabbed four such singles from his

1991 sophomore set, *It's All About to Change*.

The new chart feat includes "Best of Intentions," which hit No. 1 in the Nov. 18, 2000, issue, as well as "It's a Great Day to Be Alive" and "Love of a Woman," which both peaked at No. 2. This is the second time the legendary gangster couple has been immortalized in country's top 10: **Merle Haggard**'s "The Legend of Bonnie and Clyde" spent two weeks at No. 1 in April 1968.

HURTS SO GOOD: Slightly more than a month ago, "Addictive" by newcomer **Truth Hurts** featuring **Rakim** debuted on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 74. This issue, it has the highest percentage-point increase on that chart, moving 45-29. The 12-inch launched at retail on Tuesday (9) and will likely hit the Hot R&B/Hip-Hop Singles Sales chart in the next issue. In the interim, the single's rise has been driven by radio airplay, gaining 5 million in audience. The **DJ Quick**-produced single, which samples an obscure Hindi recording, marks the return of renowned rapper **Rakim**—of **Eric B. & Rakim** fame—who has been absent from the Singles & Tracks chart for nearly a decade.

Now signed to **Dr. Dre**'s Interscope imprint Aftermath on a roster that includes Truth Hurts, Rakim's "Heat It Up" from the movie *Gunmen* represented his last stint on the Singles & Tracks chart, in November 1993. "Guess Who's Back" reached the R&B/Hip-Hop Airplay chart in 1997 but never made the Singles & Tracks chart, because a retail single—a requirement at the time—was not released.

RIMES AND REASON: In response to a preponderance of titles spending more than a year on the Adult Contemporary chart, we have revised our recurrent rule to alleviate some of the logjam at the top of that list. Songs will now be removed from the Adult Contemporary chart when they rank below No. 15 and have spent more than 26 weeks on the chart. We previously removed titles below No. 20 with more than 26 chart weeks.

Next issue, it will seem as though we're making an exception to this rule as **Lee Ann Rimes**' "Can't Fight the Moonlight" will be permitted to stay on in its 27th week, but in fact, the weeks listed for the track represent two different chart runs. It originally charted for 18 weeks from October 2000 through February 2001, peaking at No. 15. This issue, "Moonlight" climbs 23-19 and earns Airpower status, becoming the first track from any of our format-specific radio charts to get the Airpower tag in two different chart runs. It first happened in the Nov. 11, 2000, issue, when, ironically, "Moonlight" had moved 23-19.

"Moonlight" extends its record for weeks on Hot 100 Singles Sales, as it falls 6-7 in its 85th week. Rimes' "How Do I Live" and **Los Del Rio**'s "Macarena (Bayside Boys Mix)" tied for the previous record of 81 weeks.

Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																	
														1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
					NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1		50	78	51	4	REMY SHAND MOTOWN 014481/UMRG (18 98 CD)	The Way I Feel	39																	
1	NEW		1	ASHANTI MURDER INC./DEF JAM 586830*/DJMG (12 98/17 98)	Ashanti	1	51	72	58	6	NORAH JONES BLUE NOTE 32038/CAPITOL (9 98 CD) #	Come Away With Me	51																	
2	1			CELINE DION EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1	52	51	42	18	OUTKAST ▲ ARISTA 26093* (12 98/18 98)	Big Boi & Dre Present... OutKast	18																	
3	NEW			TWEET THE GOLD MIND/ELEKTRA 62746/VEE (12 98/18 98)	Southern Hummingbird	3	53	59	69	21	ADEMA ● ARISTA 14696 (11 98/17 98)	Adema	27																	
4	2	1		VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12 98/19 98)	Now 9	1	54	64	65	22	DEFAULT ● TVT 2310 (11 98 CD) #	The Fallout	52																	
5	5	3		SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170069/DJMG (12 98/19 98)	O Brother, Where Art Thou?	1	55	45	57	43	SOUNDTRACK ▲ INTERSCOPE 493035 (12 98/18 98)	Moulin Rouge	3																	
6	4	2		R. KELLY & JAY-Z ROC A FELLA/DEF JAM 586783*/JIVE/DJMG (12 98/19 98)	The Best Of Both Worlds	2	56	62	60	24	INCUBUS ▲ IMMORTAL 85277/EPIC (12 98 EQ/18 98)	Morning View	2																	
7	6		2	AVANT MAGIC JHNSDN 112809/MCA (12 98/18 98)	Ecstasy	6	57	48	38	13	SOUNDTRACK ● V2 27119 (12 98/18 98)	I Am Sam	20																	
8	8		2	SOUNDTRACK UNIVERSAL 017115/UMRG (19 98 CD)	The Scorpion King	8	58	60	64	16	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98)	Doggy Bag	11																	
9	11		19	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMG (12 98/19 98)	Word Of Mouf	3	59	66	46	7	SOUNDTRACK WARNER SUNSET/PRISE 48285/WARNER BROS. (18 98 CD)	Queen Of The Damned	28																	
10	7	10		PINK ▲ ² ARISTA 14718 (12 98/18 98)	Missundaztood	6	60	54	43	9	VARIOUS ARTISTS ● BNA 67043/RLG (12 98/17 98)	Totally Country: 17 New Chart-Topping Hits	12																	
11	3		4	VARIOUS ARTISTS COLUMBIA 85211/CRG (12 98 EQ/18 98)	WWF: Forceable Entry	3					THE PACESETTER/HEATSEEKER IMPACT ▲ SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13 98 CD) #	White Blood Cells	61																	
12	13	16	21	SHAKIRA ▲ ² EPIC 63900 (12 98 EQ/18 98)	Laundry Service	3	61	116	121	5	THE WHITE STRIPES BLACKGROUND 10082* (12 98/18 98)	Aaliyah	1																	
13	9	7	6	LINKIN PARK ▲ ⁷ WARNER BROS. 47755 (12 98/18 98)	[Hybrid Theory]	2	62	82	76	28	SOUNDTRACK ROADRUNNER 618450/DJMG (18 98 CD)	Resident Evil	24																	
14	14	15	32	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	Come Clean	9	63	67	40	4	BAHA MEN S-CURVE 37980/CAPITOL (6 98/18 98)	Move It Like This	64																	
15	12	14	34	NICKELBACK ▲ ⁴ ROADRUNNER 618450/DJMG (12 98/18 98)	Silver Side Up	2	64	95		2	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12 98/18 98)	Shrek	28																	
16	10	6	12	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12 98/18 98)	Drive	1	65	37	55	47	OL' DIRTY BASTARD D3 9991/RIVIERA (12 98/18 98)	The Trials And Tribulations Of Russell Jones	33																	
17	24	20	9	MARY J. BLIGE ▲ ² MCA 112808* (12 98/18 98)	No More Drama (2002)	14	66	55	33	5	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12 98/17 98)	Alley: The Return Of The Ying Yang Twins	67																	
18	20	19	75	USHER ▲ ³ ARISTA 14715* (12 98/18 98)	8701	4	67	79		2	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17 98 LD)	Jimmy Eat World	54																	
19	23	23	27	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/DJMG (12 98/19 98)	Pain Is Love	1	68	74	86		NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12 98/18 98) #	Whoa, Nelly!	24																	
20	21	12	4	B2K EPIC 85457 (12 98 EQ/18 98)	B2K	2	69	58	59	67	CHER ● WARNER BROS. 47619 (12 98/18 98)	Living Proof	9																	
21	33	30	2	FAT JOE ● TERROR SQUAD/ATLANTIC 83472*/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	21	70	53	47	4	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11 98/17 98)	Born To Do It	11																	
22	18	11	5	BRANDY ▲ ATLANTIC 83493*/AG (12 98/18 98)	Full Moon	2	71	77	68	4	SOUNDTRACK ▲ ³ CURB 78703 (11 98/17 98)	Coyote Ugly	10																	
23	15	8	1	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18 98 CD)	Under Rug Swept	1	72	73	70	6	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12 98/19 98)	Now 8	2																	
24	22	17	9	JENNIFER LOPEZ ▲ EPIC 86399* (12 98 EQ/18 98)	J To Tha L-O! The Remixes	1	73	43	54	20	TIM MCGRAW ▲ CURB 78711 (12 98/18 98)	Set This Circus Down	2																	
25	17	13	6	KYLIE MINOGUE ● CAPITOL 37670 (6 98/17 98)	Fever	3	74	71	72	50	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12 98/18 98)	Pull My Chain	9																	
26	26	27	31	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12 98 EQ/18 98)	Toxicity	1	75	63	71	52	HOOBASTANK ● ISLAND 586435/DJMG (18 98 CD) #	Hoobastank	25																	
27	25	21	23	ENRIQUE IGLESIAS ▲ ² INTERSCOPE 493148 (12 98/18 98)	Escape	2	76	69	61	20	FAITH EVANS ● BAD BOY 73041/ARISTA (12 98/18 98)	Faithfully	14																	
				GREATEST GAINER \$			77	98	74	2	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86431*/CRG (6 98 EQ/18 98)	This Is The Remix	29																	
28	41	31	6	NAPPY ROOTS ATLANTIC 83524/AG (7 98/11 98)	Watermelon, Chicken & Gritz	28	78	70	50	4	MAXWELL ▲ COLUMBIA 67136*/CRG (12 98 EQ/18 98)	Now	1																	
29	19	24	30	P.O.D. ▲ ² ATLANTIC 83475*/AG (11 98/17 98)	Satellite	6	79	102	80	9	UNWRITTEN LAW INTERSCOPE 493139* (14 98 CD)	Elva	73																	
30	16	22	21	CREED ▲ ⁵ WIND-UP 13075 (11 98/18 98)	Weathered	1	80	81	101	1	JEWEL ▲ ATLANTIC 83519*/AG (12 98/18 98)	This Way	9																	
31	27	18	41	ALICIA KEYS ▲ ⁵ J 20007 (12 98/18 98)	Songs In A Minor	1	81	80	75	21	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11 98/17 98)	Worship	20																	
32	35	28	18	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12 98 EQ/18 98)	Stillmatic	5	82	65	79	30	KEKE WYATT ● MCA 112609* (12 98/18 98)	Soul Sista	33																	
33	28	36	34	MICHELLE BRANCH ● MAVERICK 47985/WARNER BROS. (17 98 CD)	The Spirit Room	28	83	96	90	21	STAINED ▲ FLIP/ELEKTRA 62626/VEE (12 98/18 98)	Break The Cycle	1																	
34	30	4	3	GLENN LEWIS EPIC 85787* (12 98 EQ/17 98)	World Outside My Window	4	84	89	77	46	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12 98/18 98)	The Sinister Urge	8																	
35	32	25	9	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA (12 98/18 98)	Ultimate Manilow	3	85	100	91	21	HATEBREED UNIVERSAL 017105/UMRG (14 98 CD)	Perseverance	50																	
36	36	29	7	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	4	86	50		2	DOWN ELEKTRA 62745/VEE (18 98 CD)	Down II: A Bustle In Your Hedgerow...	44																	
37	34	26	3	SOUNDTRACK IMMORTAL 12064*/VIRGIN (18 98 CD)	Blade II	26	87	44		2	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14 98 CD) #	Brushfire Fairytales	88																	
38	61	56	15	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG (7 98 EQ/11 98) #	Room For Squares	38	88	108	99	9	MERCYME INDYWORD 86133/WARNER BROS. (16 98 CD) #	Almost There	67																	
39	39	49	17	NO DOUBT ▲ INTERSCOPE 493158* (12 98/18 98)	Rock Steady	9	89	83	87	17	SHARISSA MOTOWN 016158/UMRG (12 98/18 98)	No Half Steppin'	44																	
40	42	39	20	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12 98/18 98)	Cocky	7	90	107	82	6	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12 98/18 98)	Put It On Paper	62																	
41	29	34	22	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12 98/18 98)	Britney	1	91	103	62	3	N*E*R*D* VIRGIN 11521 (10 98 CD)	In Search Of...	61																	
42	46	32	47	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12 98/18 98)	Acoustic Soul	10	92	109	85	4	DIANA KRALL ▲ VERVE 549846/VG (12 98/18 98)	The Look Of Love	9																	
43	40	44	72	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12 98/18 98)	A Day Without Rain	2	93	110	105	29	THE CALLING ● RCA 67585 (11 98/17 98) #	Camino Palmero	36																	
44	52	48	19	BUSTA RHYMES ▲ J 20009* (12 98/18 98)	Genesis	7	94	91	84	23	BLINK-182 ▲ MCA 112627 (12 98/18 98)	Take Off Your Pants And Jacket	1																	
45	49	52	55	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11 98/17 98) #	Rascal Flatts	45	95	94	107	43	DROWNING POOL ▲ WIND-UP 13065 (18 98 CD)	Sinner	14																	
46	57	41	52	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	[Ghetto Love]	9	96	144	134	34	ANGIE STONE ● J 20013* (12 98/18 98)	Mahogany Soul	22																	
47	31	5	3	JIMMY BUFFETT MAILBOAT 2005 (10 98/18 98)	Far Side Of The World	5	97	130	110	22	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12 98/18 98)	Celebrity	1																	
48	47	37	75	U2 ▲ ³ INTERSCOPE 524653 (12 98/18 98)	All That You Can't Leave Behind	3	98	84	94	37	MYSTIKAL JIVE 41770*/ZOMBA (12 98/18 98)	Tarantula	25																	
49	56	45	6	X-ECUTIONERS LOUD/COLUMBIA 86410*/CRG (12 98 EQ/17 98)	Built From Scratch	15	99	121	95	16																				

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART				ARTIST	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART			
100	90	53	4	INDIGO GIRLS EPIC 86401 (18.98 EQ CD)	Become You	30	151	147	143	12	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
101	87	96	17	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	152	167	114	10	SOUNDTRACK RDC-A-FELLA/DEF JAM 586671*/DJMGM (12.98/18.98)	State Property	14
102	88	98	21	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	153	173	169	11	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9
103	99	93	25	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 87012/RLG (12.98/18.98)	Greatest Hits	5	154	158	—	28	LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	10
104	75	92	5	JARS OF CLAY ESSENTIAL/SILVERTONE 10629/ZOMBA (17.98 CD)	theeleventhhour	28	155	NEW	1	WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	155	
105	38	—	2	NEWSBOYS SPARROW 51846 (17.98 CD)	Thrive	38	156	119	142	21	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
106	101	100	63	JENNIFER LOPEZ ▲ ³ EPIC 85955 (12.98 EQ/18.98)	J.Lo	1	157	NEW	1	THE APEX THEORY DREAMWORKS 450292/INTERSCOPE (12.98 CD) #	Topsy-Turvy	157	
107	137	103	17	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32	158	176	189	3	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	158
108	105	73	7	COREY NODONTIME/MDTOWN 016713/UMRG (8.98/12.98)	I'm Just Corey	73	159	155	—	2	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL (17.98 CD) #	Belly Of The Sun	155
109	106	113	6	TRIK TURNER RCA 68073 (13.98 CD) #	Trik Turner	100	160	175	118	17	MOBB DEEP ● LOU/D/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22
110	93	63	9	VARIOUS ARTISTS ● GRAMMY/UTV 084705/UMRG (18.98 CD)	Grammy Nominees 2002	13	161	136	129	16	STEVE HOLY CURB 77972 (11.98/17.98) #	Blue Moon	63
111	92	67	5	NATALIE IMBRUGLIA RCA 68087 (11.98/17.98)	White Lilies Island	35	162	76	—	2	GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
112	143	127	23	OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4	163	177	160	14	SOUNDTRACK ISLAND 586631/DJMGM (14.98 CD)	The Fast And The Furious: More Fast And Furious	117
113	NEW	—	1	JAGGED EDGE ▲ SD SO DEF/COLUMBIA 86505*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	164	192	171	76	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
114	85	123	20	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	165	NEW	1	GORDON LIGHTFOOT RHINO 78267 (12.98/18.98)	Complete Greatest Hits	165	
115	124	133	59	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51	166	RE-ENTRY	2	COURSE OF NATURE LAVA/ATLANTIC 83526/AG (17.98/11.98) #	Superkala	166	
116	97	88	54	TRAIN ▲ ² AWARE/COLUMBIA 63888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6	167	150	147	6	REBECCA ST. JAMES FOREFRONT 32587 (16.98 CD)	Worship God	94
117	134	109	28	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMGM (11.98/17.98)	New Favorite	35	168	160	135	22	PINK FLOYD ▲ ³ CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2
118	125	130	92	NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1	169	189	153	11	IMX TUG 30009/NEW LINE (12.98/17.98)	IMX	126
119	123	66	4	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52	170	180	—	2	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20350 EMI GO/SPEL (11.98/16.98) #	Go Get Your Life Back	170
120	113	—	6	EAZY-E RUTHLESS 86461/EPIC (24.98 EQ CD)	Impact Of A Legend	113	171	187	125	7	JAGUAR WRIGHT MOTIVE 112683/MCA (8.98/12.98)	Denials Delusions And Decisions	56
121	111	81	17	JOSH GROBAN ● 143 48154/WARNER BROS. (18.98 CD) #	Josh Groban	41	172	135	141	18	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
122	122	83	9	SADE ● EPIC 86373 (12.98 EQ/18.98)	Lovers Live	10	173	170	159	33	SOUNDTRACK ● MURDER INC./DEF JAM 548832*/DJMGM (12.98/18.98)	The Fast And The Furious	7
123	126	104	23	MICHAEL JACKSON ▲ ² EPIC 69400* (12.98 EQ/18.98)	Invincible	1	174	193	179	29	TENACIOUS D EPIC 86234* (18.98 EQ CD)	Tenacious D	33
124	112	—	2	ANDREW W.K. ISLAND 586588*/DJMGM (12.98 CD) #	I Get Wet	112	175	156	167	4	SUM 41 ▲ ISLAND 548662/DJMGM (12.98/18.98)	All Killer No Filler	13
125	141	112	2	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33	176	117	—	2	VARIOUS ARTISTS COLUMBIA 86417*/CRG (12.98 EQ/18.98)	The Pledge Of Allegiance Tour	117
126	127	78	4	KILLA BEEZ WU-TANG IN THE PAINT 8362*/KDCB (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting	46	177	171	197	5	VARIOUS ARTISTS WALT DISNEY 860711 (18.98 CD)	Disney's Superstar Hits	127
127	68	102	6	PLUS ONE 143/ATLANTIC 83527/AG (11.98/17.98)	Obvious	29	178	161	152	9	STING ● A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32
128	120	117	31	DAVE MATTHEWS BAND ▲ ³ RCA 67888 (11.98/18.98)	Everyday	1	179	179	164	1	CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) #	Play It Loud	164
129	118	—	2	INFAMOUS MOBB IM3 9209*/LANDSPEED (11.98/17.98) #	Special Edition	118	180	RE-ENTRY	2	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD) #	XX	180	
130	114	97	8	CHRIS ISAAK REPRISE 48016/WARNER BROS. (18.98 CD)	Always Got Tonight	24	181	178	149	5	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98)	Gorillaz	14
131	139	106	24	DMX ▲ RUFF RYDERS/DEF JAM 586450*/DJMGM (12.98/18.98)	The Great Depression	1	182	163	144	24	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	19
132	86	35	3	DARREN HAYES COLUMBIA 86250/CRG (12.98 EQ/18.98)	Spin	35	183	128	158	—	THIRD DAY ESSENTIAL 10658/ZOMBA (11.98/17.98)	Come Together	31
133	151	131	32	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13	184	172	193	24	STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98)	Declaration	14
134	115	138	6	SOUNDTRACK INTERSCOPE 453278 (18.98 CD)	Moulin Rouge 2	90	185	131	163	—	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1
135	138	111	21	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40	186	NEW	1	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD) #	thefakesoundofprogress	186	
136	140	139	72	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	4	187	RE-ENTRY	6	THE CHIEFTAINS RCA VICTOR 63917 (18.98 CD)	The Wide World Over: A 40 Year Celebration	77	
137	188	154	39	JAY-Z ▲ RDC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98)	The Blueprint	1	188	RE-ENTRY	74	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) #	Live In London And More...	69	
138	152	126	5	VARIOUS ARTISTS ● EMI CHRISTIAN/VORDAVERITY 43188/ZOMBA (17.98/19.98)	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs	46	189	169	150	20	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
139	153	198	13	BRAD PAISLEY ● ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31	190	197	183	33	PETE YORN COLUMBIA 67216*/CRG (17.98 EQ/12.98) #	musicforthemorningafter	131
140	154	148	13	THE BEATLES ▲ ⁸ APPLE 23325/CAPITOL (12.98/18.98)	1	1	191	RE-ENTRY	7	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	
141	191	174	7	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) #	Through The Eyes	141	192	RE-ENTRY	6	BARBRA STREISAND ● COLUMBIA 86123/CRG (17.98 EQ/24.98)	The Essential Barbra Streisand	15	
142	168	128	18	YOLANDA ADAMS ELEKTRA 67998/EEG (12.98/18.98)	Believe	42	193	182	124	3	CUSTOM ARTISTDIRECT 01016 (17.98 CD) #	Fast	124
143	174	170	6	PHANTOM PLANET DAYLIGHT 62098/EPIC (13.98 EQ CD) #	The Guest	133	194	190	156	4	VARIOUS ARTISTS UTV/DEF JAM 586652/DJMGM (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	47
144	142	136	52	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANThology	11	195	198	162	1	JAY-Z RDC-A-FELLA/DEF JAM 586614/DJMGM (9.98/14.98)	MTV Unplugged	31
145	129	137	10	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	196	196	161	1	MASTER P NEW NO LIMIT/UNIVERSAL 860977/UMRG (12.98/18.98)	Game Face	53
146	157	132	30	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	4	197	162	177	23	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
147	133	89	5	SOUNDTRACK SLIP-N-SLIDE 3901/NEW LINE (12.98/18.98)	All About The Benjamins	65	198	185	146	20	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1
148	NEW	—	1	LIL' J HOLLYWOOD 162322 (18.98 CD) #	All About J	148	199	184	175	2	MICHAEL JACKSON EPIC 85750 (18.98 EQ CD)	Greatest Hits: HiStory — Volume 1	85
149	132	122	51	BROOKS & DUNN ▲ ARISTA NASHVILLE 67009/RLG (12.98/18.98)	Steers & Stripes	4	200	RE-ENTRY	4	RES MCA 112310* (8.98/12.98) #	How I Do	179	
150	145	119	4	JOHN TESH FAITH 90D 34591 GARDEN CITY (11.98/17.98)	A Deeper Faith	56							

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

APRIL 20 2002

Billboard TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	PEGGY SCOTT-ADAMS	MISS BUTCH 9900/WARNER BROS	Hot & Sassy
2	3	1	ROBBEN FORD	CONCORD 2112	Blue Moon
3	2	1	VARIOUS ARTISTS	ICHIBAN BLUES 01007/ICHIBAN	Red White & Blues
4	4	1	B.B. KING & ERIC CLAPTON	DUCK/REPRISE 47612/WARNER BROS	Riding With The King
5	5	1	VARIOUS ARTISTS	NARM 50007	Get The Blues!
6	7	1	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
7	6	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
8	8	1	SOUNDTRACK	NONE SUCH 79637/AG	Big Bad Love
9	9	1	ETTA JAMES	CHESS 11249/MCA	Love Songs
10	10	1	BUDDY GUY	SILVERSTONE 41751/ZOMBA	Sweet Tea
11	15	1	TAB BENOIT	TELARC BLUES 83530/TELARC	Wetlands
12	12	1	VARIOUS ARTISTS	UTV 55812	Pure Blues
13	11	1	JIMMIE VAUGHAN	ARTEMIS 751091	Do You Get The Blues?
14			VARIOUS ARTISTS	ALLIGATOR 112113	Alligator Records 30th Anniversary Collection
15			LITTLE CHARLIE & THE NIGHTCATS	ALLIGATOR 4883	That's Big!

APRIL 20 2002

Billboard TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	46	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND/UTV 42796/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
2	3	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/UMRG	Legend (Deluxe Edition)
3	4	1	CAPLETON	DAVID HOUSE 16257/VP	Still Blazin
4	5	1	TANTO METRO & DEVONTE	SHOCKING VIBES 16211/VP	The Beat Goes On
5	2	1	SHAGGY	MIRAGE 11823	Mr. Lover Lover (The Best Of Shaggy... Part 1)
6	6	1	UB40	VIRGIN 50525	The Very Best Of UB40
7	7	1	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
8	8	1	BOB MARLEY AND THE WAILERS	LASERLIGHT 46114	Satisfy My Soul
9	10	1	SANCHEZ	VP 1635	Stays On My Mind
10	9	1	VARIOUS ARTISTS	VP 1629	Reggae Gold 2001
11			BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586408/UMRG	Exodus (Deluxe Edition)
12			BUJU BANTON	HIP-0/UNIVERSAL 541336/UMRG	Ultimate Collection
13	11	1	VARIOUS ARTISTS	GREENSLEEVES 4003	The Biggest Regga Dancehall Anthems 2001
14			VARIOUS ARTISTS	GREENSLEEVES 268	Regga Ragga Ragga 16
15			PETER TOSH	LEGACY/COLUMBIA 83344/CRG	Super Hits

APRIL 20 2002

Billboard TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	BAHA MEN	S-CURVE 37880/CAPITOL	Move It Like This
2	2	1	THE CHIEFTAINS	RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
3	4	1	ANGELIQUE KIDJO	COLUMBIA 85799/CRG	Black Ivory Soul
4	6	1	PILAR MONTENEGRO	UNIVISION 310026	Desahogo
5			SOUNDTRACK	MILAN 39981	Monsoon Wedding
6	5	1	SOUNDTRACK	VIRGIN 10790	Amelie
7	7	1	BAHA MEN	S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
8	3	1	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020	The Irish Tenors: Ellis Island
9	8	1	JOHN MCDERMOTT	ANGEL 70565	A Time To Remember
10	9	1	SOUNDTRACK	DECCA 017012/UNIVERSAL CLASSICS GROUP	Black Hawk Down
11	12	1	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
12	11	1	SOLAS	SHANACHIE 7846	The Edge Of Silence
13	15	1	ORCHESTRA BAOBAB	WORLD CIRCUIT/NONE SUCH 79643/AG	Pirates Choice
14			VARIOUS ARTISTS	PUTUMAYO 80197	Latin Groove
15	14	1	AFRO CELT SOUND SYSTEM	REAL WORLD/NARADA 10184/VIRGIN	Volume 3: Further In Time

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. 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.

APRIL 20 2002

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	30	POPE	ATLANTIC 82867/CHORDANT	Satellite
2	2	7	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
3	4	3	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
4	7	4	MERCYME	INO 6133/WORD	Almost There
5	8	6	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
6	6	5	JARS OF CLAY	ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhour
7	3	1	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
8	5	7	PLUS ONE	143/ATLANTIC 83527/WORD	Obvious
9	16	9	YOLANDA ADAMS	ELEKTRA 62690/CHORDANT	Believe
10	10	8	JOHN TESH	FAITH MO/GARDEN CITY 34591/WORD	A Deeper Faith
11	12	10	REBECCA ST. JAMES	FOREFRONT 25877/CHORDANT	Worship God
12	9	12	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
13	17	16	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
14	18	15	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	Live In London And More...
15	15	11	VARIOUS ARTISTS	ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
16	11	13	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	WOW Hits 2002: The Year's 30 Top Christian Artists And Hits
17	13	14	RACHAEL LAMPA	WORD 86182	Kaleidoscope
18	14	19	ZOEGIRL	SPARROW 1828/CHORDANT	Life
19	19	1	AVALON	SPARROW 1936/CHORDANT	O2/Avalon Remixed
20	22	18	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/PROVIDENT	Awesome Wonder
21	26	24	MARY MARY	COLUMBIA 76723/WORD	Thankful
22	30	23	BISHOP T.D. JAKES	DEXTERITY SOUNDS/EMI GOSPEL 0334/CHORDANT	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
23	21	25	OUT OF EDEN	GOTEE 2850/CHORDANT	This Is Your Life
24	27	20	BEBE	MOTOWN 016705/PROVIDENT	Live And Up Close
25	25	26	NICOLE C. MULLEN	WORD 6127	Talk About It
26	23	27	AVALON	SPARROW 1798/CHORDANT	Oxygen
27	29	21	GINNY OWENS	ROCKETOWN 86189/WORD	Something More
28	36	1	JEFF DEYO	GOTEE 2858/CHORDANT	Saturate
29	33	28	VARIOUS ARTISTS	INTEGRITY 1768/TIME LIFE	Songs 4 Worship — Be Glorified
30	40	39	JENNIFER KNAPP	GOTEE 2843/CHORDANT	The Way I Am
31	32	31	THIRD DAY	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
32	24	17	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2368/CHORDANT	I'll Fly Away
33	31	31	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
34	28	34	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
35	34	36	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
36			STEVE GREEN	SPARROW 1725/CHORDANT	Woven In Time
37	35	33	VARIOUS ARTISTS	INTEGRITY 1267/TIME LIFE	Songs 4 Worship — Holy Ground
38	20	1	THE O.C. SUPERTONES	BEC 747/CHORDANT	O.C. Supertones: Live! Volume One
39	19	1	MICHAEL CARD	M2.0 COMMUNICATIONS 86186/WORD	Scribbling In The Sand
40	39	30	THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS 86186/WORD	Be Glad

APRIL 20 2002

Billboard TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	KIRK FRANKLIN	GOSPO CENTRIC 70017/ZOMBA	The Rebirth Of Kirk Franklin
2	2	2	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs
3	3	18	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
4	4	1	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL	Go Get Your Life Back
5	5	4	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	Live In London And More...
6	6	1	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 70016/ZOMBA	Awesome Wonder
7	6	8	MARY MARY	COLUMBIA 63740/CRG	Thankful
8	7	10	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
9	7	6	BEBE	MOTOWN 016705/UMRG	Live And Up Close
10	12	10	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
11	9	11	JOE PACE & THE COLORADO MASS CHOIR	INTEGRITY/WORD 86188/EPIC	Glad About It!
12	10	9	THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS/WORD 86186/WARNER BROS.	Be Glad!
13	11	12	REV. CLAY EVANS AND THE AACR MASS CHOIR	MEEK 4014	Constantly
14	13	14	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
15	16	16	NEW CREATION OF GOD	AMEN 1502	He's All I Need
16	14	21	MEN OF STANDARD	MUSCLE SHOALS SOUND GOSPEL 8017/MALACO	Vol. III
17	22	19	JOANN ROSARIO	F HAMMOND/VERITY 43167/ZOMBA	Fred Hammond Presents... Joann Rosario: "More, More, More"
18	17	13	SHIRLEY CAESAR	WORD 86188/EPIC	Hymns
19	15	20	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	Music
20	29	22	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
21			VARIOUS ARTISTS	THE RIGHT STUFF 00951/CAPITOL	Walt Baby Love's Gospel Tracks
22	19	15	SHIRLEY MURDOCK	DEXTERITY SOUNDS 20348/EMI GOSPEL	Home
23	23	35	SOUNDTRACK	NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
24	27	27	VARIOUS ARTISTS	EMI/WORD/VERITY 43183/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
25	21	18	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded—Live In D.C.
26	20	38	ESTHER SMITH	OOROHN 7389	You Love Me...Still
27	25	25	EASTERN MICHIGAN GOSPEL CHOIR	OOROHN 7372	Get To The Concept
28	33	31	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
29	18	36	THE BRIGHT STAR MALE CHORUS	BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
30	26	23	HELEN BAYLOR	OIADEM 10682/ZOMBA	My Everything
31	31	29	YOLANDA ADAMS	ELEKTRA 62628/EEG	The Experience
32	28	17	KRS-ONE AND THE TEMPLE OF HIPHOP	IN THE PAINT/FRONT PAGE 8363/KOCH	Spiritual Minded
33	30	32	JAMES GREAR & COMPANY	BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
34	38	34	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7018	Good Time
35	24	26	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918	Spirit Of The Century
36	32	24	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
37	36	28	VIRTUE	VERITY 43170/ZOMBA	Virtuosity!
38	34	1	LAMAR CAMPBELL & SPIRIT OF PRAISE	EMI GOSPEL 20354	The Praise Collection
39	37	33	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43128/ZOMBA	Not Guilty...The Experience
40	RE-ENTRY	2	SHEKINAH GLORY MINISTRY	KINGDOM 001	Praise Is What I Do

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

APRIL 20
2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	—	2	ANDREW W.K. ISLAND 586568/IDJMG (12.98 CD)	NUMBER 1 I Get Wet 2 Weeks At Number 1
2	3	—	2	INFAMOUS MOBB IM3 9209/LANDSPEED (11.98/17.98)	Special Edition Through The Eyes
3	12	9	17	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes
4	7	7	1	PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 CD)	The Guest
5	—	—	1	LIL' J HOLLYWOOD 162322 (18.98 CD)	HOT SHOT DEBUT All About J
6	—	—	1	THE APEX THEORY DREAMWORKS 450292/INTERSCOPE (12.98 CD)	Topsy-Turvy
7	8	13	14	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
8	4	—	2	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun
9	21	19	6	COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98)	GREATEST GAINER Superkala
10	10	—	2	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL (11.98/16.98)	Go Get Your Life Back
11	9	5	4	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
12	15	15	13	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD)	XX
13	20	36	6	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD)	thefakesoundofprogress
14	13	11	3	PETE YORN COLUMBIA 62216/CRG (17.98 EQ/12.98)	musicforthemorningafter
15	11	2	3	CUSTOM ARTISTDIRECT 01016 (17.98 CD)	Fast
16	17	16	10	RES MCA 112310 (8.98/12.98)	How I Do
17	16	17	6	INJECTED ISLAND 548878/IDJMG (12.98 CD)	Burn It Black
18	5	6	3	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope
19	35	48	3	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos
20	18	10	11	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
21	39	42	3	KHIA FEATURING: DSD DIRTY DOWN 46 (17.98 CD)	Thug Misses
22	6	21	10	ZOEGIRL SPARROW 51828 (16.98 CD)	Life
23	27	28	10	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
24	—	—	1	VICENTE FERNANDEZ SONY DISCOS 84782 (10.98 EQ/16.98)	Historia De Un Idolo Vol. 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
25	—	—	1	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA (10.98/15.98)	Awesome Wonder
26	28	25	3	ABANDONED POOLS EXTASY 48106/WARNER BROS. (11.98 CD)	Humanistic
27	14	12	11	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here
28	—	—	1	J-LIVE COUP D'ETAT 0001* (16.98 CD)	All Of The Above
29	30	29	6	AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes
30	24	30	10	OUT OF EDEN GOTEE 72850 (16.98 CD)	This Is Your Life
31	42	37	12	ILL NINO ROADRUNNER 618497/IDJMG (18.98 CD)	Revolution/Revolucion
32	19	3	7	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America
33	25	4	3	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)	Drunken Lullabies
34	22	—	2	PRETTY WILLIE D2/REPUBLIC/UNIVERSAL 016700/UMRG (14.98 CD)	Enter The Life Of Suella
35	23	8	3	UNCLE TUPELO LEGACY/COLUMBIA 62223/CRG (18.98 EQ CD)	83/93: An Anthology
36	—	—	1	SECRET GARDEN DECCA 548678 (16.98 CD)	Once In A Red Moon
37	29	18	8	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD)	Barricades & Brickwalls
38	—	—	1	ANGELIQUE KIDJO COLUMBIA 85799/CRG (12.98 EQ CD)	Black Ivory Soul
39	26	40	12	NICOLE C. MULLEN WORD 89622/EPIC (11.98 EQ/17.98)	Talk About It
40	31	23	11	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra. Dance 01
41	—	—	1	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD)	Rooty
42	38	41	10	SOIL J 20022 (7.98/11.98)	Scars
43	—	—	1	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
44	34	22	3	GINNY OWENS ROCKE TOWN/WORD 86189/WARNER BROS. (16.98 CD)	Something More
45	—	—	1	FANTOMAS/MELVINS—BIG BAND IPECAC 19/CAROLINE (11.98 CD)	Millennium Monsterwork
46	49	—	2	JEFF DEYO GOTEE 72858 (16.98 CD)	Saturate
47	—	—	1	LOS ANGELES AZULES DISA 727022 (9.98/13.98)	Alas Al Mundo
48	33	39	12	CHRIS BOTTI COLUMBIA 85753*/CRG (12.98 EQ CD)	Night Sessions
49	45	24	4	EELS DREAMWORKS 450368/INTERSCOPE (18.98 CD)	Souljacker
50	36	14	6	LUIS FONSI UNIVERSAL LATIN 017090 (10.98/16.98)	Amor Secreto

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Billboard TOP INDEPENDENT ALBUMS

With charts compiled from a sampling of retail stores, music retailers and internet sales, figures are based on actual sales and are not certified. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	—	3	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	NUMBER 1 Far Side Of The World 3 Weeks At Number 1
2	3	3	7	DEFAULT TVT 2310 (11.98 CD) #	The Fallout
3	2	2	4	OL' DIRTY BASTARD D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones
4	4	—	3	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
5	6	4	4	KILLA BEEZ WU TANG/IN THE PAINT 8362*/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez — The Sting
6	5	—	2	INFAMOUS MOBB IM3 9209*/LANDSPEED (11.98/17.98) #	Special Edition
7	7	5	4	SOUNDTRACK SLIP IN SLIDE 3301/NEW LINE (12.98/18.98)	All About The Benjamins
8	8	6	6	JOHN TESH FAITH HD 3490/CAPITOL CITY (11.98/17.98)	A Deeper Faith
9	9	10	18	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most
10	10	7	17	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx
11	11	9	18	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse
12	20	23	3	KHIA FEATURING: DSD DIRTY DOWN 46 (17.98 CD) #	GREATEST GAINER Thug Misses
13	15	17	10	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine
14	16	15	11	SEVENDUST TVT 5870 (10.98/17.98)	Animosity
15	13	12	11	BAD RELIGION EPITAPH 86635* (17.98 CD)	The Process Of Belief
16	—	—	1	J-LIVE COUP D'ETAT 0001* (16.98 CD) #	HOT SHOT DEBUT All Of The Above
17	14	8	3	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) #	Drunken Lullabies
18	18	13	5	RANCID/NOFX BYO 079* (13.98 CD)	The BYO Split Series / Volume III
19	17	14	11	JOHNNY VICIOUS ULTRA 1111 (19.98 CD) #	Ultra. Dance 01
20	31	27	3	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) #	Rooty
21	—	—	1	FANTOMAS/MELVINS—BIG BAND IPECAC 19/CAROLINE (11.98 CD) #	Millennium Monsterwork
22	21	21	7	PEGGY SCOTT-ADAMS MUSIC HITCH 4019/MARDI GRAS (10.98/16.98)	Hot & Sassy
23	12	20	11	DREAM STREET UEG 1111/EDEL (12.98/18.98)	Dream Street
24	24	—	2	POWER HOUZE PMS 501/WE 24592 (17.98 CD) #	Family Busine\$\$

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
25	22	16	4	DIESELBOY HUMAN IMPRINT 78001/SYSTEM (17.98 CD) #	projectHUMAN
26	27	18	3	ZAKK WYLDE'S BLACK LABEL SOCIETY SPITFIRE 15176 (17.98 CD) #	1919 * Eternal
27	48	26	11	LIL' KEKE IN THE PAINT 8231/KOCH (12.98/18.98) #	Platinum In Da Ghetto
28	23	19	4	MILLENCOLIN BURNING HEART 82021/EPITAPH (16.98 CD) #	Home From Home
29	44	—	2	ZERO 7 PALM 5007 (11.98 CD) #	Simple Things
30	19	22	8	VARIOUS ARTISTS HELLCAT 80444/EPITAPH (5.98 CD)	Give 'Em The Boot 3
31	41	24	11	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower
32	29	36	10	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (10.98/15.98) #	Constantly
33	—	—	1	VARIOUS ARTISTS FEARLESS 053 (13.98 CD)	Punk Goes Pop
34	38	29	4	CLINIC DOMINO 05 (17.98 CD)	Walking With Thee
35	42	44	3	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1905 (10.98/16.98)	Turn It Around
36	34	34	18	VARIOUS ARTISTS MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
37	28	33	15	FEAR NO M.O.B. 90 DEEP 805/STONEY BURKE (11.98/17.98) #	Gangstas Doin' Gangsta \$#@!
38	—	—	1	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 609 (10.98 CD)	De Stijl
39	37	42	10	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis
40	33	49	3	THE HIVES BURNING HEART 82005*/EPITAPH (16.98 CD) #	Veni Vidi Vicious
41	—	—	1	NEW CREATION OF GOD AMEN 1502 (9.98/14.98)	He's All I Need
42	46	—	2	MEN OF STANDARD MUSCLE SHOALS SOUND GOSPEL 8017/MALACO (10.98/17.98)	Vol. III
43	32	25	4	LORRIE MORGAN IMAGE 1365 (17.98 CD)	The Color Of Roses
44	47	43	4	LIL JON & THE EAST SIDE BOYZ BME 2220/TVT (10.98/16.98)	Put Yo Hood Up
45	26	40	14	VEGGIE TUNES BIG IDEA/WORD 6164/LYRICK STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry
46	36	11	1	KMFDM METROPOLIS 80235 (15.98 CD)	Attak
47	43	32	10	SUPER FURRY ANIMALS XL 85028*/EGGARS BANQUET (16.98 CD)	Rings Around The World
48	—	—	1	DARUDE GROOVICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm
49	—	—	1	SUGARCULT ULTIMATUM 776673/ARTEMIS (13.98 CD)	Start Static
50	50	45	1	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. # Albums with the greatest sales gains this week. * Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). # RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 2 million units (Multi-Platinum). 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). Δ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Astisk 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	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	CELINE DION EPIC 86400	A New Day Has Come	2
NUMBER 1 2 Weeks At Number 1					
2	3	5	SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	5
3	5	1	NORAH JONES BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	51
4	4	1	JIMMY BUFFETT MAILBOAT 2005	Far Side Of The World	47
5	7	1	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS.	Under Rug Swept	23
6	9	1	BARRY MANILOW ● BMG HERITAGE 10600/ARISTA	Ultimate Manilow	35
7	10	1	SOUNDTRACK INTERSCOPE 493228	Moulin Rouge 2	134
8	8	1	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG	Now 9	4
9	18	1	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG ▲	Room For Squares	38
10			CASSANDRA WILSON BLUE NOTE 35072/CAPITOL ▲	Belly Of The Sun	159
11	6	4	INDIGO GIRLS EPIC 86401	Become You	100
12			DIANA KRALL ▲ VERVE 549846/VG	The Look Of Love	93
13			SECRET GARDEN DECCA 548678	Once In A Red Moon	-
14			BERNADETTE PETERS ANGEL 34969 ▲	Bernadette Peters Loves Rodgers & Hammerstein	-
15	11	13	SOUNDTRACK ● V2 27119	I Am Sam	57
16	12	47	U2 ▲ ³ INTERSCOPE 524653	All That You Can't Leave Behind	48
17			MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG	Kind Of Blue	-
18	24	12	SOUNDTRACK ● REPRIS 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	114
19	14	19	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG	New Favorite	117
20			ASHANTI MURDER INC./DEF JAM 586830*/DJMG	Ashanti	1
21	21	18	SOUNDTRACK ● INTERSCOPE 493035	Moulin Rouge	55
22	16	1	KYLIE MINOGUE ● CAPITOL 37670	Fever	25
23	23	71	ENYA ▲ ⁶ REPRIS 47426/WARNER BROS.	A Day Without Rain	43
24			SOUNDTRACK MILAN 35981	Monsoon Wedding	-
25	25	7	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG ▲	Brushfire Fairytales	88

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

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Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	32	O BROTHER, WHERE ART THOU? ▲ ⁵	LOST HIGHWAY/MERCURY 170069/DJMG
NUMBER 1 32 Weeks At Number 1				
2	2	3	THE SCORPION KING	UNIVERSAL 017155/UMRG
3	3	3	BLADE II	IMMORTAL 12064*/VIRGIN
4	5	4	MOULIN ROUGE ▲	INTERSCOPE 493035
5	6	13	I AM SAM ●	V2 27119
6	7	7	QUEEN OF THE DAMNED	WARNER SUNSET/REPRIS 48285/WARNER BROS.
7	8	4	RESIDENT EVIL	ROADRUNNER 618450/DJMG
8	4	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
9	9	4	COYOTE UGLY ▲ ³	CURB 78703
10	10	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRIS 48110/WARNER BROS.
11	11	6	MOULIN ROUGE 2	INTERSCOPE 493228
12	12	1	ALL ABOUT THE BENJAMINS	SLIP-N-SLIDE 39011/NEW LINE
13	15	11	STATE PROPERTY	RDC-A-FELLA/DEF JAM 586671*/DJMG
14	17	14	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
15	13	13	A WALK TO REMEMBER	EPIC 86311
16	16	16	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJMG
17	18	18	CLOCKSTOPPERS	HOLLYWOOD 162346
18	19	11	HARDBALL	SD SD DEF/COLUMBIA 86025/CRG
19	23	27	TRAINING DAY	PRIORITY 50213*/CAPITOL
20	20	20	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
21	14	17	THE PRINCESS DIARIES ●	WALT DISNEY 860731
22	24	4	WE WERE SOLDIERS	COLUMBIA 86403/CRG
23	25	17	DOWN FROM THE MOUNTAIN	LOST HIGHWAY/MERCURY 170221*/DJMG
24	21	19	ALI	INTERSCOPE 493172
25			THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD 1972/CRG

Billboard TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	102	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) ▲	The Sickness
NUMBER 1 2 Weeks At Number 1					
2	1	2	132	CREED ◆ ¹⁰ WIND-UP 13053* (11.98/18.98)	Human Clay
3	4	3	367	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 35334 (10.98/15.98)	Greatest Hits
4	3	11	104	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
GREATEST GAINER					
5	21	21	640	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	Legend
6	8	5	128	PINK FLOYD ◆ ¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
7	5	7	104	ENYA ▲ ² REPRIS 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
8	7	4	41	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek
9	9	14	134	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) ▲	My Own Prison
10	6	8	134	DIXIE CHICKS ▲ ⁹ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
11	10	10	148	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause
12	14	15	67	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68524/CRG (7.98 EQ/11.98) ▲	System Of A Down
13	13	13	154	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
14	24	39	47	OZZY OSBOURNE ▲ ² EPIC 67380 (10.98 EQ/17.98)	The Ozzman Cometh
15	11	9	273	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
16	23	16	191	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (17.98/11.98)	Greatest Hits
17	12	6	110	U2 ▲ ² ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
18	19	17	244	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
19	26	24	270	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
20	17	12	94	DAVID GRAY ▲ ATO 69351/RCA (11.98/17.98) ▲	White Ladder
21	20	20	270	SHANIA TWAIN ◆ ¹⁹ MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
22	16	18	303	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
23	39	29	125	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
24	22	19	153	ABBA ▲ ³ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	28	28	120	INCUBUS ▲ ² IMMORTAL 63852/EPIC (12.98 EQ/18.98)	Make Yourself
26	18	22	219	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces
27	36	42	134	GODSMACK ▲ ⁴ REPUBLIC/UNIVERSAL 133190/UMRG (12.98/18.98) ▲	Godsmack
28			152	AL GREEN ▲ HV/THE RIGHT STUFF 35800/CAPITOL (10.98/17.98)	Greatest Hits
29	35	32	180	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (17.98 EQ/11.98)	Aerosmith's Greatest Hits
30	34	31	57	THE BEACH BOYS CAPITOL 21880 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
31	38	30	487	ELTON JOHN ▲ ¹⁵ ROCKET/ISLAND 512522/DJMG (6.98/11.98)	Greatest Hits
32			220	ALANIS MORISSETTE ◆ ¹⁶ MAVERICK 45901/WARNER BROS. (11.98/17.98) ▲	Jagged Little Pill
33			54	POISON ▲ CAPITOL 53375 (17.98/11.98)	Greatest Hits 1986-1996
34	32	27	434	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry
35			150	2PAC ▲ ⁹ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me
36	25	26	34	LYNYRD SKYNYRD ● The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)	
37			201	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
38	43	34	87	DIANA KRALL ▲ VERVE 050304/VG (12.98/18.98)	When I Look In Your Eyes
39			7	FRANK SINATRA CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
40	29	25	406	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	Greatest Hits
41	27	-	120	NO DOUBT ◆ ¹⁰ TRAUMA 492580*/INTERSCOPE (12.98/18.98) ▲	Tragic Kingdom
42	41	-	174	THE BEATLES ◆ ¹² APPLE 464467/CAPITOL (12.98/18.98)	Abbey Road
43	33	38	438	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
44			96	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre - 2001
45			18	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69222/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
46			305	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (12.98/18.98)	Nevermind
47			143	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
48			54	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
49			404	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
50	44	35	372	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits

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

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
 —SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: H100 91; HSS 66; RA 55; RBH 58; RS 64
 2002: NA 5
 2Pac: PCA 23, 35; RBC 2, 4, 6, 9
 311: MO 22
 3LW: DS 5; H100 76; HSS 8; RA 56; RBH 32; RP 2;
 RS 3
 3PC: RA 74; RBH 76
 3rd Strike: RO 34
 8ball: RBA 70
 99th Affair: DC 16

—A—

Aaliyah: B200 62; RBA 37; RBC 21; H100 26; HA
 24; RA 9, 41; RBH 9, 44
 Abandoned Pools: HS 26; MO 27
 Abba: PCA 24
 AC/DC: PCA 18
 Yolanda Adams: B200 142; CC 9; GA 3, 31; RBA 53
 Adema: B200 53; MO 19; RO 24
 Ad Finem: DC 25
 Trace Adkins: CA 40; CS 30
 Aerosmith: PCA 29; HSS 22
 Afro Celt Sound System: WM 15
 Levert Agee: HSS 33; RBH 93; RP 12; RS 15
 Pepe Aguilar: LA 74; LPS 35; LT 28; RMS 18, 38
 Christina Aguilera: HSS 68
 Rhett Akins: CA 69
 Ley Alejandro: LPS 37
 Alien Ant Farm: B200 144
 Gary Allan: B200 191; CA 24; CCA 10; CS 27
 Herb Alpert: CJ 24
 Al-Shid: RS 68
 Amber: DS 24
 Americana: DC 19
 Jessica Andrews: CA 61
 Andy Andy: TSS 39
 And You Will Know Us By The Trail Of Dead: HS
 29
 Los Angeles Azules: HS 47; LA 6, 27; RMA 3, 14
 Los Angeles De Charly: RMS 27, 35
 Anny: DC 20
 Marc Anthony: LA 4; TSA 1; AC 7; LT 23, 48; TSS 3,
 10
 The Apex Theory: B200 157; HS 6
 Louis Armstrong: JZ 17
 Ascension: DC 23
 Ashanti: B200 1; INT 20; RBA 1; H100 1, 2, 17; HA
 1, 2, 17; HSS 26, 41; RA 1, 3, 19; RBH 1, 3, 20;
 RP 13; RS 19, 24, 69; T40 2, 11, 15
 Avalon: CC 19, 26; EA 4
 Avant: B200 7; RBA 4; H100 46, 56; HA 42, 53; RA
 12, 13; RBH 12, 14; RS 66
 Kevin Aviance: DC 3
 Ramon Ayala Y Sus Bravos Del Norte: LA 53; LT

26; RMS 6, 24
 Steve Azar: CS 11; H100 62; HA 60

—B—

BzK: B200 20; RBA 9; H100 39; HA 55; HSS 5; RA
 23, 62; RBH 25, 47; RS 6; T40 30
 Backstreet Boys: B200 156; AC 13
 Bad Religion: IND 15
 Baha Men: B200 64; WM 1, 7; HSS 6
 David Ball: CA 52
 Charli Baltimore: H100 75; HA 74; RA 29; RBH 30;
 RS 42
 Banda El Recodo: LA 60; LT 22; RMS 5
 Banda Tierra Blanca: RMS 16
 Buju Banton: RE 12
 Pancho Barraza: LA 62
 Basement Jaxx: EA 7; HS 41; IND 20; DS 13
 Kathleen Battle: CL 10
 Helen Baylor: GA 30
 The Beach Boys: PCA 30
 Beanie Sigel: H100 55; HA 52; RA 16, 68; RBH 17,
 72
 Bear Witness: HSS 56; RP 15; RS 21
 Walter Beasley: CJ 17
 The Beatles: B200 140; PCA 42
 Beelzebub: HSS 18; RBH 86; RP 6; RS 9
 Beki: DC 38
 Tony Bennett: JZ 3
 David Benoit: CJ 16
 Tab Benoit: BL 11
 Big Logic: RP 23; RS 33
 Big Moe: RA 72; RBH 73
 Big Tymers: H100 95; HSS 75; RA 50; RBH 53; RS
 63
 Bilal: HSS 61; RS 47
 Bjork: EA 22
 Clint Black: CA 37
 Mary J. Blige: B200 17; RBA 7; RBC 11, 23; DC 4;
 DS 4; H100 29, 38, 60; HA 27, 40, 61; HSS
 70; RA 11, 38; RBH 11, 40; RS 49, 51
 The Blind Boys Of Alabama: GA 35
 Blink-182: B200 95; MO 6
 Blue Six: DC 49
 Boards Of Canada: EA 21
 Andrea Bocelli: B200 189; CL 4; CX 1, 15
 Michael Bolton: AC 10
 Bond: CX 8
 Bone Thugs-N-Harmony: RBC 22
 Boobakaw And Tha Wild Younginz: RP 21; RS 30
 Chris Botti: CJ 4; HS 48
 Bounty Killer: A40 17; H100 49; HA 48; T40 23
 Boyz II Men: HSS 51
 Brancaccio & Aisher: DC 2
 Brandy: B200 22; RBA 10; H100 47; HA 47; HSS
 62; RA 26, 36; RBH 24, 38; RS 37
 Michelle Branch: B200 33; A40 9; H100 16; HA 16;
 T40 7
 Brian: RS 41
 Jim Brickman: NA 3
 Sarah Brightman: CX 2, 9
 The Bright Star Male Chorus: GA 29
 Brill: HSS 67
 Brooks & Dunn: B200 149; CA 15; CCA 7; CS 14,
 45; H100 69; HA 68
 Garth Brooks: B200 102; CA 8; CCA 19; CS 16
 The Brooklyn Tabernacle Choir: CC 40; GA 12
 Andrea Brown: DC 9
 Jimmy Buffett: B200 47; IND 1; INT 4
 Los Bukis: LA 56
 Rafy Burgos "El Cupido": TSS 38
 Busta Rhymes: B200 44; RBA 16; H100 19; HA 18;
 HSS 16; RA 6; RBH 6; RP 8; RS 11
 Tracy Byrd: CA 49; CS 46

—C—

Cabas: LPS 38
 Shirley Caesar: GA 18
 Chris Cagle: B200 179; CA 22; HS 11; CS 3; H100
 40; HA 36
 Maria Callas: CL 6
 The Calling: B200 94; A40 1; AC 27; H100 15; HA
 14; T40 10
 Jaime Camil: LPS 28; LT 39
 Lamar Campbell & Spirit Of Praise: GA 38
 Cam'Ron: H100 77; HSS 17; RA 28; RBH 23; RP 5;
 RS 8
 Blu Cantrell: HSS 46; RS 59
 Capleton: RE 3
 Michael Card: CC 39
 Mariah Carey: HSS 48, 51
 Vanessa Carlton: A40 13; H100 10; HA 19; HSS 2;
 T40 13
 Rodney Carrington: CA 65
 Kurt Carr & The Kurt Carr Singers: CC 20; GA 6;
 HS 25
 Jeff Carson: CS 48
 Johnny Cash: CA 51; CCA 9
 Butch Cassidy: RBH 84
 Cee-Lo: RA 64; RBH 65; RS 58
 Kasey Chambers: CA 36; HS 37
 Steven Curtis Chapman: B200 184; CC 13
 Chayanne: HS 19; LA 1; LPA 1; LPS 1; LT 3; TSS 11
 The Chemical Brothers: EA 3; DS 20
 Cher: B200 70; AC 16; DC 10; DS 1; H100 93; HSS
 13
 Kenny Chesney: B200 145; CA 14; CS 2; H100 35;
 HA 33
 Mark Chesnutt: CS 38
 El Chicichulote: LA 55
 The Chieftains: B200 187; WM 2
 Chocolate: LPS 36; LT 47; TSS 29

Charlotte Church: CX 4
 City High: T40 33
 Eric Clapton: BL 4
 Patsy Cline: CCA 16
 Clinic: IND 34
 The Clipse: RS 44
 Tammy Cochran: CA 60; CS 21
 Renan Almendarez Coello: RMS 21
 Kellie Coffey: CS 24
 John Coltrane: JZ 14
 Confederate Railroad: CS 59
 Pedro Conga: TSS 28
 Conjunto Primavera: RMS 22
 Harry Connick, Jr.: JZ 5, 6
 Control: LA 14; RMA 6; RMS 37
 Control Machete: LA 45; LPA 15
 Corey: B200 108; RBA 43; H100 99; HSS 4; RBH
 77; RS 18
 The Corrs: B200 119
 Conchi Cortes: TSS 14
 Course Of Nature: B200 166; HS 9; A40 39; MO
 34; RO 12
 El Coyote Y Su Banda Tierra Santa: LT 45; RMS 15
 Creed: B200 30; PCA 2, 9; A40 4; H100 25; HA 25;
 MO 32; RO 13, 29; T40 19
 Creedence Clearwater Revival: PCA 49
 Crimewave: HSS 71; RP 16; RS 25
 Cristian: LA 59; LPS 12, 13; LT 18, 19
 Sheryl Crow: A40 8; DC 32; H100 68; HA 72; T40
 35
 Celia Cruz: TSA 10, 19; LT 33; TSS 4
 The Crystal Method: EA 19
 Custom: B200 193; HS 15; MO 40

—D—

Willie D: HSS 20; RBH 87; RP 7; RS 10
 Daft Punk: EA 13
 D'Angelo: HSS 72; RA 63; RBH 64; RS 48
 The Charlie Daniels Band: CA 58, 71; CCA 18
 Darude: EA 15; IND 48
 Dashboard Confessional: B200 158; HS 7; IND 9;
 MO 26
 Craig David: B200 71; RBA 64; DS 21; H100 54; HA
 58; HSS 28; RBH 90; RS 34; T40 28
 Miles Davis: INT 17; JZ 21; PCA 47
 Inaya Day: DC 6
 Default: B200 54; IND 2; A40 18; H100 23; HA 23;
 MO 11; RO 4, 27; T40 26
 Def Leppard: PCA 15
 Dennis Da Menace: HSS 54; RP 19; RS 28
 Kevin Denney: CS 19; H100 80; HSS 19
 John Denver: CCA 17
 Destiny's Child: B200 78; RBA 49
 Franco De Vita: LA 57; LPA 20; LPS 20; LT 30; TSS
 32
 Jeff Deyo: CC 28; HS 46
 D-Gotti: RA 72; RBH 73
 Diamond Rio: CA 59; CS 54
 Dido: AC 9; DS 2; HSS 47
 Dieselboy: EA 9; IND 25
 Joe Diffie: CS 49
 Celine Dion: B200 2; INT 1; PCA 4; A40 24; AC 1;
 H100 27; HA 29; T40 31
 Dirty South: RBA 83
 Disturbed: PCA 11; RO 19
 Dixie Chicks: CCA 2, 4; PCA 10, 26; H100 87
 DJ Darkzone: EA 20
 DJ Encore: EA 11
 DJ Mind-X: EA 20
 DJ Sammy: DC 33; DS 11
 DJ Tom: EA 20
 DMX: B200 131; RBA 55; RA 58; RBH 57; RS 70
 Do: DC 33; DS 11
 Dolce: DC 8; DS 25
 Down: B200 87
 David Draiman: RO 25
 Dr. Dre: PCA 44; RBC 12, 16; RBH 100; RS 52
 Dream: DS 15, 19; HSS 58
 Dream Street: IND 23
 Drowning Pool: B200 96; MO 39; RO 21
 DSD: HS 21; IND 12; RBA 39
 Ricardo "RikRok" Ducent: RS 41
 Huey Dunbar: TSS 19
 Jermaine Dupri: RBA 86; H100 51, 97; HA 49; HSS
 65; RA 24, 52; RBH 28, 55; RS 36

—E—

Earshot: MO 33; RO 18
 Eastern Michigan Gospel Choir: GA 27
 Eazy-E: B200 120
 eels: HS 49
 Missy "Misdemeanor" Elliott: RBA 96; H100 88;
 RA 43; RBH 48, 100; RS 52
 Emerson Drive: CS 13; H100 67; HA 67; HSS 25
 Kim English: DS 22
 Enya: B200 43; INT 23; NA 1; PCA 7; AC 4, 17; HSS
 31
 Faith Evans: B200 77; RBA 35; H100 18; HA 15; RA
 5, 58; RBH 5, 57; RS 57, 70
 Rev. Clay Evans And The AARC Mass Choir: GA
 13; IND 32
 Sara Evans: CA 31; CS 34
 Eve: T40 33
 Evol: HSS 33; RBH 93; RP 12; RS 15
 Exhale: HSS 10; RBH 67; RS 4

—F—

Lara Fabian: LPS 29; LT 50
 Fabolous: B200 146; RBA 74; RA 42, 75; RBH 43,
 79; RS 61
 Familiar 48: RO 30

Fantomas: HS 45; IND 21
 Fat Joe: B200 21; RBA 17; H100 2; HA 2; HSS 26;
 RA 3; RBH 3; RP 13; RS 19; T40 2
 Fear No M.O.B.: IND 37; RBA 75
 Alejandro Fernandez: LA 48; LPA 17; LPS 15, 18; LT
 16, 27
 Vicente Fernandez: HS 24; LA 3, 24; RMA 2, 11;
 RMS 40
 Victor Fields: CJ 21
 Five For Fighting: A40 11, 26; AC 3; H100 42; HA
 38
 Flaw: B200 141; HS 3
 Bela Fleck: CX 12
 Bela Fleck & The Flecktones: CJ 12
 Flogging Molly: HS 33; IND 17
 Juan Diego Florez: CL 15
 Luis Fonsi: HS 50; LA 7; LPA 3; LPS 3; LT 4; TSS 9
 Robben Ford: BL 2
 Kirk Franklin: B200 36; CC 2; GA 1; RBA 18
 Freestylers: DC 31
 Freeway: H100 55; HA 52; RA 16; RBH 17
 Friburn & Ulrik: DC 22
 Fulanito: TSA 14; TSS 27
 Fundisha: RA 71; RBH 71
 Nelly Furtado: B200 69

—G—

Ana Gabriel: LPS 19; LT 25
 Eyra Gail: DS 8
 Bill & Gloria Gaither And Their Homecoming
 Friends: CC 32
 Garbage: EA 16
 Kenny Garrett: JZ 19
 David Lee Garza: LA 34; RMA 19
 Marvin Gaye: RBC 18
 G. Dep: RS 67
 Georgie Porgie: DC 35
 Gerardo: DC 19
 Stan Getz: JZ 13
 Ginuwine: H100 88; HSS 63; RA 43; RBH 48, 97;
 RS 53
 Godsmack: PCA 27; MO 24; RO 5
 Goldtrix: DC 9
 Tony Gold: RS 41
 Jeff Golub: CJ 8
 Jimmy Gonzalez Y El Grupo Mazz: RMS 28
 Goo Goo Dolls: A40 5; H100 20; HA 20; MO 21; RO
 33; T40 16
 Gorillaz: B200 181
 Govi: NA 7
 El Gran Combo: TSS 37
 Gravity Kills: RO 26
 David Gray: PCA 20
 James Grear & Company: GA 33
 Al Green: PCA 28; RBC 10; RA 57; RBH 59
 Green Eyez: HSS 23; RBH 89; RP 10; RS 13
 Lee Greenwood: HSS 57
 Pat Green: CA 38; CS 37
 Steve Green: CC 36
 Andy Griggs: CS 28
 Josh Groban: B200 121; AC 23
 Grupo Bryndis: LA 39; RMS 20
 Grupo Modelo: LA 42
 Ely Guerra: LA 70
 Guns N' Roses: PCA 22
 Buddy Guy: BL 10
 GZA/Genius: HSS 53; RP 22; RS 31

—H—

Hahz The Ripa: HSS 64; RS 50
 Andricka Hall: DC 48
 Fareed Haque: CJ 23
 George Harrison: HSS 44
 Hatebreed: B200 86
 Hawke: DC 39
 Darren Hayes: B200 132; AC 21; DC 13
 Ron Haynes: CJ 23
 Headstrong: RO 15
 Ty Herndon: CS 40
 Elder Jimmy Hicks And The Voices Of Integrity:
 GA 14; IND 35
 Faith Hill: CCA 14; AC 14
 The Hilliard Ensemble: CL 9
 Warren Hill: CJ 19
 The Hives: IND 40
 Dave Hollister: HSS 64; RBH 96; RS 50
 Steve Holy: B200 161; CA 20; CS 15
 Hometown News: CS 47
 Hoobastank: B200 76; H100 70; HA 69; MO 4; RO
 7
 Whitney Houston: HSS 37
 Los Huracanes Del Norte: LT 42; RMS 12

—I—

Ibiza: DC 12
 Ice Cube: RBA 76
 Enrique Iglesias: B200 27; A40 27; AC 2; DC 5;
 H100 13, 45; HA 12, 44; LPS 2, 17; LT 2; T40
 12; TSS 8
 Iio: H100 78; T40 39
 Ill Nino: HS 31
 Iman: RMS 23, 25
 Natalie Imbruglia: B200 111; A40 20; AC 30; H100
 100
 Imx: B200 169; IND 10; RBA 45; RBH 80
 Incubus: B200 56; PCA 25; MO 15, 17; RO 17
 India.Arie: B200 42; RBA 38; H100 74
 Indigo Girls: B200 100; INT 11
 Infamous Mobb: B200 129; HS 2; IND 6; RBA 25
 Injected: HS 17; RO 20
 Intocable: LT 13; RMS 3, 7

Los Invasores de Nuevo Leon: LA 69
 Chris Isaak: B200 130; A40 35; AC 18
 The Isley Brothers Featuring Ronald Isley AKA
 Mr. Biggs: RBA 62

—J—

Alan Jackson: B200 16; CA 2, 48; CCA 8; CS 8;
 H100 43; HA 39
 Janet Jackson: B200 198; RBA 92
 Michael Jackson: B200 123, 199; RBA 50; RA 22;
 RBH 22, 81
 Jagged Edge: B200 113; RBA 57; DS 16; RA 66, 75;
 RBH 66, 79; RS 74
 Jaheim: B200 46; RBA 13; H100 28; HA 26; RA 7;
 RBH 7
 Bishop T.D. Jakes: CC 22; GA 8
 Bishop T.D. Jakes & The Potter's House Mass
 Choir: GA 36
 Boney James: CJ 2; RBA 68; RBH 96
 Brett James: CS 42
 Etta James: BL 9; JZ 15
 Jamiroquai: DC 21
 Jam & Spoon: DC 43
 Joanna Janet: CS 58
 Jars Of Clay: B200 104; CC 6
 Ja Rule: B200 19; RBA 12; H100 3, 17, 29, 75; HA 3,
 17, 27, 74; RA 11, 15, 19, 29, 67; RBH 11, 15,
 20, 30, 70; RS 42, 69; T40 1, 15
 Jacky Jasper: RBA 85
 Jay-Z: B200 6, 137, 195; RBA 3, 47, 77; RBC 7, 15;
 H100 81; HSS 36; RA 47, 53, 68; RBH 49, 51,
 72; RP 18; RS 27, 60
 Waylon Jennings: B200 155; CA 19; CCA 11, 24
 Jeremiah Freed: RO 37
 Jewel: B200 81; A40 7, 33; AC 26; T40 32
 Jose Alfredo Jimenez: LA 51, 73
 Jimmy Eat World: B200 68; A40 21; H100 34; HA
 34; MO 1; T40 38
 J-Live: HS 28; IND 16; RS 56
 Joe: B200 107; RBA 44; RA 32; RBH 34
 Elton John: PCA 31; AC 12
 Carolyn Dawn Johnson: CA 35; AC 22; CS 17
 Jack Johnson: B200 88; INT 25; MO 25
 Joi: RBA 80
 Jonell: HSS 14; RP 20; RS 29
 Donell Jones: RA 44; RBH 45; RS 43
 George Jones: CA 64; CCA 25
 Norah Jones: B200 51; CJ 1; INT 3
 Roy Jones, Jr.: RBA 81; HSS 64; RS 50
 Sir Charles Jones: HS 23; IND 13; RBA 30
 Richard Joo: CL 2
 Jose Jose: LA 54; LPA 19
 Journey: PCA 50
 The Judds: CCA 15
 Jump 5: CC 34
 Just-Ice: RS 46
 Juvenile: RBA 97; RBC 14; HSS 52; RBH 98; RP 14;
 RS 20

—K—

Israel Kamakawiwo'ole: WM 11
 Anthony Kearns: WM 8
 John P. Kee: GA 39
 Toby Keith: B200 75; CA 7; CCA 13; CS 1; H100 32;
 HA 28
 R. Kelly: B200 6; RBA 3, 95; RBC 24; H100 81, 94;
 HSS 36; RA 47, 53; RBH 49, 51; RP 18; RS 27
 Tricia Lee Keshall: DC 40
 Alicia Keys: B200 31; RBA 26; AC 24; H100 64; HA
 65; RA 33, 46; RBH 36, 50
 Khia: HS 21; IND 12; RBA 39
 KHZ: DC 26
 Angelique Kidjo: HS 38; WM 3
 Kid Rock: B200 40; PCA 11; RO 39
 Killa Beez: B200 126; IND 5; RBA 31
 Killer Mike: H100 31; HA 31; HSS 73; RA 39; RBH
 39; RS 45; T40 24
 B.B. King: BL 4
 Carole King: PCA 34
 Kittie: IND 50
 KMFDM: IND 46
 Jennifer Knapp: CC 30
 Knoc-Turn'Al: RBH 100; RS 52
 Korn: MO 14; RO 8
 Diana Krall: B200 93; INT 12; JZ 1; PCA 38
 Alison Krauss: B200 117; CA 11; CCA 20; INT 19
 Lenny Kravitz: B200 164; A40 22
 Kris Kross: HSS 69
 KRS-One And The Temple Of Hiphop: GA 32

—L—

Rachael Lampa: CC 17; HS 18
 David Lanz: CJ 25; NA 9
 Avril Lavigne: A40 32
 Donald Lawrence & The Tri-City Singers: B200
 170; GA 4; HS 10
 Shannon Lawson: CS 32
 Tommy Lee: RO 16
 Melina Leon: LPS 31; TSS 20
 Gerald Levert: RBA 87; RA 69; RBH 74
 Tony Levin: NA 12
 Glenn Lewis: B200 34; RBA 8; RA 18; RBH 19; RS
 55
 Ramsey Lewis: JZ 4
 LaLey: LA 29; LPA 12
 Liberacion: LA 46; LT 37; RMS 10
 Lifehouse: A40 12, 29
 Gordon Lightfoot: B200 165
 Lightforce: DC 17
 Lil Blacky: RBA 84
 Lil Bow Wow: B200 58; RBA 34; H100 72; HA 74;

RA 21; RBH 21
Lil' J: B200 148; HS 5; RBA 24; HSS 12; RBH 95;
RS 17
Lil Jon & The East Side Boyz: IND 44
Lil' Keke: IND 27; RBA 88
Lil' Romeo: H100 99; HSS 4; RBH 77; RS 18
Lil Ru: HSS 43, 49; RBH 88, 91; RP 9, 11; RS 12, 14
Limi-t: TSS 34
Linkin Park: B200 13; A40 15; H100 7; HA 7; MO
12, 38; RO 9; T40 4
Little Big Town: CS 41
Little Charlie & the Nightcats: BL 15
Lo Fidelity Allstars: DC 11
Lonestar: B200 153; CA 17; A40 40; AC 5; CS 20
Loon: H100 11; HA 9; RA 8; RBH 8; T40 18
Jennifer Lopez: B200 24, 106; RBA 27; H100 3; HA
3; RA 15, 65; RBH 15, 68; T40 1
Lostprophets: B200 186; HS 13
Louchie Lou & Michie One: HSS 38
Patty Loveless: CA 41
Lyte Lovett: CA 74
Ludacris: B200 9; RBA 5; H100 22, 51; HA 22, 49;
HSS 34; RA 10, 24; RBH 10, 28; RP 17; RS 26;
T40 34, 40
Lynyrd Skynyrd: PCA 36

-M-

Yo-Yo Ma: CL 1, 3
Mack 10: RBA 60
Madonna: DS 18
Raven Maize: DC 28
Cheb Mami: DS 14
Barry Manilow: B200 35; IND 31; INT 6
Patricia Manterola: LA 67; LPS 33
Mantra: DC 47
Victor Manuelle: LPS 39; LT 14; TSS 1
Marie Sisters: CS 60
Bob Marley: PCA 5; RBC 5; RE 1, 8, 11
Bob Marley And The Wailers: RE 2
Damian "Jr. Gong" Marley: RE 7
Marsha: DC 41
Andrea Martin: DC 45
Brad Martin: CS 35
Rogelio Martinez: RMS 17
Mary Mary: CC 21; GA 7; RBA 91
Pepper Mashay: DC 18
Timo Maas: EA 10; DC 15
Master P: B200 196; RBA 67
matchbox twenty: AC 6
Keiko Matsui: CJ 22
Dave Matthews Band: B200 128; A40 16
Maxwell: B200 79; RBA 28; DS 3; H100 58; HA
56; RA 14; RBH 16; RS 71
John Mayer: B200 38; INT 9; A40 14
Martina McBride: B200 103; CA 9; CS 7; H100 48;
HA 45
McBride & The Ride: CS 57
Paul McCartney: AC 25
Delbert McClinton: BL 6; CA 75
Donnie McClurkin: B200 188; CC 14; GA 5; RBA
66
Mindy McCready: CA 43
John McDermott: WM 9
Reba McEntire: CA 28
Bobby McFerrin: CJ 5
Tim McGraw: B200 74, 136; CA 6, 12; CCA 21; CS
9, 18; H100 52, 57; HA 50, 54
Mark McGuinn: CA 66; CS 29
Brian McKnight: AC 29; H100 97; HSS 65; RA 52;
RBH 55; RS 36
MDO: LA 44; LPA 14; LPS 14; LT 21; TSS 36
Melody: LA 47; LPA 16; LPS 32; TSS 21
Melvins: HS 45; IND 21
Men Of Standard: GA 16; IND 42
Roy D. Mercer: CA 67
MercyMe: B200 89; CC 4
Jo Dee Messina: B200 182; CA 23; AC 15; CS 18;
H100 57; HA 54
Metallica: PCA 13
Pat Metheny Group: CJ 3
Method Man: HSS 14; RP 20; RS 29
Tanto Metro & Devonte: RE 4; H100 96; RA 51;
RBH 56
MFF: DC 45
Miguel Migs: EA 23
Luis Miguel: LA 15; LPA 8; LPS 22, 24; LT 35, 38
Christina Milian: HSS 27; RS 73
Millencolin: IND 28
Kylie Minogue: B200 25; INT 22; A40 23; DS 9;
H100 14; HA 13; T40 5
Mobb Deep: B200 160; RBA 51; H100 91; RA 55,
73; RBH 58, 75
Moby: MO 35
Monchy & Alexandra: LA 18; TSA 2; LT 34; TSS 5
Yane Monheit: JZ 12, 23
Yolandita Monge: LPS 16; LT 24; TSS 26
Ricardo Montaner: LPS 30
Pablo Montero: LA 17; LPA 10; LPS 5; LT 6; TSS 40
Pilar Montenegro: LA 10; LPA 6; WM 4; LPS 9; LT
1; RMS 2; TSS 30
John Michael Montgomery: CA 62
Montgomery Gentry: CA 55; CS 51
Stanton Moore: JZ 18
Morel: DC 30
Lorrie Morgan: CA 53; IND 43
Alanis Morissette: B200 23; INT 5; PCA 32; A40 3;
H100 37; HA 43; T40 22
La Mosca Tse Tse: LT 49
Lou Mosley: HSS 21; RBH 94; RS 16
Mr. Bigg: RBC 13
Mr. Cheeks: H100 33; HA 64; HSS 3; RA 20; RBH

13; RP 1; RS 2
Mr. Low Down: HSS 33; RBH 93; RP 12; RS 15
Ms. Jade: H100 92; RA 54; RBH 52; RP 25; RS 38
Nicole C. Mullen: CC 25; HS 39
Shirley Murdock: GA 22
Keith Murray: RS 40
Mushroomhead: B200 180; HS 12
MusiQ: RBA 100; H100 66; HA 63; RA 17; RBH 18;
RS 65
Mystikal: B200 99; RBA 32; H100 90; RA 45; RBH
46, 84; RS 75

-N-

Nappy Roots: B200 28; RBA 6; H100 73; HA 73;
RA 31; RBH 31; RS 72
Nas: B200 32; RBA 11; RBC 8, 19, 20; H100 79, 98;
HA 75; RA 25, 61, 65, 66; RBH 26, 62, 66, 68
Nate Dogg: RBA 98
Naughty By Nature: DS 5; H100 76; HSS 8; RA 56;
RBH 32; RP 2; RS 3
MeShell Ndegeocello: DC 29
Frankie Negron: TSA 18; TSS 12
Nelly: B200 118; RBA 71; DS 16; H100 5; HA 10;
HSS 1; RA 49; RBH 27; RS 1, 74; T40 6
Willie Nelson: B200 151; CA 16; CCA 5; PCA 45;
CS 25
N*E*R*D*: B200 92; RBA 46
Ann Nesby: B200 91; RBA 19; RA 57; RBH 59
New Creation Of God: GA 15; IND 41
New Life Community Choir: GA 39
Thomas Newman: DC 44
Newsboys: B200 105; CC 7
Next: H100 28; HA 26; RA 7; RBH 7
Joe Nichols: CS 39
Nickel Creek: CCA 1; PCA 8; CS 55
Nickelback: B200 15; A40 2; H100 9, 53; HA 8, 51;
MO 8, 20; RO 2, 10; T40 8
Tito Nieves: LPS 39; LT 14; TSS 1
Nine20: RS 32
Nirvana: PCA 46
The Nitty Gritty Dirt Band: CCA 12
No Doubt: B200 39; PCA 41; A40 17; H100 49, 63;
HA 48, 66; T40 23, 29
NOFX: IND 18
No Good: HSS 11; RBH 60; RP 3; RS 5
Gabbie Nolen: CS 52
The Notorious B.I.G.: RBC 1, 3; HSS 55, 59; RS 39,
54
*N Sync: B200 98; H100 5; HA 10; HSS 1; RA 49;
RBH 27; RS 1; T40 6

-O-

OC: RS 62
The O.C. Supertones: CC 38
The Offspring: RO 40
Ol' Dirty Bastard: B200 66; IND 3; RBA 20
Jamie O'Neal: CA 56; CS 44
The Ones: DC 7
Orchestra Baobab: WM 13
La Oreja De Van Gogh: LPS 26; LT 44
Los Originales De San Juan: LA 32; RMA 17
Original P: RBA 93
Ozzy Osbourne: B200 112; PCA 14; RO 35
Ospina: DC 48
Our Lady Peace: MO 30
OutKast: B200 52; RBA 41; H100 31; HA 31; HSS
73; RA 39; RBH 39; RS 45; T40 24
Out Of Eden: CC 23; HS 30
Ginny Owens: CC 27; HS 44

-P-

Petey Pablo: B200 133; RBA 61; RBH 78
Joe Pace & The Colorado Mass Choir: GA 11
Lindsay Pagano: HSS 42
Brad Paisley: B200 139; CA 13; CS 23
Los Palominos: LA 72; RMS 26
Palomo: LA 35; RMA 20; LT 10; RMS 1
Sean Paul: RBH 92
Laura Pausini: LA 21; LPA 11; LPS 27; LT 46
Luciano Pavarotti: CL 5
P. Diddy: H100 11, 19; HA 9, 18; HSS 16; RA 6, 8;
RBH 6, 8; RP 8; RS 11; T40 18
Ezequiel Pena: RMS 36
Murray Perahia: CL 8
Amanda Perez: H100 83; HSS 9
Perion: HSS 64; RS 50
Itzhak Perlman: CL 12
Pesado: LA 26; RMA 13; LT 40; RMS 13
Pet Shop Boys: DS 23
Bernadette Peters: INT 14
Tom Petty And The Heartbreakers: PCA 40
Phantom Planet: B200 143; HS 4; MO 37
Pimpinela: LA 68
Pink: B200 10; A40 19; DS 7; H100 12; HA 11; T40
3, 25
Pink Floyd: B200 168; PCA 6
Pinmonkey: CS 50
Alexandre Pires: HS 43; LA 5; LPA 2; LPS 4, 6; LT
8, 9; TSS 35
Play: HSS 32
P-Lo: HSS 43; RBH 91; RP 11; RS 14
Plus One: B200 127; CC 8
P.O.D.: B200 29; CC 1; H100 30; HA 30; MO 3; RO
6; T40 37
El Poder Del Norte: LA 20; RMA 8; LT 43; RMS 14,
34
Poison: PCA 33
Carlos Ponce: LPS 34
Christoph Poppen: CL 9
Power Houze: IND 24; RBA 63
Po' White Trash And The Trailer Park Symphony:

IND 39; RBA 78
PPK: DC 27
Julio Preciado Y Su Banda Perla Del Pacifico: LA
61; RMS 30
Elvis Presley: HSS 60
Pretty Willie: HS 34; RBA 65; HSS 24; RP 24; RS
35
Kelly Price: RS 40
Project Pat: RBA 94
Prophet Jones: RBA 79; RBH 82
Puddle Of Mudd: B200 14; A40 6; H100 6; HA 6;
MO 2, 31; RO 1, 36; T40 9
Puerto Rican Power: TSS 13, 15, 25
Puretone: DC 42

-Q-

Quarashi: MO 29
Queen: PCA 43
A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA
7; RMS 29

-R-

Bonnie Raitt: AC 20
Rakim: H100 71; HA 70; RA 27; RBH 29
Rancid: IND 18
Kevin Randolph: CJ 23
Rascal Flatts: B200 45; CA 3; CS 4; H100 44; HA
41
Peter Rauhofer: DS 23
Rayvon: RS 41
Los Razos: LA 40
Redd Eyezz: HSS 52; RBH 98; RP 14; RS 20
Dianne Reeves: JZ 20
Regency Buck: DC 24
Remy Zero: A40 34
Ren: HSS 45; RBH 99; RS 22
Res: B200 200; HS 16; RBA 58; A40 38; DC 14
Reveille: RO 28
Lydia Rhodes: DC 47
Rhyme: HSS 45; RBH 99; RS 22
Los Rieleros Del Norte: LA 43
LeAnn Rimes: B200 154; CA 18; A40 31; AC 19; DS
10; H100 24; HA 32; HSS 7; T40 21
The Rippingtons Featuring Russ Freeman: CJ 11
Jenni Rivera: RMS 19
Lupillo Rivera: LA 22, 25, 37, 41; RMA 9, 12; LT 20;
RMS 4
RL: RBH 85
Daniel Rodriguez: CX 3; HS 32
Kenny Rogers: CA 72; CS 53
Tito Rojas: TSA 11; TSS 24
Joann Rosario: GA 17
Rick Ross: RA 70; RBH 69
Mstislav Rostropovich: CL 14
Paul Rozmus: CJ 9
Paulina Rubio: LA 16; LPA 9
Rubyhorse: A40 36
Ruff Endz: RA 30; RBH 33
Rush: RO 22

-S-

Sade: B200 122; PCA 37; RBA 72; DS 12
Sanchez: RE 9
Adan Chalino Sanchez: RMS 32
Christina Sanchez: HSS 45; RBH 99; RS 22
Raphael Saadiq: HSS 72; RA 63; RBH 64; RS 48
Arturo Sandoval: JZ 25
Gilberto Santa Rosa: TSA 9; LT 17; TSS 2, 31
Juelz Santana: H100 77; HSS 17; RA 28; RBH 23;
RP 5; RS 8
Alejandro Sanz: LA 8; LPA 4; LPS 11; LT 15
Savage Garden: HSS 50
Scanners: DC 46
Scarface: RA 68; RBH 72
The John Scofield Band: CJ 18
Jill Scott: RBA 73
Peggy Scott-Adams: BL 1; IND 22
Earl Scruggs And Friends: CA 54
Joan Sebastian: LA 19, 30; RMA 7, 15; LPS 23; LT
11; RMS 9
Jon Secada: LT 32; TSS 6
Secret Garden: HS 36; INT 13; NA 2, 15
Bob Seger & The Silver Bullet Band: PCA 3
Selena: LA 58
Sensefield: A40 30
Erick Sermon: RBH 85
Sevendust: IND 14; MO 36; RO 23
Shaggy: RE 5; RS 41
Shakira: B200 12; A40 37; DC 37; H100 21; HA 21;
LPS 8, 25; LT 7, 41; T40 14, 36; TSS 18
Remy Shand: B200 50; RBA 21; RA 59; RBH 61
Sharissa: B200 90; RBA 22; H100 84; RA 35; RBH
37
SheDaisy: CS 31
Shekinah Glory Ministry: GA 40
Blake Shelton: CA 47; CS 43
Frank Sinatra: PCA 39
Sin Bandera: LA 38; LPA 13; LPS 21; LT 31; TSS 17
Sir Adamsmasher: DC 39
Sixwire: CS 56
Ricky Skaggs & Friends: CA 63
Slanted Eyezz: HSS 52; RBH 98; RP 14; RS 20
Sleepy Brown: H100 22; HA 22; HSS 34; RA 10;
RBH 10; RP 17; RS 26; T40 40
Richard Smallwood With Vision: GA 25
Esther Smith: GA 26
Michael W. Smith: B200 82; CC 3
Will Smith: HSS 35
The Soggy Bottom Boys: CS 36
Soil: HS 42
Solar City: DC 18

Solas: WM 12
Marco Antonio Solis: LA 75; LPS 40
Jimmy Sommers: CJ 13
Soulive: CJ 7
Britney Spears: B200 41
Staind: B200 84; H100 65; HA 62; MO 5; RO 3
Brenda K. Starr: LA 28; TSA 3; LPS 39; LT 14; TSS
1

Starsailor: HS 27
Static-X: RO 38
Tommy Shane Steiner: CS 6; H100 50; HA 46
Ray Stevens: CA 46; HSS 29
Rod Stewart: B200 135
St. Germain: CJ 14, 20; EA 25
Sting: B200 178; DS 14
Rebecca St. James: B200 167; CC 11
Angie Stone: B200 97; RBA 29; DC 1; DS 17; H100
82; RA 40; RBH 41
Stone Temple Pilots: HSS 40
George Strait: B200 162; CA 21, 26; CCA 23; CS
12; H100 59; HA 57
Barbra Streisand: B200 192
Strik yine: HSS 15; RBH 83; RP 4; RS 7
The Strokes: B200 125; MO 28
Michael Stuart: TSA 7; TSS 23
Sublime: PCA 19
Sugarcult: IND 49
Sum 41: B200 175; HSS 74
Super Furry Animals: IND 47
System Of A Down: B200 26; PCA 12; H100 89;
MO 10; RO 14

-T-

Olga Tanon: TSA 8; TSS 22
James Taylor: PCA 16
Los Temerarios: LA 33; RMA 18
Tenacious D: B200 174
Bryn Terfel: CL 13
John Tesh: B200 150; CC 10; IND 8; NA 11
Thievery Corporation: JZ 10
Third Day: B200 183; CC 12, 31
Cyndi Thomson: CA 32
Thunderpuss: EA 18
Thursday: HS 20; IND 11
T.I.: RBA 54
Los Tigres Del Norte: LA 63; RMS 33, 39
Los Tigrillos: LA 23; RMA 10
Aaron Tippin: HSS 30
tobyMac: CC 35
Tool: RO 32
Peter Tosh: RE 15
Toya: H100 86
Train: B200 116; A40 10, 25; AC 11
Randy Travis: CA 68
Trick Pony: CA 25; CS 22
Trik Turner: B200 109; MO 9
Trina: RA 70; RBH 69
Trio Mediaeval: CL 7
Travis Tritt: B200 115; CA 10, 73; CS 10; H100 61;
HA 59
Truth Hurts: H100 71; HA 70; RA 27; RBH 29
T. Supremé: HSS 43; RBH 91; RP 11; RS 14
Los Tucanes De Tijuana: LA 11; RMA 4; LT 36; RMS
11
Shania Twain: CCA 3; PCA 21; DC 34
Tweet: B200 3; RBA 2; H100 8, 88; HA 5; HSS 39;
RA 4, 43, 60; RBH 4, 48, 63; RS 23; T40 17
Twista: RBC 25
Roman Tyman: WM 8
Steve Tyrell: JZ 7
Moses Tyson, Jr.: GA 19

-U-

U2: B200 48; INT 16; PCA 17
UB40: RE 6
UGK: RBA 59
Uncle Tupelo: HS 35
Union Station: B200 117; CA 11; INT 19
Unwritten Law: B200 80; MO 7
Polo Urías Y Su Maquina Nortena: RMS 31
Usher: B200 18; RBA 15; H100 4, 11, 36; HA 4, 9,
35; RA 2, 8, 37; RBH 2, 8, 42; T40 18, 20, 27

-V-

Ian Van Dahl: DC 36; DS 6
Luther Vandross: RBA 56; AC 28; RA 48; RBH 54
Sergio Vargas: TSS 16
Phil Vassar: CS 5; H100 41; HA 37
Jimmie Vaughan: BL 13
Stevie Ray Vaughan And Double Trouble: BL 7
Eddie Vedder: A40 28
Chuy Vega: LA 31; RMA 16
Veggie Tunes: IND 45
Jaci Velasquez: LA 65
Johnny Vicious: EA 6; HS 40; IND 19
Alicia Villarreal: LA 12; RMA 5; LT 29; RMS 8
Fernando Villalona: LT 32; TSS 6
Viola: DC 50
Virtue: GA 37
Vita: RP 21; RS 30
Carlos Vives: LA 36; TSA 4; LPS 7; LT 5; TSS 7

-W-

The Waiters: PCA 5; RBC 5; RE 1, 8, 11
Andre Ward: CJ 15; RBA 82
Latanza Waters: DC 16
Russell Watson: CX 6
Way Out West: DC 40
Weezer: MO 13
Barry White: RBC 17
Peter White: CJ 10

The White Stripes: B200 61; IND 38; MO 18
Doug Williams: GA 20
Hank Williams III: CA 44
Hank Williams Jr.: CA 45; CCA 6; PCA 48
Jessica Williams: JZ 24
John Williams: CL 3
John Williams: CX 7
Lee Williams And The Spiritual QCs: GA 34
Melvin Williams: GA 20
Pharrell Williams: H100 19; HA 18; HSS 16; RA 6;
RBH 6; RP 8; RS 11
Cassandra Wilson: B200 159; HS 8; INT 10; JZ 2
Michael Wilson: RA 72; RBH 73
Nancy Wilson: JZ 4
BeBe Winans: CC 24; GA 9
CeCe Winans: CC 33; GA 10
Andrew W.K.: B200 124; HS 1
Lee Ann Womack: CA 34; AC 8; CS 25
Darryl Worley: CS 33
Chely Wright: CA 39; CS 26
Finbar Wright: WM 8
Jaguar Wright: B200 171; RBA 42
Wu-Tang Clan: RBA 89
Keke Wyatt: B200 83; RBA 23; H100 56; HA 53;
RA 13; RBH 14
Zakk Wylde's Black Label Society: IND 26

-X-

X-Ecutioners: B200 49; RBA 48; H100 85; MO 16;
RO 31

-Y-

Yanni: NA 4, 6
Yanou: DC 33; DS 11
Trisha Yearwood: CA 57; CS 16
Yes: CX 14
Ying Yang Twins: B200 67; IND 4; RBA 14; RA 34;
RBH 35
Pete Yorn: B200 190; HS 14

-Z-

Charlie Zaa: LA 9; LPA 5; LPS 10; LT 12; TSS 33
Zero 7: EA 12; IND 29
Zoogirl: CC 18; HS 22
Rob Zombie: B200 85; MO 23; RO 11

-SOUNDTRACKS-

Ali: STX 24
All About The Benjamins: B200 147; IND 7;
RBA 36; STX 12
Amelie: WM 6
A Beautiful Mind: CX 5
Big Bad Love: BL 8
Black Hawk Down: WM 10
Blade II: B200 37; EA 1; RBA 33; STX 3
Captain Corelli's Mandolin: CX 13
Clockstoppers: STX 17
Coyote Ugly: B200 72; CA 5; STX 9
Crouching Tiger, Hidden Dragon: CX 11
Down From The Mountain: CA 33; STX 23
The Fast And The Furious: B200 173; STX 16
The Fast And The Furious: More Fast And
Furious: B200 163; STX 14
Finding Forrester: JZ 22
Hardball: STX 18
I Am Sam: B200 57; INT 15; STX 5
Kissing Jessica Stein: JZ 7
The Lord Of The Rings: The Fellowship Of The
Ring: B200 114; INT 18; STX 10
Monsoon Wedding: INT 24; WM 5
Moulin Rouge: B200 55; INT 21; STX 4
Moulin Rouge 2: B200 134; INT 7; STX 11
O Brother, Where Art Thou?: B200 5; CA 1; INT
2; STX 1
The Princess Diaries: STX 21
Queen Of The Damned: B200 59; STX 6
Resident Evil: B200 63; STX 7
The Scorpion King: B200 8; STX 2
Shrek: B200 65; STX 8
Spongebob Squarepants Original Theme
Highlights: STX 20
State Property: B200 152; RBA 40; STX 13
Tae-Bo Inspirational: Walk By Faith...Not By
Sight: GA 23
Three 6 Mafia & Hypnotize Minds Presents:
Choices - The Album: RBA 69; STX 25
Training Day: STX 19
A Walk To Remember: B200 172; STX 15
We Were Soldiers: CA 30; STX 22

-VARIOUS ARTISTS-

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Artists And Songs: 138
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Billboard MODERN ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	THE MIDDLE	DREAMWORKS	2 Weeks At Number 1 Jimmy Eat World
2	3	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	2	YOUTH OF THE NATION	ATLANTIC	P.O.D.
4	4	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
5	5	FOR YOU	FUJIELEKTRA/VEEG	Staind
6	6	FIRST DATE	MCA	Blink-182
7	9	SEEN' RED	INTERSCOPE	Unwritten Law
8	8	TOO BAD	ROADRUNNER/IDJMG	Nickelback
9	7	FRIENDS & FAMILY	RCA	Trik Turner
10	12	TOXICITY	AMERICAN/COLUMBIA	System Of A Oown
11	11	WASTING MY TIME	TVT	Default
12	10	IN THE END	WARNER BROS	Linkin Park
13	14	DOPE NOSE	GEFFEN/INTERSCOPE	Weezer
14	15	HERE TO STAY	IMMORTAL/EPIC	Korn
15	16	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
16	13	IT'S GOIN' DOWN	LOUD/COLUMBIA	X-Ecutioners
17	18	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
18	19	FELL IN LOVE WITH A GIRL	THIRD MAN/V2	The White Stripes
19	17	THE WAY YOU LIKE IT	ARISTA	Adema
20	20	HOW YOU REMIND ME	ROADRUNNER	Nickelback
21	22	HERE IS GONE	WARNER BROS	Goo Goo Dolls
22	24	AMBER	VOLCANO	311
23	23	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
24	21	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
25	27	FLAKE	ENJOY/UNIVERSAL	Jack Johnson
26	31	SCREAMING INFIDELITIES	VAGRANT	Dashboard Confessional
27	32	THE REMEDY	EXTASY	Abandoned Pools
28	25	LAST NITE	RCA	The Strokes
29	33	STICK 'EM UP	TIME BOMB/COLUMBIA	Quarashi
30	39	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
31	30	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
32	30	MY SACRIFICE	WIND UP	Creed
33	37	GET AWAY	WARNER BROS	Earshot
34	26	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
35	36	WE ARE ALL MADE OF STARS	V2	Moby
36	36	LIVE AGAIN	TVT	Sevendust
37	35	CALIFORNIA	DAYLIGHT/EPIC	Phantom Planet
38	34	PAPERCUT	WARNER BROS	Linkin Park
39	34	TEAR AWAY	WIND UP	Drowning Pool
40	28	HEY MISTER	ARTIST/DIRECT	Custom

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Billboard MAINSTREAM ROCK TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	10 Weeks At Number 1 Puddle Of Mudd
2	2	TOO BAD	ROADRUNNER/IDJMG	Nickelback
3	4	FOR YOU	FUJIELEKTRA/VEEG	Staind
4	3	WASTING MY TIME	TVT	Default
5	5	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack
6	6	YOUTH OF THE NATION	ATLANTIC	P.O.D.
7	8	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
8	11	HERE TO STAY	IMMORTAL/EPIC	Korn
9	7	IN THE END	WARNER BROS	Linkin Park
10	9	HOW YOU REMIND ME	ROADRUNNER	Nickelback
11	12	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie
12	10	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
13	14	MY SACRIFICE	WIND UP	Creed
14	16	TOXICITY	AMERICAN/COLUMBIA	System Of A Oown
15	15	ADRIANA	RCA	Headstrong
16	20	HOLD ME DOWN	MCA	Tommy Lee
17	13	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
18	21	GET AWAY	WARNER BROS	Earshot
19	18	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
20	19	FAITHLESS	ISLAND/IDJMG	Injected
21	22	TEAR AWAY	WIND UP	Drowning Pool
22	22	ONE LITTLE VICTORY	ANTHEM/ATLANTIC	Rush
23	24	LIVE AGAIN	TVT	Sevendust
24	23	THE WAY YOU LIKE IT	ARISTA	Adema
25	26	FORSAKEN	WARNER BROS	David Draiman
26	25	ONE THING	SANCTUARY	Gravity Kills
27	39	DENY	TVT	Default
28	28	INSIDE OUT (CAN YOU FEEL ME NOW)	ELITE/TRAVEEG	Reveille
29	17	BULLETS	WIND UP	Creed
30	30	THE QUESTION	REFUGER/CA	Familiar 48
31	29	IT'S GOIN' DOWN	LOUD/COLUMBIA	X-Ecutioners
32	32	PARABOLA	TOOL DISK/SONAL/VOLCANO	Tool
33	32	HERE IS GONE	WARNER BROS	Goo Goo Dolls
34	34	NO LIGHT	HOLLYWOOD	3rd Strike
35	33	DREAMER	EPIC	Ozzy Osbourne
36	36	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
37	36	AGAIN	REPUBLIC/UNIVERSAL	Jeremiah Freed
38	31	COLD	WARNER BROS	Static-X
39	27	LONELY ROAD OF FAITH	LAVA/ATLANTIC	Kid Rock
40	35	DEFY YOU	COLUMBIA	The Offspring

APRIL 20 2002

Billboard TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
2	8	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TEROR SOUAD/ATLANTIC
3	7	DON'T LET ME GET ME	PINK	ARISTA
4	2	IN THE END	LINKIN PARK	WARNER BROS
5	3	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPTOL
6	6	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE
7	10	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS
8	5	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
9	9	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
10	4	WHEREVER YOU WILL GO	THE CALLING	RCA
11	15	FOOLISH	ASHANTI	MURDER INC./DEF JAM/IDJMG
12	11	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE
13	13	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE
14	14	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
15	12	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
16	17	HERE IS GONE	GOO GOO DOLLS	WARNER BROS
17	21	OOPS (OH MY)	TWEET	THE GOLD MIND/ELEKTRA/VEEG
18	28	I NEED A GIRL (PART ONE)	P. DIODY FEATURING USHER & LOON	BAD BOY/ARISTA
19	18	MY SACRIFICE	CREED	WIND UP
20	25	U DON'T HAVE TO CALL	USHER	ARISTA
21	16	CAN'T DEFY THE MOONLIGHT	LEANN RIMES	CURB
22	19	HANDS CLEAN	ALANIS MORISSETTE	MAVERICK/REPRISE
23	20	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
24	22	THE WHOLE WORLD	OUTKAST FEATURING KILLER MIKE	ARISTA
25	23	GET THE PARTY STARTED	PINK	ARISTA
26	30	WASTING MY TIME	DEFAULT	TVT
27	26	U GOT IT BAD	USHER	ARISTA
28	24	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
29	NEW	HELLA GOOD	NO DOUBT	INTERSCOPE
30	40	UH HUH	B2K	EPIC
31	35	A NEW DAY HAS COME	CELINE DION	EPIC
32	32	STANDING STILL	JEWEL	ATLANTIC
33	31	CARAMEL	CITY HIGH FEATURING EVE	BOOGA BASEMENT/INTERSCOPE
34	29	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH ADJMG
35	36	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE
36	33	WHENEVER, WHEREVER	SHAKIRA	EPIC
37	37	YOUTH OF THE NATION	P.O.D.	ATLANTIC
38	NEW	THE MIDDLE	JIMMY EAT WORLD	DREAMWORKS
39	34	RAPTURE (TASTES SO SWEET)	110	UNIVERSAL
40	NEW	SATURDAY (OOOH! OOOH!)	LUDACRIS FEATURING SLEEPY BROWN	DISTURBING THE PEACE/DEF JAM SOUTH ADJMG

APRIL 20 2002

Billboard ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	A NEW DAY HAS COME	EPIC	4 Weeks At Number 1 Celine Dion
2	2	HERO	INTERSCOPE	Enrique Iglesias
3	3	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
4	4	ONLY TIME	REPRISE	Enya
5	5	I'M ALREADY THERE	BNA	Lonestar
6	6	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
7	8	I NEED YOU	COLUMBIA	Marc Anthony
8	9	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	7	THANK YOU	ARISTA	Oido
10	10	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton
11	11	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
12	12	THIS TRAIN DON'T STOP THERE ANYMORE	ROCKET/UNIVERSAL	Elton John
13	13	DROWNING	JIVE	Backstreet Boys
14	14	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS	Faith Hill
15	19	BRING ON THE RAIN	CURB	Jo Dee Messina
16	18	SONG FOR THE LONELY	WARNER BROS	Cher
17	20	WILD CHILD	REPRISE	Enya
18	22	LET ME DOWN EASY	REPRISE	Chris Isaak
19	23	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
20	25	I CAN'T HELP YOU NOW	CAPTOL	Bonnie Raitt
21	21	INSATIABLE	COLUMBIA	Darren Hayes
22	24	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Oawn Johnson
23	27	TO WHERE YOU ARE	143/REPRISE	Josh Groban
24	26	FALLIN' J		Alicia Keys
25	29	YOUR LOVING FLAME	MPL/CAPTOL	Paul McCartney
26	30	STANDING STILL	ATLANTIC	Jewel
27	29	WHEREVER YOU WILL GO	RCA	The Calling
28	NEW	I'D RATHER J		Luther Vandross
29	28	STILL	MOTOWN/UNIVERSAL	Brian McKnight
30	NEW	WRONG IMPRESSION	RCA	Natalie Imbruglia

APRIL 20 2002

Billboard ADULT TOP 40 TRACKS

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	18 Weeks At Number 1 The Calling
2	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette
4	4	MY SACRIFICE	WIND UP	Creed
5	6	HERE IS GONE	WARNER BROS	Goo Goo Dolls
6	7	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	5	STANDING STILL	ATLANTIC	Jewel
8	8	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
9	10	ALL YOU WANTED	MAVERICK/WARNER BROS	Michelle Branch
10	9	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
11	11	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
12	12	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
13	14	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
14	16	NO SUCH THING	AWARE/COLUMBIA	John Mayer
15	18	IN THE END	WARNER BROS	Linkin Park
16	15	EVERYDAY	RCA	Dave Matthews Band
17	13	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
18	20	WASTING MY TIME	TVT	Default
19	19	GET THE PARTY STARTED	ARISTA	Pink
20	17	WRONG IMPRESSION	RCA	Natalie Imbruglia
21	22	THE MIDDLE	DREAMWORKS	Jimmy Eat World
22	21	STILLNESS OF HEART	VIRGIN	Lenny Kravitz
23	26	CAN'T GET YOU OUT OF MY HEAD	CAPTOL	Kylie Minogue
24	23	A NEW DAY HAS COME	EPIC	Celine Dion
25	27	SHE'S ON FIRE	COLUMBIA	Train
26	31	EASY TONIGHT	AWARE/COLUMBIA	Five For Fighting
27	24	HERO	INTERSCOPE	Enrique Iglesias
28	28	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
29	25	BREATHING	DREAMWORKS	Lifhouse
30	30	SAVE YOURSELF	NETTWERK	Sensefield
31	29	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
32	35	COMPLICATED	ARISTA	Avril Lavigne
33	36	BREAK ME	ATLANTIC	Jewel
34	33	SAVE ME	ELITE/TRAVEEG	Remy Zero
35	32	LET ME DOWN EASY	REPRISE	Chris Isaak
36	35	SPARKLE	ISLAND/IDJMG	Rubyhorse
37	37	WHENEVER, WHEREVER	EPIC	Shakira
38	NEW	THEY-SAY VISION	MCA	Res
39	NEW	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
40	38	I'M ALREADY THERE	BNA	Lonestar

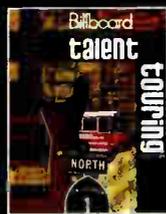
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 mainstream rock stations, 82 modern rock stations, 83 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 249 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BOS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

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APRIL 20 2002

Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	26	30	Anything	JAHMEH FEAT NEXT (DIVINE MILL/WARNER BROS.)	51	61	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)
2	2	What's Luv?	FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)	27	35	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	52	53	Roc The Mic	BEANIE SIGEL & FREEWAY (ROC A FELLA/DEF JAM/IDJMG)
3	1	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	28	32	My List	TOBY KEITH (DREAMWORKS (NASHVILLE))	53	49	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)
4	5	U Don't Have To Call	USHER (ARISTA)	29	33	A New Day Has Come	CELINE DION (EPIC)	54	55	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CUBI)
5	7	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	30	31	Youth Of The Nation	P.O.D. (ATLANTIC)	55	71	Uh Huh	B2K (EPIC)
6	6	Blurry	FUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	31	21	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	56	56	This Woman's Work	MAXWELL (COLUMBIA)
7	4	In The End	LINKIN PARK (WARNER BROS.)	32	28	Can't Fight The Moonlight	LEANN RIMES (CUBI)	57	69	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)
8	8	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	33	37	Young	KENNY CHESNEY (BNA)	58	50	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)
9	16	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	34	42	The Middle	JIMMYEATWORLD (DREAMWORKS)	59	65	Modern Day Bonnie And Clyde	TRAVIS TRITT (COLUMBIA/NASHVILLE)
10	9	Girlfriend	N SYNC FEAT. NELLY (JIVE)	35	29	U Got It Bad	USHER (ARISTA)	60	67	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY/NASHVILLE)
11	15	Don't Let Me Get Me	PINK (ARISTA)	36	34	I Breathe In, I Breathe Out	CHRIS CAGLE (CAPITOL (NASHVILLE))	61	59	No More Drama	MARY J. BLIGE (MCA)
12	13	Escape	ENRIQUE IGLESIAS (INTERSCOPE)	37	43	That's When I Love You	PHIL VASSAR (ARISTA/NASHVILLE)	62	64	For You	STAINED (FLIP/ELKTRA/VEEG)
13	12	Can't Get You Out Of My Head	KYLIE MINOGUE (CAPITOL)	38	40	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARRE/COLUMBIA)	63	60	halfcrazy	MUSIQ (DEF SOUL/IDJMG)
14	10	Wherever You Will Go	THE CALLING (RCA)	39	48	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA NASHVILLE)	64	62	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
15	14	I Love You	FAITH EVANS (BAD BOY/ARISTA)	40	38	Family Affair	MARY J. BLIGE (MCA)	65	66	How Come You Don't Call Me	AL'TIA KEYS (J)
16	17	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	41	41	I'm Movin' On	RASCHIE FLATTS (LYRIC STREET)	66	—	Hella Good	NO DOUBT (INTERSCOPE)
17	11	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	42	45	Makin' Good Love	AVANT (MCA)	67	70	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
18	18	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	43	39	Hands Clean	ALANIS MORISSETTE (MAVERICK/REPRISE)	68	63	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)
19	23	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	44	46	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	69	68	Crawling In The Dark	HOOBASTANK (ISLAND/IDJMG)
20	20	Here Is Gone	GOD GOD DOLLS (WARNER BROS.)	45	36	Blessed	MARTINA MCBRIDE (RCA (NASHVILLE))	70	—	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
21	26	Underneath Your Clothes	SHANIRA (EPIC)	46	51	What If She's An Angel	TOMMY SHANE STEINER (RCA (NASHVILLE))	71	75	Take Ya Home	LIL BOW WAGS (MCA/DEF COLUMBIA)
22	25	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	47	19	What About Us?	BRADY (ATLANTIC)	72	72	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)
23	27	Wasting My Time	DEFAULT (TVT)	48	47	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	73	74	Awnaw	NAPPY ROOTS (ATLANTIC)
24	24	More Than A Woman	AALIYAH (BLACKGROUND)	49	54	Welcome To Atlanta	JERMAINES DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)	74	—	Down A** Chick	JAY-Z FEAT. CHARLI BALTHAZORE (MURDER INC./DEF JAM/IDJMG)
25	22	My Sacrifice	CREEED (WIND UP)	50	44	The Cowboy In Me	TIM MCGRAW (CUBI)	75	—	One Mic	NAS (ILL WILL/COLUMBIA)

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APRIL 20 2002

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Girlfriend	N SYNC FEAT. NELLY (JIVE)	26	35	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	51	58	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
2	2	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	27	21	AM To PM	CHRISTINA MILIAN (DEF SOUL/IDJMG)	52	33	Put Yo Sets Up	REDD EYEZZ (Z-BO)
3	3	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	28	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	53	42	Fame	GZA/GENIUS (MCA)
4	4	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOINTIME/MOTOWN/UNIVERSAL)	29	29	Osama-Yo' Mama	RAY STEVENS (CUBI)	54	40	Buster	DENNIS DA MENACE (1ST AVENUE)
5	5	Uh Huh	B2K (EPIC)	30	31	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	55	62	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	7	Move It Like This	BAHA MEN (S CURVE/CAPITOL)	31	26	Only Time	ENYA (REPRISE)	56	71	Can I Get That?!?	BEAR WITNEZI (EARGASM)
7	6	Can't Fight The Moonlight	LEANN RIMES (CUBI)	32	27	Us Against The World	PULP (COLUMBIA)	57	49	God Bless The USA	LEE GREEN (MCA)
8	9	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	33	34	Stop Playin'	LEVEE (MCA)	58	59	This Is Me	DREAM (BAD BOY/ARISTA)
9	10	Never	AMANDA PEREZ (UNIVERSAL)	34	55	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	5	52	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	14	Still Not Over You	EXHALE (REAL DEAL/DRPHEUS)	35	30	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	60	61	America The Beautiful	ELVIS PRESLEY (RCA)
11	13	Ballin' Boy	NO GOOD (ARTISTDIRECT)	36	37	Take You Home With Me a.k.a. Body	R KELLY & JAY-Z (ROC A FELLA/DEF JAM/IDJMG/JIVE)	61	60	Love It	BILAL (MOTOWN/INTERSCOPE)
12	11	It's The Weekend	LIL J (HOLLYWOOD)	37	50	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	62	72	What About Us?	BRANDY (ATLANTIC)
13	8	Song For The Lonely	CHER (WARNER BROS.)	38	20	10 Out Of 10	LEICHI & MICHE (LAKESHORE/JAM/DRPHEUS/INTERSCOPE)	63	—	Differences	GINUNINE (EPIC)
14	12	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)	39	18	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	64	53	That Was Then	ROY JONES, JR. (BODYHEAD)
15	16	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMD)	40	36	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	65	—	Tell Me What's It Gonna Be	BRIAN MCKENIGHT FEAT. JERMAINES DUPRI (MOTOWN/UNIVERSAL)
16	24	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	41	41	Foolish	ASHANTI (MURDER INC./DEF JAM/IDJMG)	66	64	Peaches & Cream	I12 (BAD BOY/ARISTA)
17	—	Oh Boy	CAM RON FEAT. JHEEZ SANTANA (ROC A FELLA/DEF JAM/IDJMG)	42	39	Everything U R	LINDSAY PAGANO (WARNER BROS.)	67	48	I've Been Real	BRILL (MOTOWN/UNIVERSAL)
18	17	Do Ya Thang Girl	BELLY (JIVE)	43	46	Shawty	P-LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)	68	63	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)
19	19	That's Just Jessie	KEVIN DENNEY (LYRIC STREET)	44	38	My Sweet Lord	GEORGE HARRISON (GDM/EPIC/CAPITOL)	69	74	Jump	KRIS KROSS (RUFFHOUSE/COLUMBIA)
20	15	Dear God	WILLIE D (RELENTLESS)	45	73	Calling My Name	REN (MUSIC MIND/DRPHEUS)	70	—	Family Affair	MARY J. BLIGE (MCA)
21	—	Slow Dance	LOU MOSLEY (JENSTAR)	46	45	Hit 'Em Up Style (Oops!)	BLU CANTRILL (REDZONE/ARISTA)	71	47	Think Big	CRIMEWAVE (CRIMEWAVE)
22	32	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	47	43	Thank You	DIDD (ARISTA)	72	—	Be Here	RAPHAEL SAADIO FEAT. D'ANGELO (UNIVERSAL)
23	22	Mama's Baby, Poppa's Maybe	GREEN EYEZ (BIGG MONEY)	48	44	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	73	67	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)
24	23	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	49	51	Will Destroy	LIL RU (HOW YOU LOVE THAT)	74	56	Motivation	SUM 41 (ISLAND/IDJMG)
25	25	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	50	54	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)	75	—	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)

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APRIL 20
2002

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes songs like 'NUMBER 1/GREATEST GAINER/AIRPLAY', 'FOOLISH', 'WHAT'S LUV?', 'AIN'T IT FUNNY', 'U DON'T HAVE TO CALL', 'GIRLFRIEND', 'BLURRY', 'IN THE END', 'OOPS (OH MY)', 'HOW YOU REMIND ME', 'A THOUSAND MILES', 'I NEED A GIRL (PART ONE)', 'DON'T LET ME GET ME', 'ESCAPE', 'CAN'T GET YOU OUT OF MY HEAD', 'WHEREVER YOU WILL GO', 'ALL YOU WANTED', 'ALWAYS ON TIME', 'I LOVE YOU', 'PASS THE COURVOISIER PART II', 'HERE IS GONE', 'UNDERNEATH YOUR CLOTHES', 'SATURDAY (OOOH! OOOH!)', 'WASTING MY TIME', 'CAN'T FIGHT THE MOONLIGHT', 'MY SACRIFICE', 'MORE THAN A WOMAN', 'A NEW DAY HAS COME', 'ANYTHING', 'RAINY DAYZ', 'YOUTH OF THE NATION', 'THE WHOLE WORLD', 'MY LIST', 'LIGHTS, CAMERA, ACTION!', 'THE MIDDLE', 'YOUNG', 'U GOT IT BAD', 'HANDS CLEAN', 'FAMILY AFFAIR', 'UH HUH', 'I BREATHE IN, I BREATHE OUT', 'THAT'S WHEN I LOVE YOU', 'SUPERMAN (IT'S NOT EASY)', 'DRIVE (FOR DADDY GENE)', 'I'M MOVIN' ON', 'HERO', 'MAKIN' GOOD LOVE', 'WHAT ABOUT US?', 'BLESS'D', 'HEY BABY', 'WHAT IF SHE'S AN ANGEL', 'WELCOME TO ATLANTA'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes songs like 'THE COWBOY IN ME', 'TOO BAD', '7 DAYS', 'ROC THE MIC', 'NOTHING IN THIS WORLD', 'BRING ON THE RAIN', 'THIS WOMAN'S WORK', 'LIVING AND LIVING WELL', 'NO MORE DRAMA', 'MODERN DAY BONNIE AND CLYDE', 'I DON'T HAVE TO BE ME ('TIL MONDAY)', 'HELLA GOOD', 'HOW COME YOU DON'T CALL ME', 'FOR YOU', 'HALF CRAZY', 'I SHOULD BE SLEEPING', 'SOAK UP THE SUN', 'THE LONG GOODBYE', 'CRAWLING IN THE DARK', 'ADDICTIVE', 'TAKE YA HOME', 'AWNAW', 'VIDEO', 'DOWN A** CHICK', 'FEELS GOOD (DON'T WORRY BOUT A THING)', 'OH BOY', 'RAPTURE (TASTES SO SWEET)', 'ONE MIC', 'THAT'S JUST JESSIE', 'TAKE YOU HOME WITH ME A.K.A. BODY', 'WISH I DIDN'T MISS YOU', 'NEVER', 'ANY OTHER NIGHT', 'IT'S GOIN' DOWN', 'NO MATTA WHAT (PARTY ALL NIGHT)', 'SOME DAYS YOU GOTTA DANCE', 'TAKE AWAY', 'CHOP SUEY', 'BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)', 'HEY LUV (ANYTHING)', 'FEEL THE GIRL', 'SONG FOR THE LONELY', 'I'M MOVIN' ON', 'STILL FLY', 'GIVE IT TO HER', 'TELL ME WHAT'S IT GONNA BE', 'GOT UR SELF A...', 'HUSH LIL' LADY', 'WRONG IMPRESSION'.

Songs with the greatest airplay and/or sales gains recorded this week, Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is repositioned upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. ©2002 VNU Business Media, Inc. and SoundScan, 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/WB, ASCAP/Copyright Control), WBM, H100 54; RBH 90

-A-

ADDICTIVE (Herblichious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP), WBM, H100 71; RBH 29
AH! IT'S 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 3; RBH 15
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 16
ALMOST THERE (Curb, ASCAP/Big Ole Hit, ASCAP/Sondaddy, BMI/VBC, ASCAP) CS 52
AL QUE ME SIGA (S.G.A.E., ASCAP) LT 38
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), WBM, H100 17; RBH 20
ANY OTHER NIGHT (Lienad, BMI) H100 84; RBH 37
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI), HL, H100 28; RBH 7
ANYTHING THAT TOUCHES YOU (Warner-Tamerlane, BMI), WBM, CS 57
APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 15
AWNAW (Success Story, BMI/Full Circle, ASCAP) H100 73; RBH 31
AY! BUENO (Estefan, ASCAP/E.I.P.P., BMI) LT 32

-B-

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 60
BARBED WIRE AND ROSES (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI), HL, CS 50
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM, CS 54
BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI) CS 35
BE HERE (Umgoo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP) RBH 64
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 7; H100 48
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 6
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 90; RBH 46
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 18; H100 57
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 22

-C-

CALLING MY NAME (Izzy Ooh, ASCAP/Between Friends, ASCAP) RBH 99
CALL ME (FoSawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 63
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 24
CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/19, PRS/BMG, PRS/Universal-MCA, ASCAP), HL/WBM, H100 14
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 48
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL, CS 42
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 89
CLOSEST FREAK (GOD Given, BMI) RBH 65
COMO DECIIRTE NO (WB, ASCAP) LT 30
COMO DUELE (D'Nico Int'l, BMI) LT 35
COMO PUDIESTE (Edimal/Fonmusic, ASCAP/LGA, BMI) LT 22
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 9; H100 52
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP), WBM, H100 70
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 82

-D-

DANSIN WIT WOLVZE (AMR27, ASCAP) RBH 83
DEAR GOD (Geto Boys & Girls, BMI/Still N-The Water, BMI) RBH 87
DEJATE QUERER (Flamingo, BMI) LT 36
DEL OTRO LADO DEL PORTON (Maffre, BMI) LT 26
DIDENTI (Almo, ASCAP), HL, CS 51
DIME (Kike Santander, BMI) LT 39
DON'T LET ME GET ME (Pink, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 112
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 41
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 19
DOWN A CHICK** (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI), HL, H100 75; RBH 30
DO YA THANG GIRL (Gank-Lo, BMI) RBH 86
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 8; H100 43

-E-

EN LA MISMA CAMA (Edimonsa, ASCAP) LT 37
ENTRA EN MI VIDA (Sony/ATV) LT 31
ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 2
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 13

-F-

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five

Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 38

FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 76; RBH 32
FEEL THE GIRL (Virginia Beach, ASCAP/WB, ASCAP/whodahellelseitsgonB, ASCAP), WBM, H100 92; RBH 52
FIRST TIME (Notting Hill, SESAC) RBH 80
FLOR SIN RETONO (Peer Int'l., BMI) LT 12
FOOLISH (Desmone, BMI/DJ Irv, BMI), HL, H100 1; RBH 1
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 65
FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 44
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 38

-G-

GET AWAY (EMI Blackwood, BMI/P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/EZ Elpee, ASCAP), HL, RBH 75
GET OVER YOURSELF (Without Anns, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 31
GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 51
GIRLFRIEND (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 5; RBH 27
GIVE IT TO HER (Jeremy Harding, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 96; RBH 56
GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) RBH 92
GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 32
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 15
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, SESAC/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI), HL/WBM, RBH 85
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/g Houses, ASCAP/Strange Motel, ASCAP), HL, RBH 25
GOT UR SELF A.. (Lil Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 98; RBH 62
GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP) RBH 72

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HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI), WBM, H100 66; RBH 18
HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 37
HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 53
HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 23
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 6
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL/WBM, CS 40
HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta BoB, ASCAP/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 81
HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 63
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 30
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 20
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 45
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 49
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 91; RBH 58
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP) H100 64; RBH 36
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 9
HUZO LA SOLEDAD (AG, ASCAP) LT 25
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Designee, BMI/Folkway, BMI) H100 99; RBH 77

-I-

I AM A MAN OF CONSTANT SORROW (Public Domain), HL, CS 36
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 3; H100 40
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 21
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mississippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 11; H100 62
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 17
I'D RATHER (Shep 'N Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 54

I GOT IT 2 (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Will Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 66

I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 34
I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n, ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incese, BMI/Universal-Duchess, BMI), HL/WBM, H100 18; RBH 5
I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehemSongs, BMI/EMI April, ASCAP), HL, RBH 68
I'M GONNA MISS HER (THE FISHER SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 23
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 33
I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP), WBM, RBH 57
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 4; H100 44
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, BMI/Mosaic, BMI), HL, CS 39

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), HL, H100 11; RBH 8
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 7
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 13; H100 67
ITOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 78
IT'S GOIN' DOWN (Kenji Kobayashi, BMI/Big Bad Mr. Hahn, BMI/Total Tunes, BMI/Swift Tracks, BMI/Ensign, BMI, ASCAP/Hard Workin Black Folks, ASCAP/Hennessy For Everyone, ASCAP/VOCO, BMI/As The Table Turns, ASCAP), WBM, H100 85
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 95

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Careers-BMG, BMI/Quintrinity, BMI), HL, CS 26
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 22
KNOC (Knoc-Turn'Al, ASCAP/"Million Dollar Game Ain't Free", ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 100

-L-

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 17
LA NEGRA TIENE TUMBABO (Sir George, ASCAP/WB, ASCAP) LT 33
LA PLAYA (Sony/ATV Latin, BMI) LT 44
THE LIGHTHOUSE'S TALE (Southern Melody, BMI) CS 55
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 33; RBH 13
LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI) RBH 71
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 12; H100 59
LOVIENDO ESTRELLAS (Erami, ASCAP/WB, ASCAP) LT 18
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 14; H100 69
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/Mclames, BMI) CS 56
LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 5

-M-

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 46; RBH 12
MAMA'S BABY, POPPA'S MAYBE (Smith Star Music, ASCAP/Peterson Boy's, BMI/B-Ballin, ASCAP) RBH 89
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 11
MAS ALTO QUE LAS AGUILAS (Edimusa, ASCAP) LT 28
MAYONESA (Fonmusic, ASCAP) LT 47
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 21
MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP), WBM, CS 25
THE MIDDLE (Turkey On Rye, ASCAP) H100 34
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 47
MITAD Y MITAD (Ser-Ca, BMI) LT 40
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 10; H100 61
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herblichious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 26; RBH 9
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 45
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 1; H100 32
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 25

-N-

NECESIDAD (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 8
NEVER (Powerhouse, BMI) H100 83
NEVER AGAIN (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI) RBH 70
A NEW DAY HAS COME (Sony/ATV Songs,

BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN), HL, H100 27
NO MATTA WHAT (PARTY ALL NIGHT) (Faith Force, BMI/Zomba, BMI/Muso, ASCAP/Griff Griff, ASCAP/EMI April, ASCAP), HL/WBM, H100 86
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 10
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 60; RBH 40
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 20
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 56; RBH 14

-O-

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control) H100 77; RBH 23
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 43
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 27
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Will Will, ASCAP), HL/WBM, H100 79; RBH 26
OOH, AHH (Scorp, ASCAP) RBH 76
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 8; RBH 4

-P-

PARA ESTAR A MANO (Safari) LT 45
PARA NO VERTE MAS (WB, ASCAP) LT 49
PASS THE COUVOISIER PART II (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH 6
PEQUENA AMANTE (Edimonsa, ASCAP) LT 43
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 13
POR ESE HOMBRE (EMI Blackwood, BMI) LT 14
PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 73
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 59
PUT YO SETS UP (Z-Bo, BMI/Happy, BMI) RBH 98

-Q-

QUEDATE (Olinga, BMI/Universal-Musica Unica, BMI/Dream Image IDG, BMI/Warner-Tamerlane, BMI/Hey Chubby, ASCAP/Insignia, ASCAP/Universal Musica, ASCAP) LT 50
QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, BMI/Marport, ASCAP) LT 4
QUITAME ESE HOMBRE (Piloto, ASCAP) LT 1

-R-

RAINY DAYZ (Slavery, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI), HL/WBM, H100 29; RBH 11
RAPTURE (TASTES SO SWEET) (Renegade, BMI/EMI Blackwood, BMI), HL, H100 78
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP) CS 60
ROCK THE BOAT (Herblichious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 44
ROCK THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 55; RBH 17

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SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 22; RBH 10
SAV I YI YI (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 35
SHAWTY (How You Love That Records, BMI) RBH 91
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 29
SHE TREATS HER BODY LIKE A TEMPLE (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP) CS 59
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 38
SINCE I'VE SEEN YOU LAST (Encore, ASCAP/Scott And Soda, ASCAP/Halftime Publishing-Broadvision, ASCAP) CS 58
SI TU NO VUELVES (Musart, ASCAP) LT 27
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 94
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), WBM, H100 68
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 2; RBH 3
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, RBH 33
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 96
SONG FOR THE LONELY (Metrophonic, ASCAP/Rive Droite, ASCAP) H100 93
SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 16
STILL FLY (Money Mack, BMI) H100 95; RBH 53
STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 67
STOP PLAYIN' (Knight 2 Dayz, ASCAP/Raw Cast, ASCAP/Lever Agee, ASCAP) RBH 93
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 7
SUFRIENDO A SOLAS (Not Listed) LT 20
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 42

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TAKE A MESSAGE (Mortay, SOCAN) RBH 61
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 88; RBH 48
TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 72; RBH 21
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, H100 81; RBH 49
TANTITA PENA (Warner-Tamerlane, BMI) LT 16
TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 84

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TE AVISO, TE ANUNCIO (TANGO) (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI) LT 41
TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL, H100 97; RBH 55
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 46
TE QUEDO GRANDE LA YEGUA (La Rebelde, ASCAP/Universal Musica, ASCAP) LT 29
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 34
TE VINE A BUSCAR (AJG, ASCAP) LT 24
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 19; H100 80
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 5; H100 41
THIS PRETENDER (Sony/ATV Cross Keys, ASCAP/Green Eyes, ASCAP/Onaly, ASCAP/Sony/ATV Tree, BMI), HL, CS 49
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 58; RBH 16
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 10
THREE DAYS (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP), WBM, CS 37
TOLD Y'ALL (First N' Gold, BMI/Po Folk, BMI) RBH 69
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 28
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 53
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manati, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 79
TRIBUTE TO A WOMAN (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP), HL, RBH 97

-V-

UNDEARNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 21
UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Place, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 48
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 9
VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/LaStrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP), HL, H100 74
VOLVERE JUNTO A TI (WB, ASCAP) LT 46
WASTING MY TIME (EMI April, ASCAP), HL, H100 23
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, H100 51; RBH 28
WHAT ABOUT US? (EMI Blackwood, BMI/RJ Productions, BMI/TIarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jenkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM, H100 47; RBH 24
WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 6; H100 50
WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 74
WHAT'S LUV? (Joseph Cartagna, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 2; RBH 3
WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP), WBM, CS 24
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 15
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL/WBM, H100 31; RBH 39

Jazz Seeks Instrumental Stars

Continued from page 1

retail shelf space for jazz product, a lack of engaging repertoire and compelling recordings, and a fundamental conservatism on the part of both the audiences listening to the music and the labels marketing it. For those who perceive jazz as an instrumental art form, it's an unsettling time.

"We've been putting [straight-ahead records] out, and they've been coming back," says Tom Evered, GM/senior VP of Blue Note Records. "[We've seen] 50% returns on some of these young straight-ahead artists. That's just a recipe for disaster."

Matt Pierson, executive VP of Warner Bros. Records and the label's jazz point man, says, "We talk about this all the time, and I say, 'We're gonna lose this thing, we're gonna lose jazz, if we don't create new superstars in this music who are playing music that is fresh and hits you over the fucking head if you know nothing about music. This is major crisis mode.'"

Trumpeter and Bluebird Records artist Dave Douglas (see story, this page) says, "There's something to be said for unique artistic statements reaching an audience. Of course, there will always be companies that want to put something out that's just like the other record that sold really well. You can't fault them for that; there's nothing wrong with that. But in terms of the longevity of the business, I don't think that's how the companies or the artists can have any kind of long-term success."

RADIO, RETAIL QUANDARIES

Straight-ahead jazz's difficulties at radio may be best-exemplified by a single fact: In late March, KJAZ, the Los Angeles AM station that was the last commercial outlet offering around-the-clock jazz programming, switched its format to "adult vocals." The music is now being served exclusively by NPR, listener-sponsored stations, and college broadcasters.

Jeff Jones, senior VP of Columbia Jazz and Legacy Recordings, notes, "When traditional jazz has so few outlets that are mostly NPR, mostly college, mostly noncommercial, and now a movement continues among that format to reduce the number of hours and programs . . . it makes it that much harder to get exposed."

Some observers simply say that radio is out of synch with what its audience wants to hear and to buy.

"Radio is a non-entity," says Bob Ruttenberg, who operates the Tucson, Ariz.-based firm Coast to Coast Marketing. "As far as I'm concerned, radio and jazz sales don't match anymore at all. They just don't. They used to, but they don't anymore."

Mike Hurzon, who runs the Miami jazz-radio promotion firm the Tracking Station, says that NPR stations, which rely on listener contributions, are taking the safest approach in their programming: "They figure, if they can be more middle-of-the-road, therefore

they can get more money and more listeners. If we scare them too much with a little bit more edge, then we're not gonna get that."

Limited frequency of airplay is a quandary, according to Tony Gasparre, whose Rochester, N.Y., tip sheet *Yellow Dog Jazz Report* tracks 93 stations around the country.

"A lot of stations say they play an LP five times a week," Gasparre reports. "If they've got 75 hours a week, that's really doing a heck of an injustice to the artist." Gasparre is also the music director and an announcer at community jazz station WGMC in Rochester and says he selects only three cuts for airplay from any of the albums he adds to the playlist. He says, "When I put something in heavy rotation, that recording is played 35 times a week, and vocals are spun 28 times a week."

Promotion man Mike Carlson of MC Promotion in Seattle says that kind of airplay is essential if a non-vocal track is to take hold with listeners: "Frequency of airplay, repetition of songs, tightness of playlists—make me hear it 25 times in a week, and I might remember it . . . It's just a wall of noise, the instrumental stuff."

At retail, even long-term jazz merchants like Bob Perry—who has operated Blue Note Records in North Miami

Beach, Fla., for 18 years—have seen the appetite for straight-ahead jazz wither.

"The older cats, they're coming in for the reissues and the remasters of the Blue Note catalog, but I don't see them buying the younger guys," Perry says. "The more straight-ahead stuff, it just doesn't go . . . It's not getting the exposure, that's for sure."

Jones points out that the current emphasis on singers and catalog is a matter of retail realities: "Anything that doesn't have the high turnover is going to get [returned], whether it's jazz or whether it's pop instrumental. When your open-to-buy gets reduced, you focus on the hits. It becomes kind of a vicious cycle."

Active retail promotion by the labels is a thing of the past, according to Perry: "Up until two years ago, a store like us, we would hear from all these jazz labels. They would promote it, or they'd come in regionally. Now, we gotta call 'em to get a promo to play in the store."

Joe Fields—a veteran executive who has worked for Prestige and Verve and has operated the Cobblestone, Muse, and High Note labels—says that the disappearance of specialty stores catering to straight-ahead consumers and problems at jazz-sensitive chains like Tower Records have constricted exposure for the music.

"Tower was having their difficulty," Fields says. "Consequently, they pulled SKUs down. What does that mean? The marginal product that's out there doesn't get a place."

Shannon McCue, assistant jazz buyer at 370-store Borders Books & Music in Ann Arbor, Mich., says there is a lack of capitalization for the indie imprints that carry the torch for new instrumental jazz.

"Really, really good jazz records come out on very small labels, like Criss Cross," McCue notes, "and they don't have money to put things in listening stations, and listening stations are our best vehicle to sell music."

But she also says that an appetite for the familiar among contemporary listeners is also suffocating the music: "People step into it, so you have to start out with something recognizable . . . The listening public responds to that, so the recording artists will respond [and] give them more of what they want. You end up hurting the genre in the long run."

IS THE MUSIC THE PROBLEM?

The public's current fixation on singers of the standard songbook and readings of the classic repertoire may be a product of scant memorable writing by new straight-ahead artists, according to some.

Carlson recalls, "For years, at all the *Jazz Times* conventions in New York, it was always bemoaned, 'Where are the hits in jazz today?' And, you know, that's still the question. There could be an instrumental hit, with a thing like a hook and a few other things. Maybe you can recall that [pianist Dave Brubeck's] 'Take Five' was played on top 40 radio in America."

Verve Records president/CEO Ron Goldstein asks, "When was the last time that you could whistle a song, over the last 30 years, since 'Take Five'? There's been a lack of songs, of compositions, that can relate to the audience that's out there."

Jones says, "It would seem to me that the message is that the consumer and the marketplace are looking for and asking for musicians to write great songs again—write new songs that are familiar and singable and have a memorable melody that people can latch onto, that affect people in an emotional way."

Most believe that straight-ahead players must contemporize their attack to address today's listeners. Pierson notes that with *Happy People*, saxophonist Garrett "made a record that sounds like 2002. [He's] playing some shit that no one else is playing and music that has a very strong emotional impact and hits you over the head when you put the damn thing on."

Warner's forthcoming instrumental offerings include a new funk-leaning album by Joshua Redman and a set from pianist Brad Mehldau helmed by L.A. pop producer/musician Jon Brion.

At Verve, Goldstein has overhauled the roster: Such well-known straight-ahead players as trumpeter Nicholas Payton, bassist Christian McBride, and guitarist Russell Malone have departed the label. "These guys are great," he says, "but economically, it doesn't work."

At the same time, Verve is seeking to bring its releases up to date. On April 30, it will issue *Verve Remixed*, an album of the label's classic cuts (mostly vocals) mixed by Richard Dorfmeister, Thievery Corporation, Rae & Christian, dZihan & Kamien, Masters at Work, King Britt, and others. Guitarist Kurt Rosenwinkel will co-produce his next album with hip-hopper Q-Tip, while Roy Hargrove's forthcoming set will feature guest appearances by Q-Tip, Erykah Badu, D'Angelo, Common, and the Roots.

Goldstein asks, "Is the audience out there today?—I'm talking about a younger audience. Are we gonna be able to hook them on something? Well, we're gonna make some attempts at that."

Other major-label execs say they'll continue to sign young instrumentalists but confess that it's not an easy path to success. Evered says, "We're trying to make very efficient records where, if we do lose money on them, we don't lose a lot. But at least the records are getting made for Blue Note, and they're still artistically on par with what our label has meant for so many years. You just can't do it the way they used to do it."

Jones says, "I would love to be able to find the next Charlie Parker, the next John Coltrane, the next Thelonious Monk, the next Miles Davis who could make instrumental music that breaks boundaries and is truly new. So far, I don't think any label has been able to do that."

Jazz's Most Valuable Young Players

Some of the most promising younger jazz instrumentalists working the straight-ahead side of the street take a variety of approaches to the music.

Dave Douglas may be the most freewheeling talent getting recognition today. Active as a leader in the studio since 1993, the trumpeter/composer has released music recorded with large ensembles, a "jazz-Balkan-improv" unit, and a string quintet. His new Bluebird set *The Infinite*—which entered the *Billboard* unpublished Top Jazz Albums chart the week of April 6 at No. 16—is a quintet date that includes Douglas originals in the manner of Miles Davis' *Filles de Kilimanjaro* and covers of songs by Rufus Wainwright, Björk, and Mary J. Blige.

Douglas has been given a great deal of latitude in his choice of Bluebird projects: He says his next album, currently in production, will be "an electronic record . . . [with a] Cecil B. DeMille cast of thousands."

He adds, "Having established [the eclectic] way that I work over many years, there wasn't any illusion that [Bluebird was] gonna put on the blinders and make me record 'Surrey With the Fringe on Top.' I'm just speaking as an artist, because I don't pretend to understand the business in any global sense, but I truly believe that when you stick up for what you believe in and continue to work in unexpected ways against the odds, that ultimately it pays off."

Lynne Arriale is a rarity among female pianists these days: She doesn't sing. The conservatory-trained, harmonically adept keyboardist, who has recorded seven albums that mix originals and familiar standards, has been commanding airplay recently with her trio recording *Inspiration* (TCB), which features a repertoire spanning Leonard Bernstein, Keith Jarrett, Lennon/McCartney, and Thelonious Monk.

Arriale—who titled one of her albums *Melody*—says that the tune's the thing: "I look for melodies in terms of my writing and in terms of standard repertoire. While I feel it's important to have standards that people recognize, I'd like to gear my compositional style so that the melodies—hopefully, if I'm doing my job right—will be

memorable. Then it doesn't matter who wrote the tune . . . It's about the quality of the writing, and it's not even so much that a tune has to be a tune that people already know. It's a very intangible quality."

Stefon Harris has scored widespread media attention in outlets ranging from *The New York Times* to *Jazziz*. The vibraphonist's most recent Blue Note releases are 1999's Greg Osby-produced *BlackActionFigure* and *Kindred*, a dynamic 2001 date co-led by French pianist Jacky Terrasson.

While Harris continues to tour with his own straight-ahead combos, he sees possibilities for jazz men like himself in the realm of subsidized works and performances.

Harris says, "I see the potential for change coming, in that I think a lot of the concert halls, the performing arts centers, are opening up to jazz instrumentalists—which is a great sign, and also that there are more commission opportunities that are becoming available for young jazz musicians . . . A commission actually afforded me the opportunity—not only the money to put the production together, but also the opportunity—to premiere it and perform it in a hall. That's really inspiring for someone like me, and I don't really see record companies are encouraging that type of thing."

Russell Gunn is taking a different track: The 31-year-old trumpeter's latest release, *Ethnomusicology, Vol. 2* (Justin Time), is a highly organic, commercially savvy mating of traditional jazz blowing and hip-hop beats. Compositions by Monk, Duke Ellington, and Juan Tizol nestle against Gunn's street-wise writing.

Gunn says of his hip-hop/jazz fusion, "It's never been either/or with me: It's always been both. Ever since I felt like I was proficient enough, I always felt like it was my duty or my destiny to make them both compatible. I always felt like hip-hop got the short end of the stick. I always felt like it's easily acceptable to fuse jazz with anything else. You take Latin Jazz or Third Stream music—it's OK to do those, but hip-hop is a little trickier, as far as making it work and as far as getting it accepted."



ARRIALE

Madison Ave. Woos Musicians

Continued from page 1

helped fuel the group's juggernaut so that it has become one of the top-earning acts in entertainment. (*Forbes* magazine reported that 'N Sync's 2001 earnings were approximately \$42 million.) In the past two years, 'N Sync has signed endorsement deals and appeared in TV commercials for McDonald's, Verizon, and Chili's.

'N Sync member Lance Bass says that in today's competitive environment, artists have to consider "any way to get your face out there. Doing those TV ads helped us tremendously, because there are a lot of people who don't listen to music, but they watch TV. Those are the people who, because of seeing us in commercials, might be convinced to buy our records or see one of our shows."

One of the recent leaders in producing TV commercial-friendly music artists is Jive Records, home to three of the four music acts that made the top 10 list of *Forbes*' most powerful celebrities of 2001: Britney Spears (No. 4), Backstreet Boys (No. 7), and 'N Sync (No. 8). (The Beatles were the only other music act to make the top 10, ranking at No. 3.)

It is perhaps not a coincidence that all three of these high-ranking Jive acts have had lucrative endorsement/sponsorship deals that included TV ad appearances. Spears' deal with Pepsi, which she signed last year and which includes tour sponsorship by the company, is reportedly worth \$10 million—\$20 million—at least 25% of the \$38.5 million she earned in 2001, according to *Forbes*. Spears has also appeared in TV ads for McDonald's. Backstreet Boys—whose 2001 earnings reportedly totaled \$35.5 million—have done TV ads for Burger King.

Jive's strategy has been partnering top brand names in music with top brand names in the corporate world, says Julia Lipari, Jive VP of special projects marketing. "The TV campaign with McDonald's wasn't so much about Britney and 'N Sync holding hamburgers and endorsing the products as it was about making the artists look larger than life and establishing them as household names."

As part of that McDonald's campaign, the fast-food restaurant chain exclusively sold a compilation CD of remixes, exclusive songs, and album tracks by 'N Sync and Spears. Burger King sold an exclusive live Backstreet Boys CD and video as part of its deal with the group. And for Pepsi, Spears has recorded an exclusive song, "Field of Victory," which will be used in Pepsi's TV ad campaign outside the U.S.

The trend of pairing Jive artists with TV commercials is set to con-

tinue: Aaron Carter recently signed a deal with Kraft/Nabisco. He will appear in TV ads for the company's "Back to School 2002" campaign.

"Existing concert footage of Aaron will be used in the ads," Lipari notes. "The commercials will run just around the time that we'll be setting up the campaign for Aaron's new album."

GETTING A PIECE OF THE PIE

Depending on the star power of an artist and the length of the campaign, fees paid to an artist to star in TV commercials can vary from the \$100,000 range to several million dollars.

"We always work to come up with the creative ideas," 'N Sync's Bass says. "With the Chili's ads, we came up with about four or five different ideas, and we shot the two we liked the most. With all of our endorsements, it's never about just giving us money; there's always a



BLACK EYED PEAS

tie-in. These companies sponsor our tours, which cost a lot to take on the road. A lot of the money we make actually goes back into the tour, so we live off the perks."

Those perks can include free merchandise and products, all-expense-paid trips, and other big-ticket gifts. The artist's music or the artist's own rendition of a jingle is often used in the commercial. In return, the artists typically must commit to personal appearances on behalf of the corporate advertiser. If a tour sponsorship is involved, a certain number of concert tickets is allotted to the sponsor, and the artist usually must schedule time for meet-and-greet sessions with the company's executives and their guests.

Garth Brooks is one example of the growing number of artists who have become more amenable to doing TV commercials. For years, Brooks turned down corporate sponsorship deals, but last year he signed on to be a spokesperson for Dr Pepper. Brooks explains that he chose Dr Pepper because he wanted to promote something that "I actually have in my house. I've been a Dr Pepper fan forever."

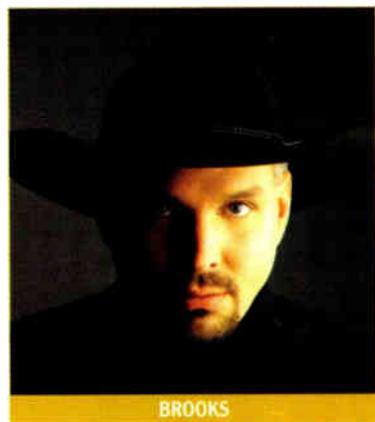
Brooks is part of Dr Pepper's new "Be You" campaign, which the company says focuses on "individuality, originality, and personality."

Getting superstar Brooks as a spokesperson was a major coup for Dr Pepper, says John Clarke, Dr Pepper/Seven Up Inc. chief advertising officer. "Garth has been a lifelong Dr Pepper drinker. He doesn't really need us for exposure, but he

felt good about the brand and the campaign. He's the umbrella for this campaign, and he has the kind of broad appeal that's right for our 12- to 34-year-old target market."

Brooks filmed two commercials for Dr Pepper, one of which began airing less than two weeks before the November 2001 release of his Capitol Nashville album *Scarecrow*. Some of the commercials featured a five-second tag promoting the album. In addition, there was a nationwide promotion in which consumers who bought 12-packs of Dr Pepper at Kmart stores would receive a \$2 coupon off the price of the *Scarecrow* CD.

Approaching the artist at the right time and giving the artist creative control were key elements to the deal, Clarke says: "The timing was right for Garth. He had the new album coming out, but he wasn't going to tour. He also didn't want to do a commercial that



BROOKS

looked like a product endorsement, so he had a lot to do with coming up with the concept of performing in the commercial and doing the jingle his way."

'N Sync's Bass says that aside from the needs of the artist, management, or record company, another important sector cannot be ignored when considering doing TV commercials: the audience. "You have to ask yourself if it's something the fans would accept and appreciate. You also have to consider if it's something that you can look back on several years from now and not be embarrassed that you did it."

OFF THE BEATEN TRACK

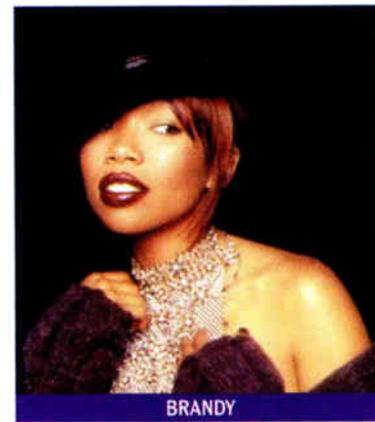
Superstars haven't been the only artists scoring lucrative advertising deals. Artists who aren't household names are also getting in on the act and are being sought out more often than before by top advertisers.

A.B. Quintanilla y Los Kumbia Kings have been tapped to star in Miller beer commercials. The Latin music group's series of Miller ads—Spanish, English, and bilingual versions were filmed—recently began airing on Spanish-language TV and will eventually extend to English-language TV. "We feel we got a better end of the deal than Miller did," Quintanilla admits. "Because the commercials look more like a Kumbia Kings commercial than a Miller commercial."

Quintanilla says that he and his group (signed to EMI Latin Music) were approached about being in the commercials by a former EMI Latin

executive who is now an executive at Miller. "They were looking for an act that appeals to young Hispanic males," he explains. "We had about 90% creative control of the commercials. We're really happy with how the commercials turned out, because instead of us picking up a [Miller] beer bottle, in one of the commercials we're shown on a porch just being ourselves. At first, they wanted us to be in a Tex-Mex cantina bar, but we thought that was a little stereotypical and an outdated image of what young Hispanic males do, so we had the idea of going back to our hometown and reminiscing about where we came from."

Quintanilla says that when it comes to signing endorsement deals, "the financials are a nice appetizer, but the real reward is knowing that our group is going to be seen on national TV. You can't pay for that kind of coverage."



BRANDY

In another example of a corporation reaching out to not-quite-household-name stars, Twix had TV commercials featuring Anastacia (a hit singer in Europe but relatively unknown in the U.S.), Dean Roland of Collective Soul, and Boyd Tinsley of Dave Matthews Band.

Dr Pepper's 2002 ad campaign includes TV commercials starring Black Eyed Peas, Sugar Ray vocalist Mark McGrath, and Thalía. The campaign—centered on Dr Pepper's "Be You" slogan—features the artists paying tribute to past music legends: Louis Armstrong and Ella Fitzgerald for the Black Eyed Peas, Buddy Holly for McGrath, and Tito Puentes for Thalía.

Black Eyed Peas lead rapper Will.I.Am says he believes the group was chosen for the campaign because there are "some people in the corporation who are hip to cool music. We're not the kind of hip-hop artists who are about guns and bitches. We have something different to say, and we write our own music."

Dr Pepper/Seven Up's Clarke says, "We haven't used celebrities in our TV advertising for years, so incorporating them now is a refreshing departure from recent Dr Pepper campaigns. We had looked at non-music artists, but within the history of Dr Pepper, music has always been an integral part of the advertising."

Clarke adds that reaching out to artists that exist under the superstar radar is a powerful strategy in niche marketing: "These artists appeal to subsets of our audience:

Black Eyed peas for African-Americans, Thalía for Hispanics, and Mark McGrath for young rock-'n-roll fans."

Quintanilla agrees that the rising trend of niche marketing means that more opportunities have opened up to artists who are well-known in their fields but aren't necessarily pop-culture icons: "These companies are looking to reach the nooks and crannies that they may have overlooked before. They want artists that have credibility with those [niche] audiences."

Clarke says that Dr Pepper/Seven Up's association with music acts worked out so well for the 2002 campaign that the company is seeking other artists to be part of its 2003 campaign. "We're looking to keep the freshness of the campaign alive. The feedback we've been getting is extremely positive, and research has shown that these ads have brought a 33% increase in consumer awareness for Dr Pepper."

MUSIC'S FASHION PLATES

Fast food, soft drinks, and alcoholic beverages have become some of the hottest items with which artists can find TV-commercial deals. But more music artists are also being sought out as the faces of fashion and cosmetics.

In 1998, Brandy signed a breakthrough deal with Cover Girl, making her the first hit singer to land an exclusive long-term contract with a major cosmetics company. Faith Hill and Queen Latifah are now also Cover Girl spokesmodels and have been appearing in print and TV ads for the company since last November.

L'Oréal's TV ads feature Beyoncé Knowles of Destiny's Child and Jennifer Lopez. Mandy Moore has been a spokesmodel for Neutrogena, Missy "Misdemeanor" Elliott is prominently featured in a current TV commercial for Reebok Women, and Sugar Ray's McGrath has appeared in TV ads for Candie's and Levi's.

The Gap has regularly featured popular recording stars in TV ads, from such artists as Aerosmith and LL Cool J in the '90s to the company's fourth-quarter holiday 2001 campaign, which featured several artists singing Supertramp's "Give a Little Bit." Artists who appeared in the latter ad campaign include Sheryl Crow, India.Arie, Shaggy, Johnny Rzeznik of Goo Goo Dolls, Dwight Yoakam, Liz Phair, Alanis Morissette, and Robbie Robertson, formerly of the Band.

Brandy says, "I knew Cover Girl would be a big step for me in my career, and I'm happy to be part of it. It's flattering to follow in the footsteps of supermodels like Christie Brinkley and Tyra Banks. But what I like about Cover Girl is that it represents inner beauty as well as outer beauty."

Brandy's landmark deal with Cover Girl was a direct result of her record label, Atlantic Records, partnering with the Wilhelmina modeling agency in 1998 to develop image

(Continued on next page)

campaigns for its artists, Atlantic co-president Ron Shapiro says.

"Brandy was born to be a mainstream, multimedia superstar, and she was a natural fit for the Cover Girl campaign," Shapiro remarks. "I believe that the campaign was also one of the reasons why Brandy ended up having her own doll through Mattel and becoming a UNICEF ambassador.

"Technology today has made it very difficult to compete for the leisure and entertainment time of the public," Shapiro continues. "We can't assume that a consumer who's interested in music is listening to the radio. So we have to consider other ways for the artist to make an impression. When people spend money on a CD, they often need several affirmations as to why they should buy it and why they should be part of an artist who seems to be making an impact."

Anne Martin, manager of global cosmetic marketing for Procter & Gamble Cosmetics—parent company to Cover Girl—says, "We apply several criteria when choosing Cover Girl spokesmodels. Brandy, Faith Hill, and Queen Latifah all passed the Cover Girl 'test': They have clean, fresh, natural beauty; they're approachable, with great personality and strong spirit; they're more than just a pretty face; and they're multi-dimensional and have relateability. Music has become an integral part of the Cover Girl marketing mix. Their diversity is essential in order for our Cover Girl models to be relevant and aspirational to all women."

In the past, Cover Girl campaigns have included limited runs with Salt 'N Pepa (in 1997), Ziggy Marley & the Melody Makers (in 1998), and Cleopatra (in 2000).

"Consumer response has been phenomenal," Martin notes. "When Cover Girl hit the road for Brandy's summer [1999] concert tour, we made stops at Cover Girl retailers, and thousands of fans waited in line for Brandy's autograph and a Cover Girl makeover."

Cover Girl also has sponsored tours for Brandy and Hill. Brandy and Latifah have also been participants in the annual Seventeen/Cover Girl Volunteerism Awards, which honor young women who make a difference in their communities.

"Cover Girl incorporates their recording careers in our commercials," Martin notes of Brandy, Hill, and Latifah. "Each has given their own renditions of the 'easy, breezy, beautiful' jingle based on their musical stylings."

CORPORATE SELLOUTS?

Being labeled a "sellout" is not a concern of artists who sign on to appear in TV ads—especially when the artists have more creative control and perks than ever before.

"I don't care what people think of our credibility just because we do commercials," 'N Sync's Bass says. "We've also done public-service announcements for Budweiser on preventing under-age drinking.

We've done charity spots for Coca-Cola. These companies know that kids look up to us and will listen to us instead of people who look like authority figures. These companies know that to get their message across, they have to get spokespeople who their audiences will pay attention to."

Will.I.Am says, "If I was worried about selling out, I wouldn't have signed a record deal with a major label. I would never endorse anything I don't believe in. As long as the product doesn't degrade me or my creative integrity, I don't have a problem with it."

The motives for doing a TV commercial aren't necessarily rooted in greed, veteran musician Robertson

remarks. What a lot of people did not know about the holiday 2001 Gap campaign, he says, was that the Gap donated a large portion of the artists' fees to charity. "I wouldn't have done that commercial if there wasn't some substance to it," Robertson adds. "The Gap said that if we did the commercial, they would make a contribution in our name to the victims of Sept. 11 [2001]. That's what convinced me to do it."

Brandy says her decision to align with Cover Girl had a lot to do with having "a lot in common in having that 'give back' attitude. They've been supportive of the charities I'm involved with, and we think it's important for today's young women to have positive role models."

In some cases, a TV commercial can yield other rewarding results. In the late '90s, Tyrese was best known as a model/actor in Coca-Cola TV commercials, and the exposure helped him land a record deal. Tyrese has since appeared in TV ads for Tommy Hilfiger and juggled a successful career in singing and acting.

In 2000, Sting appeared in Jaguar TV ads that featured the song "Desert Rose" from his *Brand New Day* album. In the music video for the song, Sting was shown in a Jaguar S-Type sports saloon, which led to the idea of partnering with Jaguar for a full-fledged commercial for the car. At the time the commercials began airing in March 2000, the song received scant support at radio. But by the end of the ad campaign, "Desert Rose" had become a worldwide hit.

Robertson says, "When something happens like Jaguar commercials with Sting, it makes people take notice of the power of this kind of exposure. It's become much more acceptable for artists to do TV ads. We've come from a place when artists didn't want to be in TV commercials or do anything considered too corporate to [a point where] artists [are] taking these opportunities and using them to their benefit."

Will.I.Am adds, "Artists are smarter now about what to ask for—and they get it—compared to back in the day when you'd hear about all these artists getting ripped off."

Atlantic's Shapiro says, "Obviously, we want the artists to sell more records even when they do TV commercials for other companies, but you also don't want to alienate the artist's fan base." He notes that in addition to Atlantic artists Brandy and Sugar Ray's McGrath, Jewel had a successful 1998 TV campaign with Target timed around the release of her album *Spirit*.

"You have to look at what the fan base appreciates most about the artist and make sure any endorsements don't conflict with that," Shapiro adds. "It's important that the commercials have a realistic portrayal of the artist's personality and that the artist looks authentic."

Being in TV commercials "creates an awareness and visibility for artists that goes beyond the advertising budgets that record companies have

for artists," notes Scott Siman of Nashville-based Rpm Management, which represents Tim McGraw—who has had a TV commercial/tour sponsorship deal with Anheuser Busch's Bud Light for the past three years. "A TV ad campaign for an album might run for a few weeks. TV ad campaigns for something like Bud Light could run for a year or more.

"What this deal has done for Tim McGraw," Siman continues, "is bring his name outside the core country audience and hopefully bring those people in as fans. The commercials also allow people to see another side of Tim. Beyond the money involved, we chose Bud Light because they

have a great reputation for maintaining long-term relationships."

Although there are important benefits for artists who do TV commercials, Shapiro cautions, "We're riding a very fine line between desperately needing to get our artists exposed and maintaining an artist's mystique."

Jive's Lipari agrees. "We do have to be careful of over-exposure. We're not going to do something just because people want to throw millions of dollars at us. The brand partner has to be the right fit and consistent with the artist's image. At the end of the day, it is the artist's decision in determining what's best for them and their fans." ■

Who Speaks For What In Stars' Ad Campaigns

Following is an alphabetical listing of industries that have in the past two years attracted the highest number of music artists for TV commercials. The names of the products are followed by a select list of music acts that have recently appeared or are scheduled to appear in TV commercials for the product.

BEVERAGES

Bud Light: Tim McGraw.

Coca-Cola: Christina Aguilera, the Roots.

Coors Light: Dr. Dre.

Dr Pepper: Garth Brooks, Black Eyed Peas, Mark McGrath (Sugar Ray), Thalia.

Pepsi: Wyclef Jean, Kiss, Ricky Martin, Shakira, Sisqo, Britney Spears.

Miller Beer: A.B. Quintanilla y Los Kumbia Kings.

COMMUNICATIONS

AT&T: Destiny's Child.

Verizon: 'N Sync.

XM Satellite Radio: David Bowie, Snoop Dogg, B.B. King.

FASHION/BEAUTY

Candie's: Mark McGrath.

Cover Girl: Brandy, Faith Hill, Queen Latifah.

The Gap: India.Arie, Sheryl Crow, Macy Gray, Alanis Morissette, Liz Phair, Johnny Rzeznik (Goo Goo Dolls), Robbie Robertson, Shaggy, Dwight Yoakam.

L'Oréal: Beyoncé Knowles, Jennifer Lopez.

Neutrogena: Mandy Moore.

Reebok Women: Missy "Misdemeanor" Elliott.

FOOD

Burger King: Backstreet Boys.

Chili's: 'N Sync.

Kraft/Nabisco: Aaron Carter.

McDonald's: Britney Spears, 'N Sync.

Twix: Anastacia, Dean Roland (Collective Soul), Boyd Tinsley (Dave Matthews Band).

CARLA HAY

IN THE UNITED STATES DISTRICT COURT NORTHERN DISTRICT OF GEORGIA - CIVIL DIVISION

SAMUEL D. MOORE, et al., on behalf of themselves and all others similarly situated,)	CIVIL ACTION
Plaintiffs,)	File No.:
vs.)	1-93-CV-2358-CC
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS, et al.,)	
Defendants.)	

(PUBLICATION) NOTICE OF PENDENCY OF CLASS ACTION, PROPOSED PARTIAL SETTLEMENT, SETTLEMENT HEARING AND RIGHT TO SHARE IN SETTLEMENT FUND

TO: ALL VOCAL RECORDING ARTISTS WHO HAVE MADE VOCAL RECORDINGS FOR, OR ON BEHALF OF, A SIGNATORY TO THE PHONO CODE AND WHO HAVE HAD "GROSS COMPENSATION" AS DEFINED IN THE PHONO CODE FROM THOSE RECORDINGS AT ANY TIME UP TO JANUARY 1, 1995 EXCEPT THOSE ARTISTS WHO HAVE HAD EARNINGS SOLELY AS SESSION ARTISTS, THAT IS, BACKGROUND SINGERS. (THE CLASS)

If you are a member of the class, your rights will be affected by proceedings in this litigation.

You are hereby notified that: 1. Certain claims in this action have been certified to proceed as a class action; 2. A proposed settlement has been reached between plaintiffs and some of the defendants in the action for an amount for the amount of approximately \$8.4 million; 3. A hearing will be held before the Honorable Clarence Cooper in Courtroom No. 1705 (or such other courtroom as may be posted) at the United States Courthouse, 2211 U. S. Courthouse, 75 Spring Street, S. W., Atlanta, GA at 9:30 a.m. on June 20, 2002 to determine whether the proposed partial settlement is fair, reasonable and adequate and to consider the application of class counsel for an award of attorneys' fees and reimbursement of costs and expenses; and 4. **IF THE PROPOSED SETTLEMENT IS APPROVED, CLASS MEMBERS WILL BE BOUND BY THE SETTLEMENT AND MAY BE ENTITLED TO RECEIVE A SHARE OF THE SETTLEMENT PROCEEDS.**

I. NATURE OF THE ACTIONS

The Action asserts claims against the AFTRA Health and Retirement Funds ("Funds"), its Trustees, and certain Record Companies (the "Record Company Defendants") that were obligated by a collective bargaining agreement with the AFTRA Union to make contributions to the Funds on behalf of members of the Class. The basis of the action is that the Record Company Defendants violated federal and state laws by failing to make the required contributions to the Funds and that the Funds and its Trustees violated federal law by failing to insure that the correct contributions were made. The proposed partial settlement would settle all claims asserted in this Action against the Funds and its Trustees ("Funds Defendants") in return for payment by the Funds Defendants of approximately \$8.4 million. **There is no settlement of the claims against the Record Companies.**

II. ACTION TO BE TAKEN

If you fit the description of a Class member, your rights will be affected by proceedings in these Actions and you may be entitled to share in money that will be distributed from the Settlement Fund. The information you need to decide what action to take and how to file a claim to share in payments from the settlement fund is included in a document entitled *Notice of Pendency of Class Action, Proposed Partial Settlement, Settlement Hearing, and right to share in Settlement Fund*. If you have not received by mail a printed copy of this Notice, you may obtain a copy by contacting the following Counsel, representing Plaintiffs and the Class: **J. Dennis Faucher, Esquire, Ellen Meriwether, Esquire, MILLER FAUCHER AND CAFFERTY LLP, One Logan Square, Suite 1700, 18th and Cherry Streets, Philadelphia, PA 19103, Lawrence E. Feldman, Esquire, FELDMAN & RIFKIN, Jenkintown Plaza, Suite 230, 101 Greenwood Avenue, Jenkintown, PA 19046, and William R. McCracken, Esquire, 5050 Courthouse Lane, Augusta, GA 30901 and identifying yourself as a class member in this action.**

ANY CLASS MEMBER WHO FAILS TO SUBMIT THE APPROPRIATE DOCUMENTS TO MAKE A CLAIM WILL BE FOREVER BARRED FROM SHARING IN THE DISTRIBUTION OF PROCEEDS OF THE SETTLEMENT, BUT WILL NONETHELESS BE BOUND BY THE JUDGMENT.

Further information and copies of the Notice and Claim Forms may be obtained at www.aftralitigation.com or by contacting class counsel at the addresses set forth above.

**EXCEPT AS SPECIFIED IN THIS NOTICE,
PLEASE DO NOT CALL OR WRITE THE COURT DIRECTLY.**

Dated: April 13, 2002

By Order of the United States District Court
For the Northern District of Georgia

Allman Brothers

Continued from page 1

rare live sets from the veteran rock act's most-famed era to be self-released carrying the Allman Brothers Band Recording Co. name, according to manager Bert Holman.

Having already turned a profit on *American*—from sales of the album at the act's recent nine-night stand at New York's Beacon Theatre alone—and with the band's annual summer tour approaching, Holman says that, for now, the Allmans' plan is to continue selling the set at shows and through *Hittin' the Note*. Ultimately, though, he says the band would like to follow the example set by "Dick's Picks"—the Dead's successful line of self-released live albums—and get *American* and its successors into stores via a distribution deal.

What is perhaps most notable—especially to hardcore fans—is that a number of these live recordings were captured during the band's golden era, prior to the deaths of co-founders Duane Allman and Berry Oakley.

The classic lineup of bassist Oakley, guitarist Duane Allman, keyboardist/vocalist Gregg Allman, guitarist/vocalist Dickey Betts, and percussionists Butch Trucks and Jaimoe Johanson was immortalized on what is perhaps the band's most-lauded album, *The Allman Brothers Band at Fillmore East*, recorded only three months after the band's stop at American University (AU) in Washington, D.C.

Trucks says the release of sets like *American* helps accomplish a mission very dear to his heart—spreading awareness and understanding of the immense talent of Duane Allman, who died in a 1971 motorcycle crash. Oakley died a year later in a similar accident.

"That's what I like, the fact that we're getting Duane out there again," says the drummer, one of three original members remaining in the now seven-piece band (with Gregg Allman and Johanson; Betts departed in 2000). "We're getting recordings of Duane out there—and they're all different, because Duane was the kind of guy who never played the same thing the same way twice—never. So every time you're hearing him play a song, you're hearing a different side of Duane Allman. And people just haven't heard enough of him."

From both groups' vibrant T-shirts to their allowing fans to tape shows, the Allmans and the Dead have enjoyed numerous similarities since the former's reunion. That bond was strengthened in 1997, when Grateful Dead Productions issued the Allmans' *2/70*. Available via mail order and the Internet only, the album was taken from tapes made by a former Dead house-sound mixer of three nights the Allmans spent in 1970 opening for the Dead at the Fillmore East in New York.

Holman says that, with *Fillmore East* and *2/70*, *American* enables fans to trace the band's evolution through one of its most important periods: "You see the progression. *2/70* was a year before *Fillmore*. [*American*] is in between. So you can see how the songs are changing."

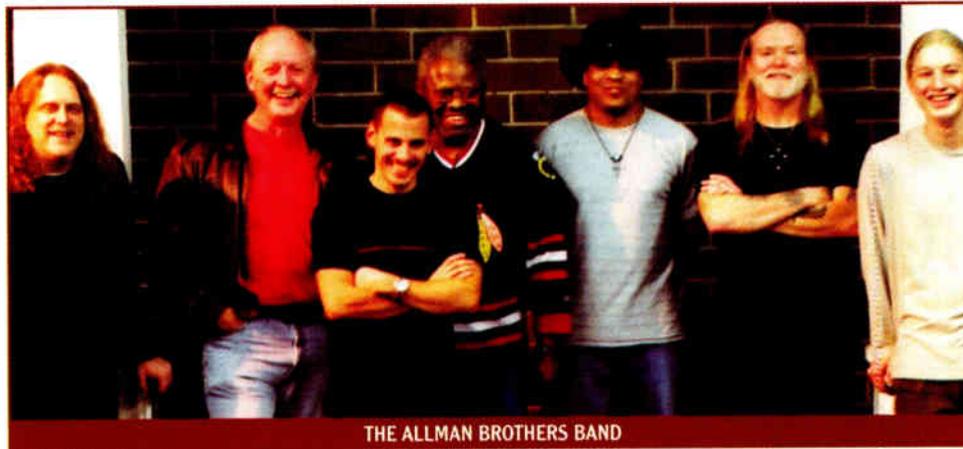
Echoing Trucks' comments, Holman adds that it just may take the issuing of 12 or more new live Allmans sets to bolster appreciation for Duane Allman: "When you hear him play something 12 different times 12 different ways, you start to see why people are so enamored of him."

AN IRONIC HISTORY

Ironically, Holman, who played a vital role in making *American* a reality, also played an integral part in bringing the band to AU in the winter of 1970. At the time, Holman was not only an AU student but also a member of the university's concert committee who convinced his peers that the Allmans were the "hippest" act they could possibly book that winter.

"Unfortunately, the rest of the student body did not match the love the small group of us had for this cutting-edge music that was happening around us," he writes in *American's* liner notes. "That night, the Brothers played two blistering shows to half-full houses. Many fans stayed on for the second show . . . To this day, many of my friends regret that they could not afford the \$3.25 ticket."

Holman left AU four years later—taking with him one of the performance contracts that Duane Allman, acting as bandleader, signed that day in December (he replaced it in the concert committee's files with a photocopy)—and eventually realized a dream by becoming the band's manager. In the liner notes, he recalls fantasiz-



ing about one day securing employment with the band—possibly as an assistant to roadie Joseph "Red Dog" Campbell: "I would do anything just so I could hear this special band and their music every day!"

The 60-minute-and-26-second *American* includes a photo of Duane Allman performing that night, as well as shots of one of the other performance contracts the guitarist signed that day, the original 3M tape box the reel was stored in, and a poster used 32 years ago to promote the Allmans' two shows—as well as Sha Na Na's two gigs on Dec. 10, 1970—at the 1,000-seat Leonard Gymnasium.

After hearing the tape that became *American*, Gregg Allman recalls thinking, "God, you guys are in a hurry! Who lit the fire?" he says with a laugh. "There's a few of 'em on there that have a little too much mph on 'em, or maybe bpm—beats per minute."

The cover of the seven-track album—which includes "Statesboro Blues," "Leave My Blues at Home," and a nearly 21-minute version of "Whipping Post"—is a tattered-looking facsimile of a fictitious peach company's box label. The words "Allman Brothers Brand: Quality Trucked in Daily Since 1969," the band's logo, and the location and date of the concert are printed over a picture of a peach.

In keeping with the "Dick's Picks" model, Waban, Mass.-based Holman says that the plan is for the covers of the subsequent live sets to feature a similar design—with only the name and place of the particular concert changing. The concept, Holman says, is to come up with a brand that fans come to know and trust: "As with 'Dick's Picks,' we want to tell people that these are quality live recordings endorsed by the band."

MARKING A NEW ERA

The release of *American* could prove to be a pivotal action in the Allmans' career, one with which the act—long frustrated by a messy divorce from its first label, Capricorn—marks the beginning of a new era that will see it start to reclaim the recording side of its career.

PolyGram acquired control of the master

tapes to the band's earliest and best recordings in 1980, shortly before the first incarnation of Capricorn went bankrupt. (Capricorn relaunched in the early '90s and has since been sold and renamed Velocette.) Since that transfer, the band has seen various Allmans live and best-of collections (what they call "unofficial" albums) issued without the band's participation—as the old contracts require neither the act's participation nor its permission.

That has made for some strange moments. Trucks, for example, says he first became aware of the 1991 PolyGram compilation *A Decade of Hits: 1969-1979* when Holman phoned him to say that a plaque was on its way—the album had shipped more than 1 million copies without

the drummer even knowing it was in stores. Via lawsuits, the band has fought for the ownership of its masters but has ultimately found little success. (Two suits are still pending.)

Official and "unofficial" sets combined, more than 30 Allman albums have been released, according to Holman, who says that at least 10 of those have gone either gold or platinum en route to helping the band sell more than 20 million copies worldwide. Helping fuel those sales are the act's 60 shows per year, through which Holman says the band annually grosses roughly \$10 million.

Since leaving 550/Epic—its home since 1989—last year, the group is determined not to sign another major-label deal unless it is presented with one that promises both a sizeable royalty rate and ownership of the masters.

Distribution is really what the group is after, both Trucks and Holman say. One distribution option for *American* and its successors would be to run them through Trucks' deal with Alternative Distribution Alliance, distributor of his Flying Frog label. Another option, Holman says, would be to sign a deal with a major—under the aforementioned conditions—for *American*, its successors, and the band's forthcoming studio album, which it hopes to have out in February of next year, according to Trucks.

The self-financed set is to include such recent live staples as the funky, "Superstition"-like "Firing Line," a cover of the blues classic "Woman Across the River," an acoustic "Melissa"-like ballad titled "Old Before My Time," and an as-yet-untitled instrumental. The set is also likely to include a cover of the Rolling Stones' "Heart of Stone."

"We realize there's things we're not good at, like distribution," Holman says. "But we're not looking for a record deal or a record label as much as we are a partner. If there's not one out there who'll give us the deal we want, we'll do it ourselves."

Peter McQuaid, Grateful Dead Productions' recently departed CEO, calls the Allmans' decision to release its own line of "Dick's Picks"-like live sets "an absolute natural."

Throughout the course of 30-something years, McQuaid says the Allmans, like the Dead, have put themselves "in a position where they really don't need the typical services of a record company. They just have to put it out there and the fans will—without a lot of promotion—buy it." There's a "high level of collectability with regards to these tapes," he says, pointing to the fact that *2/70*—in its limited availability—sold more than 35,000 copies. "These albums have a potential to sell between 100,000 and 150,000 copies in stores."

In addition, it seems very appropriate that a hard-touring band known as much for its live shows (booked by New York-based Jon Podell at Evolution Talent) as anything else would launch a line of live releases like "Dick's Picks," says Josh Hogan, an assistant manager at a Sounds Familiar in Columbia, S.C. "And I'd rather buy an album that's been put together by the band than some label," he adds.

GOOD TIMING

Though releasing a series of live sets has been something the band has wanted to do for years, waiting until now has proved to have its advantages. Current audio technology now enables the band to reach a level of tape restoration and enhancement that was previously intangible. Also, the cost of pressing an album is merely peanuts for such a veteran act: The Allmans needed to collect only \$5,000 to \$6,000 to begin earning a profit on its 10,000-copy pressing of *American*. Holman says that number was easily surpassed in the band's recent stand at the Beacon, where the disc was sold for \$20, a price that was inflated by facility charges.

Although the recording that has become *American* was made by the band's own soundman in 1970, it and many of the other potential successors to *American* were passed around for years before finally making it back to the Allmans. That former soundman, Holman says, passed a box of tapes to a subsequent employee, who then passed them on to the act's current archivist, Kirk West.

West says he'd like to have the band follow *American* with a recording of a September 1971 show at Long Island, N.Y.'s Stony Brook University—taped five weeks before Duane Allman's death—and then by a collection of the band's Jan. 30 and Jan. 31, 1971, sets at the Fillmore West in San Francisco.

"We really hit a goldmine here," Gregg Allman says. "These are really black pearls. They mean a lot to us, whether they sell one or a hundred million copies."

Among some of the act's most-prized tapes are those capturing the band after Duane Allman's death but prior to Oakley's—when the band was a five-piece. The late bassist, West says, plays "like a man possessed" on tapes of sets captured in July 1972 in Philadelphia and April 1972 in New York. "His playing is monstrous. He's playing bass as if he was playing guitar," West says, adding that Oakley was clearly compensating for the loss of Duane Allman.

Trucks, who hasn't heard those tapes yet, says he'll have to listen to them before deciding whether he wants them issued. "There may be just so much feeling and intensity in some of those recordings that it may blow everybody away," he says. "If that's the case, *hell yeah*, they need to be out there. But it also may be just five guys onstage, lost, struggling. It's probably a combination of both."

Holman says he doesn't have a timetable for these future releases but that Best Buy and Wal-Mart have expressed interest in carrying *American* and its successors. In the meantime, he plans to work up some posters and/or cardboard signs to better alert concert-goers to the title.

"In a nutshell," he says, "we're making it up as we go along."

Billboard MUSIC & money SYMPOSIUM

Music & Money Symposium To Return This Fall

After a highly successful debut in 2001, the Billboard Music & Money Symposium will return to New York City this fall. The one-day networking event will again bring together companies seeking to invest in entertainment projects with top music industry executives and entrepreneurs seeking financial resources.

Participants in the event will include senior executives from artist management companies, record labels, recording studios, touring companies, promotion companies, new media companies, lawyers, accountants, financial services and consulting firms, and venture capitalists and equity providers, to name a few.

The Billboard Music & Money Symposium will provide a forum for music industry professionals to explore the financial aspects of the music industry and uncover some of the many economic opportunities that exist. The event also aims to provide financial executives valuable insight into this highly profitable industry. In addition, the symposium will include networking opportunities and presentations on a variety of creative investment opportunities.

For general information on the event, contact Michele Jacangelo at 646-654-4660. For panel and speaking opportunities, email kschlager@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Additional information on Billboard Music & Money Symposium programming, speakers, and associated special events will be announced soon. Visit www.billboardevents.com soon for more information.

u p c o m i n g e v e n t s

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

Billboard Dance Music Summit

Marriott Marquis • New York • Sept. 10-12

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK @



AEROSMITH

COMING THIS WEEK: Aerosmith will be honored by MTV this week as part of the network's annual "Icon" specials. Artists ranging from Pink to Kid Rock to Ja Rule will perform the band's tunes on the broadcast, which will culminate in an Aerosmith finale. Bassist Tom Hamilton recently discussed MTV's role in the band's resurgence and how the Internet is offering exciting opportunities to interact with fans. The interview will appear exclusively on Billboard.com.

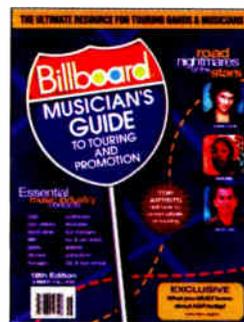
Also this week, read "The Complete Woodstock Set," the fifth of six installments of Billboard.com's series of excerpts from "Black Gold: The Last Archives of Jimi Hendrix," the new book by Steven Roby.

Plus, Billboard.com will feature exclusive reviews of the Fantomas/Melvins collaboration, *Millennium Monsterwork* (Ipecac); The Bill Charlap Trio's *Stardust* (Blue Note); Crazy Hoops' *Bring on the Hate* (Orchard); and a live review of the *Beyond 2002 Super Fest* in Miami.

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings



of the week MUSICIAN'S GUIDE TO TOURING & PROMOTION

Any musician who ever tried to understand how record company talent executives evaluate and sign new acts will want to order a copy of the new *Musician's Guide to Touring and Promotion*. In a cover story titled "A&R Demystified," the *Guide* takes an inside look at

changes in the A&R process and reveals the most common errors made by aspiring acts. The new edition goes on sale May 21.

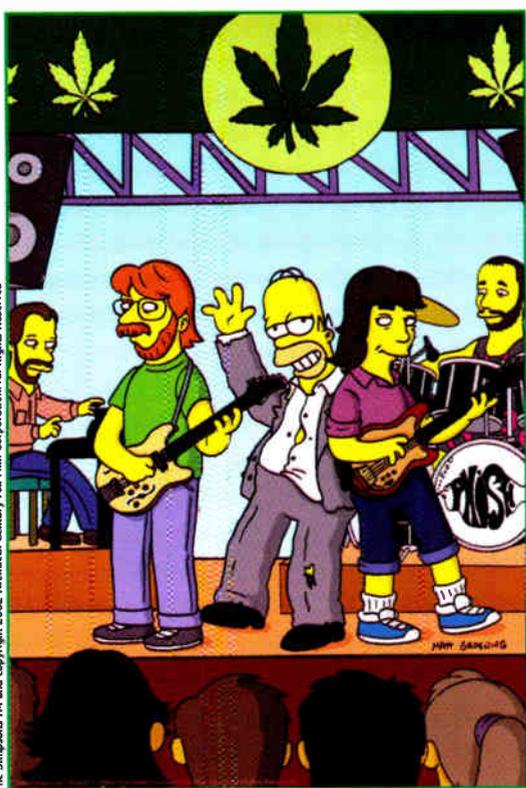
Published by *Billboard* and updated twice a year, the *Musician's Guide* is the most-trusted source for information on venues, disc & tape services, equipment rentals, transportation services, national and local media, agents, attorneys, conferences, and other touring essentials. In addition to the cover story on A&R, the new edition includes an improved A&R directory to assist artists in understanding the label landscape. There is also a series of first-person accounts of "Road Nightmares" from Shawn Colvin, India.Arie, Mickey Hart, Toby Keith, John Scofield, and other top artists.

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The Billboard BackBeat

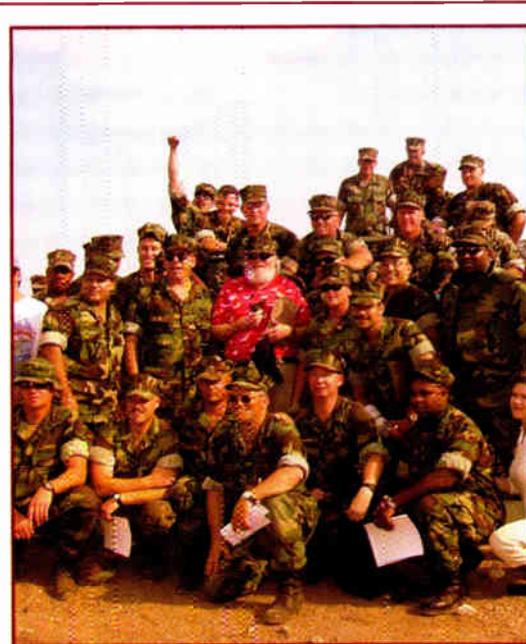
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Phish Fried

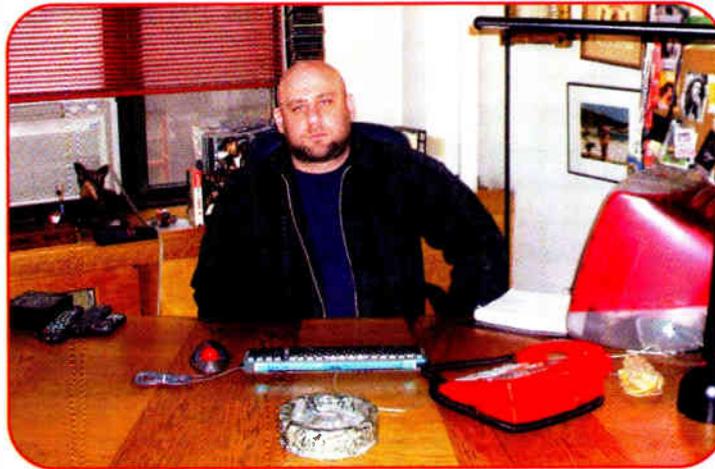
Rock group Phish made an appearance in an episode of the enduring Fox series *The Simpsons* April 7, in which patriarch Homer Simpson is attacked by a swarm of crows and then prescribed medicinal marijuana to relieve pain from injuries to his eyes. Homer quickly becomes dependent on his new friend "Mary Jane" and soon finds himself at a pro-legalization rally, where Phish is headlining. The four-member Phish formed in Burlington, Vt., in 1983 and has released 13 albums to date, seven of which have been certified gold and one platinum. In a scene from the episode, above, members of the band are pictured holding instruments. Homer is the one in the middle, waving. Doh! Guess you could have figured that out for yourself.



The Devil Went Down To Cuba

Charlie Daniels, who has been in the public eye for some 30 years, spent the last week in March entertaining U.S. troops in Guantanamo Bay, Cuba. The entertainer sang some songs, signed autographs, and mingled with members of the Armed Forces, who are among 12,000 volunteers serving 118 different locations around the world. The Charlie Daniels Band recently released *How Sweet the Sound—25 Favorite Hymns and Gospel Greats* on Sparrow Records.

Desk Job: David Lotwin



If you know hip-hop, it's likely you've heard of the famed D&D Studios. Located in midtown Manhattan, the facility has played host to hip-hop's best and brightest, including Jay-Z, Nas, Notorious B.I.G., and KRS-One, as well as reggae greats Dennis Brown, Peter Tosh, and Augustus Pablo. Keeping such names on top requires a notable investment of time, to the extent that D&D co-presidents David Lotwin and Douglas Grama have come to call the studio their second home since they founded it 18 years ago.

"It has to be comfortable," Lotwin says of his office. "I spend more time here than I do at my house. I'm here a lot, so it's conducive to me and getting work done." Lotwin's office is filled with touches of home, from pictures of his children to family knickknacks. In the truest sense of tradition, Lotwin even sits at the desk his dad once used. "He was an attorney, and when he got a new desk, I told him that I had to have it," Lotwin says. "It has a lot of meaning to me. These are all things that brighten the day when things get heavy. They keep me focused—especially, the pictures of my kids, because they're what it's all about."

Like most in the hip-hop game, Lotwin's musical influences range from rock to reggae and rap. "I bought that Beatles poster when I was 10," he notes of a vintage *Let It Be* movie poster. He points to another: "The Gang Starr poster came from the first time I was in L.A. I went out with those guys, and I had a phenomenal time. On the way to the airport, I ripped

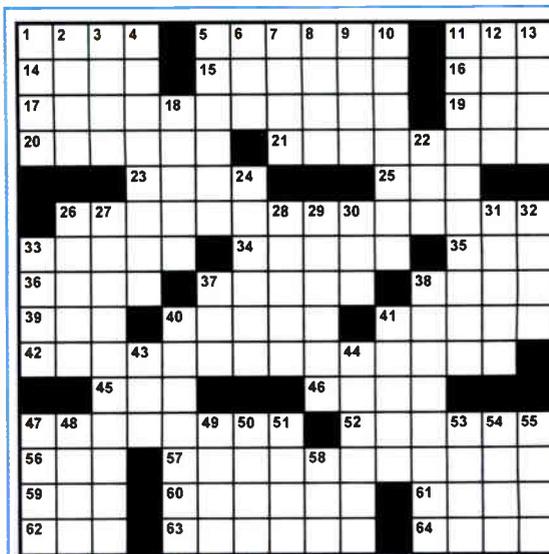
that off of a pole. There's a lot of Gang Starr stuff, because this is the home of Gang Starr.

"I used to work with Peter Tosh," Lotwin adds, motioning toward a picture of the legendary performer. "In fact, that photo was taken three days before he was killed. He left for Jamaica right after that picture was taken, and then I got the phone call." There's also a poster of Bob Marley. "I'm a reggae freak," he says. "I lived in Jamaica for a while when I was doing the Peter and Jimmy Cliff records."

Lotwin also worked closely with Rawkus recording artist Big L, whose gold plaque reminds him of bitter-sweet success. "That's one of the few I keep in here," he says. "L was one of the best MCs ever. He was up here every day making his record. That was another scenario, where I saw him two days before he was killed. It was devastating, and so senseless."

Lotwin notes that he and Grama have been approached about licensing the D&D name to studios in different parts of the country, but they haven't done so yet. Currently, the duo is building a Pro Tools-based studio at their current location and working toward building their own imprint. Their first full-length release, *D&D Presents*, was released through Arista. The label is currently working with acts like Afu-Ra (through Koch), Big Jaz-O & The Immobilarie (through Rancore), Krumsnatcha, QNC, Jack Venom, and a D&D All-Stars album. Looks like Lotwin is going to have to make more room on his wall.

RASHAUN HALL



'ALONG CAME JONES' by Matt Gaffney

- Across**
- 1 "Comfortably ____"
 - 5 He co-wrote "We Are the World" with Michael
 - 11 Bouncers ask for them
 - 14 Made ____-brief visit (came and went)
 - 15 Queen's "Now ____"
 - 16 Word before a maiden name
 - 17 TV show whose theme was sung by Jack
 - 19 Conan's bandleader
 - 20 Hefty rocker ____ West
 - 21 Without exception
 - 23 Gershwin's "Hang ____ Me"
 - 25 President pro ____
 - 26 Groundbreaking 1989 album by Quincy
 - 33 ____ up (gets huge in the gym)
 - 34 Clear a tape
 - 35 1979 movie "Norma ____"
 - 36 They had a #1 Modern Rock hit with "Novocaine for the Soul"
 - 37 They may be double or cleft
 - 38 Like Elton John's dancer
 - 39 Like some classical music
 - 40 With 57-across, hit for Tom from a 1965 Woody Allen movie
 - 41 "Weird Al" Yankovic does it in the "Amish Paradise" video
 - 42 Howard's biggest hit, #4 in 1985
 - 45 FOX sitcom of the early '90s
 - 46 Nena's no
 - 47 Dan of worldbeat
 - 52 Huge name in country
 - 56 Roger or Brian
 - 57 See 40-across
 - 59 Spinal Tap's fifth drummer
 - 60 Thought while snoozing
 - 61 Seeping
 - 62 "____ to Billy Joe"
 - 63 Big Beck album
 - 64 Operating system choice
 - 22 Cathol., e.g.
 - 24 George Jones's "____ My Name"
 - 26 Good for Ibrahim Ferrer
 - 27 #1 collaboration by Sting, Rod Stewart, and Bryan Adams
 - 28 Travis who did "Country Club"
 - 29 Zac, Taylor, and Isaac
 - 30 Suffix with steward
 - 31 "____ talk?" (Joan Rivers catchphrase)
 - 32 She's "Fallin'"
 - 33 Phil Collins's Oscar-winner "You'll ____ My Heart"
 - 37 Letter in some sororities
 - 38 Dido's biggest tune
 - 40 "And I know what ____" (New Order lyric)
 - 41 Little cracks
 - 43 Shakes of the head
 - 44 Scary creature, in kid-speak
 - 47 One-hit wonder of 1980
 - 48 Barenaked Ladies ballad with the line "we never really knew each other anyway"
 - 49 CEO of the future
 - 50 Overly-cute, British-style
 - 51 October's birthstone
 - 53 Ray Charles, e.g.
 - 54 Regime that propagandized Wagner's music
 - 55 They hit #3 with "Mr. Roboto"
 - 58 "Puggies" name

The solution to this week's puzzle can be found on page 58.

RIM SHOTS

by Mark Parisi





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